OCR

Oxford Cambridge and RSA

GCSE (9-1)

Specification

MEDIA STUDIES

J200

For first assessment in 2019

Version 3.3 (January 2020)

ocr.org.uk/gcsemediastudies

Contents

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 and Cambridge Technicals.

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 Advisors 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 QN603/2069/2.

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

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 learners 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[1].

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

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 their role both historically and currently in society, culture and politics

- 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.

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[1] 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?

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 representations, media industries, media audiences and media contexts

- 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. What is new in OCR's GCSE (9–1) in Media Studies?

This section is intended for teachers using OCR's GCSE (9–1) in Media Studies.

It highlights the differences between the GCSE in Media Studies (J526) and the GCSE (9–1) in Media Studies (J200) for first teaching in September 2017:

What stays the same?	What's changing?
- Inclusion of a wide range of contemporary and historic media products - Inclusion of a moving image extract in one of the examined components - High quality teacher support including curriculum planners and resources - Dedicated Subject Advisor support.	- Specified media products, which have been chosen because they have cultural, social and historical significance - A choice of four NEA briefs that make up 30% of the overall qualification - Individual production in the NEA - Non-assessed learners can be part of the production team in the NEA.

1e.   How do I find out more information?

If you are already using OCR specifications you can contact us at: 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.

If you are not yet an approved centre and would like to become one go to: www.ocr.org.uk.

Want to find out more?
Contact a Subject Advisor:
Email: media@ocr.org.uk
Phone: 01223 553998

Explore our teacher support:
www.ocr.org.uk/qualifications/by-subject/
media-and-communication/

Join our communities:
Twitter: @OCR_Media_Film

Visit our Online Support Centre at support.ocr.org.uk

Check what CPD events are available:
www.cpdhub.ocr.org.uk.

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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	
Section A: Television Learners will engage with **one in-depth study** covering contemporary and historic television products, responding to questions covering the whole of the theoretical framework and a range of media contexts. **Section B: Promoting Media** Learners will study media products from the same global conglomerate producer illustrating the media forms of film, advertising and marketing, and video games.	**Television and promoting media** **(01)*** 70 marks 1hr 45 minutes (including 30 minutes viewing time) Written paper	**35%** of total GCSE (9–1)
Section A: Music Learners will engage with **one in-depth study** covering magazines. Learners will also engage with music videos and radio. Learners will respond to questions covering the whole of the theoretical framework. **Section B: The News** Learners will engage with **one in-depth study** covering online, social and participatory media. Learners will also engage with newspapers. Learners will respond to questions covering the whole of the theoretical framework and a range of media contexts.	**Music and news** **(02)*** 70 marks 1hr 15 minutes Written paper	**35%** of total GCSE (9–1)
Learners will create media products through applying knowledge and understanding of media language and media representations from the theoretical framework to express and communicate meaning to an intended audience.	**Creating media (03/04)** 30 marks** Non-exam assessment (NEA)	**30%** of total GCSE (9–1)

* Indicates inclusion of synoptic assessment (see Section 3g for clarity on synopticity).
** Creating media 03/04 weighted up to 60 marks by OCR.

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

Learners who wish to retake the non-exam assessment component must undertake the brief set for the year of assessment.

Media forms and specified products in the specification

Learners will study the theoretical framework through **nine** media forms and their associated products. The theoretical framework consists of media language, media representations, media industries and media audiences, and also considers the social, cultural, political and historical contexts of media products (see Section 2b for more details).

