



Media Studies

GCSE 2012

Media Studies

Specification

J526

Version 1

April 2012



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1.1 Overview of GCSE in Media Studies

Unit B321: *The Individual Media Studies Portfolio*

This is a controlled assessment unit, 25–30 hours, internally assessed and externally moderated.
120 marks, 30% of the total GCSE marks

Candidates produce an individual portfolio containing a comparative analytical assignment, a production exercise and a planning and evaluative commentary. The comparative analytical assignment is based on at least two media texts from a selection of set topics produced by OCR.

+

Unit B322: *Textual Analysis and Media Studies Topic (Moving Image)*

40% of the total GCSE
1 hour 45 minutes written paper
80 marks

This is an examined unit where candidates in Section A analyse and respond to a short, **unseen moving image extract**. In Section B, candidates answer questions based on Institution and Audience through the study of Television Comedy and/or Radio Comedy texts chosen by centres.

or

Unit B323: *Textual Analysis and Media Studies Topic (Print)*

40% of the total GCSE
1 hour 45 minutes written paper
80 marks

This is an examined unit where candidates in Section A analyse and respond to an **unseen print extract**. In Section B, candidates answer questions based on Institution and Audience through the study of Television Comedy and/or Radio Comedy texts chosen by centres.

+

Unit B324: *Production Portfolio in Media Studies*

This is a controlled assessment unit, 25–30 hours, internally assessed and externally moderated.
120 marks, 30% of the total GCSE marks

Candidates can either work individually or in groups to produce a major practical production from a selection of set briefs. Within this, each individual produces their own evidence of research and planning alongside an individual evaluation of their finished product.

N.B Candidates must demonstrate knowledge and understanding of a minimum of three different media areas, including one print and one audio-visual-based medium across the specification.

1.2 Guided learning hours

GCSE Media Studies requires 120–140 guided learning hours in total.

1.3 Aims and learning outcomes

The aims of this specification are to encourage candidates to be inspired, moved and challenged by following a broad, coherent, satisfying and worthwhile course of study whilst gaining an insight into a broad range of media. It also aims to prepare candidates to make informed decisions about further learning opportunities and career choices.

This specification will enable candidates to:

- develop enquiry, critical thinking and decision-making skills through the study of media texts, audiences and institutions
- develop their appreciation and critical understanding of the media and its role in their daily lives
- develop their practical skills through opportunities for personal engagement and creativity
- understand how to use media key concepts to analyse media texts and their contexts.

1.4 Prior learning/attainment

Candidates entering this course should have achieved a general educational level equivalent to National Curriculum Level 3, or an Entry 3 at Entry Level within the National Qualifications Framework.

2.1 Unit B321: *The Individual Media Studies Portfolio*Unit B321: *The Individual Media Studies Portfolio*

This unit focuses on comparative analysis and enables the candidates to demonstrate their understanding of the following media key concepts:

- media language
- representation.

It also offers candidates the opportunity to demonstrate their skills in planning, construction and evaluation through the production exercise.

The following topics are offered:

- documentaries
- film genres
- popular music
- celebrity
- talk radio
- soap opera
- sport and the media
- news
- advertising
- video games.

The purpose of this unit is to assess:

- candidates' knowledge and understanding of media products and contexts (AO1)
- candidates' understanding of how meanings are created through analysis of media products, using media key concepts and appropriate terminology (AO2).

The accompanying production exercise requires candidates to:

- demonstrate an ability to research, plan and construct media products using appropriate presentation skills (AO3)
- demonstrate an ability to construct and evaluate their own products using creative and technical skills (AO4).

This is a controlled assessment unit, internally assessed and externally moderated.

Candidates will produce an individual portfolio containing:

- a **comparative analytical assignment (60 marks)**, based on at least two actual media texts
- a **production exercise (40 marks)** linked to the assignment
- an **evaluative commentary (20 marks)** on the planning process and the production exercise, together with evidence of planning.

A minimum of **two** media areas must be covered in the portfolio as a whole. The assignment will focus on the following media key concepts:

- media language
- representation.

The comparative analytical assignment asks candidates to consider how representations of individuals, groups, events or places are created and what socially significant messages and values are constructed and contrasted in at least **two** media texts. The assignment must be a comparative study, which can either explore two texts from the same media area or from two different media areas.

The comparative analytical assignment (60 marks)

Choice of texts

The specific assignment title can be developed by the centre, or selected from the exemplars that follow in this unit, but centres must set the **topic** from the menu provided in this unit. The selection of media texts is to be decided by the centre and can be contemporary or non-contemporary. Media texts can be from any national context.

Presentation

The comparative analytical assignment can be written (word processed) but may also be submitted as a slide presentation such as PowerPoint or a podcast.

As guidance, written work should be approximately 800–1,500 words in length and this may be divided into sections. For those submitting their work in the form of a slide presentation such as PowerPoint, between 15-25 slides are recommended. For the podcast option around five minutes of recording is recommended. Further guidance is available on this in the [Teacher's Handbook](#) and the [OCR GCSE Media Studies advice blog](#).

The production exercise (40 marks)

The comparative analytical assignment should be supported by a production exercise. This exercise will be used to assess candidates' understanding of Media Language and Representation through the candidates' use of codes and conventions.

The prime purpose of the production exercise is to highlight and reinforce the understanding demonstrated in the comparative analytical assignment. Therefore it is important that centres set exercises that enable their candidates to demonstrate their understanding of the media key concepts of Representation and Media Language. Centres are expected to use the technical resources available to them, including the use of digital media. The use of original photography is strongly encouraged. The choice of production exercise in combination with the comparative analytical assignment **must** allow candidates to cover more than one media area across this portfolio unit as a whole.

Evaluative commentary (20 marks)

The production exercise should be supported by an evaluative commentary, reflecting on decisions made and explaining how codes and conventions and media language have been employed to convey messages about representation. As with the comparative analytical assignment, the commentary may be written or submitted as a podcast or a slide presentation such as PowerPoint. As guidance, the commentary should be around 350–750 words in length; or 5–10 slides if using a PowerPoint style presentation; or around three minutes for a podcast.

In the commentary, the following areas must be covered in whatever form the candidate has chosen:

- an account of the research and planning carried out
- how the production is targeted at a particular target audience
- an explanation of the ways in which media language has been used in the production exercise to communicate representation

- an explanation of the ways in which codes and conventions have been used in the production exercise to communicate representation
- an evaluation of the strengths and weaknesses within the finished production.

Evidence of planning, evaluative notes, drafts and other evidence of work in progress should accompany the commentary in an appendix.

Further guidance on ideas for comparative analytical assignments, production exercises, evaluative commentaries and the appendix can be found in the [Teacher's Handbook](#), the [Guide to Controlled Assessment](#), and the [OCR GCSE Media Studies advice blog](#).

Choice of topics

Centres are advised to choose a topic that will best allow candidates to develop their interests and understanding of the media. This may involve all candidates from the same centre investigating the same topic, but candidates may undertake different comparative analytical assignments and production exercises. Personal insight and engagement will be rewarded in the assessment criteria.

When choosing topics to offer to candidates, centres should be guided by their strengths in terms of resources and expertise. Centres should also bear in mind the key area of representation they intend to focus on, as well as the associated areas of forms and conventions, production contexts and audiences/users.

Candidates are required to discuss the following in their portfolio:

- how specific representations of individuals, groups, events or places are created within their chosen area of study
- how specific socially significant messages and values are constructed.

Areas of representation

Areas of representation could include:

- gender
- age
- ethnicity
- sexuality
- class and status
- regional or national identity
- physical ability/disability.

Topics

The set topics are as listed on pages 9–11. The following topics will be available for **at least two years**. Each topic is accompanied by appropriate exemplar tasks and production exercises that centres might submit for the portfolio, although there is an element of flexibility within these and centres are encouraged to develop their own. More detail on the topics, exemplar tasks and production exercises below can be found in the [Teacher's Handbook](#), the [OCR GCSE Media Studies advice blog](#).

Centres are reminded that a minimum of two media must be covered in this portfolio unit as a whole.

Topic 1. Documentaries

Exemplar Task:

Compare the ways in which two documentaries represent the state of education in Britain and the United States, by analysing three key sequences in each of your chosen documentaries.

Exemplar Texts:

Educating Essex (Channel 4, 2011) and *Spellbound* (Blitz, 2002, US).

Production exercise:

A magazine article on a new television or film documentary on education, including some original photography.

Topic 2. Film Genres

Exemplar Task:

Compare how men and/or women are represented in the romantic comedy genre by analysing three key sequences in each of your chosen films.

Exemplar Texts:

Bridget Jones's Diary (Maguire, 2001, UK) and *Love Actually* (Curtis, 2003, UK/US).

Production exercise:

Two posters for a new romantic comedy with a prominent female and/or male star.

Topic 3. Popular Music

Exemplar Task:

Compare the representations of ethnicity in two music videos.

Exemplar Texts:

Africa Shox (Leftfield, 1999) and *Like a Prayer*. (Madonna 1989)

Production exercise:

A CD/DVD front and back cover for a new band from a musical genre of your choice.

Topic 4. Celebrity

Exemplar Task:

Compare how the BBC News and a newspaper of your choice represent celebrities.

Exemplar Texts:

The representation of David Beckham in *OK* magazine, the *Daily Mail* and BBC News.

Production exercise:

A front page and editorial for a new celebrity magazine.

Topic 5. Talk Radio

Exemplar Task:

Compare how the host(s) and the audience(s) are represented in a local radio programme and national talk show.

Exemplar Texts:

Radio 5 Live and a local station.

Production exercise:

Devise a name, logo and a print advertisement for a new commercial talk radio station.

Topic 6. Soap Opera

Exemplar Task:

Compare the ways in which young people are represented in soaps.

Exemplar Texts:

Hollyoaks and *EastEnders*

Production exercise:

Produce a newspaper or magazine article on a female character from a new soap, exploring her background on the programme.

Topic 7. Sport and the Media

Exemplar Task:

Compare how BBC television and the tabloid press represent national identity in sporting events.

Exemplar Texts:

The representation of British sporting stars with their competitors in the run up to the Olympics in *The Sun* and on BBC1.

Production exercise:

A double page spread from a new sports magazine reviewing a local sporting event.

Topic 8. The News

Exemplar Task:

Compare how television and newspapers represent an international event.

