

# OCR Level 1/2 GCSE (9–1) in Media Studies (J200) Specification

## Version 2.0: First assessment 2019

This draft qualification has not yet been accredited by Ofqual. It is published to enable teachers to have early sight of our proposed approach to GCSE (9–1) in Media Studies. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in 2017 and first award in 2019.

Draft

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# 1 Why choose an OCR GCSE (9–1) in Media Studies?

## 1a. Why choose an OCR qualification?

Choose OCR and you've got the reassurance that you're working with one of the UK's leading exam boards. Our new OCR GCSE (9–1) in Media Studies course has been developed in consultation with teachers, employers and Higher Education to provide learners with a qualification that's relevant to them and meets their needs.

We're part of the Cambridge Assessment Group, Europe's largest assessment agency and a department of the University of Cambridge. Cambridge Assessment plays a leading role in developing and delivering assessments throughout the world, operating in over 150 countries.

We work with a range of education providers, including schools, colleges, workplaces and other institutions in both the public and private sectors. Over 13,000 centres choose our A Levels, GCSEs and vocational qualifications including Cambridge Nationals, Cambridge Technicals and Cambridge Progression.

### Our Specifications

We believe in developing specifications that help you bring the subject to life and inspire your students to achieve more.

We've created teacher-friendly specifications based on extensive research and engagement with the teaching community. They're designed to be straightforward and accessible so that you can tailor the delivery of the course to suit your needs. We aim to

encourage students to become responsible for their own learning, confident in discussing ideas, innovative and engaged.

We provide a range of support services designed to help you at every stage, from preparation through to the delivery of our specifications. This includes:

- A wide range of high-quality creative resources including:
  - Delivery Guides
  - Transition Guides
  - Topic Exploration Packs
  - Lesson Elements
  - ...and much more.
- Access to subject specialists to support you through the transition and throughout the lifetime of the specification.
- CPD/Training for teachers to introduce the qualifications and prepare you for first teaching.
- Active Results – our free results analysis service to help you review the performance of individual learners or whole schools.

All GCSE (9–1) qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's GCSE (9–1) in Media Studies is QNXXXXXX.

## 1b. Why choose an OCR GCSE (9–1) in Media Studies?

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This contemporary, accessible and creative course has been designed with teachers and learners in mind following extensive consultation. This specification will allow learners to study the media in an academic context and apply the knowledge and understanding gained in the process of creating their own media production.

OCR's GCSE (9–1) in Media Studies is designed to widen the intellectual horizons of the learner through the analysis of a wide range of media forms and contexts. This specification will enable students to develop a wider understanding and appreciation of the media in both a historical and contemporary context.

The approach that we have taken in this specification will allow teachers and learners to engage confidently with critical and

theoretical approaches from the perspectives of both analytical consumers and producers of media products<sup>1</sup>.

It is our strong desire that OCR's GCSE (9–1) in Media Studies should inspire learners to continue learning beyond the confines of the classroom as well as developing personal and interpersonal skills which will serve them well both in Higher Education and in the workplace.

The OCR GCSE (9–1) in Media Studies offers a broad, coherent and rigorous course of study that has been created to ensure that all types of learners can fulfil their potential, preparing them to make informed decisions about further study and progression to AS Level and A Level, vocational study or employment.

### Aims and learning outcomes

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OCR's GCSE (9–1) in Media Studies will enable learners to:

- demonstrate skills of enquiry, critical thinking, decision-making and analysis
- acquire knowledge and understanding of a range of important media issues
- develop appreciation and critical understanding of the media and how media products reflect the social, cultural, historical and political contexts in which they are produced.
- understand and apply specialist subject-specific terminology to analyse and compare media products and the contexts in which they are produced and consumed in order to make informed arguments, reach substantiated judgements and draw conclusions about media issues
- appreciate how theoretical understanding supports practice and practice supports theoretical understanding
- develop practical skills by providing opportunities for creative media production.

<sup>1</sup> The term 'media product' refers to media texts such as television programmes, newspapers, radio programmes etc., as well as to online, social and participatory media platforms.

## 1c. What are the key features of this specification?

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The key features of OCR's GCSE (9–1) in Media Studies for you and your learners are:

- a straightforward, coherent approach that offers clarity to both new and experienced teachers of media
- an engaging specification that means learners benefit from developing a deeper understanding of the media
- interesting and relevant specified media products for study
- contemporary media production briefs that are written with both teachers and learners in mind and allow for flexibility in approach whilst having a clearly defined outcome for learners
- an opportunity to engage with historical and global media products that will extend learners' knowledge of the media landscape
- synoptic learning that comprehensively ties in the relationships between in-depth studies and the media framework of media language, media representation, media industries and media audience
- an awareness of how theoretical understanding supports practice in media
- an insight into the key ideas and arguments that surround the modern world of media
- exciting resources with detailed ideas for the classroom
- guidance to support delivery, both online and face-to-face from a dedicated Media Studies Subject Advisor.

## 1d. How do I find out more information

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If you are already using OCR specifications you can contact us at: [www.ocr.org.uk](http://www.ocr.org.uk)

If you are not already a registered OCR centre then you can find out more information on the benefits of becoming one at: [www.ocr.org.uk](http://www.ocr.org.uk)

If you are not yet an approved centre and would like to become one go to: [www.ocr.org.uk](http://www.ocr.org.uk)

Want to find out more?

**Contact a Subject Advisor:**

Email: [media@ocr.org.uk](mailto:media@ocr.org.uk)

Phone: 01223 553998

**Explore our teacher support:**

[www.ocr.org.uk/qualifications/by-subject/media-and-communication/](http://www.ocr.org.uk/qualifications/by-subject/media-and-communication/)

**Join our communities:**

Twitter: [@OCR\\_Media\\_Film](https://twitter.com/OCR_Media_Film)

**OCR Community:**

<http://social.ocr.org.uk/groups/media-studies>

**Check what CPD events are available:**

[www.cpdhub.ocr.org.uk](http://www.cpdhub.ocr.org.uk)

## 2 The specification overview

### 2a. OCR's GCSE (9–1) in Media Studies (J200)

Learners take all components: 01, 02, and 03/04 to be awarded the OCR GCSE (9–1) in Media Studies.

Content Overview	Assessment Overview	
<p>Learners will explore how media products follow generic conventions, use media language, represent events, issues, places, individuals and social groups, address audiences and reflect their industrial context.</p>	<p><b>Textual analysis (01)</b> 70 marks 1hr 45 minutes (including 30 minutes viewing time) Written paper</p>	<p><b>35%</b> of total GCSE (9–1)</p>
<p>Learners will explore the range of media forms to exemplify media industry issues demonstrating their knowledge and understanding of the theoretical framework (media language, representation, audiences and media industries) as it applies to each form. Learners will apply the theoretical framework and theoretical perspectives to three in-depth studies.</p>	<p><b>Exploring media* (02)</b> 70 marks 1hr 15 minutes Written paper</p>	<p><b>35%</b> of total GCSE (9–1)</p>
<p>Learners will create media products through applying knowledge and understanding of media language and representation from the theoretical framework to express and communicate meaning to an intended audience.</p>	<p><b>Creating media* (03/04)</b> 30 marks** Non-exam assessment (NEA)</p>	<p><b>30%</b> of total GCSE (9–1)</p>

\* Indicates inclusion of synoptic assessment (see Section 3g for clarity on synopticity).

\*\*Creating media 03/04 weighted up to 60 marks

Learners who are retaking the qualification may carry forward their result for the non-exam assessment component, See Section 4d.

Learners who wish to re-take the qualification must undertake the brief set for the year of assessment.

## 2b. Content of GCSE (9–1) in Media Studies (J200)

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The OCR GCSE (9–1) in Media Studies introduces learners to a range of contemporary media forms plus an in-depth study of one media form in each of the audio/visual, print and online media. This qualification enables learners to analyse, compare and produce media products using the Media Studies theoretical framework and theoretical perspectives.

### The theoretical framework

Learners will develop and apply their understanding of the media through both analysing and producing media products in relation to the four elements of the media framework:

- **media language:** how the media through their forms, codes and conventions communicate meanings
- **media representation:** how the media portray events, issues, individuals and social groups
- **media industries:** how the media industries' processes of production, distribution and circulation affect media forms and platforms
- **media audiences:** how media forms target, reach and address audiences, how audiences interpret and respond to them, and how members of audiences become producers themselves.

### Theoretical perspectives

Learners will develop and apply knowledge and understanding of the theories and relevant theoretical approaches that apply to the three areas of the theoretical framework listed below.

### Media language

- fundamental principles of semiotic analysis, including denotation and connotation
- theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality (where the meaning of a text arises from its relationship with other texts, for example, by reference, homage, pastiche or parody, or by playing with generic expectations)
- theories of narrative, including those derived from Propp.

### Media representation

- theoretical perspectives on representation, including processes of selection, construction and mediation
- theoretical perspectives on gender and representation, including feminist approaches.

### Media audiences

- theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation
- Blumler and Katz's Uses and Gratifications theory.

## Media products

Learners will be required to study the following examples of media products using the specified aspects of the theoretical framework.