Content and products at a glance

Media form	Set product	Area of subject content to be studied	To be studied in
Television	*Cuffs, Series 1, Episode 1, BBC 1* **and** *The Avengers, Series 4, Episode 1, ITV*	All (synoptic) (in-depth study) Social, cultural and historical contexts	Component 01 Section A
Advertising and marketing	*The Lego Movie poster campaign and UK TV trailer* https://www.youtube.com/watch?v=HSbYBzUEQlc	Media language Media representations Media audiences Social, cultural contexts	Component 01 Section B
Film*	*The Lego Movie film*	Media industries Social, cultural contexts	Component 01 Section B
Video games	*The Lego Movie video game*	Media industries Media audiences Media language Social, cultural contexts	Component 01 Section B
Magazines	*MOJO Magazine*	All (in-depth study) Social, cultural contexts	Component 02 Section A
Music video	**One pair** from the following four options: 1 *Wheatus – Teenage Dirtbag* / *Avril Lavigne – Sk8ter Boi* 2 *Mark Ronson, Bruno Mars – Uptown Funk* / *Beyoncé – If I Were a Boy* 3 *The Vamps – Somebody To You ft. Demi Lovato* / *Little Mix – Black Magic* 4 *Tinie Tempah, Jess Glynne – Not Letting Go* / *Paloma Faith – Picking Up the Pieces*	Media language Media representations Media audiences Social, cultural contexts	Component 02 Section A

Radio	*The Live Lounge, BBC Radio 1*	Media industries Media audiences Social, cultural and political contexts	Component 02 Section A
Online, social and participatory media	*The Observer/Guardian website and social media*	All (synoptic) (in-depth study) Social, cultural and political contexts	Component 02 Section B
Newspapers	*Two contemporary front covers of The Observer and the front covers of:* *The Observer 30 October 1966* *The Observer 6 November 1966* *The Observer 20 October 1968* *One complete contemporary print edition of The Observer*	Media industries Media language Media representations Social, cultural, political and historical contexts	Component 02 Section B

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

Component 01 (Section A: Television)

Selected areas of the theoretical framework will be studied through the media form of television; these are indicated below. Further information can be found in Section 2c.

Media Form	Television
Media Language	✓
Media Representations	✓
Media Industries	✓
Media Audiences	✓

Component 01 (Section B: Promoting Media)

Selected areas of the theoretical framework will be studied through the media forms of advertising, film and video games; these are indicated below. Film can only be studied in the context of media industries. Further information can be found in Section 2c.

Media Form	Advertising (Print)	Film	Video Games
Media Language	✓		✓
Media Representations	✓		
Media Industries		✓	✓
Media Audiences	✓		✓

Component 02 (Section A: Music)

Selected areas of the theoretical framework will be studied through the media forms of magazines, music video and radio; these are indicated below.

Media Form	Magazines	Music Video	Radio
Media Language	✓	✓	
Media Representations	✓	✓	
Media Industries	✓		✓
Media Audiences	✓	✓	✓

Component 02 (Section B: The News)

Selected areas of the theoretical framework will be studied through the media forms of online, social and participatory media, and newspapers; these are indicated below.

Media Form	Online, social and participatory media	Newspapers
Media Language	✓	✓
Media Representations	✓	✓
Media Industries	✓	✓
Media Audiences	✓	

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

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

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 framework:

- **media language**: how the media through their forms, codes and conventions communicate meanings

- **media representations**: 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 following three areas of the theoretical framework.

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 representations

- 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.

Contexts of media
In addition to the study of the theoretical framework, learners will develop a knowledge and understanding of a range of relevant contexts of media, exploring their influence on the media products and their production. The following contexts will be covered during the study of the set media products:

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[1] 'Audio/visual' refers both to audio-visual and audio-media.

- Social Context – how media products reflect the society in which they are produced and that of their target audience.
- Cultural Context – how media products reflect the arts and culture, including popular culture, of their time.
- Historical Context – how media products reflect historical events and social changes.
- Political Context – how media products reflect political viewpoints, messages, values and beliefs.

Care should be taken to ensure that the focus of study is not misdirected towards the need for any particular historical knowledge, as opposed to understanding the principle that media products will reflect the contexts in which they were produced.

For more detail on the coverage of the contexts of media, please see Sections 2c and 2d.