Exemplar Texts:

The representation of the anti-capitalist campaign in Britain and France/America in *The Sun*, *The Guardian* and in one ITV news broadcast.

Production exercise:

A new news website aimed at young people.

Topic 9. Advertising

Exemplar Task:

Compare how men are represented in advertising from the 1950s, 1970s and the 2000s, using print and/or television adverts.

Exemplar Texts:

A comparison of detergent adverts.

Production exercise:

A billboard poster(s) for a new washing-up liquid aimed at men (maximum two posters).

Topic 10. Video games

Exemplar Task:

Compare how women are represented in video games.

Exemplar Texts:

Tomb Raider and *Assassins' Creed*.

Production exercise:

Design a magazine advert for a new video game featuring a new female video game character.

Centres are reminded that a minimum of three different media areas must be covered across the specification as a whole, including one print and one audio-visual-based medium. Consequently, in making their choices of topics, assignments and production exercises for this unit, this requirement should be borne in mind.

2.2 Unit B322: Textual Analysis and Media Studies Topic (Moving Image)

Unit B322: Textual Analysis and Media Studies Topic (Moving Image)

There are two sections to this unit.

The following topic is offered for Section A:

- action adventure films.

By analysing and responding to a short, unseen moving image extract, candidates demonstrate their understanding of the following media key concepts:

- genre
- media language
- representation.

Section B is based on a media topic and tests candidates' understanding of the following media key concepts:

- institutions
- audiences.

The following topic is offered for Section B:

- TV Comedy and/or Radio Comedy.
-

2.3 Unit B323: Textual Analysis and Media Studies Topic (Print)

Unit B323: Textual Analysis and Media Studies Topic (Print)

There are two sections to this unit.

The following topic is offered for Section A:

- lifestyle magazines.

By analysing and responding to a print extract, candidates demonstrate their understanding of the following media key concepts:

- genre
- media language
- representation.

Section B is based on a media topic and tests the candidates' understanding of the following media key concepts:

- institutions
- audiences.

The following topic is offered for Section B:

- TV Comedy and/or Radio Comedy.
-

The purpose of units B322 or B323 is to assess:

- candidates' ability to analyse and respond to a short, unseen moving image extract or print extract using media key concepts and appropriate terminology (AO2)
- candidates' ability to recall, select, use and communicate their knowledge and understanding of media products and the contexts of their production and consumption (AO1) in analysing a short unseen moving image or print extract.

The examinations are 1 hour 45 minutes long. Candidates are required to answer four compulsory questions. The unit is marked out of 80, with **Section A** marked out of 50 and **Section B** marked out of 30.

B322 – Section A

The unseen moving image extract (Unit B322) will be between three and five minutes long and will be from the following genre:

Action Adventure Films

B323 – Section A

The unseen print extract (Unit B323) will be at least three and at most five pages from the following genre:

Lifestyle Magazines

These topics will not be changed for **at least three years**. Centres will be given at least one year's notice of any change in topic.

The extracts will be provided by OCR with full instructions for administering the examination, viewing conditions and note-taking time. Centres must prepare candidates in the skills of textual analysis in advance of the examination using a range of texts from the appropriate genre depending on which unit is being offered.

The three questions will test the following key concepts:

- genre
- media language
- representation.

Section B

This section is common to both Unit B322 and Unit B323.

The Media Studies Topic will be:

Television and/or Radio Comedy

This topic will not be changed for at least **three** years. Centres will be given at least one year's notice of any change in topic. Centres could study solely TV Comedy or solely Radio Comedy or a combination of the two.

Section B will consist of **ONE** compulsory question. This topic will test the following two concepts:

- institution
- audience.

Centres must prepare candidates for this question by studying at least **two** television and/or radio comedies. It is recommended that centres choose comedies that are transmitted on different channels/stations and aimed at different kinds of audiences.

The programmes may originate from anywhere in the world, but must be scheduled on British television stations or radio channels.

Set Topic Content

Candidates should be prepared to:

- contrast two texts or discuss one text in more detail using Media Key Concepts
- explain why these channels/stations have chosen these texts to fit their institutional contexts
- explain why these channels/stations have scheduled these texts on certain times and days
- discuss how these texts address their audiences, the nature of these audiences and the pleasures that are offered by these texts.

There is no specific requirement for contemporary texts to be studied for this section, but candidates may find it easier to discuss scheduling and other institutional contexts through the use of texts that are transmitted during the course.

Further detail on the Media Key Concepts for Units B322 and B323 can be found in Appendix A.

2.4 Unit B324: Production Portfolio in Media Studies

Unit B324: Production Portfolio in Media Studies

The Production Portfolio offers candidates the opportunity to demonstrate their skills in research, planning, production and evaluation and their understanding of the following media key concepts:

- audience
- institutions
- media language
- genre.

Briefs are offered in the following media areas:

- print
- video
- audio
- website
- cross media.

The purpose of this unit is to assess:

- candidates' skills of research, planning and presentation and planning through the construction of their own practical production (AO3)
- candidates' ability to construct and evaluate their own products using creative and technical skills (AO4).

This is a controlled assessment unit, internally assessed and externally moderated. Candidates can either work individually or as part of a group (maximum size five) to produce a major practical production in response to briefs set by OCR. They must also produce **individual** evidence of research and planning and an **individual** evaluation of their finished work. Centres must choose from twelve set briefs that will be available for **at least two years**. The twelve set briefs in this unit must be followed as set out in the specification.

Suggested resources

The unit requires candidates to develop practical production skills and engage with contemporary media technologies. Centres should choose their briefs carefully, according to their expertise and access to appropriate equipment, software and training. Candidates entering production work for this specification will be at a serious disadvantage if their teachers are unable to support them in the use of technology and software. They will be at a further disadvantage if there is insufficient technology for them to use. The minimum requirements for the delivery of the production portfolio in media are:

- digital technology suitable for the construction of media texts in response to the set briefs
- suitable internet access for research and (where necessary), presentation of student work.

Centres are reminded that a **minimum of three different media areas** must be covered across the specification as a whole including one print and one audio-visual-based medium. Consequently, when making choices of briefs for this unit, this requirement should be borne in mind.

Briefs

Evidence of research, planning and each candidate's contribution to the production must be presented in an **individual** Production Log (see below).

The following set briefs are offered:

Print

- 1 The front page and one inside page from a local newspaper, including some original photography.
 - If candidates are working in a group, each group member must produce at least one page.
- 2 An extract from a new magazine aimed at a specific audience, to include the front cover, contents page and a double-page spread article, using some original photography.
 - If candidates are working in a group, each group member must produce at least one double-page spread article.
- 3 A print-based advertising campaign for a new product, such as a new clothing range, to include a brand name design, two full-page magazine advertisements and a billboard poster, using original photography.
 - If candidates are working in a group, each group member must produce at least one advertisement.
- 4 A new computer/video game cover in an appropriate format (PC, Playstation, Nintendo, etc) and two magazine advertisements for the release of the new game, using some original photography.
 - If candidates are working in a group, each group member must produce at least one advertisement.

Video

- 5 A music promo video, with a storyboard. The length of the promo will reflect the length of the music track, but it is expected to be no longer than three minutes.
 - All material must be original, produced by the candidate(s), with the exception of the music or audio effects.
 - If candidates are working in a group, each group member is expected to take on a specific role such as director, camera operator or editor.
- 6 An extract from a new television programme, in any genre or mix of genres chosen by the centre, such as a sitcom, a crime drama or a new children's television programme, together with a storyboard. The sequence may include titles. Maximum length: three minutes.
 - All material must be original, produced by the candidate(s), with the exception of music or audio effects.
 - If candidates are working as a group, each group member is expected to take on a specific role such as director, camera operator or editor
- 7 The opening sequence from a new film, including titles, in any genre or mix of genres chosen by the centre, such as a comedy or a thriller, together with a storyboard. Maximum length: three minutes.
 - All video and audio material must be original, produced by the candidate(s), with the exception of music or audio effects.
 - If candidates are working as a group, each group member is expected to take on a specific role such as director, camera operator or editor.

Audio

- 8 An extract from a magazine-style radio programme with a specified audience. The extract should demonstrate a mixture of sound elements, such as title music, presenter, OBs, vox pop, recorded interviews and appropriate sound effects. A sound script should be included. Maximum length: four minutes.
- Audio material must be original, produced by the candidate(s), with the exception of music or audio effects. If candidates are working in a group, each group member is expected to take on a specific role such as director, sound engineer or editor.
- 9 An extract from a radio drama, scripted from new material or an adaptation of a novel or short story, together with a sound script. Maximum length: four minutes.
- Audio material must be original, produced by the candidate(s), with the exception of music or audio effects. If candidates are working in a group, each group member is expected to take on a specific role such as a director, sound engineer or editor.

Websites

- 10 A minimum of four linked web pages, including the homepage, of a new TV channel, including some original photography.
- If candidates are working in a group, each group member must produce at least two pages.
- 11 A minimum of four linked web pages, including the homepage, for a new entertainment website with a specified audience, including some original photography.
- If candidates are working in a group, each group member must produce at least two pages.

Cross Media

- 12 A promotional package for the release of a new album to include material from more than one media area (e.g. website, CD cover, extract from music promo video, radio interview, television advertisement, magazine advertisement/article). The package should include some original photography.
- All material must be original, produced by the candidate(s), with the exception of music or audio effects.

Further detailed guidance on undertaking the prescribed briefs and approaches to media production work are provided in the [Teacher's Handbook](#). It is expected that 25–30 hours will be allocated to this controlled assessment unit. Suggestions for possible approaches to dividing this time are offered in the [Teacher's Handbook](#) and the [Guide to Controlled Assessment](#).

The Production Portfolio

The Production Portfolio will consist of the following:

- the Production Log
- the Production itself
- the Evaluation
- the Appendix – to include a range of additional material appropriate to the product, such as: first drafts of storyboards and scripts, rejected photographs and graphics, and mock-ups of magazines, advertisements and websites.

The Production Log

The production log will provide important evidence to the teacher and moderator of the **individual** candidate's role and personal contribution to the production. It must be completed individually and is expected to include the following:

- evidence of research
- evidence of planning, such as outlines, still test shots, sketches and storyboards
- key dates, decisions and deadlines
- a record of the individual candidate's exact contributions to the production, such as: camerawork, photography, interviews, copywriting, design, audience research, redrafting or editing.

