

GCSE (9–1)

Delivery Guide

MEDIA STUDIES

J200

For first teaching in 2017

Non-exam assessment (Components 03/04)

Version 1

GCSE(9–1)

MEDIA STUDIES**A guide to approaching the non-exam assessment – Creating media (components 03/04) of GCSE (9–1) Media Studies.**

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- **Content:** A clear outline of the content covered by the delivery guide;
- **Thinking Conceptually:** Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- **Thinking Contextually:** A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk

DISCLAIMER

This resource was designed using the most up to date information from the specification at the time it was published. Specifications are updated over time, which means there may be contradictions between the resource and the specification, therefore please use the information on the latest specification at all times. If you do notice a discrepancy please contact us on the following email address: resources.feedback@ocr.org.uk

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PREPARATORY ACTIVITIES

The Creating Media component (J200/03/04) is a non-examined component which is set by OCR, internally marked and externally moderated. It is marked out of 30 (weighted up to 60 marks), and is worth 30% of the final GCSE grade.

When working on the Creating Media component learners will:

- apply knowledge and understanding of media language and representation from the theoretical framework to a media production
- use media language to express and communicate meaning to an intended audience
- develop practical skills by creating their own independent media production.

The set briefs for Creating Media will change each year and will be released annually on 1st March (published on OCR Interchange) for submission in the following year. The briefs will always be set in the following media forms:

- Brief 1 - Magazines
- Brief 2 - Television
- Brief 3 - Music Video
- Brief 4 - Online, social and participatory.

The briefs may vary in the following ways:

- purpose
- genre
- audience (either 10-13 year olds or 14-18 year olds).

Learners must work independently on their productions, but are permitted to use unassessed learners, as long as they record details of their assistance. This component tests AO3, which states that learners are expected to demonstrate their ability to: *'create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.'* ([OCR specification](#), page 39).



General approaches

Induction activities

OCR expects that centres will carry out induction activities to develop learners' production skills. These activities should also reinforce learners' knowledge and understanding of the three key areas of the theoretical framework that are tested in this component:

- media language
- representation
- audience.

As the age of the target audience will be set by OCR, learners will inevitably explore representations of age in their productions. They may also find it beneficial to explore one other area of representation, such as:

- gender
- ethnicity
- sexuality
- ability/disability
- class and status
- regionality/nationality.

As the briefs will be released on 1st March in the year before certification, this will give teachers time to build some induction activities into their own individual schemes of work in order to ensure that learners cover the essential areas of the theoretical framework and have time to develop their practical production skills.

As teachers are able to offer more direct support during the induction activities, the work in this part of the component is extremely important. Learners will then be thoroughly equipped to manage the production themselves, with the teacher acting as facilitator. Learners can continue to receive technical support and guidance on matters such as health and safety and the suitability of locations, but teachers must not direct the learners' own creative work during production. A range of ideas for induction activities which are common to all briefs are listed below, together with some specific activities for the individual briefs.

Common misconceptions or difficulties learners may have

As so much of learners' experience in the classroom is directly linked to exam success through gaining marks in preparation for exams, there may be a certain amount of resistance to preparatory work for the NEA, particularly when this is not assessed. However, long experience has demonstrated to Media teachers and moderators that careful research and planning and the acquisition of practical production skills are essential for a successful final production. Therefore this needs to be communicated clearly to learners.

Introducing the Creating Media component

Below are some suggestions on how to manage or pre-empt any negative attitudes that may arise from the fact that the preparatory activities are not assessed:

- inform learners from the outset that the component is worth 30% of the final GCSE grade and that a high mark in this component is essential to learners' success in the course as a whole
- make the preliminary production and/or research and planning for the final production an important internal assessment, such as a core assessed task that is reported to parents
- show learners the research, planning and production of top graded previous learners' work (on Unit B324 of the legacy specification, if your learners are in the first cohort of J200/03/04), and ask learners to identify how the research and planning informed the production and contributed to its success
- emphasise that this is an individual practical production component and that the preliminary production will help you to vouch for the authenticity of each learner's individual production
- make it clear that OCR expect induction work to be carried out and that teachers are able to offer direct support during the preparatory activities, but only facilitate during the production stage:

'Prior learning and practical experience will be required in order for learners to be able to demonstrate the knowledge, understanding and skills being assessed. Once the learners are working on their briefs, teachers must not direct the learner's own creative work' (page 37 of the specification).

Keeping learners on track

Learners often get so involved with their productions that they forget about the limits on length. They may also stray too far from the set genre or the intended audience as their productions develop. To counteract this, try copying the relevant briefs to A3 size and displaying a number of them in your classrooms/computer rooms/editing suites. Ask learners to write down the details of the requirements in their logs/blogs, and remind them on a regular basis exactly what the requirements are.

Planning and pitching

‘Whilst undertaking their production planning, learners may find it useful to make clear plans for their production to enable them to track their progress as they create their media production’ (page 40 of the specification).

Learners may be reluctant to ‘make clear plans for their production’, knowing that the plans will not be assessed. Media teachers know all too well that without clear plans there are many pitfalls for learners once they embark on the production process. One way of dealing with this is to set a pitch date for all learners towards the end of the planning stage, giving them a list of areas which they must cover in the pitch. This will be time consuming if you have a large set of GCSE learners, but you can limit the pitches to two to three minutes each. It is worth devoting time to this process, as it gives other learners the opportunity to comment on the pitches. These interventions can be very beneficial, as learners often ask searching questions and recognise problems which are not immediately obvious.

Meeting deadlines

It is also worth reminding learners that the better the production is planned, the less time is spent on creating the production itself. If the production work does not fulfil the detailed requirements of the brief, learners can only achieve 18 out of 30 marks at most. It is a good idea to set interim deadlines a few weeks apart, in order to ensure that learners meet the deadline. You could also build in peer reviews at each of these deadlines, so that learners can check each other’s productions to see if they are fulfilling the requirements of the brief. (See suggested [Learner resource 18](#) for more ideas on peer reviews.)

Suggested timetable with interim deadlines and peer reviews		
Weeks 1-3	Production gets underway	
Week 4	Interim deadline 1 Peer review	Brief 1: Magazines - first page complete Brief 2: Television - 40 seconds edited Brief 3: Music video - 40 seconds edited Brief 4: Website - first page laid out
Weeks 5-7	Production continues	
Week 8	Interim deadline 2 Peer review	Brief 1: Magazines - two pages complete Brief 2: Television - 80 seconds edited Brief 3: Music video - 80 seconds edited Brief 4: Website - two pages laid out
Weeks 9-11	Production draws to a close	
Week 13	Final deadline and peer review	All briefs complete
Week 14	Final deadline	Final adjustments made; production work finished.

Conceptual links to other areas of the specification

The briefs will change every year and will be released annually on 1st March for submission in the following year. By the time learners begin work on the Creating Media component they will have already been introduced to the key areas of the theoretical framework, although they will not necessarily have studied each area in the same depth. Make sure that you explain to learners that the purpose of their practical productions is to demonstrate their understanding of media language, representation and audience, and that the theoretical learning they have already carried out will inform their productions. If you have not had time to study the relevant area in depth, then make sure that learners can see how their practical production work will help to inform their theoretical work later in the course.

At this stage of the course learners are likely to have developed their understanding of media language and representation in their textual analysis of *Cuffs* and *The Avengers* for Section A of Paper 1: Television and Promoting Media, as textual analysis underpins learners' understanding of the theoretical framework.

It is also likely that they will have worked on audience in their study of television audiences for Section A and on media language, representation and audience in their study of the promotion of *The Lego Movie* and *The Lego Movie Video Game* for Section B. Pointing out these links to learners should help them to gain confidence once they see how they can apply the understanding they have already gained of the key areas of the theoretical framework to their work for Creating Media.

This point is reinforced on page 32 of the GCSE Media Studies specification: '*Learners will bring the knowledge and understanding gained from studying the theoretical framework and media products in Components 01 and 02 to this component. These studies will form the basis of the realisation of their media product for Component 03/04.*'

The table opposite shows the direct links between the Creating Media briefs and other areas of the specification and may help you to structure your course so that the relevant areas in the exam papers are studied before learners embark on the Creating Media component. There is more detailed information on these links in the sections below on the individual briefs.