Media Forms

Examples of all of the following media forms will be studied:

- television
- film
- radio
- newspapers
- magazines
- advertising and marketing
- online, social and participatory media
- video games
- music video.

Set media products

Learners will develop a knowledge and understanding of a wide range of media products through the study of the specified media forms. These will provide a comprehensive study of the media that explores the media relationships between media forms, products and their contexts.

Review of set media products

OCR will review all the specified products on an on-going basis and update them if necessary to ensure that all the specified products remain fit for purpose. If there are any changes, the specification will be updated and centres will be notified in advance.

Age appropriateness

The products chosen for study as part of the GCSE (9–1) course are all age appropriate and have been chosen to ensure that there is an appropriate route through the qualification for all learners. Optionality is provided in the specified music videos to ensure that there is choice in terms of content, themes and context. Centres should be mindful of the potential for adult themed subject content in the social and participatory elements of the online media products specified and should take steps to ensure that learners are not exposed to content that is unsuitable before teaching these products.

For Television, the 20:00 scheduling of *Cuffs* allows illustration of the regulatory impact of the watershed and should ensure age appropriateness, though the DVD carries a 15 certificate so centres may need to ensure this is studied in the later stages of a school-based course.

Skills

This specification enables learners to develop a range of skills covering the analysis and creation of media products.

When analysing media, learners will:

- demonstrate skills of enquiry, critical thinking and analysis

- analyse and compare 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.

When creating media, learners will:

- develop practical skills by creating their own independent media production

- apply knowledge and understanding of media language and representation from the theoretical framework to a media production

- use media language to express and communicate meaning to an intended audience.

2c. Content of Television and promoting media (01)

Section A: Television

This section consists of an in-depth study of television as a media form and focuses on two media products – one historical and one contemporary – chosen to illustrate continuities and changes in mainstream television drama over time. These two media products should be used as a case study, applying the theoretical framework and media contexts to detailed textual study, enabling learners to:

- demonstrate knowledge and understanding of the theoretical framework in relation to the products
- analyse an unknown extract from one of the two media products, using the theoretical framework of media, including in relation to its contexts, making judgements and drawing conclusions, as required
- demonstrate knowledge and understanding of media contexts in relation to the products.

In this section, learners are required to study the following media products set by OCR:

Media Form	Television	Television
Set Media Product	*Cuffs* *Series one, episode one* *BBC1 28 October 2015 8pm*	*The Avengers* *'The Town of No Return',* *Series four, episode one* *ITV 2 October 1965*
Media Language	✓	✓
Media Representations	✓	✓
Media Industries	✓	✓
Media Audiences	✓	✓
Media Contexts	Social, Cultural	Social, Cultural, Historical

Centres are responsible for accessing these set products, which are available to stream or on DVD.

Cuffs is a pre-watershed drama illustrating, for example: the dominance of the police drama genre in contemporary television schedules and the industrial importance of the serial narrative form, the role of BBC1 in the contemporary television industry, how representations seek to reflect contemporary contexts, the offering of uses and gratifications to attract a mass audience in an increasingly segmented market.

The Avengers is a PG certificate drama illustrating a historically significant media product.

The Avengers was a landmark television series in the 1960s and reflects the brand image of ITV as more daring in this era. The media language is comparatively rich for a television product of this era and a monochrome episode has been set to illustrate changing television technology. *The Avengers* TV show helped define the 'spy drama' genre in the 1960s and was influenced by events occurring as it was filmed, including episodes that parodied current and historical events. *The Avengers* also included one of the first memorable examples of product placement (the 'Lotus Elan'), a technique which has great historical significance in contributing towards the funding of films and commercial television programmes in the present day.

The Avengers also illustrates the industrial importance of the series narrative form in 1960s television, the role of ITV in the era of three channel television, how representations reflect the 1960s contexts, how audience responses and interpretations may change over time as popular television products develop cult status.