Evaluation

The **individual** evaluation is to be produced by the candidates under supervised conditions.

The presentation of the evaluation may take the form of any one, or combination, of the following:

- a written commentary
- a slide presentation (PowerPoint, Keynote, Impress)
- a podcast – video and/or audio
- a DVD with extras.

Those candidates offering a written commentary should aim to write between 500–800 words. A slide presentation (which centres may wish to video), should include 10–15 slides. A podcast/DVD with extras should be about 3–5 minutes in length. Further guidance on this can be found in the [Teacher's Handbook](#).

Acceptable formats for production texts and evaluations

Video work should be in DVD format and playable on standard domestic DVD players for moderation purposes. Audio work must be in CD format. Print work should be presented in sizes no larger than A3.

Web pages should be copied as files to disc for the moderator, with the home/index page clearly indicated. Links must be tested and operate.

All CDs and DVDs must be checked before despatch to ensure that the files are accessible. Evaluations may be presented in either written or electronic format.

Any work submitted in electronic format should be exported to the universal PDF format before being sent to a moderator (posters, magazines, write ups, slide presentations) to ensure that moderators can access the work.

Where candidates produce disc-based artefacts as part of a group production, only one disc needs to be sent to the moderator. Centres are reminded that it must be clearly indicated – both on the cover and on a menu within the disc itself – which candidates have contributed to the production.

Candidates should make their own copies of products, especially if they are required by the candidate for portfolios for further/higher education entry, as some material may be retained by OCR for INSET and archive purposes.

Samples of complete production portfolios, including planning and research material, will be requested by moderators, so it is important that this evidence is available separately for all candidates.

3.1 Overview of the assessment in GCSE Media Studies (J526)

For GCSE in Media Studies candidates must take three of the following four units.

GCSE Media Studies (J526)

Unit B321: *The Individual Media Studies Portfolio*

30% of the total GCSE
Controlled assessment
120 marks
25–30 hours

Candidates produce an individual portfolio containing a comparative analytical assignment based on at least two media texts, a production exercise and a planning and evaluative commentary.

This unit is internally assessed and externally moderated.

Either Unit B322: *Textual Analysis and Media Studies Topic (Moving Image)*

40% of the total GCSE
1 hour 45 minutes written paper
80 marks

This examination has two sections.
Section A: candidates answer three questions to examine Genre, Media Language and Representation.
Section B: candidates answer one question on TV and/or Radio Comedy relating to Institution and Audience.

This unit is externally assessed.

Or Unit B323: *Textual Analysis and Media Studies Topic (Print)*

40% of the total GCSE
1 hour 45 minutes written paper
80 marks

This examination has two sections.
Section A: candidates answer three questions to examine Genre, Media Language and Representation.
Section B: candidates answer one question on TV and/or Radio Comedy relating to Institution and Audience.

This unit is externally assessed.

Unit B324: *Production Portfolio in Media Studies*

30% of the total GCSE marks
Controlled assessment
120 marks
25 – 30 hours

Candidates produce a major practical production portfolio in response to briefs set by OCR, together with an evaluation.

This unit is internally assessed and externally moderated.

3.2 Assessment Objectives (AOs)

Candidates are expected to demonstrate their ability to:

AO1	Recall, select and communicate their knowledge and understanding of media products and the contexts in which they are produced and consumed.
AO2	Analyse and respond to media texts/topics using media key concepts and appropriate terminology.
AO3	Demonstrate research, planning and presentational skills.
AO4	Construct and evaluate their own products using creative and technical skills.

3.2.1 AO weightings – GCSE

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid:

Unit	% of GCSE				Total
	AO1	AO2	AO3	AO4	
Unit B321: <i>The Individual Media Studies Portfolio</i>	6	6	9	9	30%
Unit B322: <i>Textual Analysis and Media Studies Topic (Moving Image)</i> or Unit B323: <i>Textual Analysis and Media Studies Topic (Print)</i>	16	24	0	0	40%
Unit B324: <i>Production Portfolio in Media Studies</i>	0	0	12	18	30%
Total	22%	30%	21%	27%	100%

3.3 Grading and awarding grades

GCSE results are awarded on the scale A* to G. Units are awarded a* to g. Grades are indicated on certificates. However, results for candidates who fail to achieve the minimum grade (G or g) will be recorded as *unclassified* (U or u) and this is **not** certificated.

Most GCSEs are unitised schemes. When working out candidates' overall grades OCR needs to be able to compare performance on the same unit in different series when different grade boundaries may have been set, and between different units. OCR uses a Uniform Mark Scale to enable this to be done.

A candidate's uniform mark for each unit is calculated from the candidate's raw mark on that unit. The raw mark boundary marks are converted to the equivalent uniform mark boundary. Marks between grade boundaries are converted on a pro rata basis.

When unit results are issued, the candidate's unit grade and uniform mark are given. The uniform mark is shown out of the maximum uniform mark for the unit, e.g. 40/50.

The specification is graded on a Uniform Mark Scale. The uniform mark thresholds for each of the assessments are shown below:

(GCSE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade								u
		a*	a	b	c	d	e	f	g	
30%	120	108	96	84	72	60	48	36	24	0
40%	160	144	128	112	96	80	64	48	32	0

A candidate's uniform marks for each unit are aggregated and grades for the specification are generated on the following scale:

Qualification	Max Uniform Mark	Qualification Grade								U
		A*	A	B	C	D	E	F	G	
GCSE	400	360	320	280	240	200	160	120	80	0

The written papers will have a total weighting of 40% and controlled assessment a weighting of 60%.

A candidate's uniform mark for each paper will be combined with the uniform marks for the controlled assessments to give a total uniform mark for the specification. The candidate's grade will be determined by the total uniform mark.

3.4 Grade descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the assessment may be balanced by better performance in others.

The grade descriptors have been produced by the regulatory authorities in collaboration with the awarding bodies.

3.4.1 Grade F

Candidates recall and communicate limited knowledge and understanding of media products and concepts.

They show a limited understanding of media forms and conventions, and can describe some aspects of media representation using some media language and conventions.

They show a limited awareness of connections between the representations offered by media texts and their intended audience.

They use minimal research and planning to inform their production work. They use few presentational forms with little sense of identifying and targeting audiences.

They attempt to use practical processes, techniques and technologies, including ICT, to create a media product. They provide a simple review of the production.

3.4.2 Grade C

Candidates recall, select and communicate sound knowledge and understanding of media products and concepts, and the contexts in which they are produced and consumed.

They identify the relationship between representations offered by media texts and the appeal of these texts to the audiences that they address. They demonstrate the ability to respond logically, with accurate use of terminology, supporting ideas and arguments with evidence.

They research and plan their production work. They use a selection of presentational skills well, showing a sense of identifying and targeting audiences, and indicating how this has informed the production process.

They construct their product(s) using appropriate production skills. They handle technology, including ICT, and use some appropriate techniques and conventions of their chosen medium and genre. They evaluate their product against straightforward production criteria.

3.4.3 Grade A

Candidates recall, select and communicate detailed knowledge and thorough understanding of media products and concepts, and the contexts in which they are produced and consumed.

They use analytical techniques, underpinning concepts and a wide-ranging critical vocabulary to evaluate and compare media representations. They demonstrate an ability to respond in a logical and structured way, with precise and accurate use of terminology, supporting ideas and arguments with evidence.

They research and plan their production work effectively. They draw on relevant products, concepts and contexts. They use a range of presentational skills effectively, showing understanding of how audiences are identified and how production is tailored to audience needs and expectations.

They construct their product(s) using a broad range of production skills appropriately and effectively. They confidently handle technology, including ICT, and use the techniques and conventions of the chosen medium and genre creatively.

They evaluate their product(s), making critical connections between the experience of carrying out the production and the key concepts.

3.5 Quality of written communication

Quality of written communication is assessed in Unit B322 and Unit B323 and is integrated in the marking criteria.

Candidates are expected to:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- present information in a form that suits its purpose
- use an appropriate style of writing and, where applicable, specialist terminology.

4 Controlled assessment in GCSE Media Studies

This section provides general guidance on controlled assessment: what controlled assessment tasks are, and when and how they are available; how to plan and manage controlled assessment, and what controls must be applied throughout the process. More support can be found on the [OCR website](#).

Teaching and Learning

Controlled assessment is designed to be an integral part of teaching and learning. It is expected that in preparation for the controlled assessment tasks teachers will carry out induction activities that introduce candidates to the key media concepts of media language and representation for Unit B321 and audience, institution, media language and genre for Unit B324. These activities can take place regularly in the classroom using a variety of appropriate resources (as chosen by the teacher). These opportunities will allow candidates to practice a wide range of tasks, and teachers can discuss and comment on performance as appropriate. There are no restrictions regarding time or feedback to individual learners regarding these types of activities.

When all necessary teaching and learning has taken place and teachers feel that candidates are ready for assessment, candidates can be given the/should choose an appropriate controlled assessment task.

4.1 Controlled assessment tasks

All controlled assessment tasks for units B321 and B324 are set by OCR.

Controlled assessment tasks will be available on Interchange and are also published in the specification units B321 and B324. These tasks will be reviewed every two years. Guidance on how to access controlled assessment tasks from Interchange is available on the [OCR website](#).

Centres must ensure that candidates undertake a task applicable to the correct year of the examination by checking carefully the examination dates of the tasks on Interchange.

Controlled assessment tasks may be adapted by centres in ways which will not put at risk the opportunity for candidates to meet the assessment criteria, including the chance to gain marks at the highest level. Each controlled assessment task will include a section that briefly specifies the type and degree of adaptation that is appropriate. Centres can choose one from a number of tasks offered by OCR. The exemplar tasks offered within each topic area in Unit B321 can be used with a minimum amount of adaptation or centres can set their own tasks within each topic area. These tasks may also be set within overarching scenarios and briefs more relevant to centres' own environment and targeted at their particular cohorts of candidates. The twelve set briefs offered in Unit B324 must however be followed as set out in the specification.

The same OCR controlled assessment task must NOT be used as the practice material and then as the actual live assessment material.

4.2 Planning and managing controlled assessment

Controlled assessment tasks are available at an early stage to allow planning time. It is anticipated that candidates will spend a total of about 25–30 hours in producing the work for Unit B321 and about 25–30 hours in producing the work for Unit B324. Candidates should be allowed sufficient time to complete the tasks.