Form	Product	Focus
Music Video	Beyoncé: Pretty Hurts <a href="http://www.youtube.com/watch?v=LXXQLa-5n5w">www.youtube.com/watch?v=LXXQLa-5n5w</a>	<ul style="list-style-type: none"> <li>• Media representations</li> <li>• Media language</li> </ul>
Video Game	World of Warcraft <a href="http://www.worldofwarcraft.com/en_gb/game/new-players-guide">www.worldofwarcraft.com/en_gb/game/new-players-guide</a>	<ul style="list-style-type: none"> <li>• Media audiences</li> <li>• Media representations</li> </ul>
Film*	'I, Daniel Blake' trailer <a href="http://www.youtube.com/watch?v=ahWgwx9E_h4">www.youtube.com/watch?v=ahWgwx9E_h4</a>	<ul style="list-style-type: none"> <li>• Media industries</li> </ul>
Magazine	Pride Magazine	<ul style="list-style-type: none"> <li>• Media audiences</li> <li>• Media language</li> </ul>
Television	C4 We're the Superhumans <a href="http://www.youtube.com/watch?v=locLkk3aYIk">www.youtube.com/watch?v=locLkk3aYIk</a>	<ul style="list-style-type: none"> <li>• Media representations</li> <li>• Media language</li> </ul>
Radio	Radio 4: The Media Show 19.10.16 <a href="http://www.bbc.co.uk/programmes/b00dv9hq/episodes/downloads">http://www.bbc.co.uk/programmes/b00dv9hq/episodes/downloads</a>	<ul style="list-style-type: none"> <li>• Media industries</li> <li>• Media audiences</li> </ul>

## In depth studies

Learners will be required to select **one option for each of the three media forms** and will be required to study **both historical and contemporary products named for one media form**. To ensure depth of understanding learners should study a range of products related to the named product as outlined in the focus column below. **Learners are not required to study historical products for the online media form.**

Form	Product	Focus
Advertising and Marketing (Option 1)	'The Randalls' 1960s Fairy Snow Soap Powder campaign e.g. <a href="http://www.youtube.com/watch?v=8bssvNzxK90">www.youtube.com/watch?v=8bssvNzxK90</a>	Learners should study at least 5 advertisements from the campaign.
	P&G Olympic games sponsorship 2016 Thank You, Mom – Strong/Rio Olympic Games <a href="http://www.youtube.com/channel/UCDzq6J0KoGCbps96JQuXWRq">www.youtube.com/channel/UCDzq6J0KoGCbps96JQuXWRq</a>	Learners should study the main Thank You Mum video plus at least 4 individual brand videos from the campaign.
Advertising and Marketing (Option 2)	1970s Leyland advertisements Allegro: European cars at their best <a href="http://www.youtube.com/watch?v=qZyb45GHIGg">www.youtube.com/watch?v=qZyb45GHIGg</a> Allegro: pop in and see us for a test drive <a href="http://www.youtube.com/watch?v=73rKQXCRHeA">www.youtube.com/watch?v=73rKQXCRHeA</a> Morris Marina: Rally testing <a href="http://www.youtube.com/watch?v=jRP7EtoSa1U">www.youtube.com/watch?v=jRP7EtoSa1U</a> Leyland Princess: don't be a sheep <a href="http://www.youtube.com/watch?v=HR8bgtgIK_0">www.youtube.com/watch?v=HR8bgtgIK_0</a> Leyland Princess in France <a href="http://www.youtube.com/watch?v=aIMwoX8Hkfo">www.youtube.com/watch?v=aIMwoX8Hkfo</a>	Learners should study at least 5 advertisements from the campaign.
	UK Volkswagen campaign - all found at: <a href="http://www.youtube.com/user/UKVolkswagen">www.youtube.com/user/UKVolkswagen</a> VW Tiguan ad ( <a href="http://www.youtube.com/watch?v=YLzC_b1Q5BE">www.youtube.com/watch?v=YLzC_b1Q5BE</a> ) VW Up ad	Learners should study at least 5 advertisements from the campaign.

	( <a href="http://www.youtube.com/watch?v=aqxOg9mKDwk">www.youtube.com/watch?v=aqxOg9mKDwk</a> ) VW Independent cinema ad: Mafia ( <a href="http://www.youtube.com/watch?v=DRLNvFz3fgY">www.youtube.com/watch?v=DRLNvFz3fgY</a> ) VW Independent cinema ad: Finding Yourself ( <a href="http://www.youtube.com/watch?v=AUpFksWuRxU">www.youtube.com/watch?v=AUpFksWuRxU</a> ) VW Made for Real Life – Explosion: Collision avoiding ( <a href="http://www.youtube.com/watch?v=2xrM6-qpNLE">www.youtube.com/watch?v=2xrM6-qpNLE</a> )	
Newspapers (Option 1)	The Guardian – one contemporary print edition Left-liberal quality newspaper	Learners should study the whole of one edition of the newspaper, including any supplements
	The Guardian/ Manchester Guardian historical edition	Learners should study the whole of one edition of the newspaper, including any supplements
Newspapers (Option 2)	The Daily Telegraph – one contemporary print edition Centre-right quality newspaper	Learners should study the whole of one edition of the newspaper, including any supplements
	The Telegraph historical edition	Learners should study the whole of one edition of the newspaper, including any supplements
Online (Option 1)	Imdb pages for the film 'Ghostbusters'  <a href="http://www.imdb.com/title/tt1289401/">www.imdb.com/title/tt1289401/</a>	Learners should study the main page, plus some reviews pages and message board threads for the film
Online (Option 2)	Mumsnet  <a href="http://www.mumsnet.com/">http://www.mumsnet.com/</a>	Learners should study the home page, plus at least two Talk topics and at least one information page

\* Film to be studied in the context of media industries only

OCR will review all the specified products and update them if necessary to ensure that all the specified products remain relevant. The specification will be updated and centres will be notified of any changes in June 2019.

### Textual analysis (Component 01)

This component offers learners the opportunity to:

- develop textual analysis skills in applying the theoretical framework to unseen extracts from a set genre: television crime drama.

### Exploring media (Component 02)

This component offers learners the opportunity to:

- explore media industry issues across the range of media forms
- explore each media form demonstrating knowledge and understanding of the theoretical framework as it applies to each form

- explore three media forms through in-depth studies, applying the theoretical framework and theoretical perspectives.

Learners will develop knowledge and understanding of media industries by investigating how the processes of production, distribution and circulation affect the media forms listed in this section.

The three in-depth studies will enable learners to develop knowledge and understanding of the full theoretical framework and media contexts through detailed analysis of media products from three specified forms.

### **Creating media (Component 03/04)**

This component offers learners the opportunity to:

- apply knowledge and understanding of media language and media representation to express and communicate meaning to an intended audience in a media production
- develop practical skills by creating their own independent media production

- demonstrate skills of enquiry, critical thinking, decision-making and analysis
- recognise the fundamental relationship between theory and practice required to develop and apply their understanding of the media through both analysing and producing media products, in relation to the theoretical framework.

Before a centre begins this qualification, there is a need for suitable media facilities and technologies to be available and for learners to be taught how to use them before embarking on assessed work. The non-exam assessment (NEA) component requires learners to develop practical production skills and to engage with contemporary media technologies. Therefore, the minimum resourcing requirements that a centre would be expected to have for the delivery of OCR's GCSE (9–1) in Media Studies are digital technology suitable for the construction of media productions (e.g. appropriate cameras, either camcorders or digital SLRs) and software for editing, image manipulation and page layout. Also a reliable internet connection is required for research and where necessary, the presentation of learners' work.

## **2c. Content of Textual analysis (01)**

Component (01) encourages learners to engage with media products by developing their skills in textual analysis. Learners must practise applying the four elements of the theoretical framework to media products to develop the ability to:

- analyse how media products construct and communicate meaning and generate intended interpretations and responses
- respond through discursive writing to show knowledge and understanding of media issues
- use specialist subject specific terminology appropriately (see Appendix 5c for a glossary of subject specific terminology

with which learners are expected to be familiar).

Learners must develop their ability to analyse extracts from audio/visual products. The form will be television and the genre will be an age appropriate crime drama.

The extract will be from a crime drama broadcast on one of the following channels:

BBC1, BBC2, BBC4, ITV1, ITV4, C4, C5 or 5USA.

Learners must develop skills enabling them to:

- identify generic conventions exemplified in the extract
- analyse the media language in the extract for connotative effect
- analyse the representations in the extract
- identify the audience pleasures and/or uses and gratifications offered by an extract from a media product and suggest possible audience responses to it
- identify how the extract fits its institutional context in terms of factors such as the channel's target audience, the channel's ethos, and the programme's scheduling.