The Avengers series is also a significant product due to its cultural and social impact and reach. *The Avengers* was a long-running series that was a mainstay of 1960s primetime television. Series four was sold to American television and the series played a role in representing 1960s Britain to the rest of the world – eventually showing in 120 countries – reinforcing stereotypes of the traditional British upper-class. It became a cult programme as an important example of 1960s popular drama and is still aired on British television today.

Learners must study at least the one set episode of each of these programmes in detail, practising analysis of extracts, and developing their knowledge and understanding of the theoretical framework as it applies to the programmes as a whole.

Learners must study the contexts associated with the media products and develop an understanding of the differences between how the two media products illuminate the changing social, cultural, historical and political contexts of the mid-1960s and mid-2010s, enabling learners to develop a detailed understanding of how they appear in mainstream drama. It is recommended that learners investigate other similar media products from these periods to reinforce their understanding of how the two products reflect their contexts.

Learners must study the listed episodes in terms of all four areas of the theoretical framework, including the theoretical perspectives, and the media products' social, cultural, historical and political contexts, listed in the table at the end of Component 01.

Section B: Promoting Media

In this section, learners are required to study the following media forms:
- Film
- Advertising and marketing; and
- Video games

The table below illustrates the areas of the media theoretical framework that need to be studied for each of the three media forms:

Media Forms	Film	Advertising and marketing	Video games
Set Media Products	*The Lego Movie* (2014), U, Warner Bros	*Posters for The Lego Movie and* UK TV trailer	*The Lego Movie Video Game*
Media Language		✓	✓
Media Representations		✓	
Media Industries	✓		✓
Media Audiences		✓	✓
Media contexts	Social, Cultural	Social, Cultural	Social, Cultural

Film: *The Lego Movie* (2014), U, Warner Bros

The Lego Movie must be studied in relation to media industries only. Learners need to study the set film in relation to **all** the subject content bullet points listed under the 'media industries' topic in the subject content table at the end of Component 01.

The Lego Movie (2014) illustrates the concept of tent-pole[2] film production by media conglomerates, in this case Warner Bros. Its success was of major importance to the studio in terms of funding other projects.

The film is also an example of how a global studio, Warner Bros, releases a film in a specific national territory, the UK. There are also questions of ownership and purpose of the film, e.g. tension between Lego and Warner Bros both using the film to promote their own products through use of iconic characters e.g. Batman, Superman and numerous Lego toy models. The film has a clear pattern of production, distribution and circulation that can be easily distinguished and is a film production from a major, global studio.

Learners must investigate how the elements of the theoretical framework for media industries can be considered in relation to how the set film was produced, distributed and circulated, including considerations such as conglomerate ownership and how media companies operate on a global scale, convergence, funding and, regulation.

Extracts of the film may only be considered in relation to media industry issues exemplified. Textual analysis is **not** a requirement of the study or assessment of Film as a media form.

Advertising and marketing: *The Lego Movie* (2014) Posters and UK TV trailer

Advertising and marketing must be studied in relation to media language, media representations and media audiences.

Learners need to study:
- the set *The Lego Movie* (2014) posters; and
- the UK TV trailer https://www.youtube.com/watch?v=HSbYBzUEQlc

Learners need to study the set advertising and marketing products in relation to **all** the subject content bullet points listed under 'media language' and 'media representations' topics in the subject content table at the end of Component 01.

In addition, learners also need to study the following two bullet points from the 'media audience' subject content:
- the ways in which media organisations target audiences through marketing, including an understanding about the assumptions organisations make about their target audience(s)
- the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences.

Learners must investigate how the elements of the theoretical framework for media language are used to construct representations that target particular audiences. Consideration should be made of media language elements specific to posters and moving image trailers such as locations, costumes, choice of camera shot, angle, lighting, typography, layout, editing and sound as appropriate.

The set promotional posters are:

1. The main poster featuring an ensemble cast, running from danger
2. Character poster of Vitruvius in close-up
3. Character poster of Emmet in close-up
4. Character poster of Lord Business in close-up
5. Character poster of Wyldstyle in close-up.