Links between Creating Media and other areas of the specification		
Creating Media Briefs	Exam Paper	Specific area
Brief 1: Magazines	Paper 2 Section A	an in-depth study of music magazines, with particular focus on the set product <i>Mojo</i>
Brief 2: Television	Paper 1 Section A	an in-depth study of television, with particular focus on the set products <i>Cuffs</i> and <i>The Avengers</i>
Brief 3: Music video	Paper 2 Section A	a study of music videos with particular focus on one pair of music videos from the following set products: <i>1 Wheatus – Teenage Dirtbag</i> <i>Avril Lavigne – Sk8ter Boi</i> <i>2 Mark Ronson, Bruno Mars – Uptown Funk</i> <i>Beyoncé – If I Were a Boy</i> <i>3 The Vamps – Somebody To You ft. Demi Lovato</i> <i>Little Mix – Black Magic</i> <i>4 Tinie Tempah, Jess Glynne – Not Letting Go</i> <i>Paloma Faith – Picking Up the Pieces</i>
Brief 4: Online, social and participatory	Paper 2 Section B	an in-depth study of online news, with particular focus on the set products <i>The Observer/Guardian</i> website and social media

Approaches to teaching the content

This section on Preparatory Activities offers a range of ideas to support the first stage of the delivery of the individual Creating Media component and is common to all four available briefs. Although the induction activities and learners' research and planning are not themselves assessed, they are strongly recommended by OCR and are essential elements of best practice. You will find below a range of activities taking you and your learners through from choosing the brief to writing the Statement of Intent.

Choosing the brief - practical considerations

The selection of the brief will very much depend on the resources available to you, your own interests and skills and your learners' interests and skills. The biggest factor here will be the ruling that learners must work individually, although they are able to use unassessed learners as cast and crew. If you are fortunate enough to have digital video cameras and editing stations for all your learners, you are likely to choose one of the moving image briefs. For Brief 2: Television and Brief 3: Music video it will also help significantly if you have the support of a technician, given the potential technical problems which may arise.

If you have limited resources available, it may well be more practical to select Brief 1: Magazine or Brief 4: Online. Remember that learners are not required to create websites through programming languages and can use web design software or templates for the online brief. Even then, you may need to book computer rooms in advance. The recommended learning hours for this component are 25-30 hours so, for example, if you teach two one hour sessions per week, you would need to book the rooms for around 15 weeks.

Technical support

It is important to note that all work, apart from photo shoots or video filming on location, should take place under the teacher's supervision. This is a strong argument for the support of a technician during the work for this component, as his/her support will enable the supervision to be carried out more easily, particularly if you have learners in different spaces working on different stages of their productions.

The support of a technician will also prove invaluable for the learners who are using unassessed learners as models, actors or crew. (See more information on the use of unassessed learners on the next page.)

Who chooses the brief?

Some centres like to offer a free choice to their learners when embarking on production work for the legacy GCSE Media Studies specifications, such as Unit B324 for J526. This practice is likely to prove more difficult with the Creating Media component, for the reasons outlined. However, if you have a relatively small group of learners, you may still be able to offer them some element of choice. In the suggested activities below you will find a couple of activities to focus the minds of your learners and enable them to make the best choices for their own individual knowledge and skills and for the resources available to them.

Making links between research, planning and production

Experience shows that learners do not always know how to make the links between their research and their planning when working towards their practical productions. As it is likely that there will be only approximately ten to twelve hours of learning time devoted to research and planning, it is important for learners to focus without delay on the specific area of research that will be useful for their own production. It is also important to make learners aware of how tight the deadlines are, so that they don't waste time in the research and planning stages. Good practice is to issue learners with production schedules with interim dates filled in, and to ask them to fill in their own commitments and deadlines during their work on the Creating Media component. (See [Learner resource 1](#).)

The research learners undertake may include:

- *how existing media products use media language to communicate meanings through their forms, codes and conventions*
- *how the media represent events, issues, individuals or social groups*
- *how the media forms target, reach and address audiences and how audiences interpret and respond to them.' (page 39 of the specification.)*

You will find a number of suggested activities to support learners' research and planning below. A particularly useful exercise is to spend around two to three weeks on a preliminary production, as this introduces learners to the practical equipment and the idea of demonstrating their knowledge and understanding of media language, representation and audience through practice. (See [Learner resource 7](#), [Learner resource 8](#) and [Learner resource 9](#).)

Research and planning - the log/blog

When you first launch the production, it is worth reminding learners of the ways in which their individual research and planning will inform their productions and will contribute to their success. You may be able to use an example of a learner whose research and planning in the preliminary production exercise was a significant factor in its success. You may also

be able to use an example of a previous learner's research and planning for Unit B324 of the legacy specification in order to illustrate the essential nature of this part of the Creating Media component.

You may direct your learners to collect their evidence of research and planning in a log or blog. Even though this would not count towards learners' final mark in this component, you can make it seem more important to the learners by giving them an internal assessment for their logs/blogs. Stress that this is individual and learner led and that your role is to facilitate, support and monitor their research. If they spend time researching existing products which are not relevant to the brief, then your role is to guide them so they are focused. (See [Learner resource 2](#) on Key planning elements.)

Original material

Make sure that you spend time discussing how much found material is acceptable for the relevant brief/s. Ask learners to look at the Instructions for Creating Media on p.42 of the specification, reminding them that if they overuse found footage, images or text, they will be limited to a maximum of 18 marks out of 30 - the top of Level 3. (See more on the detailed requirements for original material in the sections below on each individual brief.) If learners use no original images at all, they are limited to a maximum of 12 marks out of 30 - the top of Level 2. As the assessment criteria make it clear that the requirements for found images for each brief are precise and specific, it may be more straightforward to ask learners to avoid the use of found images completely, depending on the brief.

Audience research

Although audience research is not stated as compulsory in this component, it has formed an important part of pre-production work throughout the thirty odd years that GCSE Media Studies has existed. Communicating meaning to an intended audience is a key assessment criterion of Creating Media; therefore it makes sense to ask learners to carry out some audience research in order for this to inform their planning and for them to reference in their Statement of Intent.

The teacher's role

Teachers are required to authenticate the production work as the individual learner's. The specification makes it clear that once the learners are working on their individual production briefs, teachers are to act as facilitators:

'Once the learners are working on their briefs, teachers must not direct the learner's own creative work' (page 37 of the specification).

This makes it particularly important that learners have clear guidance in the preparatory stages, so they know exactly what the requirements and the restrictions are. Teachers are permitted to give learners advice on locations, resources, production schedules, the use of unassessed learners, and on health and safety. However, they are not able to give detailed advice or suggestions as to how the work may be improved. Any advice must be general, allowing the learner to take the initiative in making any improvements to the production. Whilst on the face of it this may seem restricting, it is in effect best practice. Media teachers are used to acting as facilitators during learners' production work, in order to ensure that the creative input comes from the learner.

A useful approach is to use the learners to comment on each other's work. Again, this has always been common practice, but it is advisable to formalise peer reviews in pairs or in groups on regular intervals throughout the production process (see the section above on deadlines).

Use of unassessed learners

Learners need to be reminded that they must work individually on this unit, although they can use other learners as models in a photo shoot for a magazine or for an online website; actors in a television drama or music video; or crew, such as lighting technicians, sound recordists, or camera operators. Any assistance from unassessed learners must be recorded on the cover sheet which accompanies the production and sent to the moderator. The key point to emphasise to learners is that unassessed learners must work under the direction of the learner who is being assessed.

It is understandably not always easy for GCSE learners to direct and control their peers, so it is important that teachers oversee any groups or pairings in order to facilitate the production. Teachers are expected to supervise and give advice on the need for a professional working relationship when the learners are in production. However, it is accepted that teachers will not always be present during photo shoots or filming, so one way of managing this relationship could be to ask the learners to draw up six to ten points for a code of conduct for productions which use unassessed learners. (See [Learner resource 3](#).)

It is very likely that all learners will use other people for their productions. Those undertaking Brief 1: Magazines or Brief 4: Online are likely to require models and/or actors for their productions, although they may be able to manage without a crew. In contrast, learners working on Brief 2: Television or Brief 3: Music video are likely to benefit from using other learners as crew. Whilst it is possible for an individual learner to make a sequence from a television programme or a music video by themselves, experience shows that solo GCSE productions rarely achieve high marks.

Choosing the crew

If learners do work with a crew on their production, they need to be reminded that they are the only learner who will be assessed, so it makes sense to choose crew members with a range of talents to support them. They will also want to choose reliable crew members that they feel they can depend on, trusting them to turn up on a shoot. Learners need to be told that they are in charge and that when they hand out roles these should be based on the strengths of the other learners. Learners acting as crew need to accept that their job is to support, rather than challenge the assessed learner.


Learners must keep detailed notes of the roles of unassessed learners and the dates on which they assisted in the production. These details will be needed at the end of the course, when learners will be required to write them up on the cover sheets (<http://www.ocr.org.uk/Images/412064-gcse-media-studies-cover-sheet.pdf>). (See more on the use of unassessed learners in the sections below on the individual briefs.)



