

# **Media Studies**

General Certificate of Secondary Education **GCSE J526**

## **Reports on the Units**

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**June 2010**

**J526/R/10**

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This report on the Examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the specification content, of the operation of the scheme of assessment and of the application of assessment criteria.

Reports should be read in conjunction with the published question papers and mark schemes for the Examination.

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## B321 The Individual Media Studies Portfolio

A small number of Centres entered their candidates for this unit in the first year that it has been available. Centres worked hard to use the assessment criteria accurately, but a number of adjustments had to be made this year in order to standardise the assessment for the new specification.

A small number of Centres ignored the instruction in the specification that a minimum of **two** texts must be studied for the analytical assignment (see page 8 of the specification). Confident comparison between two texts is an essential assessment criterion for candidates achieving Level 4 (pages 42-43 of the specification). This was not always recognised by Centres, and this omission resulted in some over-generous marking.

### Advice to Centres

Ensure that all candidates study a minimum of two texts that enable them to make a comparison of specific representations for the analytical assignment.

### Administration, Packaging and Organisation

Almost all Centres sent their samples to the moderator in good time, together with the Centre Authentication Form.

The majority of Centres presented their candidates' portfolios in a well organised manner, with clear and precise labelling of production exercises with each candidate's name and number.

However, some Centres did not provide the cover sheets for the tasks set. This inevitably disadvantaged the candidates, as the briefs were not made clear to the moderator and the Centre was unable to offer summative comments that supported their candidates. This made it difficult for the moderator to see how the marks had been arrived at.

### Teachers' Tips for 2011

#### How to Present Controlled Assessment Assignments

- Record the teaching groups on the MS1 forms and ensure the forms are legible
- Ensure that evidence of internal moderation is clear
- Check that all assignments are annotated by the teacher
- Make the details of each assignment clear and give a brief explanation of how the marks were awarded on the Controlled Assessment Cover Sheet
- Ask your candidates to write the title of each production for Unit B324 and the names of all members of their group on the Controlled Assessment Cover Sheet
- Label all DVDs, CDs and websites with the title of the production, your centre's name and number and your candidate/s name/s and number/s
- Place controlled assessment assignments in the correct order using card folders or treasury tags, NOT three-sided plastic wallets
- Include the required research and planning material for both Units B321 and B324 with the

controlled assessment tasks

- The portfolio for B321 should be presented in three sections in the following order, with the cover sheet on top: the comparative analytical assignment; the production exercise; the evaluative commentary together with evidence of planning.

## Formats

Centres are requested to consult pages 62-63 of the latest version of the specification to check which formats are acceptable for submission. For example, Microsoft Publisher is **not** one of the accepted formats at present. If Microsoft Publisher has been used, the Centre is required to save the work as a PDF. It is advisable that hard copies of word processed comparative essays and of the production exercises be sent to the moderator. Problems arose this year when electronic copies of magazine articles and advertisements were submitted without a hardcopy counterpart, as fonts used by the candidates were unavailable to the moderator. This made it very difficult for the moderator to get a fair idea of the candidates' work.

## Advice to Centres

- Check that DVDs are playable on standard domestic DVD players
- Check the list of acceptable formats on pp62-63 of the specification in order to ensure compatibility

## Teacher annotations and comments

Annotation of the candidates' work was not always in evidence. Centres which failed to annotate candidates' work or to fill in the Teacher summative comment on the cover sheet risked disadvantaging their candidates, as the absence of annotation or comment made it difficult for the moderators to see how the marks had been arrived at and to agree with the assessment.

## The comparative analytical assignment

As stated above, the main problem this year occurred where Centres had asked their candidates to write about one media text, instead of comparing two texts, for the analytical assignment (see page 8 of the specification). Clearly this disadvantaged the candidates as they were unable to make comparisons, which is an essential part of the task.

## Assignments set

Centres offered a good range of assignments. Popular Music and Film Genres were the most popular topics, with a few Centres offering Advertising, Soap Opera and Talk Radio. Some Centres followed the exemplar tasks suggested in the specification; others chose to create their own tasks.

Analytical assignments that were based on a **comparison between the representations of women and/or men in two romantic comedy films** were successful, particularly where candidates focused on specific sequences, rather than the whole film. The linked production exercise enabled candidates to demonstrate their understanding of media language and representation as they were asked to design two posters for two different audiences for a romantic comedy film.