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:	Additional content guidance
<b>Media language</b>	Media language elements	<ul style="list-style-type: none"> <li>• the various forms of media language used to create and communicate meanings in media products</li> <li>• fundamental principles of semiotic analysis, including denotation and connotation.</li> </ul>	<ul style="list-style-type: none"> <li>• Identifying and explaining media language elements in a media extract, using terminology, and analysing their connotative effect.</li> </ul>
	Media language and meaning	<ul style="list-style-type: none"> <li>• how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values</li> <li>• theories of narrative, including those derived from Propp.</li> </ul>	<ul style="list-style-type: none"> <li>• Analysing how media language may be used to create narrative and reinforce representations in a media extract.</li> <li>• For example: applying Propp, to identify and explain the role of the hero in a media extract.</li> </ul>
	Generic conventions	<ul style="list-style-type: none"> <li>• theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality</li> <li>• the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time</li> </ul>	<ul style="list-style-type: none"> <li>• Identifying and explaining generic conventions, including sub-genres and hybridity, in a media extract.</li> </ul>

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:	Additional content guidance
	Intertextuality	<ul style="list-style-type: none"> <li>intertextuality, including how inter-relationships between different media products can influence meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining intertextuality in a media extract and recognising its effect.</li> </ul>
<b>Media representations</b>	Mediation	<ul style="list-style-type: none"> <li>the ways in which the media re-present (rather than simply present) the world, and construct versions of reality</li> <li>the choices media producers make about how to represent particular events, social groups and ideas</li> <li>theoretical perspectives on representation, including processes of selection, construction and mediation.</li> </ul>	<ul style="list-style-type: none"> <li>Analysing what might appear to be 'natural' representations in a media extract, thus demonstrating critical distance.</li> </ul>
	Stereotypes	<ul style="list-style-type: none"> <li>the different functions and uses of stereotypes, and how stereotypes enable audiences to interpret media quickly.</li> </ul>	<ul style="list-style-type: none"> <li>Identification and analysis of stereotypes and anti-stereotypes in a media extract.</li> </ul>
	Inequality in representation	<ul style="list-style-type: none"> <li>how and why particular social groups may be under-represented or misrepresented.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining social groups that have been excluded, over or underrepresented in a media extract due to ideologies of inclusion/ exclusion (e.g. ageism, disablism, racism, sexism and heterosexism).</li> </ul>
	Themes and ideologies	<ul style="list-style-type: none"> <li>how representations convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products</li> </ul>	<ul style="list-style-type: none"> <li>Analysing the ideological (e.g. patriarchal or racist) significance of representations in a media extract.</li> </ul>

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:	Additional content guidance
		<ul style="list-style-type: none"> <li>the social, cultural and political significance of particular representations in terms of the themes or issues that they address</li> <li>theoretical perspectives on gender and representation, including feminist approaches.</li> </ul>	
<b>Media audiences</b>	Target audience	<ul style="list-style-type: none"> <li>how media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences.</li> </ul>	<ul style="list-style-type: none"> <li>Analysing evidence for the target audience – such as specialised or mass audiences – in a media extract.</li> </ul>
	Active audiences	<ul style="list-style-type: none"> <li>the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences</li> <li>theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining different possible audience responses to a media extract including their own experiences and beliefs.</li> </ul>
	Uses and gratifications	<ul style="list-style-type: none"> <li>the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires, and the functions they serve in everyday life and society</li> <li>Blumler and Katz's Uses and Gratifications theory.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining the audience pleasures offered by a media extract</li> <li>Applying Blumler and Katz's Uses and Gratifications theory to a media extract.</li> </ul>

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:	Additional content guidance
<b>Media industries</b>	The impact of media producers	<ul style="list-style-type: none"> <li>the impact of production processes, personnel and technologies on the final product.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining when the ethos of media producers is clearly expressed in a media extract.</li> </ul>
	Media funding	<ul style="list-style-type: none"> <li>the importance of different funding models, including government funded, not-for-profit and commercial models.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining the ethos of media producers expressed in media extracts.</li> </ul>
	Media regulation	<ul style="list-style-type: none"> <li>the functions and types of regulation of the media.</li> </ul>	<ul style="list-style-type: none"> <li>The purpose and influence of the regulatory requirements of Public Service Broadcasting (PSB) or non-PSB channels on the scheduling of a specific media product.</li> </ul>
	Reaching audiences	<ul style="list-style-type: none"> <li>how the media operate as commercial industries on a global scale and reach both large and specialised audiences.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining how television channels use scheduling of specific media products to reach particular audiences.</li> </ul>

## 2c. Content of Exploring media (02)

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Component 02 offers learners the opportunity to explore the nine media forms listed in Section 2b of the specification. **Learners must study all nine media forms, three of which must be covered in-depth.**

During their study of Exploring media (Component 02) Learners must develop their ability to:

- analyse and compare how media products construct and communicate meaning and generate intended interpretations and responses
- demonstrate knowledge and understanding of media issues
- use specialist subject specific terminology appropriately (see Appendix 5c for a glossary of subject specific terminology with which learners are expected to be familiar)
- exemplify media industry issues
- know and understand how media products use media language to address audiences and create representations reflecting industrial contexts.

### In-depth studies

Learners are required to undertake three in-depth studies of the specified media products using all four areas of the theoretical framework applying theoretical perspectives where relevant.

The media forms that the specified products will cover are:

- newspapers
- advertising and marketing
- online, social and participatory media.

The full range of contrasting media products must be analysed across the three in-depth studies and will include:

- a full range of products in terms of perceived quality, form and structure
- products from different historical periods
- products intended for different audiences

- products demonstrating emerging, future developments of the media
- products that learners would not normally engage with.

The media products will:

- include products that possess cultural, social and historical significance
- reflect and illuminate the theoretical framework and theoretical perspectives
- provide rich and challenging opportunities for interpretation and analysis, enabling learners to develop a detailed understanding of how the media communicate meanings.

Learners must develop knowledge and understanding of the media theoretical framework and media contexts while undertaking analysis of their in-depth studies to make judgements and draw conclusions.

Learners must develop skills enabling them to:

- analyse media products in their in-depth studies in terms of media language, media audience, media industries and media representation
- apply theoretical perspectives to their in-depth studies
- make detailed comparisons between the media products in the in-depth studies providing examples of contrasting media language, media representations, media audiences and media industries
- discuss and exemplify differences between the audio/visual, print and online media in terms of the opportunities they offer for media language, media audience, media representation and media industries.
- make historical comparisons between at least two media products from one media form. (For the purposes of this specification the 'historical' product should be taken to mean 'pre-1980', which means that only film or print advertising and marketing is available for this comparison).

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:	Additional content guidance
<b>Media industries</b>	Media producers	<ul style="list-style-type: none"> <li>the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining the nature of the media industries for the in-depth studies.</li> </ul>
	The impact of media producers	<ul style="list-style-type: none"> <li>the impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced.</li> </ul>	<ul style="list-style-type: none"> <li>Analysing, comparing and contrasting the media language and representations of two products from different times in at least one in-depth study.</li> </ul>
	Ownership and control	<ul style="list-style-type: none"> <li>the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration.</li> </ul>	<ul style="list-style-type: none"> <li>Giving examples of conglomerates, diversification and vertical integration from the media forms</li> <li>Identifying and explaining the nature of the ownership of the industries for the in-depth studies.</li> <li>Identifying the effect of ownership and control on the audio/visual, print and online media</li> </ul>
	Convergence	<ul style="list-style-type: none"> <li>the impact of the increasingly convergent nature of media industries across different platforms and different national settings.</li> </ul>	<ul style="list-style-type: none"> <li>Exemplifying of convergence from the media forms.</li> <li>Identifying the impact of convergence on the distinction between audio/visual, print and online media.</li> </ul>

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:	Additional content guidance
	Funding	<ul style="list-style-type: none"> <li>the importance of different funding models, including government funded, not-for-profit and commercial models.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining the funding model from the media forms of publicly-funded, not-for-profit and for-profit commercial media organisations</li> <li>Identifying and explaining the core principles of 'Public Service Broadcasting' (or its replacement, should this occur).</li> </ul>
	Globalised audiences	<ul style="list-style-type: none"> <li>how the media operate as commercial industries on a global scale and reach both large and specialised audiences.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining globalised media products as appropriate from the media forms</li> <li>Comparing and contrasting mass and niche audience products from the in-depth studies</li> <li>Comparing and contrasting audio/visual, print and online media in terms of opportunities for global reach.</li> </ul>
	Media regulation	<ul style="list-style-type: none"> <li>the functions and types of regulation of the media.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining the importance of free media for democracy</li> <li>Identifying and explaining the regulator(s) for each of the media forms that are regulated</li> </ul>

			<ul style="list-style-type: none"> <li>Identifying and explaining the nature of the regulatory regime for the in-depth studies.</li> </ul>
	Regulation and digital media	<ul style="list-style-type: none"> <li>the challenges for media regulation presented by 'new' digital technologies.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining the effects of the less regulated nature of the online media forms</li> <li>Identifying and explaining the difficulties and opportunities posed for the 'old' media by the 'new' media.</li> </ul>
<b>Media language</b>	Media language elements	<ul style="list-style-type: none"> <li>the various forms of media language used to create and communicate meanings in media products</li> <li>fundamental principles of semiotic analysis, including denotation and connotation.</li> </ul>	<ul style="list-style-type: none"> <li>Analysing the connotative effect of the use of media language in the in-depth studies and the products for the minor media forms, as relevant.</li> </ul>
	Media language and meaning	<ul style="list-style-type: none"> <li>how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values.</li> </ul>	<ul style="list-style-type: none"> <li>Analysing detailed examples of the use of media language to construct meaning and representation in the in-depth studies and the products for the minor media forms, as relevant</li> <li>Applying theories of narrative as they are relevant to the in-depth studies.</li> </ul>
	Technology and media language	<ul style="list-style-type: none"> <li>the relationship between technology and media products.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining the role of technology in the in-depth studies</li> <li>Comparing and contrasting the audio/visual, print and online media.</li> </ul>