Suggested steps are included below, with guidance on regulatory controls at each step of the process. Teachers must ensure that the control requirements indicated below are met throughout the process.

4.2.1 Definitions of the controls

- (a) **Authenticity control:** Candidates will complete all work for assessment under informal teacher supervision except as outlined below. For GCSE in Media Studies, most work for assessment would be under informal teacher supervision; for example, it is acceptable for some aspects of exploration to be outside the direct supervision of the teacher but the teacher must be able to authenticate the work and insist on acknowledgement and referencing of any sources used.
- (b) **Feedback control:** Feedback to candidates will be encouraged but tightly defined. Within GCSE in Media Studies, OCR expects teachers to supervise and guide candidates who are undertaking work that is internally assessed. The degree of teacher guidance in candidates' work will vary according to the kinds of work being undertaken. It should be remembered, however, that candidates are required to reach their own judgements and conclusions. When supervising tasks, teachers are expected to:
- exercise continuing supervision of practical work to ensure essential compliance with Health and Safety requirements
 - ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.
- (c) **Time control:** The time limit available to candidates to complete the assessment task is 25–30 hours as specified within the unit. Tasks will be set within a broader learning programme, which will allow the acquisition of subject-specific knowledge and the development of appropriate practical skills.
- Controlled assessed work should be completed within the time limit and supervised and marked by the teacher. Some of the work, by its very nature, may be undertaken outside the centre, e.g. research work, testing, filming, etc. But it is likely that using or applying this material will be undertaken under some teacher supervision. With all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the candidate's own work and be able to authenticate it using the specified procedure.
- (d) **Collaboration control:** Candidates must complete and/or evidence all work individually. With reference to collaboration control, all assessment evidence will be provided by the individual candidate. However, where group work is prescribed such as in Unit B324, it is vital to be able to identify the individual contribution, by using a log, supplemented by perhaps other evidence such as peer assessment and/or teacher witness statements.
- (e) **Resource control:** Access to resources will be limited to those appropriate to the task and as required by the unit. Candidates will need to be provided with the most appropriate materials and equipment to allow them full access to the marking criteria. For most units basic workplace equipment will be adequate; however, for specific units the use of specialist equipment and software will be required to enable the candidate to achieve fully.

4.2.2 Preparation and research

Preparation (informal supervision)

Informal supervision ensures that the work of the individual candidates is recorded accurately and that plagiarism does not take place. Assessable outcomes may be informed by group work, but must be an individual response.

Research (limited supervision)

Limited supervision means that candidates can undertake this part of the process without direct teacher supervision and outside the centre as required. Candidates are also able to work in collaboration during this stage. However, when producing their final piece of work, candidates must complete and/or evidence all work individually.

During the research phase candidates can be given support and guidance.

Teachers **can**:

- explain the task
- advise on how the task could be approached
- advise on resources
- alert the candidate to key things that must be included in the final piece of work.

Teachers **must not**:

- comment on or correct the work
- practise the actual task with the candidates
- provide templates, model answers or feedback on drafts.

Research material can include fieldwork (e.g. a location recce for filming or for a photoshoot), internet or paper-based research, questionnaires, audio and video files etc. Candidates must be guided on the use of information from other sources to ensure that confidentiality and intellectual property rights are maintained at all times. Candidates must also be guided on appropriate health and safety considerations when planning and carrying out their production tasks. It is essential that any material directly used from a source is appropriately and rigorously referenced.

4.2.3 Producing the final piece of work (informal supervision)

Most work for assessment would be under informal teacher supervision; for example, it is acceptable for some aspects of the work to be undertaken outside the direct supervision of the teacher: e.g. research work, testing, filming etc. But it is likely that using or applying this material will be undertaken under some teacher supervision, for example, the editing and write up of an external filming session should take place in the next available classroom slot. The teacher must be able to authenticate the work and insist on acknowledgement and referencing of any sources used.

The time limit available to candidates to complete the assessment task is 25–30 hours as specified within the unit. Tasks will be set within a broader learning programme, which will allow the acquisition of subject-specific knowledge and the development of appropriate practical skills.

OCR expects teachers to supervise and guide candidates who are undertaking work that is internally assessed. The degree of teacher guidance in candidates' work will vary according to the kinds of work being undertaken. It should be remembered, however, that candidates are required to reach their own judgements and conclusions. When supervising tasks, teachers are expected to:

- exercise continuing supervision of work in order to monitor progress and to prevent plagiarism
- exercise continuing supervision of practical work to ensure essential compliance with health and safety requirements
- ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

4.2.4 Presentation of the final piece of work

Candidates must observe the following procedures when producing their final piece of work for the controlled assessment tasks:

- tables and graphs may be produced using appropriate ICT. These should be inserted into the controlled assessment portfolios at the appropriate place
- any copied material must be suitably acknowledged
- quotations must be clearly marked and a reference provided wherever possible
- work submitted for moderation or marking must be marked with the:
 - centre number
 - centre name
 - candidate number
 - candidate name
 - unit code and title
 - assignment title.

Work submitted in digital format (CD or online) for moderation or marking must be in a suitable file structure as detailed in Appendix B at the end of this specification. Work submitted on paper must be secured by treasury tags or other suitable methods; centres are asked to refrain from placing written work in transparent three-sided plastic pockets.

4.3 Marking and moderating controlled assessment

All controlled assessment units are marked by the centre assessor(s) using OCR marking criteria and guidance and are moderated by the OCR-appointed moderator. External moderation is via postal moderation.

4.3.1 Applying the marking criteria

The starting point for marking the tasks is the marking criteria (see section 4.3.4 *Marking criteria for controlled assessment tasks*). The criteria identify levels of performance for the skills, knowledge and understanding that the candidate is required to demonstrate. OCR provides exemplification through real or simulated candidate work which will help to clarify the level of achievement the assessors should be looking for when awarding marks and for use at INSET training events.

4.3.2 Use of 'best fit' approach to marking criteria

The assessment task(s) for each unit should be marked by teachers according to the given marking criteria within the relevant unit using a 'best fit' approach. For each of the assessment criteria, teachers select one of the four band descriptors provided in the marking grid that most closely describes the quality of the work being marked.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

Teachers use their professional judgement in selecting the band descriptor that best describes the work of the candidate.

To select the most appropriate mark within the band descriptor, teachers should use the following guidance:

- where the candidate's work *convincingly* meets the statement, the highest mark should be awarded
- where the candidate's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded
- where the candidate's work *just* meets the statement, the lowest mark should be awarded.

Teachers should use the full range of marks available to them and award *full* marks in any band for work which fully meets that descriptor. This is work which is 'the best one could expect from candidates working at that level'. Where there are only two marks within a band the choice will be between work which, in most respects, meets the statement and work which just meets the statement. For wider mark bands the marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but **not** the highest or lowest mark in the band.

Only one mark per assessment criteria will be entered. The final mark for the candidate for each controlled assessment unit is out of a total of 120 and is found by totalling the marks for each of the marking objective/criteria strands.

There should be clear evidence that work has been attempted and some work produced. If a candidate submits no work for the internally assessed units, then the candidate should be indicated as being absent from that unit. If a candidate completes any work at all for an internally assessed unit, then the work should be assessed according to the marking criteria and the appropriate mark awarded, which may be zero.

4.3.3 Annotation of candidates' work

Each piece of internally assessed work should show how the marks have been awarded in relation to the marking criteria.

The writing of comments on candidates' work, and coversheet, provides a means of communication between teachers during the internal standardisation and with the moderator if the work forms part of the moderation sample.

4.3.4 Marking criteria for controlled assessment tasks

Marking criteria for controlled assessment unit B321

The mark schemes below are generic and teachers are advised to adopt the 'best fit' approach. If the candidate has covered all the criteria effectively they should be awarded a mark towards the top of the level; if there are certain omissions or weaknesses, towards the bottom end.

This unit is marked and internally standardised by the centre and marks are submitted to OCR by a specified date. Teachers are asked to support marks with written comments under these categories on the controlled assessment cover sheet. A sample is then selected for external moderation. The unit is marked out of a total of 120 marks.

Marking criteria for assignment

This assignment is marked out of 60.

Level 4 (46–60 marks)

Candidates will demonstrate:

- detailed and thorough knowledge and understanding of the texts studied
- thoughtful and insightful analysis and interpretation of the texts
- very good understanding of how texts represent social and cultural messages and values, including proficient identification and interpretation of those messages and values
- very good understanding of how texts use media language and areas of representation
- very good knowledge and understanding of the codes and conventions according to generic categorisations of media texts
- accurate use of technical terms and medium-specific terminology, as appropriate
- very good understanding of the effects of techniques on texts and audiences
- confident comparison of media texts, as appropriate
- appropriate use of some examples to support points made
- personal insights and engagement with objects of study and concepts.

Level 3 (31–45 marks)

Candidates will demonstrate:

- good knowledge and understanding of the texts studied
- sound analysis and interpretation of the texts
- good understanding of how texts represent social and cultural messages and values, including competent identification and interpretation of those messages and values
- good understanding of how texts use media language and areas of representation
- good knowledge and understanding of the codes and conventions according to generic categorisations of media texts
- mostly accurate use of technical terms and medium-specific terminology, as appropriate
- good understanding of the effects of techniques on texts and audiences
- comparison of media texts, as appropriate
- appropriate use of some examples to support points made
- some personal insights and engagement with objects of study and concepts.

Level 2 (16–30 marks)

Candidates will demonstrate:

- some knowledge and understanding of the texts studied
- some analysis and interpretation of the texts
- some understanding of how texts represent social and cultural messages and values, including clear identification of those messages and values
- some understanding of how texts use media language and areas of representation
- some knowledge and understanding of the codes and conventions according to generic categorisations of media texts
- some accurate use of technical terms and medium-specific terminology, as appropriate
- some understanding of the effects of techniques on texts and audiences
- appropriate use of some examples to support points made.

Level 1 (1–15 marks)

Candidates will demonstrate:

- basic knowledge and understanding of the texts studied
- description, rather than analysis and interpretation of the texts
- basic understanding of how texts represent social and cultural messages and values, including basic identification of those messages and values
- basic understanding of how texts use media language and areas of representation
- basic knowledge and understanding of codes and conventions used according to generic categorisations of media texts
- minimal use of technical terms and medium-specific terminology, as appropriate
- basic understanding of the effects of techniques on texts and audiences
- minimal reference to appropriate examples to support points made.