Another good assignment asked candidates to **compare the ways in which minority ethnic groups and urban culture are represented in *Adulthood* and *Boyz N The Hood***. Candidates' understanding was very effectively reinforced by the production exercise which asked for two posters for a new urban drama: one for an American audience and one for a British audience.

**Comparisons of music videos** worked well, although Centres might like to consider allowing the candidates greater freedom of choice of music video for analysis, in order to enable them to fulfil the assessment criteria relating to personal insights and engagement. The CD covers which were produced for the practical exercise were very creative and aesthetically pleasing and offered candidates good opportunities to discuss issues of representation.

Candidates enjoyed working on the assignment **comparing representations of young people in *EastEnders* and *Hollyoaks***. However, the production exercise that asked candidates to produce an article for a soap magazine that focused on an existing character was less successful than producing a website for an original soap introducing a new character. The first task meant that candidates were drawn to merely reproducing facts about their characters. They were able to demonstrate their understanding of codes and conventions in the production exercise and in the evaluative commentary, but it was less easy for them to demonstrate their understanding of representation. In addition, candidates had to use found images, which were often of poor quality and pixellated. The second task enabled candidates to focus more successfully on issues of representation in both their production exercises and in their evaluative commentaries. This focus on representation and media language is essential for candidates to gain a Level 4.

**Comparisons of the representations of gender in advertisements for coffee from the 1950s, 1980s and 2000s** provided candidates with some interesting material. The practical exercise asked them to produce their own print advertisement for coffee, considering the representation of the target audience.

#### **Advice to Centres**

Where candidates have analysed posters, magazine advertisements/articles and newspaper articles, it is requested that these are included in the portfolio to aid the moderation process.

The following list identifies some successful assignments that have been set by Centres for the legacy specification that could be adapted for Unit B321.

**Examples of successful assignments that could be adapted for Unit B321 and linked to a practical exercise**

- Compare the representations of cultural difference in Tsotsi and Crash (Topic 2: Film Genres).
- Compare the representations of teenagers in two different media texts, such as Kidulthood and Bullet Boy (Topic 2: Film Genres).
- Compare the representations of social class and difference in Four Weddings and a Funeral and Love Actually (Topic 2: Film Genres).
- Compare the representations of cultural difference in the CD covers of performing artists (Topic 3: Popular Music).
- Compare the representations of cultural difference in EastEnders and Hollyoaks (Topic 6: Soap Opera).
- Compare and contrast the different ways in which immigrants are represented in The Guardian and the Daily Express (Topic 8: the News).
- Compare the representations of the 21/7 bombers in three British newspapers (Topic 8: the News).
- Compare the representations of women in advertising in 1960's Britain with the representations of women in advertising in twenty-first century Britain (Topic 9: Advertising).

**Original photography**

Production exercises that used original photography were lively and creative. Although it is not stated in the specification that original photography must be used, candidates who do employ it will be better placed to attain the Level 4 criteria of 'a sense of creativity and stimulation employed in targeting a specific audience'.

**Planning and research material**

The majority of Centres included some evidence of research, planning and preparation, demonstrating a conscientious, well structured approach to this assignment. This good practice also helped their candidates to produce a successful evaluative commentary.

**Evaluative Commentaries**

The evaluative commentaries varied in quality, but most offered some honest reflection of the production exercise. Most candidates were able to consider the strengths and weaknesses of their productions, but not all managed to analyse their own representations.

There were a number of PowerPoint evaluative commentaries, some of which were very successful. Those which worked best were the ones where candidates included slides of their work in progress and used annotations to explain their selections and revisions, use of media language, and to analyse their representations.

A series of headings, based on the assessment criteria, may be useful to ensure that candidates look more critically at their own piece in terms of codes and conventions, representation, and target audience.

## **Conclusion**

The majority of Centres supported the assessment criteria and ensured that their candidates successfully fulfilled the requirements of the three sections of the portfolio. Centres are to be congratulated for planning well structured, well organised courses in the first year of the specification.

Centres can obtain further support by attending INSET courses and consulting the OCR website, where exemplar material and additional advice will be given on the course.

## **B322/B323 Textual Analysis and Media Studies Topic**

Candidates appeared to be well-prepared for the Textual Analysis part of this exam (Section A). Most could identify generic elements, most could analyse all aspects of media language, and a large majority could discuss issues of representation.