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[2] Tent-pole: A major motion picture which is expected to generate major income for a studio, which can be redistributed and used to support and fund other releases. The analogy is that a tent-pole supports the whole tent.

Information on where to find these can be found in Appendix 5e.

Video games: *The Lego Movie Game* (2014), TT Games (A Warner Bros. Subsidiary)

Video games must be studied in relation to media industries, media audiences and media language.

The Lego Movie video game is an example of successful vertical integration where a subsidiary of a global media producer, Warner Bros, has been used to produce a video game linked directly to the release of the motion picture of the same name, with the video game sharing similar themes and voice acting by stars of the motion picture as they reprise their characters in the video game. *The Lego Movie* video game is also an example of a successful cross platform release.

Learners must study the set video game product in relation to **all** the subject content bullet points listed under the 'media industries' and 'media audiences' topics in the subject content table at the end of Component 01.

In addition learners also need to study the following bullet point from the 'media language' subject content:

- intertextuality, including how inter-relationships between different media products can influence meaning.

Learners must consider the elements of the theoretical framework for media industries and audiences and examine how the producers of *The Lego Movie Game* have engaged with and identified their audience and examine issues of ownership and how these influenced the production, distribution and release of the game. Learners should also consider the relationship between technology and the video game and intertextual meanings generated, for example, to other Warner Bros franchises and to Lego as a product itself.

Extracts of the video game must only be considered in relation to the media industry, audience and language issues exemplified.

In Component 01, learners will develop knowledge and understanding of the following subject content in relation to the relevant set media products:

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:
Media language	Media language elements	• the various forms of media language used to create and communicate meanings in media products • fundamental principles of semiotic analysis, including denotation and connotation.
	Media language and meaning	• 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.
	Technology	• the relationship between technology and media products.
	Genre	• 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 • theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality.
	Intertextuality	• intertextuality, including how inter-relationships between different media products can influence meaning.
	Narrative	• theories of narrative, including those derived from Propp.
Media representations	Mediation	• the ways in which the media re-present (rather than simply present) the world, and construct versions of reality • the choices media producers make about how to represent particular events, social groups and ideas • the ways aspects of reality may be represented differently depending on the purposes of the producers • theoretical perspectives on representation, including processes of selection, construction and mediation.
	Stereotypes	• 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.
	Inequality in representation	• how and why particular social groups may be under-represented or misrepresented • theoretical perspectives on gender and representation, including feminist approaches.

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:
Media representations	Themes and ideologies	• how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products • the social, cultural and political significance of particular representations in terms of the themes or issues that they address • theoretical perspectives on gender and representation, including the feminist concept of patriarchy.
	Representation and context	• how representations reflect the social, historical and cultural contexts in which they were produced.
	Representation and audience	• the factors affecting audience interpretations of representations, including their own experiences and beliefs.
Media industries	Media producers	• the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups.
		• 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.
	Ownership and control	• the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration.
	Convergence	• the impact of the increasingly convergent nature of media industries across different platforms and different national settings.
	Funding	• the importance of different funding models, including government funded, not-for-profit and commercial models.
	Industries and audiences	• how the media operate as commercial industries on a global scale and reach both large and specialised audiences.
	Media regulation	• the functions and types of regulation of the media.
		• the challenges for media regulation presented by 'new' digital technologies.

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:
Media audiences	Targeting audiences	• how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences.
		• how media organisations categorise audiences.
		• the ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audience(s).
	Technologies	• the role of media technologies in reaching and identifying audiences, and in audience consumption and usage.
	Active audiences	• the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences • theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation.
	Uses and gratifications	• 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 • the ways in which people's media practices are connected to their identity, including their sense of actual and desired self • Blumler and Katz's Uses and Gratifications theory.
	Changing audience responses	• how audiences may respond to and interpret media products and why these responses and interpretations may change over time.
Contexts	Social	• how media products reflect the society in which they are produced and that of their target audience.
	Cultural	• how media products reflect the arts and culture, including popular culture, of their time.
	Historical	• how media products reflect historical events and social changes.
	Political	• how media products reflect political viewpoints, messages, values and beliefs.