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:	Additional content guidance
	Generic conventions	<ul style="list-style-type: none"> <li>the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time.</li> <li>theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining generic or stylistic conventions in the in-depth studies (or that style and/or genre are underdeveloped in that media form)</li> <li>Comparing and contrasting the audio/visual, print and online media in terms of the development of style/genre</li> <li>Analysing change in generic conventions between historical and contemporary media products in one in-depth study as appropriate.</li> </ul>
	Intertextuality	<ul style="list-style-type: none"> <li>intertextuality, including how inter-relationships between different media products can influence meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining instances of intertextuality in the in-depth studies and analysing their effects and the products for the minor media forms, as relevant.</li> </ul>
<b>Media representations</b>	Mediation	<ul style="list-style-type: none"> <li>the ways in which the media re-present (rather than simply present) the world, and construct versions of reality</li> <li>the choices media producers make about how to represent particular events, social groups and ideas</li> <li>the ways aspects of reality may be represented differently depending on the purposes of the producers</li> <li>theoretical perspectives on representation, including processes of selection, construction and mediation.</li> </ul>	<ul style="list-style-type: none"> <li>Analysing what might appear to be 'natural' representations in media products from the in-depth studies, thus demonstrating critical distance and the products for the minor media forms, as relevant</li> <li>Comparing and contrasting representations in different products made for different audiences with different purposes within the in-depth studies.</li> </ul>

	Stereotypes	<ul style="list-style-type: none"> <li>the different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining common stereotypes across the in-depth studies and the products for the minor media forms, as relevant</li> <li>Identifying and explaining why these stereotypes are used by media producers</li> <li>Comparing and contrasting the stereotypes or anti-stereotypes in contemporary and historical media products from the in-depth studies</li> <li>Comparing and contrasting the three media forms for the in-depth studies in terms of opportunities for challenging stereotypes.</li> </ul>
	Inequality in representation	<ul style="list-style-type: none"> <li>how and why particular social groups may be under-represented or misrepresented</li> <li>theoretical perspectives on gender and representation, including feminist approaches.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and explaining social groups that have been excluded, over or underrepresented in a media product due to ideologies of inclusion / exclusion (e.g. ageism, disablism, racism, sexism and heterosexism)</li> <li>Identifying and explaining the link between media representation and social power for the in-depth studies and the products for the minor media forms, as relevant</li> </ul>

			<ul style="list-style-type: none"> <li>• Comparing and contrasting the three media forms for the in-depth studies in terms of opportunities for self-representation for under-represented groups.</li> </ul>
Themes and ideologies	<ul style="list-style-type: none"> <li>• how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products</li> <li>• the social, cultural and political significance of particular representations in terms of the themes or issues that they address</li> <li>• theoretical perspectives on gender and representation, including feminist approaches.</li> </ul>		<ul style="list-style-type: none"> <li>• Analysing the ideological (e.g. patriarchal, racist, consumerist) significance of representations in the in-depth studies and the products for the minor media forms, as relevant.</li> </ul>
Representation and context	<ul style="list-style-type: none"> <li>• how representations reflect the social, historical and cultural contexts in which they were produced.</li> </ul>		<ul style="list-style-type: none"> <li>• Identifying and explaining how contrasting representations in historical and contemporary in-depth examples reflect their contexts.</li> </ul>
Representation and audience	<ul style="list-style-type: none"> <li>• the factors affecting audience interpretations of representations, including their own experiences and beliefs.</li> </ul>		<ul style="list-style-type: none"> <li>• Analysing how learners' personal experiences and beliefs might affect their own responses to representations in the in-depth studies and the products for the minor media forms, as relevant.</li> </ul>

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:	Additional content guidance
<b>Media audiences</b>	Target audience	<ul style="list-style-type: none"> <li>• how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences.</li> <li>• how media organisations categorise audiences.</li> </ul>	<ul style="list-style-type: none"> <li>• Comparing and contrasting media products aimed at niche and mass audiences from the in-depth studies and explaining why and how this targeting takes place</li> </ul>
	Marketing	<ul style="list-style-type: none"> <li>• the ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audience(s).</li> </ul>	<ul style="list-style-type: none"> <li>• Analysing how media products from the in-depth studies are marketed to an identified target audience and the products for the minor media forms, as relevant.</li> </ul>
	Technologies	<ul style="list-style-type: none"> <li>• the role of media technologies in reaching and identifying audiences, and in audience consumption and usage.</li> </ul>	<ul style="list-style-type: none"> <li>• Identifying examples of the role of technologies in media products from the in-depth studies.</li> <li>• Comparing and contrasting the audio/visual, print and online media in terms of opportunities for reaching and identifying audiences</li> </ul>
	Active audiences	<ul style="list-style-type: none"> <li>• the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences</li> <li>• theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation.</li> </ul>	<ul style="list-style-type: none"> <li>• Exemplifying different audience responses to media products from the in-depth studies and the products for the minor media forms, as relevant.</li> <li>• Exemplifying the differences between passive and active audiences (e.g. user-generated content) in the in-depth studies.</li> </ul>

			<ul style="list-style-type: none"> <li>• Comparing and contrasting the audio/visual, print and online media in terms of audience activity and passivity.</li> </ul>
	Uses and gratifications	<ul style="list-style-type: none"> <li>• the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires, and the functions they serve in everyday life and society</li> <li>• the ways in which people's media practices are connected to their identity, including their sense of actual and desired self</li> <li>• Blumler and Katz's Uses and Gratifications theory.</li> </ul>	<ul style="list-style-type: none"> <li>• Identifying contrasting examples of uses and gratifications offered by media products from the in-depth studies and the products for the minor media forms, as relevant.</li> <li>• Identifying and explaining possible audience pleasures offered by media products and the products for the minor media forms, as relevant.</li> </ul>
	Changing audience responses	<ul style="list-style-type: none"> <li>• how audiences may respond to and interpret media products and why these responses and interpretations may change over time.</li> </ul>	<ul style="list-style-type: none"> <li>• Exemplifying how modern interpretations of a historical media product from the in-depth studies might differ from those at the time of its first release.</li> </ul>

## 2d. Content of non-exam assessment content - Creating media (03/04)

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Creating media (Component 03/04) is a non-exam assessment component that gives learners the opportunity to apply their knowledge and understanding of media to the research, planning and creation of a practical production piece.

Learners create a media product in response to briefs set by OCR. Creating media (Component 03/04) allows learners to create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning (AO3). More specifically, learners must:

- Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

Learners must develop their knowledge and understanding of the following areas of the theoretical framework, applying them to their own media production:

- **media language:** how the media communicate meanings through their forms, codes and conventions
- **media representation:** how the media portray events, issues, individuals and social groups
- **media audiences:** how media audiences are identified and targeted

The media production will provide the opportunity for learners to demonstrate that they:

- can apply their knowledge and understanding of media language and representation to communicate meaning in a media production

- have the ability to use media language to create their own independent media productions for an intended audience
- have research, planning and production skills through the creation of their own independent media production which is clearly aimed at an intended audience.

Learners must work independently to research, plan and produce **one** individual media production in response to an OCR set brief from any one of the three following forms:

- audio/visual media
- print media
- online media.

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.

For full details of the set briefs, please visit the relevant qualification pages on the OCR website [www.ocr.org.uk](http://www.ocr.org.uk)

Further details on the requirements for undertaking the non-exam assessment (NEA) can be found in Section 3a.

Guidance on assessment of the NEA, including the marking criteria is outlined in Section 3f.

Administration requirements of the NEA are outlined in Section 4d.