There was evidence of greater uncertainty with the Media Topic part of the exam (Section B). The vast majority of candidates clearly had studied the scheduling and audience pleasures of two comedies, but many failed to note the separation of institution and audience issues between the two parts of question 4.

It was pleasing to note again that nearly all candidates left themselves enough time to answer all four questions, but there was evidence of poor distribution of time between questions: candidates wrote much more for question 1 on genre and question 2 on media language than for question 3 on representation, which is worth the same number of marks as question 2.

## B322 Textual analysis (action adventure extract)

This was the first sizeable entry for the new exam, so it was especially unfortunate that the extract for the B322 exam had been shortened in transferring to the final DVD (the final DVD still ran to the allotted 30 minutes due to note break timings so no time was lost from the examination).

The extract as played in the exam is not to be taken as typical, either in length, in the amount of action (or clear preparation for action) it contains, or in the clarity of the representation issues it exemplifies.

### Original extract

In point: 38 minutes 28 seconds into the DVD version of *The Bourne Identity*

Jason and Marie are exploring his flat in Paris. 'Any Clues?'

Out point: 42 minutes 59 seconds

An assassin has burst through the window and fights Jason, while Marie looks on frightened.

The assassin pulls out a knife. 'Jason!'

The mark scheme was modified to compensate for the decrease in accessibility of the extract. Firstly the requirement to cover all four bullet points in question 2 was removed for all levels except the highest mark band. This was so candidates were not penalised by what was perceived as a difficulty in discussing *mise en scene*. Examiners were instructed to reward any discussion of media language, not just clearly generic elements. Examiners were also prepared to reward any discussion of generic conventions for question 1, including discussion of the expected elements that were *not* present in the extract, such as an action sequence. In fact, the vast majority of candidates dealt well with the extract. Even rather over-lengthy answers on genre and media language never seemed to run out of elements to discuss. Ironically, *mise-en-scène* was one of the best answered elements of media language and candidates appeared to find little difficulty in analysing effects that fit the action adventure genre.

### Question 1

This question was answered quite well by candidates, with most able to state two generic narrative features. Common examples included: identifying Jason as the hero of the piece, discussing his 'quest', identifying Marie as a possible 'damsel in distress', and recognising the suspense as part of a build up to a possible action sequence. More able candidates explained these in some depth. Weaker candidates simply retold the narrative, which restricted their marks.

Many better answers included interesting comments on the ambiguities of the characters, especially the depiction of Bourne as an 'anti-hero'. These comments were often tied to perceptive comments regarding the use of media language.

Some candidates chose to identify a range of generic elements rather than just the two asked for in the question. Such answers were *not* self-penalising as the whole answer was marked and such answers were equally able to show thorough understanding of generic conventions, use of examples, and precise and accurate use of terminology (the level 4 descriptors).

## Question 2

Although a challenging question, candidates made the most of this opportunity to illustrate their knowledge of media language. The simplicity of the extract meant that candidates looked closely for examples of appropriate media language and were rewarded accordingly.

Soundtrack was answered well, with the foregrounding of dialogue in the soundtrack at the start and gradual introduction of non-diegetic sound as the atmosphere changes and tension increases being the most common comments. Many candidates referred to the use of cymbals in the soundtrack when Jason Bourne hears of the death, though most struggled, unsurprisingly, to explain what the sound was – one of the most common guesses was that a pan had been dropped in the kitchen.

Some candidates assumed that soundtrack meant music, stating erroneously that there was no soundtrack at the start of the extract.

### **Advice to teachers:**

Reinforce constantly the range of elements included under the term soundtrack.

Editing was often confused with camerawork, and occasionally even with lighting and soundtrack, and saw the weakest responses. However many students were able to identify the moment when the editing increased in pace, and contrast this with the relatively slow pace of editing at the start of the extract. Few candidates identified the unusual use of jump cuts after Jason receives the news on the telephone, but those who did commented effectively on how this break from continuity editing connoted Jason's disorientation. Cross-cutting between Jason and Marie was commented on by a number of candidates, although some incorrectly described these as 'jump cuts'. Some candidates wrote about the fade at the end of the extract, which wasn't part of the sequence.

### **Advice to teachers:**

Give candidates who do not produce video for B321 or B324 some practical editing exercises that demonstrate change in editing pace, cross cutting, and jump cuts.