0 marks = no response or no response worthy of credit

Marking Criteria for Production Exercise

This assignment is marked out of 40.

Level 4 (31–40 marks)

An excellent response to the task that demonstrates:

- excellent organisation and presentational skills in the chosen medium
- excellent understanding of the media language that has been used to construct representation
- excellent understanding of the generic codes and conventions that have been used to construct representation
- excellent sense of creativity and stimulation employed in targeting a specific audience.

Level 3 (21–30 marks)

A proficient response to the task that demonstrates:

- proficient organisation and presentational skills in the chosen medium
- proficient understanding of the media language that has been used to construct representation
- proficient understanding of the generic codes and conventions that have been used to construct representation
- a proficient sense of how the production is targeted at a specific audience.

Level 2 (11–20 marks)

A basic response to the task that demonstrates:

- basic presentational skills in the chosen medium
- basic understanding of the media language that has been used to construct representation
- basic understanding of the generic codes and conventions that have been used to construct representation
- a basic sense that the production is targeted at an audience.

Level 1 (1–10 marks)

A minimal response to the task that demonstrates:

- minimal evidence of presentational skills in the chosen medium
- minimal understanding of the media language that has been used to construct representation
- minimal understanding of the generic codes and conventions that have been used to construct representation
- minimal indication that there is a target audience.

0 marks = no response or no response worthy of credit

Marking Criteria for Planning and Evaluative Commentary

This assignment is marked out of 20.

Level 4 (16–20 marks)

- There is excellent research into similar media texts.
- There is excellent planning, with clear evidence of organised use of time.
- There is excellent reference to the ways the production is aimed at a target audience.
- There is an excellent understanding of the ways in which media language has been used to construct representation.
- There is an excellent understanding of the ways in which generic codes and conventions have been used to construct representation.
- The evaluation is excellent, with a clear sense of reflection on the work.
- There is an accurate command of medium-specific terminology.

Level 3 (11–15 marks)

- There is proficient research into similar media texts.
- There is proficient planning, with evidence of organised use of time.
- There is proficient reference to the ways the production is aimed at a target audience.
- There is proficient understanding of the ways in which media language has been used to construct representation.
- There is proficient understanding of the ways in which generic codes and conventions have been used to construct representation.
- The evaluation is proficient, with a sound sense of reflection on the work.
- There is a proficient grasp of medium-specific terminology.

Level 2 (6–10 marks)

- There is basic evidence of research.
- There is basic evidence of planning.
- There is basic reference to a target audience.
- There is basic understanding of the ways in which media language has been used to construct representation.
- There is basic understanding of the ways in which generic codes and conventions have been used to construct representation.
- The evaluation of the finished media text is mainly descriptive, but there may be basic reflection on the work.
- There is a basic grasp of medium-specific terminology.

Level 1 (1–5 marks)

- There is minimal evidence of research.
- There is minimal evidence of planning.
- There is minimal reference to a target audience.
- There is minimal understanding of the ways in which media language has been used to construct representation.
- There is minimal understanding of the ways in which generic codes and conventions have been used to construct representation.
- There is minimal evaluation of the finished media text.
- There is minimal use of medium-specific terminology.

0 marks = no response or no response worthy of credit

Marking criteria for controlled assessment unit B324

The mark schemes below are generic and teachers are advised to adopt the 'best fit' approach. If the candidate has covered all the criteria effectively they should be awarded a mark towards the top of the level; if there are certain omissions or weaknesses, towards the bottom end.

It is possible for a candidate to be placed in different levels for each of the three categories and to receive different marks from other members of the same group responsible for the production, according to his/her contribution. Centres are asked to support marks with brief written comments on the controlled assessment cover sheet. This unit is marked and internally standardised by the centre, a sample is then selected for external moderation. Centres will assess candidates on an individual basis for their contribution to the production. Further evidence of the individual's contribution to the production will be made available to the moderator in the research and planning material provided in the individual Production Log and in the Appendix, and in the individual Evaluation. This unit is marked out of a total of 120 marks.

Marking criteria for production

Print

Level 4 (46–60 marks)

There is evidence of excellence in the creative use of most of the following technical skills:

- Framing a shot, including and excluding elements as appropriate.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise en scène, including colour, figure, lighting, objects and setting.
- Manipulating photographs as appropriate to the context for presentation, including cropping and resizing.
- Accurately using language and register.
- Appropriately integrating illustration and text.
- Showing understanding of conventions of layout and page design.
- Showing awareness of the need for variety in fonts and text size.
- Using ICT appropriately for the task set.

Level 3 (31–45 marks)

There is evidence of proficiency in the creative use of many of the following technical skills:

- Framing a shot, including and excluding elements as appropriate.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise en scène, including colour, figure, lighting, objects and setting.
- Manipulating photographs as appropriate to the context for presentation, including cropping and resizing.
- Accurately using language and register.
- Appropriately integrating illustration and text.
- Showing understanding of conventions of layout and page design.
- Showing awareness of the need for variety in fonts and text size.
- Using ICT appropriately for the task set.

Level 2 (16–30 marks)

There is evidence of a basic level of ability in the creative use of some of the following technical skills:

- Framing a shot, including and excluding elements as appropriate.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise en scène, including colour, figure, lighting, objects and setting.
- Manipulating photographs as appropriate to the context for presentation, including cropping and resizing.
- Accurately using language and register.
- Appropriately integrating illustration and text.
- Showing understanding of conventions of layout and page design.
- Showing awareness of the need for variety in fonts and text size.
- Using ICT appropriately for the task set.

Level 1 (1–15 marks)

The work is possibly incomplete. There is minimal evidence in the work of the creative use of any relevant technical skills such as:

- Framing a shot, including and excluding elements as appropriate.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise en scène including colour, figure, lighting, objects and setting.
- Manipulating photographs as appropriate to the context for presentation, including cropping and resizing.
- Accurately using language and register.
- Appropriately integrating illustration and text.
- Showing understanding of conventions of layout and page design.
- Showing awareness of the need for variety in fonts and text size.
- Using ICT appropriately for the task set.

0 marks = no response or no response worthy of credit

Video**Level 4 (46–60 marks)**

There is evidence of excellence in the creative use of most of the following technical skills:

- Holding a shot steady, where appropriate.
- Framing a shot, including and excluding elements as appropriate.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise en scène, including colour, figure, lighting, objects and setting.
- Editing so that meaning is apparent to the viewer.
- Using appropriate shot transitions for the task set.
- Using sound with images and editing appropriately for the task set.
- Using titles effectively, if appropriate.

Level 3 (31–45 marks)

There is evidence of proficiency in the creative use of many of the following technical skills:

- Holding a shot steady, where appropriate.
- Framing a shot, including and excluding elements as appropriate.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise en scène, including colour, figure, lighting, objects and setting.
- Editing so that meaning is apparent to the viewer.
- Using appropriate shot transitions for the task set.
- Using sound with images and editing appropriately for the task set.
- Using titles effectively, if appropriate.

Level 2 (16–30 marks)

There is evidence of a basic level of ability in the creative use of some of the following technical skills:

- Holding a shot steady, where appropriate.
- Framing a shot, including and excluding elements as appropriate.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise en scène, including colour, figure, lighting, objects and setting.
- Editing so that meaning is apparent to the viewer.
- Using appropriate shot transitions for the task set.
- Using sound with images and editing appropriately for the task set.
- Using titles effectively, if appropriate.

Level 1 (1–15 marks)

The work is possibly incomplete. There is minimal evidence in the work of the creative use of any relevant technical skills such as:

- Holding a shot steady, where appropriate.
- Framing a shot, including and excluding elements as appropriate.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise en scène, including colour, figure, lighting, objects and setting
- Editing so that meaning is apparent to the viewer
- Using appropriate shot transitions for the task set
- Using sound with images and editing appropriately for the task set
- Using titles effectively, if appropriate.

0 marks = no response or no response worthy of credit

Audio**Level 4 (46–60 marks)**

There is evidence of excellence in the creative use of most of the following technical skills:

- Recording voice(s) clearly in studio/confined setting.
- Recording voice(s) clearly in location/outdoor interviews, if appropriate.
- Using generic conventions effectively.
- Demonstrating consistency in sound levels.
- Using language and register appropriate for the task set.
- Integrating recorded material, as appropriate.
- Editing and mixing sounds appropriately.
- Editing to create continuity and meaning.
- Integrating jingles, music, location sounds and sound effects, where appropriate.

Level 3 (31–45 marks)

There is evidence of proficiency in the creative use of many of the following technical skills:

- Recording voice(s) clearly in studio/confined setting.
- Recording voice(s) clearly in location/outdoor interviews, if appropriate.
- Using generic conventions effectively.
- Demonstrating consistency in sound levels.
- Using language and register appropriate for the task set.
- Integrating recorded material, as appropriate.
- Editing and mixing sounds appropriately.
- Editing to create continuity and meaning.
- Integrating jingles, music, location sounds and sound effects, where appropriate.

Level 2 (16–30 marks)

There is evidence of a basic level of ability in the creative use of some of the following technical skills:

- Recording voice(s) clearly in studio/confined setting.
- Recording voice(s) clearly in location/outdoor interviews, if appropriate.
- Using generic conventions effectively.
- Demonstrating consistency in sound levels.
- Using language and register appropriate for the task set.
- Integrating recorded material, as appropriate.
- Editing and mixing sounds appropriately.
- Editing to create continuity and meaning.
- Integrating jingles, music, location sounds and sound effects, where appropriate.

Level 1 (1–15 marks)

The work for the main task is possibly incomplete. There is minimal evidence in the work of the creative use of any relevant technical skills such as:

- Recording voice(s) clearly in studio/confined setting.
- Recording voice(s) clearly in location/outdoor interviews, if appropriate.
- Using generic conventions effectively.
- Demonstrating consistency in sound levels.
- Using language and register appropriate for the task set.
- Integrating recorded material, as appropriate.
- Editing and mixing sounds appropriately.
- Editing to create continuity and meaning.
- Integrating jingles, music, location sounds and sound effects, where appropriate.