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:	Additional content guidance
<b>Media language</b>	Media language elements	<ul style="list-style-type: none"> <li>the various forms of media language used to create and communicate meanings in media products</li> <li>fundamental principles of semiotic analysis, including denotation and connotation.</li> </ul>	<ul style="list-style-type: none"> <li>Using media language elements in a media product to communicate meaning.</li> <li>Using knowledge gained from semiotic analysis to include connotations in their own productions.</li> </ul>
	Media language and meaning	<ul style="list-style-type: none"> <li>how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values.</li> </ul>	<ul style="list-style-type: none"> <li>Understanding (from textual analysis and from their own research) and applying media language to create narrative, to construct points of view and to create specific representations in their own media productions.</li> </ul>
	Technology and media language	<ul style="list-style-type: none"> <li>the relationship between technology and media products.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying the potential effects of the technology used for their chosen production brief.</li> <li>Demonstrating the necessary skills to use the technology appropriate for their media production.</li> </ul>
<b>Media language</b>	Generic conventions	<ul style="list-style-type: none"> <li>the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products).</li> </ul>	<ul style="list-style-type: none"> <li>Researching generic and/or stylistic conventions in the pre-production stage of their media production.</li> <li>Explaining their intentions with regard to generic conventions in their planning evidence.</li> </ul>

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:	Additional content guidance
			<ul style="list-style-type: none"> <li>Using appropriate generic codes and conventions to communicate meaning in their media production.</li> </ul>
	Intertextuality	<ul style="list-style-type: none"> <li>intertextuality, including how inter-relationships between different media products can influence meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying intertextuality in their research and using it in their media production where appropriate.</li> </ul>
<b>Media representations</b>	Mediation	<ul style="list-style-type: none"> <li>the ways in which the media represent (rather than simply present) the world, and construct versions of reality.</li> </ul>	<ul style="list-style-type: none"> <li>Researching and comparing representations in existing media products as part of their pre-production work.</li> <li>Selecting aspects of reality and representing them in a particular way for a specified audience.</li> </ul>
	Selection	<ul style="list-style-type: none"> <li>the choices media producers make about how to represent particular events, social groups and ideas.</li> <li>theoretical perspectives on representation, including processes of selection, construction and mediation.</li> </ul>	<ul style="list-style-type: none"> <li>Making choices as media producers about how to represent particular events, social groups and ideas.</li> <li>Using theoretical perspectives to inform and to explain their intentions with regard to representation in their planning evidence.</li> </ul>
	Stereotypes	<ul style="list-style-type: none"> <li>the different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and analysing stereotypes and anti-stereotypes in their research evidence for their media production.</li> </ul>

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:	Additional content guidance
	Themes and ideologies	<ul style="list-style-type: none"> <li>• how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products</li> <li>• the social, cultural and political significance of particular representations in terms of the themes or issues that they address</li> <li>• theoretical perspectives on gender and representation, including feminist approaches.</li> </ul>	<ul style="list-style-type: none"> <li>• Using or challenging stereotypes as appropriate in their media production.</li> <li>• Analysing the ideological (e.g. patriarchal or racist) significance of representations in their research evidence.</li> <li>• Using representations to convey particular viewpoints and/or messages.</li> <li>• Where appropriate, creating an anti-stereotypical representation of gender, class, disability, age or ethnicity in their media production.</li> </ul>
<b>Media audiences</b>	Target audience	<ul style="list-style-type: none"> <li>• how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences.</li> </ul>	<ul style="list-style-type: none"> <li>• Researching existing media products and their target audiences.</li> <li>• Analysing and evaluating the research into their specified target audience – whether specialised/niche or mass.</li> <li>• Using appropriate audience mode of address in the creation of their media production.</li> </ul>

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:	Additional content guidance
	Technologies	<ul style="list-style-type: none"> <li>the role of media technologies in reaching and identifying audiences, and in audience consumption and usage.</li> </ul>	<ul style="list-style-type: none"> <li>Researching the ways in which a selected media organisation uses media technologies to reach and identify audiences.</li> <li>Using media technologies to reach and identify audiences for their own media production.</li> </ul>
	Active audiences	<ul style="list-style-type: none"> <li>the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences.</li> </ul>	<ul style="list-style-type: none"> <li>Identifying potential audience responses to their media production in their planning evidence, through the use of research.</li> </ul>

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## NEA briefs

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Learners must respond to **one** of six set production briefs: two audio/visual, two print and two online. Each brief requires the learner to plan and research their production before creating their final production piece.

In response to the NEA brief learners are required to produce:

- A production log
- A final production piece

Further details on the requirements for undertaking the non-exam assessment (NEA) can be found in Section 3a. Guidance on assessment of the NEA, including the marking criteria is outlined in Section 3f.

Administration requirements of the NEA are outlined in Section 4d.

Learners should pay close attention to the prescribed lengths and amounts stipulated in each brief. Learners will receive no reward for exceeding these prescribed lengths and amounts and excessive time spent the NEA component will be to the detriment of developing knowledge, skills and understanding elsewhere in the qualification.

Health and Safety is not an assessment requirement of this qualification, however, there will always be a requirement of Health and Safety standards to be met in any creative environment and the learners should be fully aware of relevant regulations and requirements.

## 2e. Prior knowledge, learning and progression

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GCSEs are qualifications that enable learners to progress to further qualifications, either vocational or general. This qualification provides a strong foundation for learners to progress to OCR's AS or A Level in Media

Studies or Level 3 vocational qualifications. It also equips learners for progression into the workplace.

Find out more at [www.ocr.org.uk](http://www.ocr.org.uk)

# 3 Assessment of GCSE (9–1) in Media Studies

## 3a. Forms of assessment

OCR's GCSE (9–1) in Media Studies is a linear qualification with 70% external assessment by examination and 30% by non-exam assessment (NEA). This qualification consists of two components that are externally assessed (Components 01 and 02)

and one component that is assessed by the centre and externally moderated by OCR (Component 03/04). Learners must take all three components to be awarded the OCR GCSE (9–1) in Media Studies

### Textual analysis (01) written examination

This component is worth 70 marks and 35% of the marks for the total GCSE. This is an externally assessed single examination component. Learners will be required to complete an examination lasting **1 hour and 45 minutes** including 30 minutes viewing time.

This exam will consist of one section worth 70 marks and assesses AO1 and AO2. Learners will answer **six** questions based on the unseen extract. Learners will be required to answer **all** questions.

Component 01 requires learners to analyse an unseen moving image extract from a television programme. The genre of the

extract will be from a crime drama. Learners will be asked to explain and analyse the extract applying the theoretical framework to their analysis of the extract and its context.

Centres must consider the optimum conditions for screening the moving image extract, so that no candidates are disadvantaged.

The extract should be seen **four** times in order to allow learners to make notes for their answers. Notes on the moving image extract should be made on the answer booklet provided. Candidates are allowed to read the questions. They should then make notes during the screenings of the extract. When the screenings are finished, the learners can begin to answer the questions.

Textual Analysis				
Question	Type of question	AO1	AO2	Total marks
1	Describe...	4	0	4
2	Analyse...	8	10	18
3	Analyse...	8	10	18
4	Explain...	4	6	10
5	Explain...	4	6	10
6	Explain...	4	6	10

## Exploring media (02) written examination

This component is worth 70 marks and 35% of the marks for the total GCSE. This is an externally assessed single examination component. Learners will be required to complete an examination lasting **1 hour and 15 minutes**.

This exam will consist of three sections worth 70 marks and assesses AO1 and AO2.

Learners will answer **six** questions. Learners will be required to answer **all** questions.

**Section A: Media Forms** is worth 22 marks and assesses AO1 and AO2.

**Section B: In-depth Studies** is worth 24 marks and assesses AO1 and AO2.

**Section C: Audio/visual, print and online media** is worth 24 marks and assesses AO1 and AO2.

Section A: Media Forms				
Question	Type of question	AO1	AO2	Total marks
1	Identify...	1	0	1
2	Identify...	1	0	1
3	Explain...	4	6	10
4	Explain...	4	6	10

Section B: In-depth Studies				
Question	Type of question	AO1	AO2	Total marks
5	Discuss...	9	15	24

Section C: Audio/visual, print and online media				
Question	Type of question	AO1	AO2	Total marks
6	Discuss...	9	15	24

## Creating media (03/04) non-exam assessment (NEA)

Creating media is an externally set, internally assessed and externally moderated component testing AO3. It assesses learners' research, planning and production of one media product. The total mark for this component is 30 marks (weighted up to 60 marks) and it is worth 30% of the overall qualification.

Learners will complete one individual media production in response to a brief set by OCR. This production requires learners to apply their knowledge and understanding of media audience, media representation and media language from the theoretical framework. The

content to be covered in the NEA component is outlined in Section 2e.

Guidance on assessment, including the marking criteria is outlined in Section 3f.

Administration requirements for completing the NEA are outlined in Section 4d.

The following sub-headings give further clarity on the NEA briefs, what is required by learners when responding to the briefs and an outline of the required evidence to support learners for assessment.

## Choosing a production brief

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Learners must respond to **one** of six set production briefs: two audio/visual, two print and two online. These will be published every year on the OCR website. The chosen production brief must be followed according to the exact requirements stated. Teachers should guide learners to choose their briefs carefully, according to the centres resources and their own expertise and access to appropriate equipment, software and training. It is expected that teachers will provide detailed guidance to learners in relation to the purpose and requirement of the brief. The teacher should ensure that learners are clear about the assessment criteria that they are expected to meet and the skills that they need to demonstrate in completing the brief.

Non-exam assessment is designed to be an integral part of teaching and learning. It must be set within a broader learning programme, which will allow the acquisition of subject-specific knowledge and the development of appropriate practical skills.

It is expected that in preparation for the NEA tasks teachers will carry out induction activities that introduce learners to the elements of the theoretical framework that are tested in this component: media language, media representation and media audiences, and offer opportunities to practise the relevant practical skills.

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.

Learners will have approximately 25-30 hours of lesson time in which to complete the NEA. It should be noted that excessive time spent on this component in the classroom could be detrimental to the overall attainment of the learner and teachers should be mindful of striking a balance between the completion of the NEA and preparation for the examined components.

Learners will not be penalised for going beyond the scope of a brief but will not be awarded extra marks for any work that falls outside the stipulated content. For example a magazine of more than four pages, a video of more than two minutes in length or a website with more than four separate pages.