Camerawork: this was also answered well. Tracking, panning, hand-held, and use of a point of view shot were all frequently effectively analysed and linked in with the narrative of the sequence. Examples included: the shot of the phone, indicating that this is central to the next section of narrative, the use of a close-up of Jason's face as he receives bad news, use of tracking as Jason approaches the window.

Mise-en-scène: this was often the strongest answer for this question. Weaker answers described the costume of the characters and attempted to read these as signifiers of 'good' and 'bad' characters, and ignored the set/location. Most answers made reference to the use of low-key lighting and how it fits with the genre. Some better answers discussed the sparse and confining nature of the setting and how this makes the hero look vulnerable, out of place, out of his depth – suggesting that this sequence is taken from the middle of the film and before a moment of high tension. Many answers discussed the use of multiple passports and their

connotations of mystery, espionage, and stealth. Discussion of the casting was also common and usually effective; candidates were, however, divided on Marie and Bourne's relative attractiveness; some considered Marie to be beautiful, others thought her to be 'not so good looking'.

### **Question 3**

This was probably the most challenging of all the questions based on the extract, yet many students were able to discuss the use of stereotypes in the extract with some confidence. Some questioned the role of Jason as a hero, for which they were rewarded, as were students who felt that Marie did not offer the traditional stereotype of the 'damsel in distress' that is so conventional of action adventure.

There were far fewer candidates, compared to the January exam, who simply described or analysed *characterisation* without making any reference to representation (and thus normally achieving only levels 1 or 2). This may have been due to the new instruction in question 3 to refer to stereotypes. Those few candidates who did not seem able to use the concept effectively also produced very short and descriptive answers.

Many candidates found it difficult to explore the notion of representation much further than identifying the use of stereotypes. The best answers tied comments on characterisation and representation into analysis of media language – this is particular true of students who explored the use of cross-cutting.

## **B323 Textual analysis (lifestyle magazine extract)**

### **Question 1**

This question was answered quite well by candidates, with most able to state two generic features. Common examples included: the front cover dominated by a celebrity, the direct address, the chatty editor's letter, the mix of contents.

Some weaker answers did not discuss the conventions of the lifestyle genre as a whole, but only those of women's lifestyle magazines. Some answers picked just *one* element from the generic repertoire of contents (eg 'the magazine contains fashion') and so failed to gain marks by not discussing the mix of contents.

### **Question 2**

Most candidates were able to explain how the media language created effects. The most common discussion of the layout centred on its 'neatness'. The best answers on typography, which some candidates struggled with, discussed the 'modern but sophisticated' mix of fonts. Some answers confused serif and sans-serif fonts or made over-generalisations ('the fonts are sans-serif'). Candidates were often most comfortable with use of language and gave specific examples of the direct address. Candidate generally analysed use of colour in terms of its 'brightness', 'summeryness' and its use to organise the contents of the magazine.

### **Question 3**

Some candidates who had achieved highly on previous questions failed to score high marks on representation, usually due, it appeared, to the candidate failing to achieve a critical distance from the text and simply describing an image of femininity within the text that chimed with their lived experience. Many male candidates seemed to have an advantage in this regard as they were not so at risk of being drawn into the world of the magazine.

Many better answers noted the stereotypical representation of women as housewives, cooks, emotional and fragile, but also independent. Candidates spotted the exclusively white representation, the exclusion of older people and those with visible disabilities, and the assumed heterosexuality.

Some answers were structured around the concept of 'good' and 'bad' representations. This strategy seemed less successful than analysing whether the representations fitted stereotypes.

The best answers touched on audience positioning and how, for example, the description of expensive handbags positioned the audience as members of an exclusive club ('if you're not rich enough to afford the handbag you shouldn't be reading').

## B322 and B323 Media Topic

Answers to these questions were by far the weakest on the paper. Many candidates appeared confused by the different requirements of these two questions so wrongly included lengthy discussion of audience pleasures in 4(a) and irrelevant institutional information in 4(b).

### Advice to teachers:

Consider whether to teach different texts for 4a and 4b to ensure that students don't get confused between the two questions.

### Question 4a – Scheduling

Some students failed to notice that the question asked them to refer to one comedy programme and instead wrote about two or, in one or two instances, three programmes.

### Advice to teachers:

Prepare candidates to read the question carefully and check whether it is asking for one or two texts to be covered.