Suggested activities

Activity 1

The production schedule

 This should be done when launching the production. The main aim is to reinforce the importance of keeping to deadlines - and to help learners in that endeavour.

Good practice is to issue learners with production schedules with interim dates filled in, and to ask them to fill in their own commitments and deadlines during their work on the Creating Media component. Explain that it is essential that they keep to deadlines.


The research learners undertake may include:

- how existing media products use media language to communicate meanings through their forms, codes and conventions
- how the media represent events, issues, individuals or social groups
- how the media forms target, reach and address audiences and how audiences interpret and respond to them' (page 39 of the specification).

An example of a summarised Production schedule is available as [Learner resource 1](#), but you may prefer to give learners a day to day breakdown with interim deadlines.

Activity 2

Key planning elements

 This activity would be undertaken in the early stages - before production itself has started. Keeping detailed notes on research and planning in logs/blogs will lead to a successful production.

Stress that this production work is individual and learner led and that your role is to facilitate, support and monitor their research and planning. They need to make sure they spend time researching existing products which are relevant to the brief, and record their findings in their logs/logs.

Remind learners of the need to keep detailed plans - and that the better they plan, the more successful their productions will be.

See [Learner resource 2](#).

Activity 3

Code of practice for unassessed learners


 This activity would be done before production itself has started. The production must be individual and there are strict guidelines on the use of unassessed learners.

Teachers are expected to supervise and give advice on the need for a professional working relationship when the learners are in production. However, it is accepted that teachers will not always be present during photo shoots or filming, so one way of managing this relationship could be to ask the learners to draw up six to ten points for a code of conduct for productions which use unassessed learners.

See [Learner resource 3](#).

Activity 4

Writing the Statement of Intent


 This activity would take place during the research and planning stages (a few weeks in), preferably after some initial audience research has been carried out. The Statement of Intent is an important, compulsory document.

The Statement of Intent gives learners the opportunity to explain the ways in which they will apply their knowledge and understanding of media language and representation and how they will target their intended audience. Learners must complete the Statement of Intent using approximately 250–300 words. The template on the OCR website (<http://www.ocr.org.uk/Images/412066-gcse-media-statement-of-intent-form.pdf>) simply asks learners two questions, so learners are likely to need more detailed guidance from you.

See [Learner resource 4](#).

Activity 5

Choosing the Brief 1


 This activity would take place right at the beginning of the work on the component - when you launch the production (before the preliminary project). Choosing the appropriate brief is a very important element of success.

If you like to offer your learners an element of choice, these two activities on choosing the brief may help to speed the process up. The activities help the learners to focus on their own individual knowledge, interest and skills whilst not forgetting to consider the practical resources which are available to them.

See [Learner resource 5](#).

Activity 6

Choosing the Brief 2


 Undertake this activity right at the beginning of the work on the component - when you launch the production (before the preliminary project).

This activity helps the learners to focus on their own individual knowledge, interest and skills whilst not forgetting to consider the practical resources which are available to them. Ask learners to list the choices available to them. Place them in groups to discuss the advantages and disadvantages of each brief. Ask them to think about their strengths by asking themselves questions (see below). Then instruct learners to produce an analysis of their strengths and weaknesses in relation to each brief to help them make their final choice.

See [Learner resource 6](#).

Activity 7

Introduction to the Preliminary production

 This would be done after the brief has been selected; begin the preliminary production so learners can familiarise themselves with equipment and learn how to demonstrate their understanding of media language, representation and audience.

Explain to learners that they will spend approximately three weeks (6 hours) on a preliminary or mini-production.

Begin by using an existing media product in the form/s that your learners will work in for their media production in order to demonstrate the use of media language, representation and intended audience. If you make this product one that has a generic use of media language, a very clear representation and an easy-to-decode target audience, this will help learners to understand how they too can demonstrate their knowledge of media language, representation and audience by applying these areas of the theoretical framework to their media production.

Ask learners (in pairs or groups) to provide a detailed analysis of the three key areas in one of the model products, and then to write down how they can apply their findings to their own preliminary project.

Exemplar model products, for this exercise, based on the SAMs (<http://www.ocr.org.uk/Images/316662-unit-j200-03-04-creating-media-sample-non-exam-assessment-briefs.pdf>):

Brief 1 - Magazines: *Match of the Day*; *Horrible Histories*; *CBeebies* (these last two are slightly different in terms of genre and purpose, but very useful for analysing appeal to the specified target audience)

Brief 2 - Television: *The Worst Witch* (CBBC); *Tracy Beaker* (CBBC); *Hank Zipzer* (CBBC)

Brief 3 - Music Video: *Here It Goes Again* (OK Go); *Black Magic* (Little Mix) *Uptown Funk* (Mark Ronson, Bruno Mars)

Brief 4 - Online: <http://www.thisissigrid.com/> (Sigrid); <https://hstyles.co.uk/> (Harry Styles); <https://www.taylorswift.com/> (Taylor Swift).

Activity 8

The Preliminary production



Schedule this activity once the brief has been selected, begin the preliminary production so learners can familiarise themselves with equipment and learn how to demonstrate their understanding of media language, representation and audience.

Set up the three week preliminary production. Ask learners to individually research, plan and produce a mini-production aimed at 10-13 year olds. This will help learners understand how to demonstrate their understanding of the theoretical framework and how the production will be assessed. It will also help learners to develop practical production skills in their chosen production brief. Suggested mini-productions are:

- Brief 1: the cover of a magazine aimed at 10-13 year olds
- Brief 2: 20-30 seconds of a new television drama serial aimed at 10-13 year olds
- Brief 3: 20-30 seconds of a new music video aimed at 14-18 year olds
- Brief 4: the homepage of a new entertainment website aimed at 10-13 year olds.

Issue copies of the assessment criteria and go through them, highlighting the key ways the productions will be assessed. It is also a good idea to look at the indicative content for the relevant brief from the SAMs, as this gives additional detail on the expected content of the learners' productions.

Ask learners to record their research and planning electronically or in a log book, to develop good practice in preparation for the final production. Remind learners that they need to consider and carry out detailed analysis of:

- generic conventions
- media language
- the ways in which representations, including stereotypes, are constructed
- the ways in which audiences are targeted.

Ask learners to write four sentences outlining their intentions for their mini-production with regard to their use of each of the above areas, explaining that this will form a mini-version of their final Statement of Intent.

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Ask learners to write brief plans including, as appropriate:

- location/s
- storyboards/scripts
- test shots
- drafts
- mock-ups
- how they will use unassessed learners.

Facilitate the production work itself. It makes sense to be strict on deadlines with this preliminary production. Even though the work will feel rushed to teachers and learners alike, it is a very useful first stage in understanding the importance of deadlines before learners embark on the final production.

See [Learner resource 8](#).

Activity 9

Assessing the preliminary production



This would take place at the end of the preliminary production, in order to familiarise learners with the mark scheme.

<http://www.ocr.org.uk/Images/316662-unit-j200-03-04-creating-media-sample-non-exam-assessment-briefs.pdf>

Ensure that learners have copies of the assessment criteria and the indicative content for Creating Media (found in the Sample Briefs). Divide learners into groups and ask them to assess and mark each other's preliminary productions, justifying their marks according to the assessment criteria. Ensure that all learners have a copy of their brief Statement of Intent for other learners to look at, together with the production itself.

You could select a range of finished mini-productions to screen or display to the whole class in your plenary to finish the induction activities.

Make sure that you draw learners' attention to the indicative content for the relevant brief. Explain that you and the external moderator will be looking at this detail, together with the generic assessment criteria when their final productions for Creating Media are finally marked and moderated.

Ask learners to write down three points under the heading 'What went well?' and three points under the heading 'What must I improve?' and to feed back their comments on the preliminary production experience. Finally, ask learners to write down two brief ideas for their final production.

See [Learner resource 9](#).

Activity 10

Research presentation



This activity would take place at the end during the research stage for the final production. This is to help learners focus effectively on the links between their research and their own productions, so that when they carry out research independently the work is fruitful.

<http://www.ocr.org.uk/Images/316662-unit-j200-03-04-creating-media-sample-non-exam-assessment-briefs.pdf>

Explain that this activity will give learners a model for their independent research. It will help them to identify and analyse media language and representation in existing media products, which are similar to the ones they are going to create.

Ask learners to find two examples of existing products which are similar to their chosen brief. Ask learners to design a short PowerPoint presentation on their findings.

If time is available, learners could give their presentations to the rest of the class, who could comment on their findings. This will help to give learners a focus and direction in their own individual research, which teachers can facilitate, but not direct. You could make this an important core assessed task or offer a prize for the best presentation.

See [Learner resource 10](#).

Activity 11

Stereotyping



This activity would take place during the research and planning stages, to remind learners of the importance of including stereotyping or anti-stereotyping in their productions.