0 marks = no response or no response worthy of credit

Level 4 (46–60 marks)

There is evidence of excellence in the creative use of most of the following technical skills:

- Using ICT effectively to combine images, text, sound and video.
- Producing material so that it communicates clearly to the 'reader'.
- Using the conventions of web publishing to enable the 'reader' to navigate the material appropriately.
- Holding a shot steady, where appropriate.
- Framing a shot, at the appropriate distance, including and excluding elements as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise en scène, including colour, figure, lighting, objects and setting.
- Editing, with appropriate transitions and effects, so that meaning is apparent to the viewer.
- Manipulating photographs as appropriate to the context for presentation, including cropping and resizing.
- Using language and register appropriate for the task set.
- Appropriately integrating illustration and text.
- Showing awareness of the need for variety in fonts and text size.

Level 3 (31–45 marks)

There is evidence of proficiency in the creative use of many of the following technical skills:

- Using ICT effectively to combine images, text, sound and video.
- Producing material so that it communicates clearly to the 'reader'.
- Using the conventions of web publishing to enable the 'reader' to navigate the material appropriately.
- Holding a shot steady, where appropriate.
- Framing a shot, at the appropriate distance, including and excluding elements as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise en scène, including colour, figure, lighting, objects and setting.
- Editing, with appropriate transitions and effects, so that meaning is apparent to the viewer.
- Manipulating photographs as appropriate to the context for presentation, including cropping and resizing.
- Using language and register appropriate for the task set.
- Appropriately integrating illustration and text.
- Showing awareness of the need for variety in fonts and text size.

Level 2 (16–30 marks)

There is evidence of a basic level of ability in the creative use of some of the following technical skills:

- Using ICT effectively to combine images, text, sound and video.
- Producing material so that it communicates clearly to the 'reader'.
- Using the conventions of web publishing to enable the 'reader' to navigate the material appropriately.
- Holding a shot steady, where appropriate.
- Framing a shot, at the appropriate distance, including and excluding elements as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise en scène, including colour, figure, lighting, objects and setting.
- Editing, with appropriate transitions and effects, so that meaning is apparent to the viewer.
- Manipulating photographs as appropriate to the context for presentation, including cropping and resizing.
- Using language and register appropriate for the task set.
- Appropriately integrating illustration and text.
- Showing awareness of the need for variety in fonts and text size.

Level 1 (1–15 marks)

The work is possibly incomplete. There is minimal evidence in the work of the creative use of any relevant technical skills such as:

- Using ICT effectively to combine images, text, sound and video.
- Producing material so that it communicates clearly to the 'reader'.
- Using the conventions of web publishing to enable the 'reader' to navigate the material appropriately.
- Holding a shot steady, where appropriate.
- Framing a shot, at the appropriate distance, including and excluding elements as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise en scène, including colour, figure, lighting, objects and setting.
- Editing, with appropriate transitions and effects, so that meaning is apparent to the viewer.
- Manipulating photographs as appropriate to the context for presentation, including cropping and resizing.
- Using language and register appropriate for the task set.
- Appropriately integrating illustration and text.
- Showing awareness of the need for variety in fonts and text size.

0 marks = no response or no response worthy of credit

Cross Media**Level 4 (46–60 marks)**

- There is evidence of excellence in the creative use of most of the appropriate technical skills.
- The candidate is expected to **consistently** demonstrate Level 4 criteria in the various media employed in the production.
- Where a candidate has worked in a group, a major contribution to construction is evident.

Level 3 (31–45 marks)

- There is evidence of proficiency in the creative use of many technical skills.
- The candidate mainly demonstrates Level 3 criteria in the various media employed in the production.
- Where a candidate has worked in a group, a strong contribution to construction is evident.

Level 2 (16–30 marks)

- There is evidence of a basic level of ability in the creative use of some technical skills.
- The candidate mainly demonstrates Level 2 criteria in the various media employed in the production.
- Where a candidate has worked in a group, a basic contribution to construction is evident.

Level 1 (1–15 marks)

- The work is possibly incomplete. There is minimal evidence in the work of the creative use of any relevant technical skills.
- The candidate mainly demonstrates Level 1 technical skills criteria in the various media employed in the production.
- Where a candidate has worked in a group, there is only minimal evidence of a contribution to construction.

0 marks = no response or no response worthy of credit

Marking criteria for research and planning

The Production Log and Production Portfolio will provide evidence of the candidate's work towards research and planning. Where the candidate has worked in a group, they will demonstrate the contribution of the **individual** candidate to the production. Teacher observations of the candidate's work will also contribute to the mark; teachers are requested to differentiate the contributions of individuals within the group and to justify individual marks by recording their observations on the controlled assessment cover sheet. As part of the moderation sample, the moderator will request the Production Portfolio, including the Production Log.

Level 4 (24–30 marks)

- There is excellent research into similar products and a potential target audience.
- There is excellent organisation of actors, locations, costumes or props.
- There is excellent work on shotlists, layouts, drafting, scripting or storyboarding.
- Time management is excellent.

Level 3 (16–23 marks)

- There is proficient research into similar products and a potential target audience.
- There is proficient organisation of actors, locations, costumes or props.
- There is proficient work on shotlists, layouts, drafting, scripting or storyboarding.
- Time management is good.

Level 2 (8–15 marks)

- There is basic research into similar products and a potential target audience.
- There is basic organisation of actors, locations, costumes or props.
- There is basic work on shotlists, layouts, drafting, scripting or storyboarding.
- Time management may not be good.

Level 1 (1–7 marks)

- There is minimal research into similar products and a potential target audience.
- There is minimal organisation of actors, locations, costumes or props.
- There is minimal work on shotlists, layouts, drafting, scripting or storyboarding.
- Time management may be very poor.

0 marks = no response or no response worthy of credit

Marking criteria for the evaluation

Candidates will produce an **individual** evaluation of their production under supervised conditions. AO4 is the focus of assessment for the evaluation: candidates' ability to evaluate their own products using creative and technical skills.

Level 4 (24–30 marks)

- There is a detailed evaluation of the monitoring of decisions and revisions.
- There is a detailed discussion of how the brief related to research into similar media texts and target audiences.
- There is excellent understanding of the forms and conventions used in the production.
- There is excellent understanding of the significance of audience feedback.
- There is excellent ability to communicate.
- There is a thorough evaluation of the success of the finished media text in meeting the original brief.
- There is an accurate command of appropriate medium-specific terminology.

Level 3 (16–23 marks)

- There is proficient reference to the monitoring of technical decisions and revisions made.
- There is proficient discussion of how the brief related to research into similar media texts and target audiences.
- There is proficient understanding of the forms and conventions used in the production.
- There is proficient understanding of the significance of audience feedback.
- There is proficient ability to communicate.
- There is a proficient evaluation of the degree to which the finished media text has met the original brief.
- There is a proficient grasp of medium-specific terminology.

Level 2 (8–15 marks)

- There is some reference to planning, to research and to the monitoring of decisions and revisions.
- There is basic understanding of the forms and conventions used in the production.
- There is basic understanding of the significance of audience feedback.
- There is basic ability to communicate.
- The evaluation is mainly descriptive, but there is some evidence of evaluation or reflection on the work.
- There is a basic grasp of appropriate medium-specific terminology.

Level 1 (1–7 marks)

- There is only minimal reference to relevant research, planning or monitoring of decision-making.
- There is minimal understanding of the forms and conventions used in the production.
- There is minimal understanding of the significance of audience feedback.
- There is minimal ability to communicate.
- The evaluation is minimal, descriptive.
- Little, if any, medium-specific terminology is used.

0 marks = no response or no response worthy of credit

4.3.5 Authentication of work

Teachers must be confident that the work they mark is the candidate's own. This does not mean that a candidate must be supervised throughout the completion of all work but the teacher must exercise sufficient supervision, or introduce sufficient checks, to be in a position to judge the authenticity of the candidate's work.

Wherever possible, the teacher should discuss work-in-progress with candidates. This will not only ensure that work is underway in a planned and timely manner but will also provide opportunities for assessors to check authenticity of the work and provide general feedback.

Candidates must not plagiarise. Plagiarism is the submission of another's work as one's own and/or failure to acknowledge the source correctly. Plagiarism is considered to be malpractice and could lead to the candidate being disqualified. Plagiarism sometimes occurs innocently when candidates are unaware of the need to reference or acknowledge their sources. It is therefore important that centres ensure that candidates understand that the work they submit must be their own and that they understand the meaning of plagiarism and what penalties may be applied. Candidates may refer to research, quotations or evidence but they must list their sources. The rewards from acknowledging sources, and the credit they will gain from doing so, should be emphasised to candidates as well as the potential risks of failing to acknowledge such material. Candidates may be asked to sign a declaration to this effect. Centres should reinforce this message to ensure candidates understand what is expected of them.

Please note: Centres must confirm to OCR that the evidence produced by candidates is authentic. The Centre Authentication Form includes a declaration for assessors to sign and is available from the [OCR website](#) and [OCR Interchange](#).

4.3.6 Internal standardisation

It is important that all internal assessors, working in the same subject area, work to common standards. Centres must ensure that the internal standardisation of marks across assessors and teaching groups takes place using an appropriate procedure.

This can be done in a number of ways. In the first year, reference material and OCR training meetings will provide a basis for centres' own standardisation. In subsequent years, this, or centres' own archive material, may be used. Centres are advised to hold preliminary meetings of staff involved to compare standards through cross-marking a small sample of work. After most marking has been completed, a further meeting at which work is exchanged and discussed will enable final adjustments to be made.

4.3.7 Moderation

All work (for Unit B321 and Unit B324) is marked by the teacher and internally standardised by the centre. Marks are then submitted to OCR, after which moderation takes place in accordance with OCR procedures: refer to the OCR website for submission dates of the marks to OCR. The purpose of moderation is to ensure that the standard of the award of marks for work is the same for each centre and that each teacher has applied the standards appropriately across the range of candidates within the centre.

Samples of complete Individual Media Portfolios and Production Portfolios, including planning and research materials, will be requested by moderators so it is important that this evidence is available for all candidates. The sample of work which is presented to the moderator for moderation must show how the marks have been awarded in relation to the marking criteria defined in Section 4.3.4.

Each candidate's work should have a controlled assessment cover sheet attached to it with a summary of the marks awarded for the task. If the work is to be submitted in digital format, this cover sheet should also be submitted electronically within each candidate's files, together with a hard copy print out. Further guidance can be found in Appendix B and can also be found in the support materials.