Some answers did not identify basic scheduling information such as the time slot, the day or even the channel and so failed to make the higher mark bands. Some were vague on the channel or channels with descriptions such as 'on the BBC', or 'on ITV'. Many were vague about the day with descriptions such as 'on weekdays'. Some of the scheduling information was rather implausible.

### Advice to teachers:

Prepare candidates to state the basic facts of scheduling early in their answers and to check that they have done this for the required number of texts.

Some answers listed the programme's pleasures at length in this institution question.

### Advice to teachers:

Prepare candidates to clearly separate the institution question – 4(a) – from the audience question – 4(b). Target audience is relevant to the former, but audience pleasures are more relevant to the latter.

Weak answers simply stated where and when the comedy programme was scheduled. Better answers discussed possible reasons for the programme's time and day slot as well as issues such as: programme mix, competition from other channels and how the brand image, target audience or ethos and mission statement of the channel affect their choice of programme.

However, very few answers to this question balanced discussion of institution and scheduling. Some answers only analysed why 'how' part of the question, spending most of the answer discussing why that day and time was chosen, often by making generalised assertions about audience behaviour, and ignoring the channel's institutional context. Some answers only analysed the 'why' part of the question, explaining how the programme fitted the channel but sometimes omitting to discuss when it was scheduled. This latter problem was often associated with candidates who chose to write about programmes that were scheduled across many different channels at any one time. A few candidates wrote excellent answers about *Friends*, for example, but others became very vague and muddled.

**Advice to teachers:**

Tell candidates to address both the 'how' and 'why' parts of the question.

Recommend to candidates that they focus on one channel, day/days, and time slot per programme in their answer and only investigate scheduling on other channels once this has been accomplished in detail.

A number of candidates made the usual inaccurate and muddled attempt to apply audience demographics to target audiences. Most attempts to define the age range of the target audience were implausible, and tended to reflect a teenager's view of the world. Social class classifications were almost invariably used inaccurately in the cause of unsubstantiated assertions.

**Advice to teachers:**

Investigating institution and scheduling should be textually based – to assert that *Friends* and *Scrubs* both target similar audiences, for example, is better justified by comparing how they address their audience than by asserting that 'they both appeal to social class E'.

Better candidates used the concept of Public Service Broadcasting to explore the relationship between Channel 4 and E4, for example. Some candidates, however, applied the term either too liberally, or inaccurately.

Some candidates had clearly pre-prepared their answers for this question, which is not advised as the wording of the question will change and candidates may be asked either to compare two texts or to analyse one text in detail.

### Question 4b – audience pleasures

A significant proportion of candidates started their answers to 4b by stating when, where and why the programme was scheduled on this channel, which is not what the question required as institutional knowledge is not assessed in 4b. These candidates invariably ran out of time on this question and didn't get around to fully discussing the pleasures of the comedies.

A significant proportion of candidates did not make any reference to specific textual detail in their answers and so could not access the higher mark bands which require detailed and appropriate exemplification.

The best answers referred to named episodes and were able to identify 4 or 5 clear audience pleasures, with candidates who had studied quite different comedy programmes – *Will and Grace* and *Harry Hill's TV Burp*, for instance – offering the most developed discussions. Weaker candidates struggled to explain differences effectively.

#### Advice to teachers:

Select programmes for question 4(b) that offer clearly contrasting pleasures, perhaps from different comedy sub-genres.

Some candidates applied uses and gratification theory. This varied in its effectiveness. Some otherwise highly scoring candidates spent most of their answer explaining the theory so that it supplanted the textual exemplification required for the top two mark bands. The prime danger of giving students theory to use in the exam is that they are so pleased with having named and explained the theory that they fail to answer the question. Moreover, 'social interaction' and 'escapism' are difficult, though not impossible, to illustrate textually.

#### Advice to teachers:

Prepare candidates to only use theory as an adjunct to text-based discussion, not a replacement for it. If a theory doesn't aid such discussion, then dump it.

On the other hand, the concept did seem to focus some candidates on textual pleasures, if used judiciously. Some of the highest scoring answers for this question, it should be pointed out, did not apply any theory but showed a sophisticated understanding of the pleasures of the chosen programmes (*The IT Crowd* and *QI* was another coupling that worked well) allied to a large quantity of detailed exemplification.