<http://www.ocr.org.uk/Images/316662-unit-j200-03-04-creating-media-sample-non-exam-assessment-briefs.pdf>

It is likely that you will already have discussed stereotyping in your work on representation, perhaps in relation to *Cuffs* and *The Avengers*. This exercise could serve as revision for Paper 1 Section A as well as reinforcing the importance of including stereotypes and/or anti-stereotypes in learners' own productions. This exercise focuses on gender, but if preferred, you could focus on ethnicity and look at the under-representation of black or Asian people and the misrepresentation of an unspecified Eastern European group in the closing sequence of *The Avengers* and compare this with representations of a range of different ethnicities in *Cuffs*.

- Ask learners to write three statements using stereotypes and anti-stereotypes concerning gender and then discuss these as a class.
- Explain the terms misrepresentation and under-representation (for example: older women in television drama or older female television presenters). Looking at the indicative content for the relevant brief in the Sample Briefs, explain to learners that anti-stereotyping and/or the representation of a misrepresented or under-represented group is expected in their productions in order to achieve Level 5.
- Screen the first two minutes of *The Avengers Series Four* Episode 1: *The Town Of No Return* and the first two minutes of *Cuffs Series One* Episode 1: *Luck of the Draw*, asking learners to make notes on stereotypes and anti-stereotypes of gender.
- Discuss these in a plenary. Ask learners to state in their logs/blogs how they will construct representations and whether they will use stereotypes, anti-stereotypes, misrepresented or under-represented groups in their productions.

See [Learner resource 11](#).

Activity 12

Narrative



This would take place during the research and planning stages, to remind learners of the importance of including narrative in their productions.

- Explain the importance of narrative in the learners' productions, particularly if narrative structure is listed in the minimum requirements for the brief, as it is for Briefs 2 and 3 in the SAMs. Explain that it is an important element to consider for Briefs 1 and 4, even if it is not mentioned in the requirements.
- Ensure that the learners understand and can use the following terms: opening, equilibrium, disruption, enigma, quest, causality, tension, suspense, closure/resolution, protagonist/antagonist.
- Explain that elements of narrative structure can be identified even in magazine articles and websites, using Propp's theory of the 'magic agent' and Propp's character roles or functions: hero, villain, false hero, princess, donor, helper, dispatcher.
- Ask learners to use Propp's narrative theory to analyse actual media products, such as:

Brief 1: Magazines - the *Daily Telegraph*'s story 'Ed Sheeran: the stories behind his best songs' (<http://www.telegraph.co.uk/music/what-to-listen-to/stories-behind-ed-sheerans-best-songs/5/>)

Brief 2: Television - *The Dumping Ground: Back in the Game* (www.bbc.co.uk/cbbc/shows/the-dumping-ground)

Brief 3: Music video - Paloma Faith's *Picking up the Pieces* (<https://www.youtube.com/watch?v=ljel4Vcq9g>)

Brief 4: Online - Avril Lavigne's official website: <http://www.avrillavigne.com/>

After learners have fed back their findings on narrative structure in actual media products, ask them to consider narrative structure and character roles in their own production, identifying how these narrative elements will contribute to representation.

NB: For Brief 2, even though learners are only producing the first two minutes from a children's drama, they need to think about how the narrative and the characters might develop over a series.

They also need to think carefully about how to end their scenes, perhaps using a cliffhanger or an enigma that will keep the target audience watching.

Activity 13

Intertextuality



Undertake this during the research and planning stages, to remind learners of the importance of including intertextuality in their productions.

<http://www.ocr.org.uk/Images/316662-unit-j200-03-04-creating-media-sample-non-exam-assessment-briefs.pdf>

Ask learners to look at the indicative content for the relevant brief in the Sample Briefs. Explain that intertextuality is increasingly used by media producers for a variety of reasons, such as: humour, parody, satire, nostalgia, familiarity. Display or screen a number of media products which use intertextuality and ask the learners to analyse the connotations of the intertextual references.

Suggested products:

Halifax advertisement with Scooby Doo (<https://www.youtube.com/watch?v=4l0XNZF6hk>)

Taylor Swift's Look What You Made Me Do (<https://www.youtube.com/watch?v=3tmd-ClpJxA>)

Madonna's Material Girl (<https://www.youtube.com/watch?v=6p-IDYPR2P8>)

Sherlock: The Hound of Baskerville (BBC1, 2012)

The Force Awakens (J.J.Abrams, 2015, US)

Ask learners to brainstorm ideas on how they could use intertextuality in their own productions, and how they could use these intertextual references to support and reinforce their use of stereotypes or anti-stereotypes.

Activity 14

The Pitch



You could do this activity towards the end of the research and planning stages, to encourage learners to examine their plans; to consider comments from their peers and to adjust their plans if necessary. Make sure that learners have carried out some audience research by this stage.

<http://www.bbc.co.uk/blogs/writersroom/entries/e9f4db68-3ec3-4041-b67f-14841afc3de5>

It is good practice to ask learners to prepare pitches on their planned productions in order to receive feedback and to make adjustments if necessary. Other learners are often very quick to recognize practical problems or flaws in the plans, and often learners are more likely to take advice from their peers, particularly if they form part of or are close in age to the intended audience.

Direct learners to read about pitches on The Writers' Room: <http://www.bbc.co.uk/blogs/writersroom/entries/e9f4db68-3ec3-4041-b67f-14841afc3de5>

Make sure that there is time available for questions from peers, as these can prove invaluable. Ask learners to reflect on the responses to their pitch and adapt scripts, titles, layouts, modes of address if necessary. Learners also need to check that their planning material is up to date and identify any missing areas. Finally, they need to check that their plans match their Statement of Intent and to make any necessary adaptations before embarking on the production itself.

See [Learner resource 14](#).

Activity 15

Risk assessment



Undertake this during the research and planning stages, to remind learners of the importance of including intertextuality in their productions.

<http://www.ocr.org.uk/Images/316662-unit-j200-03-04-creating-media-sample-non-exam-assessment-briefs.pdf>

Ask learners to look at the indicative content for the relevant brief in the Sample Briefs. Explain that intertextuality is increasingly used by media producers for a variety of reasons, such as: humour, parody, satire, nostalgia, familiarity. Display or screen a number of media products which use intertextuality and ask the learners to analyse the connotations of the intertextual references.

Suggested products:

Halifax advertisement with Scooby Doo (<https://www.youtube.com/watch?v=4l0XNZF6hk>)

Taylor Swift's Look What You Made Me Do (<https://www.youtube.com/watch?v=3tmd-ClpJxA>)

Madonna's Material Girl (<https://www.youtube.com/watch?v=6p-IDYPR2P8>)

Sherlock: The Hound of Baskerville (BBC1, 2012)

The Force Awakens (J.J.Abrams, 2015, US)

Ask learners to brainstorm ideas on how they could use intertextuality in their own productions, and how they could use these intertextual references to support and reinforce their use of stereotypes or anti-stereotypes.

See [Learner resource 15](#).

Activity 16

Building the audience profile



This activity would be done during the research and planning stages. It is a good idea to ensure that this takes place just before the Statement of Intent is written. This is an essential part of Creating Media, as one of the assessment criteria focuses on communicating meaning to the intended audience.

- Ask learners to use BBC Bitesize (<http://www.bbc.co.uk/education/guides/zy24p39/revision>) to research use of demographics, psychographics, lifestyle, interests and other media products likely to be consumed by their audience to help build their audience profile.
- Ask learners to build a profile of their target audience in their logs/blogs by producing a mood board for a typical audience member.
- Explain the term mode of address and ask learners to carry out a detailed analysis of the mode of address of an existing media product in the same form as their brief. How specifically does the product address and aim to include its audience? Is there anything patronising or alienating in the language used? Is intertextuality used?
- Ask learners to make notes on how they aim to appeal to their target audience in their logs/blogs.

See [Learner resource 16](#).

Activity 17

Audience survey



This activity would be done towards the end of the planning stages, to ensure that learners are communicating meaning to their target audience.

- Ask learners to produce questionnaires for a quantitative audience survey in order to test their plans out on their target audience.
- Ask learners to write four questions and to conduct two in-depth interviews with potential members of their target audience for a qualitative audience survey. These could be recorded on their mobiles or using school/college equipment.
- Ask learners to summarise and evaluate their research findings.
- Ask learners to adapt their planning in response to their audience research findings.

See [Learner resource 17](#).

Activity 18

Peer review (Production – Interim deadlines 1 and 2)



This activity would be undertaken during the production stages, to help learners to check that they have covered the requirements of the brief and reflected on their audience research.