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2d.   Content of Music and news (02)

Section A: Music

This section consists of:

- an **in-depth study** of **magazines**
- a comparative study of **music videos**
- a study of contemporary **radio**.

Learners are required to study the following media products set by OCR:

Media Forms	Magazines	Music videos	Radio
Set Media Products	*MOJO Magazine*	**One of the following pairs:** **1** *Wheatus 'Teenage Dirtbag' and Avril Lavigne 'Sk8ter Boi'* *OR* **2** *Mark Ronson, Bruno Mars 'Uptown Funk' and Beyoncé 'If I Were a Boy'* *OR* **3** *The Vamps, Demi Lovato 'Somebody To You' and Little Mix 'Black Magic'* *OR* **4** *Tinie Tempah, Jess Glynne 'Not Letting Go' and Paloma Faith 'Picking Up the Pieces'*	*Radio 1 Live Lounge*
Media Language	✓	✓	
Media Representations	✓	✓	
Media Industries	✓		✓
Media Audiences	✓	✓	✓
Media Contexts	Social, Cultural		

Magazines (in-depth study)

The magazine set media product, MOJO, is a serious 'classic rock' magazine that targets an upmarket and mature audience, reflecting the context of the economic power of the 'babyboomer' generation. In terms of media industries, MOJO is a good example of diversification. A product with a clear audience address – engaging the passion of music fans who consider themselves discerning – reflected in a consistent media language house style that is accessible for analysis.

Learners must study magazine set products in relation to **all** four areas of the media theoretical framework, including **all** relevant theoretical approaches and social and cultural contexts.

Media Industries and Media Audiences

Media Form	Set Product	Guidance on selection of set products
Magazines	**One** complete edition of MOJO magazine.	Edition chosen from September 2017 onwards (not a special edition) to exemplify industry and audience areas of the media theoretical framework, for example: • the scope of magazine, including type of artists featured • the range and type of articles • audience address • advertisers using the magazine.

Teachers are also encouraged to show extracts of other music magazines of their own choice to learners, to help further contextualise their study.

The following indicative list is given as guidance and is not exhaustive. For example, in relation to media industries and audiences learners must consider:

• the effect of ownership on magazines, for example, the effect of the major commercial publishing companies on the magazine industry, e.g. Bauer

• how magazines are funded commercially and may use different funding models to generate income

• the impact of production processes and technologies on the magazine industry

• the function and types of regulation in the magazine industry

• how magazines can be aimed at a range of audiences, for example, MOJO is aimed at a more niche, older, predominantly male audience with a mean age of 41[3]

• how magazine audiences are categorized, including how readership and consumption is measured and how audiences are identified

• how audiences may interpret the same magazines very differently and how these differences may reflect both social and individual differences

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[3] Bauer Media MOJO media pack

Media Language and Media Representation

Media Form	Set Product	Guidance on selection of set products
Magazines	**Two** front covers from MOJO magazine, selected by the centre.	Not a special edition. Covers must be chosen from editions from September 2017 onwards. Each of the two front covers must include as a minimum: • an image of the featured artist or band • Masthead • Main coverline • Coverlines • Selling lines

Teachers are also encouraged to show examples of other music magazine covers of their own choice, to learners to help further contextualise their study.

The following indicative lists for media language and representation are given as guidance and are not exhaustive.

For example, in relation to **media language** learners must consider:

• how the choice (selection, combination and exclusion) of elements of media language influences meaning on magazine covers

• the relationship between technology and media language on magazine covers

• the codes and conventions of music magazine covers

• how intertextuality can be used to influence meaning.