5.1 Free resources available from the OCR website

The following materials will be available on the OCR website:

- GCSE Media Studies Specification
- [specimen assessment materials for each unit](#)
- [Guide to controlled assessment](#)
- [Teachers Handbook](#)
- [sample schemes of work and lesson plans](#).

5.2 Other resources

OCR offers centres a wealth of high quality published support with a choice of 'Official Publisher Partner' and 'Approved Publication' resources, all endorsed by OCR for use with OCR specifications.

5.2.1 Publisher partners

OCR works in close collaboration with publisher partners to ensure you have access to:

- published support materials available when you need them, tailored to OCR specifications
- high quality resources produced in consultation with OCR subject teams, which are linked to OCR's teacher support materials.



Hodder Education is the publisher partner for OCR GCSE Media Studies.

Hodder Education produces the following resources for OCR GCSE Media Studies:

- OCR Media Studies for GCSE Student Book by Eileen Lewis ISBN: 9780340983416

5.2.2 Endorsed publications

OCR endorses a range of publisher materials to provide quality support for centres delivering its qualifications. You can be confident that materials branded with OCR's 'Official Publishing Partner' or 'Approved publication' logos have undergone a thorough quality assurance process to achieve endorsement. All responsibility for the content of the publisher's materials rests with the publisher.



These endorsements do not mean that the materials are the only suitable resources available or necessary to achieve an OCR qualification.

5.3 Training

OCR will offer a range of support activities for all practitioners throughout the lifetime of the qualification to ensure they have the relevant knowledge and skills to deliver the qualification.

Please see [Event Booker](#) for further information.

5.4 OCR support services

5.4.1 Active Results

Active Results is available to all centres offering OCR's GCSE Media Studies specifications.

The logo for Active Results, with 'active' in blue and 'results' in orange.

Active Results is a free results analysis service to help teachers review the performance of individual candidates or whole schools.

Data can be analysed using filters on several categories such as gender and other demographic information, as well as providing breakdowns of results by question and topic.

Active Results allows you to look in greater detail at your results:

- richer and more granular data will be made available to centres including question level data available from e-marking
- you can identify the strengths and weaknesses of individual candidates and your centre's cohort as a whole
- our systems have been developed in close consultation with teachers so that the technology delivers what you need.

Further information on Active Results can be found on the [OCR website](#).

5.4.2 OCR Interchange

OCR Interchange has been developed to help you to carry out day-to-day administration functions online, quickly and easily. The site allows you to register and enter candidates online. In addition, you can gain immediate and free access to candidate information at your convenience.

Sign up on the [OCR website](#).

6.1 Equality Act information relating to GCSE Media Studies

GCSEs often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised GCSE qualification and subject criteria were reviewed by the regulators in order to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in *Access Arrangements, Reasonable Adjustments and Special Consideration* by the Joint Council www.jcq.org.uk.

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

The access arrangements permissible for use in this specification are in line with Ofqual's GCSE subject criteria equalities review and are as follows:

	Yes/No	Type of Assessment
Readers	Y	All written and practical assessments
Scribes	Y	All written and practical assessments
Practical assistants	Y	All written examinations
Word processors	Y	All written and practical assessments
Transcripts	Y	All written and practical assessments
Oral language modifiers	Y	All written and practical assessments
BSL signers	Y	All written and practical assessments
Modified question papers	Y	All written and practical assessments
Extra time	Y	All written and practical assessments

6.2 Arrangements for candidates with particular requirements (including Special Consideration)

All candidates with a demonstrable need may be eligible for access arrangements to enable them to show what they know and can do. The criteria for eligibility for access arrangements can be found in the JCQ document *Access Arrangements, Reasonable Adjustments and Special Consideration*.

Candidates who have been fully prepared for the assessment but who have been affected by adverse circumstances beyond their control at the time of the examination may be eligible for special consideration. As above, centres should consult the JCQ document *Access Arrangements, Reasonable Adjustments and Special Consideration*.

In December 2011 the GCSE qualification criteria were changed by Ofqual. As a result, all GCSE qualifications have been updated to comply with the new regulations.

The most significant change for all GCSE qualifications is that, from 2014, unitised specifications must require that 100% of the assessment is terminal.

Please note that there are no changes to the terminal rule and re-sit rules for the January 2013 and June 2013 examination series:

- at least 40% of the assessment must be taken in the examination series in which the qualification is certificated
- candidates may re-sit each unit once before certification, i.e. each candidate can have two attempts at a unit before certification.

For full information on the assessment availability and rules that apply in the January 2013 and June 2013 examination series, please refer to the previous version of this specification [GCSE Media Studies-\(July 2009\)](#) available on the website.

The sections below explain in more detail the rules that apply from the June 2014 examination series onwards.

7.1 Availability of assessment from 2014

There is one examination series available each year in June (all units are available each year in June).

GCSE Media Studies certification is available in June 2014 and each June thereafter.

	Unit B321	Unit B322 Or B323	Unit B324	Certification availability
June 2014	✓	✓	✓	✓
June 2015	✓	✓	✓	✓

7.2 Certification rules

For GCSE Media Studies, from June 2014 onwards, a 100% terminal rule applies. Candidates must enter for all their units in the series in which the qualification is certificated.

7.3 Rules for re-taking a qualification

Candidates may enter for the qualification an unlimited number of times.

Where a candidate re-takes a qualification, **all** units must be re-entered and all externally assessed units must be re-taken in the same series as the qualification is re-certificated. The new results for these units will be used to calculate the new qualification grade. Any results previously achieved cannot be re-used.

For each of the controlled assessment units, candidates who are re-taking a qualification can choose either to re-take that controlled assessment unit or to carry forward the result for that unit that was used towards the previous certification of the same qualification.

- Where a candidate decides to re-take the controlled assessment, the new result will be the one used to calculate the new qualification grade. Any results previously achieved cannot be re-used.
- Where a candidate decides to carry forward a result for controlled assessment, they must be entered for the controlled assessment unit in the re-take series using the entry code for the carry forward option (see section 7.4.1).

7.4 Making entries

7.4.1 Unit entries

Centres must be approved to offer OCR qualifications before they can make any entries, including estimated entries. It is recommended that centres apply to OCR to become an approved centre well in advance of making their first entries. Centres must have made an entry for a unit in order for OCR to supply the appropriate forms and administrative materials.

It is essential that correct unit entry codes are used when making unit entries.

Candidates submitting the controlled assessment must be entered for the appropriate unit entry code from the table below. Candidates who are re-taking the qualification and who want to carry forward the controlled assessment should be entered using the unit entry code for the carry forward option.

Centres should note that controlled assessment tasks can still be completed at a time which is appropriate to the centre/candidate. However, where tasks change from year to year, centres would have to ensure that candidates had completed the correct task(s) for the year of entry.

Unit entry code	Component code	Assessment method	Unit titles
B321	02	Moderated via postal moderation	<i>The Individual Media Studies Portfolio</i>
B321C	80	Carried forward	<i>The Individual Media Studies Portfolio</i>
B322	01	Written Paper	<i>Textual Analysis and Media Studies Topic (Moving Image)</i>
B323	01	Written Paper	<i>Textual Analysis and Media Studies Topic (Print)</i>
B324	02	Moderated via postal moderation	<i>Production Portfolio in Media Studies</i>
B324C	80	Carried forward	<i>Production Portfolio in Media Studies</i>

7.4.2 Certification entries

Candidates must be entered for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Centres must enter candidates for:

- GCSE Media Studies certification code J526.

7.5 Enquiries about results

Under certain circumstances, a centre may wish to query the result issued to one or more candidates. Enquiries about results for GCSE units must be made immediately following the series in which the relevant unit was taken and by the relevant enquiries about results deadline for that series.

Please refer to the JCQ *Post-Results Services* booklet and the OCR *Admin Guide: 14–19 Qualifications* for further guidance on enquiries about results and deadlines. Copies of the latest versions of these documents can be obtained from the OCR website at www.ocr.org.uk.

7.6 Prohibited qualifications and classification code

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 5350.

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should seek advice, either from their centre or from the institution to which they wish to progress.

8.1 Overlap with other qualifications

There is a small degree of overlap between the content of these specifications and that for GCSE in English Literature, English Language, Expressive Arts, Sociology, History, Art and Design and Critical Thinking. In many centres, a Media Studies course is integrated effectively with the teaching of English or Creative Arts.

8.2 Progression from this qualification

GCSE qualifications are general qualifications which enable candidates to progress either directly to employment, or to proceed to further qualifications.

Progression to further study from GCSE will depend upon the number and nature of the grades achieved. Broadly, candidates who are awarded mainly Grades D to G at GCSE could either strengthen their base through further study of qualifications at Level 1 within the National Qualifications Framework or could proceed to Level 2. Candidates who are awarded mainly Grades A* to C at GCSE would be well prepared for study at Level 3 within the National Qualifications Framework.

8.3 Avoidance of bias

OCR has taken great care in preparation of this specification and assessment materials to avoid bias of any kind. Special focus is given to the 9 strands of the Equality Act with the aim of ensuring both direct and indirect discrimination is avoided.

8.4 Regulatory requirements

This specification complies in all respects with the current: *General Conditions of Recognition; GCSE, GCE, Principal Learning and Project Code of Practice; GCSE Controlled Assessment regulations* and the *GCSE subject criteria for Media Studies*. All documents are available on the [Ofqual website](#).

8.5 Language

This specification and associated assessment materials are in English only. Only answers written in English will be assessed.

8.6 Spiritual, moral, ethical, social, legislative, economic and cultural issues

This specification offers opportunities that can contribute to an understanding of these issues in the following topics:

- engage in imaginative and creative activity in their own media production controlled assessments and develop an appreciation of the imagination and creativity of others in the creation of media texts
- recognise and value the world and others in the study of representation of age, class, gender, sexuality and ethnicity
- develop knowledge, awareness and reasoning concerning values and attitudes of society in all written and practical work
- develop an understanding of the role of the mass media in the context of national and European citizenship.

However, no spiritual issues are covered in this specification.

8.7 Sustainable development, health and safety considerations and European developments, consistent with international agreements

This specification supports these issues, consistent with current EU agreements, in the following topics:

- encourage candidates to look at the media in other European countries
- study of the regulation and control of the press, broadcasting and film censorship in European nations
- a comparison between government and media in the UK and other European nations
- encourage candidates to consider health and safety concerns whilst undertaking their production activities.