- Ask learners to ensure that they have reflected on and evaluated their audience research findings, and responded to them by making changes where appropriate to their production plans and to their Statement of Intent.
- Ask learners to look at the Instructions for Creating Media on page 43 of the specification, reminding them that if they overuse found footage, images or text, they will be limited to 18 marks out of 30 (the top of Level 3).
- Ask learners to look again at the minimum requirements of the relevant set brief and to check that they are planning to include enough original material. For example, the SAM Magazine brief requires five original images, with an original masthead/title, original main cover image and at least two other original images on the front cover and at least two other original images in the double page spread article.
- Ask learners to work in pairs to check that their partner has covered the requirements for original footage, images and text in their planning material.
- Ask learners to check that their partner has covered the other detailed requirements of the brief and that they have responded to their audience research findings in their planning material.

See [Learner resource 18](#).

BRIEF 1: MAGAZINES

In order to give specific guidance for the individual briefs, the SAM for Creating Media (<http://www.ocr.org.uk/Images/316662-unit-j200-03-04-creating-media-sample-non-exam-assessment-briefs.pdf>) has been used to exemplify the briefs. Although genre, purpose and audience may change, a number of the other detailed requirements of the briefs are likely to be similar each year.

Each brief contains detailed instructions, and it is important to go through these with the learners so that they are very clear on exactly what is expected of them. These points include: the length of the product; the genre; the intended audience; the precise instructions on how much found material is permitted.

SAM Brief 1: Magazines (from the SAM for Creating Media)

Create a front cover and a double page spread article for an **informative sports** magazine aimed at an audience of **10–13-year olds**.

The production must include as a minimum:

- A total of **three pages** including a front cover and double page spread article. This must include a minimum **five original images** (photographs, illustrations, art work). Found images are permitted in addition to the original images.
- Front cover:
 - original masthead/title
 - strapline
 - cover price, barcode, edition number
 - original images: Main cover image and at least two other images
 - at least four cover lines one of which must link to the double page spread article.
- Double page spread article:
 - headline, standfirst and sub-headings
 - original images: Main article image and at least one other image.
 - feature article of approximately **300** words that links to one of the cover lines on the front page.



General approaches

Induction activities

The SAM magazine brief requires an original masthead/title, original main cover image and at least two other original images on the front cover and at least two other original images in the double page spread article. It is likely that future briefs will ask for similar requirements. Remind learners that they can only gain a maximum of 18 out of 30 marks if they do not fulfil the detailed requirements of the brief.

Ask learners to go through the details of the brief in pairs and to highlight the key points that they need to bear in mind. Ask learners to select two requirements which they think will be easy to fulfil and two requirements which they might find difficult and to discuss these with their partner in order to suggest possible solutions.

It is advisable to ensure that learners have their own copies of the assessment criteria as well as copies of the brief they are working on. Before learners begin their own research of specific similar existing products, it is a good idea to look again at the assessment criteria and remind them that they are being tested on their ability to apply their knowledge and understanding of media language and representation in order to communicate meaning to their target audience.

Common misconceptions or difficulties learners may have

Learners may believe that the magazine brief is easier than the other three briefs. This may lead to a more relaxed approach to the production work. However, the brief requires a range of creative and technical skills, including photographic and design skills and the ability to write using an appropriate mode of address. It is expected that teachers will demonstrate the features of the cameras which are available to learners and demonstrate photographic editing programs, such as Photoshop, during the preliminary production. Learners will be expected to crop and manipulate images as appropriate, and to produce a layout which is appropriate to genre, purpose and audience.

Whilst experience shows that the learner should be able to produce the Magazine brief without a crew, the learner will need models for their original images. As with the selection of crew for the moving image briefs, models need to be reliable and accept that they are working under the creative control of the learner.

It may be that learners have the impression that technical skills are not seen as important for Creating Media, as the assessment criteria focus on the application of knowledge and understanding of media language, representation and audiences. However, the first criterion

in each of the levels refers to the learner's use of media language techniques, together with 'use of content and audience address to express and communicate meaning to the intended audience'.

In addition, the indicative content in the SAMs refers to:

- *'choice of mise-en-scène in photography....showing consideration of location, sets, lighting, costume, props, casting, blocking and performance*
- *a range of shots....including variation in angle, composition, framing and shot distance.'*

In order for learners to be able to fulfil the assessment criteria, there is no doubt that they will require the relevant practical and technical skills, so the Learner activities for Brief 1 focus specifically on these.

Conceptual links to other areas of the specification

Teachers can draw learners' attention to the links between their own production and to the work they may already have carried out (or will later carry out) on Magazines for Paper 2 Section A. Learners could look at their notes on media language and representation and consider which representations in *Mojo* and one other magazine, such as *We Love Pop*, are anti-stereotypical and which are more stereotypical. Learners could analyse in detail how these representations are constructed through media language in the front covers. This will serve as useful revision/preparation for the Paper 2 exam and help learners to see the links between their own production work and the work they are carrying out in other areas of the GCSE.

Approaches to teaching the content

Although teachers are not able to give detailed advice once production is under way, they are expected to provide guidance and support throughout the work on Creating Media. Learner Activities 19–21 are specifically designed for the magazine brief. Learners will need to spend time analysing still images for the Lego Movie poster campaign (Paper 1 Section B); the study of *Mojo* and music magazines (Paper 2, Section A) and for the study of *The Observer/Guardian* news websites, social media and newspapers (Paper 1 Section B). Despite this practice in close textual analysis, some learners still find it very difficult to produce effective original images themselves. Learner Activity 21 is designed to help learners understand the principles of good photography.



Suggested activities

Activity 19

Brief 1: Magazine research – Analysing a magazine cover



This activity could be done during the research stages, to help learners to focus on effective research into appropriate similar media products.

Display a front cover of a magazine with a very clear use of media language to construct a particular representation. Ensure that it is aimed at the same target audience (either 10-13 year olds or 14-18 year olds) as the brief, but not necessarily in the same genre. Possible magazines to use which are aimed at 10-13 year olds are:

The Official Jacqueline Wilson magazine <http://www.jw-mag.com/the-mag/>

The Week Junior Magazine <http://theweekjunior.co.uk/>

Match of the Day magazine <http://www.motdmag.com/>

Note – you could either visit these sites or search for the specific magazine via Google images.

Ensure that learners have a list of key terms and their definitions for print analysis, including: layout, typography, colour, language, denotation, connotation, values.

Demonstrate how to analyse and annotate the front cover for media language and representation.

Then issue learners with two A3 copies of the front cover, asking them to annotate one copy for media language, codes and conventions, and one copy for representation. Finally ask learners to make a list of which codes and conventions they might use in their own production and to write down one idea for an anti-stereotypical representation for their own production.

See [Learner resource 19](#).

Activity 20

Brief 1: Magazines - Photo editing and representation



This activity could be undertaken during the research and planning stages, to help learners to develop production skills and to help learners understand how to construct differing representations through editing.

<https://photoshoproadmap.com/30-essential-photo-manipulation-photoshop-tutorials-for-beginners/>

This activity will help learners to construct differing representations through manipulating images. It could also form part of the induction activities, helping learners to develop their practical production skills before they embark on their final production. Although it is preferable to use an image editing program like Photoshop or Quark, many learners will have apps on their mobile phones which could be used for this exercise.

Ask learners to take a number of photos of each other. Each learner then selects one photo of themselves and digitally manipulates it to give two contrasting representations. For example, they could crop it differently, add filters or recolour parts of the image. This site has some very helpful basic tutorials on editing: <https://photoshoproadmap.com/30-essential-photo-manipulation-photoshop-tutorials-for-beginners/>.

Learners could further anchor the different representations with a strapline or caption. This exercise should help to remind learners of the core importance of demonstrating their understanding of representation in this component.

Activity 21**Brief 1: Magazines - Taking effective photographs**

This could be undertaken during the planning stages, to develop learners' practical skills and to enable them to create the representations they are aiming for in their productions.

Despite practice in close textual analysis of images, some learners still find it very difficult to produce effective original images themselves. Learners need to be able to produce a minimum of five well constructed and original images for the magazine brief. Learners may have access to high-end DSLRs or lower budget cameras, but the principles of photography remain the same and learners will all benefit from advice on how to shoot effective images.

Direct the learners to explore some of the tutorials on <http://www.photographymad.com>. These accessible tutorials give advice on a range of photographic skills, such as the 'golden hour' and the rule of thirds. Make sure that learners all watch and take notes on the tutorial on framing: <http://www.photographymad.com/pages/view/3-portrait-composition-tips-for-framing-your-subject-perfectly>.

Then ask learners to produce a mock-up of their front cover, using what they have learned about framing to plan their main cover image.