## B324 Production Portfolio in Media Studies

This is the first session that Unit B324 has been available to enter for GCSE candidates and a small but pleasing number of centres took the opportunity to enter Unit B324 this summer. The majority of entries are expected from 2011. This unit represents 30% of the final GCSE qualification. The best practice identified during the legacy Specification (1918) has been incorporated into the new Specification (J526) to demonstrate evidence of a *process* of candidate achievement. In Unit B324 those processes are: Research, Planning, Production, Post Production and Evaluation. It is expected that Centres will 'play to their strengths', choosing tasks for which they have resources, expertise and which appeal to their candidates. (Ref Spec P27 5.3.2e)

Some excellent work this year has included TV documentary productions (Brief 6 ~ TV programme extract) where subjects such as ethnic segregation in school, fake goods and copyright enforcement in China, student stress and cultural expectation and a travel documentary in Shanghai were explored.

### Portfolio Evidence

Centres do need to ensure that candidates **separate** the presentation of Research and Planning from Evaluation (ref Spec P20-21) in their candidate portfolios. These elements occur at different times, and each has its own particular concerns. For instance, audience research would be expected to feature in both Research and Planning and the Evaluation, but preliminary research and planning work would concentrate on identifying a target audience and their issues; whereas post production evaluative research would need audience feedback to inform candidate interpretations. The Research and Planning element and the Evaluation element are assessed separately, and each has its own specific assessment criteria (ref Spec P58-60).

#### Advice to Centres

The portfolio should be presented in three sections + an appendix:  
Research & Planning – plus an Appendix  
Production itself  
Evaluation

There needs to be specific evidence to support assessment referring to Assessment Criteria (ref Spec P50-60). To attain the higher mark levels in the Evaluation there is an expectation that candidates will be able to move beyond a 'question and answer' format determined by their Centre, to demonstrate analytical skills and a degree of personal reflection.

#### Advice to Centres

For Research & Planning, as well as Evaluation:  
Check the Specification P 58-60 for list of criteria that should be represented in candidate portfolios for each of the mark levels

## *Reports on the Units taken in June 2010*

Authentication – it must be possible for Centres to authenticate candidates' work, and for moderators to find this convincing (Ref Spec P30 5.4.4 P28 5.3.4 & 5.3.5) Candidates must identify and credit their sources.

It is important for candidates and Centres to identify, where appropriate, the individual's contribution when working in a group.

### **The only shared element in this unit is the production itself.**

Evidence of research, planning and the evaluation should be individual to the candidate.

Appendix – this can contain items such as drafts, research sources, and shared materials.

#### **Advice to Centres**

Instruct candidates about the individuality of their portfolio, AND the need to identify their sources.

#### **Formats for submission**

There were some problems for moderators when they were unable to access candidate work because electronic versions were not offered in standard formats. Moderators will not have access to all of the many proprietary software formats which candidates may use to create their work, such as QuarkXPress™, Adobe InDesign™ and Microsoft Publisher™. Work needs to be exported to a universal standard, for example print magazines should be submitted as PDF documents if submitted electronically. Audio should be playable on a domestic CD player or made available in mp3 format and video should be playable on a domestic DVD player or if supplied on a CD/DVD-Rom it should be in a standard video file such as \*.mpg or \*.mov.

This principle also applies to portfolio work as well as production work if submitting work electronically. The variety of word processor packages and various versions of MS PowerPoint and MS Word software require Centres to check that their material can be accessed on other computers than their own before submitting. One way of cutting down on problems is to make sure PowerPoint and Word documents are saved in the most compatible file type eg the \*.doc file type for MS Word – not \*.docx. There have been some problems this session with fonts, font sizes and pagination on work supplied to moderators.

#### **Advice to Centres**

Formats for submission – all documents submitted in electronic format MUST be in a standard universally accessible form – there is a list in the Spec pp62-63.

The best way to offer all print material (production and evaluation) is PDF.

If exotic fonts are really considered necessary, they can always be converted to images (eg JPEG) for inclusion.

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Resources – these should be taken to include technology AND expertise. There have been excellent examples where Centres have trained their candidates in the choice and use of software prior to its application in an assessment context. However it has also been clear that in some cases, candidates have been left to find out about software with minimal support, and at times their achievement has reflected this.

**Once again Centres are thanked for taking part in this unit in the first year of this new specification.**

Centres can obtain further support by attending INSET courses and consulting the OCR website, where exemplar material and additional advice will be given in due course.

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