Learners should pay attention to the guidance relating to the use of found material in their production. If a production contains found material beyond the limits set out in the brief they will not be able to access all of the marks available in the mark scheme.

Further guidance about the nature of advice can be found in the *JCQ Instructions for conducting non-examined assessment*.

## Responding to a brief

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It is essential that the teacher can authenticate the learners' work is their own.

### ***Immediate guidance or supervision***

Any support that is given to assist a learner should be recorded, whether this is direct assistance or due to health and safety requirements within the school.

### ***What teachers can do***

Teachers may review work before it is handed in for final assessment. Advice must remain general, enabling learners to take the initiative in making amendments.

Teachers **may** give advice on:

- the suitability of locations
- the technical resources available
- the need for a professional working relationship if the learner is using unassessed learners to support the production
- the appropriateness of production schedules
- health and safety issues that may arise.

### **What teachers cannot do**

Teachers may not give detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria. This includes intervening to improve the presentation or content of the work.

Further guidance about the nature of advice that teachers can give to learners may be found in the JCQ publication *Instructions for conducting non-examination assessments*.

Both teacher and learner should confirm the authentication of the learners' work using the CCS160 form as outlined in Section 4d.

### **Non-exam assessment: control requirements**

Teachers must ensure that the control requirements indicated below are met throughout the process.

- Learners will complete all work for assessment under teacher supervision except where it is impossible for the teacher to be present, such as during the taking of test shots or filming. However, the learner must use and apply this material under teacher supervision
- Learners must complete and evidence all work individually. Where unassessed learners and others have acted in, or appeared in, the media production, or operated lighting, sound, recording or other equipment, this must be under the direction of the assessed learner
- The assessed learner must document the assistance given by any unassessed learners or others in their production log and on the cover sheet
- With all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the learner's own work and be able to authenticate it (see section 4 for more details)
- Teachers are expected to exercise continuing supervision of work in order to monitor progress and to prevent plagiarism
- The assessed learner must sign an authentication form (CCS160), which must be countersigned by the teacher responsible
- Limited use of found images, sound or footage is permitted but all sources must be acknowledged by the learner. Exact limits for the use of found material are set out in the briefs.
- The use of pre-designed templates for the print or online briefs is not permitted.
- The teacher must be able to authenticate the work and insist on acknowledgement and referencing of any sources used by the learner
- Teachers are expected to supervise and guide learners, but learners are required to reach their own judgements and conclusions
- Teachers are expected to ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

### **Suitability of NEA content**

Teachers should use their professional judgement to determine the suitability of the content of learners' NEA productions. However, learners' NEA productions **may not** contain:

- violence acted out against another character which dwells on the infliction of pain or injury
- gratuitous violence
- frequent use of strong language and swearing
- explicit portrayals of sexual activity
- scenes of sexual violence
- nudity
- imitation of dangerous behaviour
- scenes demonstrating or promoting drug taking
- material that could be considered offensive on the grounds of race or gender.

## The evidence trail: Research, planning and production

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In this component learners create a production log which contains evidence of their research and planning and a final production in response to the set brief. The final submission will include the production log and finished production.

### The production log

The production log should document the learner's research into similar media products and the planning for their own media production. It is recommended that the production log be no longer than 20 A4 pages long as excessive time spent on this aspect will be to the detriment of developing knowledge, skills and understanding elsewhere in the qualification. Learners are free to present their production log in a written format of their choice and should be encouraged to approach this as part of the creative process.

### Research evidence

Learners must produce research evidence, to be recorded in a production log, which documents their analysis and findings relating to their chosen brief in the following areas:

- 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 media forms target, reach and address audiences and how audiences interpret and respond to them.

### Planning evidence

Learners must produce planning evidence, to be recorded in a production log, which documents their aims and plans in the following areas:

- how they intend to use media language to communicate meanings through their selection of forms, codes and conventions

- how they identify and use specific representations of events, issues, individuals or social groups
- how they identify, reach and address their chosen target audience
- how they have interpreted and responded to their research findings during the planning and production process.

### Production log content

Learners **must** include the following as evidence of how they have addressed the three areas outlined above:

- the chosen brief
- research into similar media products
- analysis of how the studied products use media language and media representation to communicate meaning
- research into how existing media products target intended audiences
- audience research relating to learners' own media production
- hyperlinks to existing media products used as part of research and planning
- planning evidence
- dates, decisions and deadlines
- evidence of organisation of actors, locations, costumes and props
- storyboards, shot lists, test shots, mock-ups, layouts, drafting or scripting, as appropriate.
- the learner's aims with a particular focus on how they intend to use media language and media representation

- links to recordings of interviews or focus groups with target audience members.

### Acceptable formats for media productions

- Audio/visual submissions should be in DVD format and playable on standard domestic DVD players for moderation purposes. Audio work must be in CD format. Print work should be presented in sizes no larger than A3 and can be submitted electronically or as a hard copy.
- Web pages should be copied as files to disc for the moderator, with the home/index page clearly indicated. Links must be tested and operational.
- All CDs and DVDs must be checked before despatch to ensure that the files are accessible.

- Any written work submitted in electronic format should be exported to the universal PDF format before being sent to a moderator (posters, magazines, write ups, slide presentations) to ensure that moderators can access the work.
- All material needs to be clearly labelled before it is sent to the moderator.
- Samples of complete Creating Media portfolios, including the production log, will be requested by moderators.
- Learners should make their own copies of products, especially if they are required by the candidate for portfolios for further/higher education entry, as material may be retained by OCR for INSET and archive purposes
- See appendix 5d for more information on accepted file formats.

## 3b. Assessment objectives (AO)

There are three Assessment Objectives in OCR GCSE (9–1) in Media Studies. These are detailed in the table below.

Learners are expected to demonstrate their ability to:

	Assessment Objective
<b>AO1</b>	Demonstrate knowledge and understanding of: <ul style="list-style-type: none"> <li>• the theoretical framework of media</li> <li>• contexts of media and their influence on media products and processes.</li> </ul>
<b>AO2</b>	Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.
<b>AO3</b>	Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

## AO weightings in OCR GCSE (9–1) Media Studies

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The relationship between the Assessment Objectives and the components are shown in the table below:

Component	% of overall GCSE (9–1) in Media Studies (J200)			
	AO1	AO2	AO3	Total
Textual analysis (J200/01)	16	19	0	35%
Exploring media (J200/02)	14	21	0	35%
Creating media (J200/03/04)	0	0	30	30%
<b>Total</b>	30	40	30	100%

### 3c. Assessment availability

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There will be one examination series available each year in May/June to **all** learners.

The examined components must be taken in the same examination series as the non-exam assessment.

This specification will be certificated from the June 2019 examination series onwards.

### 3d. Retaking the qualification

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Learners can retake the qualification as many times as they wish. They must retake all examined components of the qualification.

Learners can choose either to retake or to carry forward their mark for the non-exam

component by using the carry forward entry option (see Sections 4a and 4d).

Learners who wish to re-take the qualification must undertake the brief set for the year of assessment.

### 3e. Assessment of extended response

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The assessment materials for this qualification provide learners with the opportunity to demonstrate their ability to construct and develop a sustained line of

reasoning which is coherent, relevant, substantiated and logically structured. Marks for extended responses are integrated into the marking schemes.

### 3f. Internal assessment of non-exam assessment (NEA)

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There are different stages in the production of the non-exam assessment (NEA). Choosing a brief, responding to the brief and providing an evidence trail in the form of a production

log are outlined in Section 3a. This section outlines the marking and final submission of the centres entries.

## Internal assessment

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

Teachers should use their professional judgement in selecting band descriptors that best describe the work of the learner to place them in the appropriate band.

Teachers should use the full range of marks available to them and allocate full marks in any band for work that fully meets that descriptor. This is work which is 'the best one could expect from learners working at that level'.

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

- where the learner's work consistently meets the criteria for this level, a mark at the top of the level should be awarded
- where the learner's work meets the criteria but with some slight inconsistency a mark below the top of level should be awarded
- where the learner's work meets most of the criteria, a mark above the middle of the level should be awarded
- where the learner's work meets some of the criteria, a mark in the middle of the level should be awarded
- where the learner's work represents just enough achievement on balance for this level a mark above the bottom and below the middle of the level should be awarded

- where the learner's work is on the borderline of this level and the one below, a mark at bottom of level should be awarded.

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

Teachers must clearly show how the marks have been allocated in relation to the marking criteria on the Candidate Record Forms and by making annotations in the production log. The coversheet, and the teacher's annotations on the production log, provide a means of communication between teachers during the internal standardisation and with the moderator if the work forms part of the moderation sample.

A combination of the following approaches to indicate how marks have been awarded should be adopted:

- be clear and unambiguous
- be appropriate to the set brief
- facilitate the standardisation of marking within the centre to enable the moderator to check the application of the assessment criteria to the marking.

Candidate Record Forms for individual learners can be found on the OCR Interchange website.

## Final submission

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

Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all learners entered by the centre. To help set the standard of marking, centres should use exemplar material provided by OCR, and, where available, work from that centre from the previous year. Where work has been marked by more than one teacher in a centre, standardisation of marking should normally be carried out according to one of the following procedures:

OCR exemplar material will be available on the OCR website [www.ocr.org.uk](http://www.ocr.org.uk).