BRIEF 2: TELEVISION

In order to give specific guidance on the individual briefs, the SAM for Creating Media (<http://www.ocr.org.uk/Images/316662-unit-j200-03-04-creating-media-sample-non-exam-assessment-briefs.pdf>) has been used to exemplify the briefs. Although genre, purpose and audience may change, a number of the other detailed requirements of the briefs are likely to be similar each year. The target audience will either be 10-13 year olds or 14-18 year olds in order to ensure that learners will always be working on briefs within an age range that they can identify with.

Each brief contains detailed instructions, and it is important to go through these with the learners so that they are very clear on exactly what is expected of them. These points include: the length of the product; the genre; the intended audience; the precise instructions on how much found material is permitted.

SAM Brief 2: Television (from the online SAM)

Create an opening sequence from a **children's drama** television programme aimed at an **audience of 10-13 year olds**. You may use an existing song as part of your opening sequence. The song does not need to be copyright free.

The production must include as a minimum:

- an opening sequence to the programme lasting approximately **two minutes** (which may include up to a maximum of **20 seconds** of found footage)
- a minimum of **two filming locations**
- at least **three characters** (including a protagonist and antagonist)
- narrative structure including disruption and/or enigma
- a range of camera shots, angles and movement (including close-ups and establishing shots)
- use of diegetic sound and non-diegetic sound (including soundtrack)
- editing of footage, dialogue and music.

NB: It is worth noting that learners are not required to produce titles, but that if they wish to do so, this could be incorporated into the opening sequence.



General approaches

The SAM Television brief requires both diegetic and non-diegetic sound, a minimum of two locations and three characters, and a narrative with disruption and/or enigma. It also requires approximately two minutes of **mostly** original footage, 20 seconds of which could be found. It is likely that future briefs will ask for similar requirements. Remind learners that they can only gain a maximum of 18 out of 30 marks if they do not fulfil the detailed requirements of the brief. In the case of the Television brief, you may find it more straightforward and practical to make a ruling that all footage should be original.

Ask learners to go through the details of the brief in pairs and to highlight the key points that they need to bear in mind. Ask learners to select two requirements which will be easy to fulfil and two requirements which they might find difficult and to discuss these with their partner in order to suggest possible solutions.

It is advisable to ensure that learners have their own copies of the assessment criteria as well as copies of the brief they are working on. Before learners begin their own research of specific similar existing products, it is a good idea to look again at the assessment criteria and remind them that they are being tested on their ability to apply their knowledge and understanding of media language and representation in order to communicate meaning to their target audience.

Common misconceptions or difficulties learners may have

As with Brief 3: Music video, learners are advised to use unassessed learners as crew. Television programmes are produced by a team, not an individual, and sound recordists, continuity assistants, lighting technicians, and camera operators are required on the shoots. It is very difficult, if not impossible, for one individual learner to take on all these roles. However, the individual learner is the one who is being assessed and it is therefore imperative that they maintain creative directorial control. It is therefore advised that they take on the role of the director or director/camera operator of the production, as this will help them maintain control. It is also expected that they will edit the finished production, as the final creative control is in the edit.

As teachers cannot always be present during filming, it is important that learners choose their crew carefully, knowing that they will have to be in charge. Unassessed learners need to be fully aware of the fact that their job is to be directed by the individual learner, not to challenge him/her. A code of conduct for unassessed learners could be useful (see [Learner resource 3](#)).

It is also advisable that crew members use each other to assist in their own productions, as they will then share a common purpose and understand the importance of the production. It may be possible for all members of the crew to use the same locations and actors, and even some of the same footage for their own productions, but as each learner must construct their own individual production, this may prove difficult if there are too many similarities between the learners' work.

The learner must take careful note of the details of names and dates of any assistance from unassessed learners as these must later be recorded on the cover sheet (<http://www.ocr.org.uk/Images/412064-gcse-media-studies-cover-sheet.pdf>), which will be later sent to the moderator, together with the final production.

Conceptual links to other areas of the specification

It is very likely that teachers will cover the work for Section A of Paper 1 on Television fairly early in the course, as it is an effective way of familiarising learners with the key areas of the theoretical framework. Structuring the course in this way means that learners will already have experience of studying Television and will help to prepare them for their productions.

Learners could look back at their notes on media language and representation in *Cuffs* and *The Avengers* and consider which representations in the two programmes are anti-stereotypical and which are more stereotypical. Learners could analyse in detail how these representations are constructed through media language in a specific two minute sequence from one of the set episodes. This will serve as useful revision for the Paper 1 exam and help learners to see the links between their own production work and the work they are carrying out in other areas of the GCSE.

Approaches to teaching

Although teachers are not able to give detailed advice once production is under way, they are expected to provide guidance and support throughout the work on Creating Media.

As the Television production brief has clear parameters in terms of genre, purpose and audience, this should (in theory) enable learners to research the specific required areas more effectively and to come up with their own ideas more speedily.

The BBC Writers' Room (<http://www.bbc.co.uk/writersroom>) offers an excellent resource for learners who are working on the Television brief. It provides a wide range of accessible information, including scripts of well-known TV programmes like Dr Who, together with links to the actual programmes, interviews with scriptwriters, and writers' blogs. The Writers' Room also offers specific advice on writing for children: <http://www.bbc.co.uk/writersroom/writers-lab/genre-toolkits/childrens>.

This site would be useful whether the brief specifies the target audience as 10-13 or as 14-18 year olds, as CBBC is expanding its hours to 9pm and is now aiming to appeal to 5-16 year olds, and is particularly keen to broadcast more programmes that will appeal to 13-16 year olds.

Points to remember


Even though learners are only producing the first two minutes from a children's drama, they need to think about how the narrative and how the characters might develop over a series. It may be useful to revisit work done on Propp's theory of narrative, if a protagonist and antagonist are in the detailed requirements of the brief. It may also be useful to explore Todorov's structural theory of narrative, so that learners can understand how to introduce disruption into the two minute sequence.

Learners need a strong idea for the plot, but need to plan carefully so that they can explore representations of age and perhaps focus on another specific area of representation, such as: gender, ethnicity, sexuality, ability/disability, class and status, regionality/nationality in their productions.

Suggested learner activities

Activity 22

Brief 2: Television research

 You could undertake this activity during the research stages, to help learners to focus on effective research into appropriate similar media products.

Display a screen grab from each of two children's television programmes with a very clear use of media language to construct two contrasting representations. Ensure that they aimed at the same target audience (either 10-13 year olds or 14-18 year olds) as the brief. Possible children's television programmes to use are:

The Sarah Jane Adventures (<http://www.bbc.co.uk/cbbc/shows/the-sarah-jane-adventures>)

Creeped Out (<https://www.bbc.co.uk/cbbc/shows/creeped-out>)

Hank Zipzer (<https://www.bbc.co.uk/cbbc/shows/hank-zipzer>)


Ensure that learners have a list of key terms for analysis of camerawork and mise-en-scène.

Demonstrate how to analyse and annotate the screen grabs for media language and representation. Then issue learners with two A3 copies of the screen grabs, asking them to annotate them for camerawork, mise en scène, and representation. Finally ask learners to write some notes on camera techniques, mise en scène and conventions they might use in their own production and to write down one idea for an anti-stereotypical representation for their own production.

See [Learner resource 22](#).

Activity 23

Brief 2: Television – Scriptwriting

 You could undertake this activity during the planning stages, to support learners in writing dialogue and to remind them of the importance of including narrative in their productions.

Remind learners that the successful elements of scripts for children's drama are very similar to the successful elements of drama in general: great characters, good dialogue and a compelling story told with a fresh perspective or twist.

- Ask learners to read 'Top Tips on Writing for CBBC' <http://www.bbc.co.uk/blogs/writersroom/entries/ee6a26b2-3501-3732-95f4-c68ea9245e74>
- Ask learners to pick out the six tips they find most useful for their planning for their production work.
- Then ask them to compare their lists with other learners in pairs or groups to see which top tips they have in common.
- Ask learners to sketch out ideas for their television sequence. They may find it useful to use the mindmap tool at www.mindmapping.com
- Emphasise the fact that learners need to be willing to adapt their idea to reflect the interests of their audience.
- Reinforce the importance of watching similar programmes, such as:
 - *Wolfblood*: (<https://www.bbc.co.uk/cbbc/shows/wolfblood>)
 - *The Dumping Ground*: (<https://www.bbc.co.uk/cbbc/shows/the-dumping-ground>)
 - *Hetty Feather* (<https://www.bbc.co.uk/cbbc/shows/hetty-feather>)

Useful advice on writing for a target audience of 10-13 year olds is also provided in this blog by Kulvinder Gill: <http://www.bbc.co.uk/blogs/writersroom/entries/eccb5585-1ce0-4296-b39a-b4ed02d204fb>

Activity 24**Brief 2: Television – Storyboarding** (appropriate for Briefs 2, 3 and 4)

You could undertake this activity during the planning stage, to remind learners of the importance of storyboarding moving image productions.