However, there are no sustainable development issues in this specification.

8.8 Key Skills

This specification provides opportunities for the development of the Key Skills of *Communication, Application of Number, Information and Communication Technology, Working with Others, Improving Own Learning and Performance* and *Problem Solving* at Levels 1 and/or 2. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 1 and/or 2 for each unit.

Unit	C		AoN		ICT		WwO		IoLP		PS	
	1	2	1	2	1	2	1	2	1	2	1	2
B321	✓	✓			✓	✓	✓		✓	✓	✓	✓
B322	✓	✓			✓	✓						
B323	✓	✓			✓	✓						
B324	✓	✓	✓	✓	✓	✓	✓					

8.9 ICT

In order to play a full part in modern society, candidates need to be confident and effective users of ICT. This specification provides candidates with a wide range of appropriate opportunities to use ICT in order to further their study of Media.

Opportunities for ICT include:

- gathering information from the World Wide Web and CD-ROMs
- using spreadsheets and other software to process data
- using a range of ICT skills and technologies in the production of written and media work
- using software to present ideas and information on paper and on screen
- studying the impact of ICT on contemporary media forms and production processes and their economic, political and cultural implications, as well as those for the methods of delivery and access by audiences.

8.10 Citizenship

From September 2002, the National Curriculum for England at Key Stage 4 includes a mandatory programme of study for Citizenship.

In Media Studies, there are opportunities for developing knowledge, skills and understanding of citizenship issues during the course. Such opportunities exist within the content of Units B322/323 where the range of television and radio studied or films/magazines could include representations of ethnic minorities. In the controlled assessment tasks, candidates can also study in their production work, the range of national, religious, ethnic and regional identities. In their research work there is also every opportunity to express, justify and defend their decision making and to contribute as part of a group to discussions and debates about their work.

A Appendix A: Media Key Concepts for Examined Units B322/B323

In this unit, the subject content is based around the Media Key concepts of, Genre, Media Language, Representation (Section A) and Institutions and Audiences (Section B).

For Section A

Genre

Candidates should be prepared to analyse and discuss the following:

- the conventions of the genre
- how those conventions are shared with other texts
- mixing genres.

Candidates should be able to recognise and exemplify the conventions of the genre in the extract they are analysing. They may be able to explain how these features are shared with other texts, to analyse the mix of genres within the extract, or suggest the different generic possibilities offered by elements within the extract.

Representation

Candidates should be prepared to analyse and discuss the following:

- stereotyping of people, places/and or events.

Candidates should be able to recognise common stereotypes based on factors such as age, gender, ethnicity, body types, class, region and nationality. They may be able to identify groups that are excluded from featuring in this genre of text by stereotyping. They might comment on deliberate anti-stereotyping. Candidates may be able to discuss other representation issues such as:

- why social groups and/or places are present or absent from the text
- the construction of a world that makes sense to its audience
- what is valued or celebrated by that world.

Media Language

Candidates should be prepared to analyse and discuss the media language elements appropriate to the medium chosen.

For **moving** image texts:

- camerawork
- editing
- soundtrack
- mise en scène.

For **print** texts:

- layout
- typography
- use of language
- use of images
- use of colour.

Candidates should be able to recognise and describe a range of media language techniques and explain how they are deliberately used in a text to create connotative effects. Candidates are expected to know the following terms and how to comment on their use. However, this is not a definitive list and candidates should be encouraged to be as flexible as possible in adapting to the demands of the specific extract they are to analyse.

Moving image – Camerawork:

- establishing shots
- low angle, high angle, canted angle or aerial shots
- elaborate camera movement such as tracks, steadicam or crane shots
- hand-held camera
- point-of-view shots
- shallow focus and focus pulls.

Moving image – Editing:

- shot/reverse shot
- juxtaposition
- non-continuity editing
- crosscutting
- fast-paced editing
- less common transitions: dissolve, wipe, fade
- post-production effects.

Moving image – Soundtrack:

- music
- synchronous and asynchronous sound
- diegetic/non-diegetic sound
- sound effects
- sound bridge
- voiceover.

Moving image – Mise en scène:

- lighting (especially low-key lighting)
- location/set
- costume and make-up
- props
- casting and performance style
- blocking (the composition of elements within the shot).

Print – Layout:

- house style
- symmetrical and asymmetrical
- use of columns and boxes
- ratio of copy, photography and space
- headline
- caption
- strapline
- standfirst.

Print – Typography:

- serif and sans-serif typefaces
- specialist typefaces
- font size/italics/bold.

Print – Language:

- formal and informal register
- direct mode of address
- puns, colloquialisms, slang.

Print – Image:

- graphics
- camerawork and mise en scène in photography
- depth of field
- digital manipulation.

Print – Colour:

- house style
- colour saturation
- choice of colour.

For Section B

Audience

Candidates should be prepared to analyse and discuss the following:

- how a text addresses a mass or niche target audience
- the pleasures a text offers its audiences.

Candidates should be able to explain why a text has been scheduled on a particular institution by analysing how its target audience and audience address fit with those of the broadcasting institution. They should be able to compare two texts in this manner or discuss one text in more detail.

Candidates should be able to discuss the audience pleasures of one or two texts. These might include such pleasures as:

- narrative pleasures such as those of narrative resolution, character identification, snowballing narrative, suspense, comedy, and so on
- pleasures of recognition, familiarity and anticipation
- pleasures of difference-within-repetition
- performance unpredictability and spontaneity
- transgressive pleasures
- specific pleasures associated with performers or personalities.

This list is purely indicative of the level of analysis required. Different genres and sub-genres may offer very divergent pleasures. Most important is that candidates should be able to support any pleasure identified with specific examples from the text, or texts, and demonstrate a clear understanding of how the text offers several pleasures.

Institution

Candidates should be prepared to analyse and discuss the following, as appropriate to the broadcasting institutions and texts studied:

Why one text is scheduled on a particular institution, or why two texts are scheduled on two different institutions, discussing such factors as:

- the broadcasting institutions' brand identities
- the broadcasting institutions' ethos and histories (only relevant if they affect programmes)
- regulatory (e.g. Public Service Broadcasting) requirements.

The broadcasting institutions' target audiences and institutional contexts need only be discussed insofar as they illuminate the institutions' choice of texts; they should not be studied independently of the texts.

How one or two texts have been scheduled, discussing such elements as:

- targeting audiences
- placement between texts
- scheduling strategies (e.g. stripping schedules)
- competition between institutions
- repeating texts on related channels/stations.

Candidates will not be expected to produce generalised essays about scheduling, but explanations of how and why the institutions have transmitted the texts they are studying in specific time slots on specific days.

B Appendix B: Guidance for the production of electronic controlled assessment

Structure for evidence

A controlled assessment portfolio is a collection of folders and files containing the candidate's evidence. Folders should be organised in a structured way so that the evidence can be accessed easily by a teacher or moderator. This structure is commonly known as a folder tree. It would be helpful if the location of particular evidence is made clear by naming each file and folder appropriately and by use of an index called 'Home Page'.

There should be a top level folder detailing the candidate's centre number, candidate number, surname and forename, together with the unit code B321 or B324, so that the portfolio is clearly identified as the work of one candidate.

Each candidate produces an assignment for controlled assessment. The evidence should be contained within a separate folder within the portfolio. This folder may contain separate files.

Each candidate's controlled assessment portfolio should be stored in a secure area on the centre's network. Prior to submitting the controlled assessment portfolio to OCR, the centre should add a folder to the folder tree containing controlled assessment and summary forms.

Data formats for evidence

In order to minimise software and hardware compatibility issues it will be necessary to save candidates' work using an appropriate file format.

Candidates must use formats appropriate to the evidence that they are providing and appropriate to viewing for assessment and moderation. Open file formats or proprietary formats for which a downloadable reader or player is available are acceptable. Where this is not available, the file format is not acceptable.

Electronic controlled assessment is designed to give candidates an opportunity to demonstrate what they know, understand and can do using current technology. Candidates do not gain marks for using more sophisticated formats or for using a range of formats. A candidate who chooses to use only Word documents will not be disadvantaged by that choice.

Evidence submitted is likely to be in the form of word processed documents, PowerPoint presentations, digital photos and digital video.

To ensure compatibility, all files submitted must be in the formats listed below. Where new formats become available that might be acceptable, OCR will provide further guidance. OCR advises against changing the file format that the document was originally created in. It is the centre's responsibility to ensure that the electronic portfolios submitted for moderation are accessible to the moderator and fully represent the evidence available for each candidate.

Accepted File Formats

Movie formats for digital video evidence

MPEG (*.mpg)

QuickTime movie (*.mov)

Macromedia Shockwave (*.aam)

Macromedia Shockwave (*.dcr)

Flash (*.swf)

Windows Media File (*.wmf)

MPEG Video Layer 4 (*.mp4)

Audio or sound formats

MPEG Audio Layer 3 (*.mp3)

Graphics formats including photographic evidence

JPEG (*.jpg)

Graphics file (*.pcx)

MS bitmap (*.bmp)

GIF images (*.gif)

Animation formats

Macromedia Flash (*.fla)

Structured markup formats

XML (*.xml)

Text formats

Comma Separated Values (.csv)

PDF (.pdf)

Rich text format (.rtf)

Text document (.txt)

Microsoft Office suite

PowerPoint (.ppt)

Word (.doc)

Excel (.xls)

Visio (.vsd)

Project (.mpp)

Open Office Suite

Text (.odt)

Presentation (.odp)

Graphics (.odg)



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- Bookmark www.ocr.org.uk/gcse2012
- Be among the first to hear about support materials and resources as they become available. Register for email updates at www.ocr.org.uk/updates.
- Book your inset training place online at www.ocreventbooker.org.uk
- Learn more about active results at www.ocr.org.uk/activeresults
- Join our media studies social network community for teachers at www.social.ocr.org.uk

NEED MORE HELP?

Here's how to contact us for specialist advice:

Phone: **01223 553998**

Email: general.qualifications@ocr.org.uk

Online: <http://answers.ocr.org.uk>

Fax: **01223 552627**

Post: **Customer Contact Centre, OCR, Progress House,
Westwood Business Park, Coventry CV4 8JQ**

WHAT TO DO NEXT

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