Where work has been marked by more than one teacher in a centre, standardisation of marking should normally be carried out according to one of the following procedures:

- **either** a sample of work which has been marked by each teacher is remarked by the teacher who is in charge of internal standardisation
- **or** all the teachers responsible for marking a component exchange some marked work (preferably at a meeting led by the teacher in charge of internal standardisation) and compare their marking standards

- **or** teachers collaborate when marking the work and award a mark agreed through discussions during marking.

Where standards are found to be inconsistent, the relevant teacher(s) should make adjustment to their marks or re-mark all learners' work for which they were responsible.

If centres are working together in a consortium, they must carry out internal standardisation of marking across the consortium. Centres should retain evidence that internal standardisation has been carried out.

A clear distinction must be drawn between any internal review of non-exam assessment and final assessment for the intended examination series. Once work is submitted for final assessment it must not be revised. Adding or removing any material to or from non-exam assessment after it has been presented by a learner for final assessment will constitute malpractice. If a learner requires additional assistance in order to demonstrate aspects of the assessment, the teacher must submit a mark which represents the learner's unaided achievement.

The centre should store learner's work in a secure area on the centre network. The work should be saved using the candidate name and centre number as reference.

For further guidance on how to submit work refer to Section 4d.

Exams directory: [www.ocr.org.uk](http://www.ocr.org.uk)

## NEA marking criteria

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When applying the NEA marking criteria, teachers should use their professional judgement to select the best-fit level descriptor that best describes the learners work, taking into consideration the general descriptor of that band in the process.

Learner's work that fully meets all criteria for a level should be awarded the top mark in the level.

The table below exemplifies to teachers how to use the different levels in the marking criteria.

- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

## Creating media (J200 03/04) - marking criteria

In response to the set briefs for print, audio/visual and online media, learners are expected to demonstrate:

AO3: Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning

<p><b>Level 5</b> <b>25–30</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• Excellent application of detailed knowledge and understanding of the theoretical framework of media, including the sophisticated use of appropriate media language to communicate meaning</li> <li>• Excellent application of detailed knowledge and understanding of the theoretical framework of media, demonstrating a sophisticated understanding and targeting of the intended audience</li> <li>• Excellent application of detailed knowledge and understanding of the theoretical framework of media, including the sophisticated, consistent use of appropriate representations for the media industry context</li> <li>• An excellent response that fully meets the requirements of the chosen brief and demonstrates an excellent understanding of the chosen form through the use of detailed and highly effective research and planning</li> </ul>
<p><b>Level 4</b> <b>19–24</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• Good application of accurate knowledge and understanding of the theoretical framework of media, including the appropriate use of media language to communicate meaning</li> <li>• Good application of accurate knowledge and understanding of the theoretical framework of media, demonstrating an appropriate understanding and targeting of the intended audience</li> <li>• Good application of accurate knowledge and understanding of the theoretical framework of media, including the consistent use of appropriate representations for the media industry context</li> <li>• A good response that meets the requirements of the chosen brief and demonstrates a good understanding of the chosen form through the use of effective research and planning</li> </ul>
<p><b>Level 3</b> <b>13–18</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• Adequate application of mainly accurate knowledge and understanding of the theoretical framework of media, although the media language used may at times be inconsistent with the media context</li> <li>• Adequate application of mainly accurate knowledge and understanding of the theoretical framework of media, demonstrating an inconsistent understanding and targeting of the intended audience</li> <li>• Adequate application of mainly accurate knowledge and understanding of the theoretical framework of media, including the use of some appropriate representations for the media industry context</li> <li>• An adequate response that meets the requirements of the chosen brief and demonstrates an adequate understanding of the</li> </ul>

	<p>chosen form through the use of some research and planning</p> <p><b>ANY SUBMISSION THAT DOES NOT MEET THE MINIMUM EXPECTATION OF ORIGINAL CONTENT AS OUTLINED IN THE BRIEF WILL NOT BE ABLE ACHIEVE HIGHER THAN BAND 3.</b></p>
<p><b>Level 2</b> <b>7–12</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of the theoretical framework of media, although the media language used may be inconsistent with the media context and may lack clarity</li> <li>• Limited application of knowledge and understanding of the theoretical framework of media, demonstrating a limited understanding of, and an attempt at, targeting of the intended audience</li> <li>• Limited application of knowledge and understanding of the theoretical framework of media, including the use of some representations, although these may be inappropriate for the media industry context</li> <li>• A limited response that partially meets the requirements of the chosen brief and demonstrates a limited understanding of the chosen form. Evidence of research and planning will either be limited or will not be present</li> </ul> <p><b>ANY SUBMISSION THAT DOES NOT INCLUDE A PRODUCTION LOG WILL NOT BE ABLE ACHIEVE HIGHER THAN BAND 2.</b></p>
<p><b>Level 1</b> <b>1–6</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of the theoretical framework of media, although there may be no clear meaning apparent and no understanding of the media context</li> <li>• Minimal application of knowledge and understanding of the theoretical framework of media, demonstrating a clear lack of understanding of how to target the intended audience</li> <li>• Minimal application of knowledge and understanding of the theoretical framework of media, including the use of few, if any, representations. Where these are included, they will be largely inappropriate for the media industry context</li> <li>• A minimal response that does not meet the requirements of the chosen brief and demonstrates a minimal understanding of the chosen form. Evidence of research and planning will either be minimal or will not be present.</li> </ul>
<p><b>0 marks</b></p>	<p>No response or no response worthy of credit.</p>

### 3g. Synoptic assessment

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- Synoptic assessment assesses the learner's understanding of the connections between different elements of the subject. It involves the explicit drawing together of knowledge, skills and understanding from across different parts of the GCSE (9–1) Media Studies course.
- The emphasis of synoptic assessment is to encourage the understanding of Media Studies as a discipline.
- The assessment model has been designed so that opportunities for synoptic assessment are integrated into the Exploring media (02) component – question 6 and Creating media (03/04) component.
- Question 6 of the Exploring media (02) component draws upon the analytical skills developed in the Textual analysis (01) component and the creative skills developed in the Creating media (03/04) component.
- Creating media (03/04) draws upon the analytical skills and the knowledge and understanding developed in the study of the Textual analysis (01) component and the Exploring media (02) component.
- Components 02 and 03/04 bring together the knowledge and understanding with the creative skills to provide learners with a natural route to developing synoptic skills.

### 3h. Calculating qualification results

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A learner's overall qualification grade for OCR GCSE (9–1) in Media Studies will be calculated by adding together their marks from the three components taken to give their total weighted mark. This mark will then be

compared to the qualification level grade boundaries for the entry option taken by the learner and for the relevant exam series to determine the learner's overall qualification grade.

# 4 Admin: what you need to know

The information in this section is designed to give an overview of the processes involved in administering this qualification so that you can speak to your exams officer. All of the following processes require you to submit something to OCR by a specific deadline.

More information about these processes, together with the deadlines, can be found on the OCR website or in the *Entry Codes: 14-19 Qualifications* which can be downloaded from the OCR website: [www.ocr.org.uk](http://www.ocr.org.uk)

## 4a. Pre-assessment

### Estimated entries

Estimated entries are your best projection of the number of learners who will be entered for a qualification in a particular series.

Estimated entries should be submitted to OCR by the specified deadline. They are free and do not commit your centre in any way.

### Final entries

Final entries provide OCR with detailed data for each learner, showing each assessment to be taken. It is essential that you use the correct entry code, considering the relevant entry rules and ensuring that you choose the entry option for the moderation you intend to use.

Final entries must be submitted to OCR by the published deadlines or late entry fees will apply.

All learners taking a GCSE (9–1) in Media Studies must be entered for one of the following entry options:

Entry option		Components		
Entry code	Title	Code	Component title	Assessment type
J200 A	Media Studies A (OCR repository)	01	Textual analysis	External Assessment
		02	Exploring media	External Assessment
		03	Creating media (Repository)	Non-exam assessment
J200 B	Media Studies B (Postal moderation)	01	Textual analysis	External Assessment
		02	Exploring media	External Assessment
		04	Creating media (Postal)	Non-exam assessment
J200 C*	Media Studies C (Carried forward)	01	Textual analysis	External Assessment
		02	Exploring media	External Assessment
		80	Creating media (Carried Forward)	Non-exam assessment

\*Entry option J200 C should only be selected for learners who are retaking the qualification who want to carry forward their mark for the non-exam assessment.

## 4b. Special consideration

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Special consideration is a post-assessment adjustment to marks or grades to reflect temporary injury, illness or other indisposition at the time the assessment was taken.

Detailed information about eligibility for special consideration can be found in the JCQ publication *A guide to the special consideration process*.

## 4c. External assessment arrangements

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Regulations governing examination arrangements are contained in the JCQ

*Instructions for conducting examinations.*  
[www.jcq.org.uk](http://www.jcq.org.uk)

## 4d. Admin of non-exam assessment

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Regulations governing arrangements for internal assessments are contained in the JCQ Instructions for conducting non-examination assessments.

briefs will be posted on the 1 June every three years. The first briefs will be available from 1 June 2017. The NEA briefs will not be posted to centres.