This is an essential element of any successful moving image production. Storyboards can be hand-drawn, coloured in, photo storyboards or animated (<https://www.storyboardthat.com/storyboard-creator>).

Storyboards are also very useful in showing the teacher and/or the learner's peers whether the creator of the storyboard has thought through all the details of the finished production.

This is a useful article on storyboarding: <https://www.premiumbeat.com/blog/the-benefits-of-storyboarding-your-next-film/>

Ask learners to work in pairs, exchanging each other's storyboard. Without asking each other for explanation, ask the learners to answer questions.

Learners will then feed back their findings to each other and then adjust their storyboards if necessary. Once this is done, they can prepare their shooting scripts. Explain that these are not presented in chronological order, but in the most convenient order for the production; for example: broken up according to location and/or time of day.

See [Learner resource 24](#).

Activity 25**Brief 2: Television – Sound** (appropriate for Briefs 2 and 4)

You could undertake this activity during the planning stage, to remind learners of the importance of sound in moving image productions.

Sound is often neglected in learners' video productions; though the quality of the images may be high, if the sound is poor, the production will seem very amateur. Even if learners do not have access to high-end sound recording equipment, they should still pay attention to sound levels and the ways in which dialogue, sound effects, atmos and music soundtrack will encode meaning into their productions. This is particularly important with regard to representations.

A useful exercise to reinforce this point is to screen a scene from a television programme such as *Dr Who* without sound. Ask learners to write down the details of the missing sound, both diegetic and non-diegetic. Then play the scene with the sound, discussing how important each element is to the effectiveness of the scene.

Then play three alternative non-diegetic music tracks while screening the title sequence of *Dr Who* and task learners to discuss why they would/would not be appropriate for this particular programme.

Finally, ask learners to write down the key elements of sound for their television programmes (or audio-visual clip for Brief 4) that they plan to use. Remind learners that they are required to use both diegetic and non-diegetic sound for Brief 2.

Activity 26**Brief 2: Television – Editing**

You could undertake this activity during the planning stage, to develop learners' post-production skills and to reinforce the idea that editing offers the learner creative control.

It is expected that learners will have been given practice in digital video editing on whatever programs are available to them during the induction exercises and that technical support will continue to be available to them throughout post production. For Brief 2, it is expected that the majority of the production should consist of continuity editing.

Learners may benefit from reading the sections on continuity editing in *The Grammar of the Edit* (Bowen and Thompson, Focal Press, 2017). The following tutorial on the basics of editing is useful: <https://www.youtube.com/watch?v=Fu3vhFIXV0w>, while an engaging tutorial on video editing can be found here: <https://blog.pond5.com/11099-13-creative-editing-techniques-every-video-editor-should-know/>.

The technical skills of editing will play a role in the success of the production, but remind the learner that s/he is being tested on how s/he uses these skills in order to construct particular representations and communicate meaning to the intended audience. For example, a powerful way of undercutting or subverting a particular stereotype is to juxtapose a shot of a stereotypical character with a voice-over, line of dialogue, or musical soundtrack which contradicts the image.

Learners often find it difficult to edit their productions tightly, preferring to hold on to shots to which they have become attached. Experience shows that learners' work will often benefit from being more tightly cut. Direct learners to watch this tutorial on the importance of cutting and timing in *House of Cards*: <https://www.premiumbeat.com/blog/video-editing-insights-from-top-tv-editors/>.

BRIEF 3: MUSIC VIDEO

In order to give specific guidance, the SAM for Creating Media (<http://www.ocr.org.uk/Images/316662-unit-j200-03-04-creating-media-sample-non-exam-assessment-briefs.pdf>) has been used to exemplify the briefs. Although genre, purpose and audience may change, a number of the other detailed requirements of the briefs are likely to be similar each year.

Each brief contains detailed instructions, and it is important to go through these with the learners so that they are very clear on exactly what is expected of them. These points include: the length of the product; the genre; the intended audience; the precise instructions on how much found material is permitted.

SAM Brief 3: Music video

Create an original music video to accompany a **dance** music track aimed at an **audience of 14–18 year olds**.

You may use an existing song as the basis of your music video. The song does not need to be copyright free.

Your production must include as a minimum:

- a sequence from a music video lasting approximately **two minutes** (which may include up to a maximum of **20 seconds** of found footage)
- a minimum of **two filming locations**
- shots of the artist or band
- narrative structure including disruption and/or enigma
- a range of camera shots, angles and movement (including close-ups and establishing shots)
- editing of the original footage to match the song/genre of music.



General approaches

The SAM Music Video brief requires a minimum of two filming locations, shots of the artist or band, a narrative structure, and approximately two minutes of original footage, 20 seconds of which could be found. It is likely that future briefs will ask for similar requirements. Remind learners that they can only gain a maximum of 18 out of 30 marks if they do not fulfil the requirements of the brief with regard to original images. In the case of the Music video brief, you may find it more straightforward and practical to make a ruling that all footage should be original.

Ask learners to go through the details of the brief in pairs and to highlight the key points that they need to bear in mind. Ask learners to select two requirements which will be easy to fulfil and two requirements which they might find difficult and to discuss these with their partner in order to suggest possible solutions.

It is advisable to ensure that learners have their own copies of the assessment criteria as well as copies of the brief they are working on. Before learners begin their own research of specific similar existing products, it is a good idea to look again at the assessment criteria and remind them that they are being tested on their ability to apply their knowledge and understanding of media language and representation in order to communicate meaning to their target audience.

Common misconceptions or difficulties learners may have

As with Brief 2: Television, learners are advised to use unassessed learners as crew. Music videos are usually produced by a team, rather than an individual, and sound recordists, continuity assistants, lighting technicians, and camera operators are required on the shoots. It is very difficult, if not impossible, for one individual learner to take on all these roles. However, the individual learner is the one who is being assessed and it is therefore imperative that they maintain creative directorial control. It is therefore advised that they take on the role of the director or director/camera operator of the production, as this will help them maintain control.

As teachers cannot always be present during filming, it is important that learners choose their crew carefully, knowing that they will have to be in charge. Unassessed learners need to be fully aware of the fact that their job is to be directed by the individual learner, not to challenge him/her. A code of conduct for unassessed learners could be useful (see Learner Resource 3).

It is also advisable that crew members use each other to assist in their own productions, as they will then share a common purpose and understand the importance of the production.

It may be possible for all members of the crew to use the same locations and actors for their own productions, but each learner must construct their own individual production, and this may prove difficult if there are too many similarities between the learners' work.

The learner must take careful note of the details of names and dates of any assistance from unassessed learners as these must later be recorded on the cover sheet (<http://www.ocr.org.uk/Images/412064-gcse-media-studies-cover-sheet.pdf>), which accompanies the production and is sent to the moderator.

Conceptual links to other areas of the specification

Teachers can either remind learners of the work they have already carried out on Music videos for Paper 2 Section A Music or point out that this work will be covered at a later date for the exam.

Learners could look at their notes on media language and representation in and consider which representations in the two set music videos for the exam (e.g.: Uptown Funk and If I Were a Boy) are anti-stereotypical and which are more stereotypical. Learners could analyse in detail how these representations are constructed through media language in a specific two minute sequence from one of the set music videos. This will serve as useful revision/ preparation for the Paper 2 exam and help learners to see the links between their own production work and the work they are carrying out in other areas of the GCSE.

Approaches to teaching


Although teachers are not able to give detailed advice once production is underway, they are expected to provide guidance and support throughout the work on Creating Media. Learner Activities 27-29 are specifically designed for the Music video brief.



Suggested learner activities

Activity 27

Brief 3: Music video research

 Consider undertaking this activity during the research stages, to help learners to focus on effective research into appropriate similar media products.

Display a screen grab from each of two music videos with a very clear use of media language to construct two contrasting representations. Ensure that they are aimed at the same target audience (either 10-13 year olds or 14-18 year olds) as the brief. Possible music videos to use are:

One Direction's *What Makes You Beautiful* (<https://www.youtube.com/watch?v=QJO3ROT-A4E>);

Little Mix's *Black Magic* (https://www.youtube.com/watch?v=MkElfR_NPBj);

Avril Lavigne's *Sk8er Boi* (<https://www.youtube.com/watch?v=Tly3n2b7V9k>)


Ensure that learners have a list of key terms for analysis of camerawork and mise-en-scène.

Demonstrate how to analyse and annotate the screen grabs for media language and representation. Then issue learners with two A3 copies of the screen grabs from one of the music videos, asking them to annotate one copy for camerawork and mise en scène, codes and conventions, and one copy for representation. Finally ask learners to make a list of which codes and conventions they might use in their own production and to write down one idea for an anti-stereotypical representation for their own production.

See [Learner resource 27](#).

Activity 28

Brief 3: Music Video - Lighting (appropriate for Briefs 1, 2, 3 and 4)

 Consider undertaking this activity during the planning stages, to remind learners of the importance of lighting for constructing differing representations.

Lighting is important for all the briefs, but it is included here as it is particularly important for the Music video brief, which requires two separate locations, suggesting that two different moods might be created. Learners need to consider the ways in which different uses of lighting can influence contrasting representations. Learners may have limited access to lighting kits, but some good effects can be achieved using desk lights, torches and cheap, portable lights. Even if learners do not have access to a light reflector, there are still ways of bouncing the available light to create effects.

Direct learners to research lighting, using the following websites:

- <http://www.lavideofilmaker.com/filmmaking/film-lighting-tips.html>
- <https://nofilmschool.com/2015/11/lighting-like-vermeer-create-cinematic-depth-lighting>
- <https://www.popphoto.com/gallery/top-10-photography-lighting-facts-you-should-know#page-3>

Then ask learners to experiment, using the digital video cameras they will use for their final production, together with lighting effects to construct contrasting representations, such as using a golden filter to create a positive representation, and using shadows and low-key lighting to create a sinister representation. Ask learners to incorporate some of these ideas into their storyboards for their music videos.

Activity 29

Brief 3: Music video - Location, location, location (appropriate for Briefs 1, 2, 3 and 4)



This activity could be undertaken during the research and planning stages, to demonstrate the importance of locations to representation in learners' productions.

Locations are important for all briefs, as learners can use locations to construct specific representations. As with Brief 2, the Music video brief asks for two locations and a narrative structure including disruption and/or enigma. In most cases learners are likely to opt for a mix of performance and narrative in their music videos, as this will enable them to construct representations more effectively. They may also choose to use two very different locations with different lighting in order to offer contrasting representations.

Ask learners to pick four possible locations and to carry out a recce of each of these in advance. Many successful learner music videos feature bands playing in two different locations in order to give some variety to the performance element. It may also be that more than one location is needed for the narrative.

Ask learners to take both test still shots and test moving image footage of the chosen locations, ideally at the time when learners intend to shoot the music video, if they are external locations. Learners should then print the still images for their logs or attach them to their blogs, annotating them as to their suitability or otherwise, identifying potential problems. The test shots can be shown to members of their target audience to gain their response before production is underway. Encourage learners to think about whether they need to seek permission for the use of the location. Often learners assume that they can use a friend's living room or garden without seeking the permission of the parents!

This activity should help learners to consider lighting requirements and the details of their planned mise-en-scène. It will also help learners to consider health and safety issues and to fill in their risk assessments (see [Learner resource 15](#)).

BRIEF 4: ONLINE, SOCIAL AND PARTICIPATORY MEDIA

In order to give specific guidance, the SAM for Creating Media (<http://www.ocr.org.uk/Images/316662-unit-j200-03-04-creating-media-sample-non-exam-assessment-briefs.pdf>) has been used to exemplify the briefs. Although genre, purpose and audience may change each year, a number of the other detailed requirements of the briefs are likely to be similar each year.

Each brief contains detailed instructions, and it is important to go through these with the learners so that they are very clear on exactly what is expected of them. These points include: the length of the product; the genre; the intended audience; the precise instructions on how much found material is permitted.

SAM Brief 4: Online, social and participatory

Create a homepage and one linked web page for a website for a **fictional popular music artist** targeted at an **audience of 10-13 year olds**. The website must not be based on an existing artist.

The production must include as a minimum:

- a total of **one** homepage and one additional webpage including a minimum of **three original images** (photographs, illustrations, art work)
- **one** working link between the homepage and one other page of the website (either an artist biography, artist news or artist blog)
- menu/navigation bar
- text promoting the artist and their music (**150-200 words** in total)
- **45 seconds** of original audio or audio-visual material embedded into one of the pages (either an interview, a performance/rehearsal or a video blog or magazine article)
- a fictional artist.



General approaches

The SAM online brief requires at least three original images, with 45 seconds of original audio or audio-visual material. It is likely that future briefs will ask for similar requirements. Remind learners that they can only gain a maximum of 18 out of 30 marks if they do not fulfil the requirements of the brief with regard to original material.

Ask learners to go through the details of the brief in pairs and to highlight the key points that they need to bear in mind. Ask learners to select two requirements which will be easy to fulfil and two requirements which they might find difficult and to discuss these with their partner in order to suggest possible solutions.

It is advisable to ensure that learners have their own copies of the assessment criteria as well as copies of the brief they are working on. Before learners begin their own research into specific similar existing products, it is a good idea to look again at the assessment criteria and remind them that they are being tested on their ability to apply their knowledge and understanding of media language and representation in order to communicate meaning to their target audience.

Common misconceptions or difficulties learners may have

Learners are not required to create websites through programming language such as HTML, and can use web design software or templates for creating their production. Learners who choose this brief may be keen to demonstrate their technical skills, but it is important to remind them that this is a Media Studies course, and that they are being tested on their ability to apply their knowledge and understanding of media language, representation and audience - not on their computer skills.

Conceptual links to other areas of the specification

Teachers can either remind learners of the work they have already carried out on online websites for Paper 2 Section B or point out that this work will be covered at a later date for the exam. Learners could look at their notes on media language and representation and consider which representations in an example of the online Observer are anti-stereotypical and which are more stereotypical. Learners could analyse in detail how these representations are constructed through media language by picking two specific online articles. This will serve as useful revision/preparation for the exam and help learners to see the links between their own production work and the work they are carrying out in other areas of the GCSE.

Approaches to teaching


Although teachers are not able to give detailed advice once production is underway, they are expected to provide guidance and support throughout the work on Creating Media. Learner Activities 30-32 have been designed specifically to support the online brief. Learners who are tackling Brief 4 will need a range of practical skills, as they need to produce approximately 45 seconds of audio-visual material, written text, three original still images, as well as have a flair for design layout. Whilst this task may seem rather daunting initially, this brief will appeal to creative learners, whose key to success will be organisation and careful planning.



Suggested activities

Activity 30

Brief 4: Online research

 This activity could be undertaken during the research stages, to help learners to focus on effective research into appropriate similar media products.

Display a screen grab from each of two homepages with a very clear use of media language to construct two contrasting representations. Ensure that they are aimed at the same target audience (either 10-13 year olds or 14-18 year olds) as the brief. Possible websites to use are:

Games for Girls website (<http://www.girlsgogames.com/>)

Harry Styles' official website (<https://hstyles.co.uk/>)

Newsround (<http://www.bbc.co.uk/newsround>)


Ensure that learners have a list of key terms for analysis, including: layout, typography, navigation bar, house style, roll-overs, pop ups, links/hyperlinks, embedded video/animations and interactivity.

Demonstrate how to analyse and annotate the screen grabs for media language and representation. Then issue learners with two A3 copies of the screen grabs from one of the sites, asking them to annotate one copy for layout, images, codes and conventions, and one copy for representation. Finally ask learners to make a list of which codes and conventions they might use in their own production and to write down one idea for an anti-stereotypical representation for their own production.

See [Learner resource 30](#).

Activity 31

Brief 4: Online planning - the mock-up

 You could undertake this activity during the planning stage, to support learners in their use of media language for their website productions.

Remind learners who are tackling Brief 4 that they have a range of considerations to take into account and that they need a number of different skills. Whilst this task may seem rather daunting at the outset, it will also appeal to learners who are keen to demonstrate their creativity, as well as their knowledge and understanding of media language, representation and audience. The key to success here will be organisation and careful planning.

Ask learners to produce a detailed mock-up of two existing websites with a similar purpose and genre to the set brief on two pages of A3. Ask them to annotate and make careful note of the details of the use of media language and the representation/s constructed.

Then ask learners to draw up a mock-up for their two webpages, including all the details they have identified.

See [Learner resource 31](#).

Activity 32

Brief 4: Online planning - targeting the audience

 This activity could be done during the planning stage, to remind learners of the importance of targeting and responding to their target audience.

Remind learners that they have some choices in the production of their website. The choices below are from the SAM:

- the second web page can contain an artist biography, artist news or artist blog
- the embedded audio or audio-visual material can be an interview, a performance/rehearsal, a video blog or a magazine article.

Then ask learners to pick out what they think is most likely to attract their target audience. Once they have done this, ask them to conduct and record two in-depth qualitative interviews with potential audience members in order to see whether their planned homepage, second page and embedded audio or audio-visual material is likely to attract their target audience. Ask learners to adapt their plans and Statement of Intent as necessary.



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