The NEA briefs that are set by OCR every three years for this qualification will be posted on the subject page of the OCR website. The

It should be made clear to learners that once the final productions have been submitted for assessment, no further work may take place.

### Authentication of learners' work

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Candidates and centres must declare that the work submitted for assessment is the candidate's own by completing a centre authentication form (CCS160) for the NEA.

Before any work towards the non-exam assessment is undertaken, the learner's attention should be drawn to the relevant JCQ Notice to Learners. This is available on the JCQ website [www.jcq.org.uk](http://www.jcq.org.uk) and included in the *Instructions for Conducting Coursework/Portfolios*. More detailed guidance on the prevention of plagiarism is given in the *Plagiarism in Examinations*.

This information must be retained at the centre and be available on request to either OCR or the JCQ centre inspection service. It must be kept until the deadline has passed for centres to submit an enquiry about results (EAR). Once this deadline has passed and centres have not requested an EAR, this evidence can be destroyed.

Learners' level of ability and each individual's work should be clearly identifiable and be taken under conditions which ensure that the evidence generated by each learner can be authenticated.

A copy of the authentication form for each learner's work can be found on the OCR website [www.ocr.org.uk](http://www.ocr.org.uk). It is important to note that all learners are required to sign this form, and not merely those whose sample forms part of the sample submitted to the moderation.

Photography and filming can take place outside the centre as well as within the centre.

Malpractice discovered prior to the learner signing the declaration of authentication does not need to be reported to OCR but must be dealt with in accordance with the centre's internal procedures.

Work on the final production should take place under immediate guidance or supervision to ensure authenticity. The work should be securely stored within the centre throughout the production process.

## Head of centre annual declaration

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The Head of Centre is required to provide a declaration to the JCQ as part of the annual NCN update, conducted in the autumn term, to confirm that all candidates at the centre have had the opportunity to undertake the prescribed activities for this course.

Please see the JCQ publication *Instructions for conducting non-examination assessments*

for further information. Any failure by a centre to provide the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

## Internal standardisation

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Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all learners entered for

the component from that centre. This process is outlined further in Section 3f under 'Final Submission'.

## Moderation

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The purpose of moderation is to bring the marking of internally-assessed components in all participating centres to an agreed standard. This is achieved by checking a sample of each centre's marking of learners' work.

Following internal standardisation, centres submit marks to OCR and the moderator. If there are 10 or fewer learners, all the work should be submitted for moderation at the same time as marks are submitted.

Once marks have been submitted to OCR and your moderator, centres will receive a moderation sample request. Samples will include work from across the range of attainment of the learners' work.

There are two ways to submit a sample:

**Moderation via the OCR Repository** – Where you upload electronic copies of the work included in the sample to the OCR Repository and your moderator accesses the work from there.

**Postal moderation** – Where you post the sample of work to the moderator.

The method that will be used to submit the moderation sample must be specified when making entries. The relevant entry codes are given in Section 4a.

All learners' work must be submitted using the same entry option. It is not possible for centres to use both options within the same series.

Centres will receive the outcome of moderation when the provisional results are issued. This will include:

**Moderation Adjustments Report** – Listing any scaling that has been applied to internally assessed components.

**Moderator Report to Centres** – A brief report by the moderator on the internal assessment of learners' work

## Preparing work for submission

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Centres will be informed by OCR of the sample they are required to submit.

For each learner the following forms should be included with the submission of their final production and production log.

1. Authentication form (CCS160)

2. Candidate Record Form

The Centre Recording Sheet (CRS1) should also be submitted with the sample. This is where all candidates' marks should be listed.

The Candidate Record Form is used to show supporting evidence for candidates' marks,

offering an opportunity to justify marks and adding further evidence of the learner's prototype(s) if evidence was not sufficient.

All forms for submission are available to download on the subject page on the OCR website.

## File formats

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

Learners must use formats appropriate to the evidence they are providing and appropriate to viewing for assessment and moderation purposes.

To ensure compatibility, all files submitted must be in the formats listed in Appendix 5d.

Where new formats become available that might be accepted, OCR will provide further guidance on the subject webpage.

## Carrying forward non-exam assessment

---

Learners who are retaking the qualification can choose either to retake the non-exam assessment or to carry forward their mark for that component from the previous exam series.

If a learner decides to carry forward their mark, they must be entered in the retake series using the entry code for the carry forward option in Section 4a.

- Learners must decide at the point of entry whether they are going to carry forward the non-exam assessment, or if they are going to retake it to count

towards their result. It is not possible for a learner to retake the non-exam assessment and then choose whether the retake result or a carried forward result is used for certification.

- Learners can only carry forward from one year into the following year. Where the gap between the initial qualification and the retake is more than one year, carry forward is not permitted.
- A result for a non-exam assessment component can only be carried forward once.

## 4e. Results and certificates

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### Grade Scale

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GCSE (9–1) qualifications are graded on the scale: 9–1, where 9 is the highest. Learners who fail to reach the minimum standard of 1

will be Unclassified (U). Only subjects in which grades 9 to 1 are attained will be recorded on certificates.

### Results

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Results are released to centres and learners for information and to allow any queries to be resolved before certificates are issued.

Centres will have access to the following results information for each learner:

- the grade for the qualification
- the raw mark for each component
- the total weighted mark for the qualification.

The following supporting information will be available:

- raw mark grade boundaries for each component
- weighted mark grade boundaries for the qualification.

Until certificates are issued, results are deemed to be provisional and may be subject to amendment.

A learner's final results will be recorded on an OCR certificate. The qualification title will be shown on the certificate as:

'OCR Level 1/2 GCSE (9–1) in Media Studies'.

## 4f. Post-results services

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A number of post-results services are available:

- **Enquiries about results** – If you are not happy with the outcome of a learner's results, centres may submit an enquiry about results.

- **Missing and incomplete results** – This service should be used if an individual subject result for a learner is missing, or the learner has been omitted entirely from the results supplied.
- **Access to scripts** – Centres can request access to marked script.

## 4g. Malpractice

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Any breach of the regulations for the conduct of examinations and non-exam assessment may constitute malpractice (which includes maladministration) and must be reported to OCR as soon as it is detected. Detailed

information on malpractice can be found in the JCQ publication *Suspected Malpractice in Examinations and Assessments: Policies and Procedures*.

# 5 Appendices

## 5a. Accessibility

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Reasonable adjustments and access arrangements allow learners with special educational needs, disabilities or temporary injuries to access the assessment and show what they know and can do, without changing the demands of the assessment. Applications for these should be made before the examination series. Detailed information about eligibility for access arrangements can

be found in the *JCQ Access Arrangements and Reasonable Adjustments*.

The GCSE (9–1) qualification and subject criteria have been reviewed in order to identify any feature which could disadvantage learners who share a protected Characteristic as defined by the Equality Act 2010. All reasonable steps have been taken to minimise any such disadvantage.

## 5b. Overlap with other qualifications

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There is a small degree of overlap between the content of this specification and the GCSE (9–1) in Film Studies.

Learners may study individual feature films, but this must only occur in the context of

cross-media study, which explores the convergence of media platforms and technologies, or in the context of the study of media industries.

## 5c. Glossary of terms from the specification content

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Learners are expected to know the following terms and how to comment on their use within the OCR GCSE (9 –1) in Media Studies.

### Audio/visual

#### Camerawork

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

#### Editing

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

#### Soundtrack

- music
- diegetic/non-diegetic sound
- sound effects
- sound bridge
- voiceover.

## Mise en scène

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

## Print

### Layout

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

### Typography

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

### Language

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

## Image

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

## Colour

- house style
- colour saturation
- choice of colour.

## Online

### Layout

- home page
- navigation bar
- tabs
- house style.

### Functionality

- roll-overs/pop ups
- scrolling marquee
- links/hyperlinks
- embedded
- video/animations
- RSS feed

- blog
- interactivity.

### **Typography**

- branding
- specialist typefaces
- font size/italics/bold.

### **Language**

- formal and informal register
- direct mode of address.

### **Image**

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

### **Colour**

- house style
- choice of colour.

## 5d. Accepted file formats

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Further explanation of the use of formats for non-exam assessment can be found in Section 4d.

### **Audio/visual formats for digital video**

#### **evidence:**

MPEG (\*.mpg)  
QuickTime movie (\*.mov)  
Macromedia Shockwave (\*.aam)  
Macromedia Shockwave (\*.dcr)  
Flash (\*.swf) Windows Media File (\*.wmf)  
MPEG Video Layer 4 (\*.mp4)

### **Audio or sound formats:**

MPEG Audio Layer 3 (\*.mp3)

### **Graphics formats including:**

JPEG (\*.jpg)  
Graphics file (\*.pcx)  
MS bitmap (\*.bmp)  
GIF images (\*.gif)

### **Animation formats:**

Macromedia Flash (\*.fla)

### **Text formats:**

Comma Separated Values (.csv)  
PDF (.pdf) Rich text format (.rtf)  
Text document (.txt)

### **Microsoft Office suite:**

PowerPoint (.ppt)  
Word (.doc)  
Excel (.xls)  
Visio (.vsd)  
Project (.mpp)