For example, in relation **media representations** learners must consider:

• the ways in which magazine producers re-present the world and construct versions of reality on magazine covers

• the choices that magazine producers make when constructing representations, including stereotypical and counter-stereotypical representations on magazine covers

• the ways aspects of reality may be represented differently depending on the purposes of magazine producers

• how representations on magazine covers reflect the social and cultural contexts in which they were produced

• the social and cultural significance of particular representations on magazine covers in terms of themes or issues they address.

Music Video

Music video must be studied in relation to media language, media representations and media audiences.

Learners need to study **one set pair** of music videos from the list below:

- *Wheatus 'Teenage Dirtbag'* **and** *Avril Lavigne 'Sk8ter Boi'*
- *Mark Ronson, Bruno Mars 'Uptown Funk'* **and** *Beyoncé 'If I Were a Boy'*
- *The Vamps, Demi Lovato 'Somebody To You'* **and** *Little Mix 'Black Magic'*
- *Tinie Tempah, Jess Glynne 'Not Letting Go'* **and** *Paloma Faith 'Picking Up the Pieces'.*

Learners need to study the set music videos in relation to **all** the subject content bullet points listed under 'media language' and 'media representations' topics in the subject content table at the end of Component 02.

In addition, learners need to study the following two bullet points from the 'media audience' subject content:

- the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences
- the ways in which people's media practices are connected to their identity, including their sense of actual and desired self.

Learners must investigate how the elements of the theoretical framework for media language are used to construct representations and how they are interpreted by audiences. Consideration should be made of media language elements specific to music videos such as locations, costumes, choice of camera shot, framing, angle, lighting, lip-synching, performance and editing, including montage.

Centres are responsible for accessing these set products. It is the responsibility of the centre to monitor the content of these products and ensure that it is appropriate for their learners.

Radio

Radio must be studied in relation to media industries and media audiences.

Live Lounge reflects the role of Radio 1 within the BBC – to develop public service broadcasting distinctiveness, in part as a response to the political context of criticisms of the BBCs more 'commercial' wings. The format reflects the regulatory need for the BBC to foster creativity and innovation. Radio 1 addresses a distinct segment of the BBC's audience and this is reflected in a distinct mode of address.

Learners must study **one complete episode** of The *BBC Radio One Live Lounge*, from September 2017 onwards, chosen by the centre. Learners need to study the set radio product in relation to **all** the subject content bullet points listed under the 'media industries' and 'media audiences' topics in the subject content table at the end of Component 02.

The selected radio programme must be a standard episode (not a special feature episode) and include a British artist and content promoting British music, including interviews/chat with the artist.

It is the teacher's responsibility to ensure the content selected is appropriate to their learners.

It is recommended that learners are also made aware of the online content of the *BBC Radio One Live Lounge* to help further exemplify areas of the media industries and media audiences' framework.

Section B: News

This section consists of:

- an **in-depth study** of **online** news, including its social and participatory media
- a study of historical and contemporary **newspaper** front covers to illustrate how media language is used to construct representations and to give an understanding of the contemporary newspaper industry.

Learners are required to study the following media products set by OCR:

Media Forms	Online, social and participatory media	Newspapers
Set Media Products	*The Observer Online* www.theguardian.com/observer **including the use of social and participatory media**	*Observer front covers* **Two contemporary front covers and three historical front covers**
Media Language	✓	✓
Media Representations	✓	✓
Media Industries	✓	✓
Media Audiences	✓	
Contexts	Social, Cultural, Political	Social, Cultural, Political and Historical

Online, social and participatory media (in-depth study)

The online, social and participatory set media product, *The Observer* section of the *online Guardian/ Observer*, is part of one of the most successful international news websites, exploring one possible economic future for news organisations by monetising online content through voluntary donations and membership.

Learners must study the online, social and participatory media set products in relation to **all** four areas of the media theoretical framework, including **all** relevant theoretical approaches and social, cultural and political contexts.

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Media Form	Set Product	Guidance on selection of set products
Online	*The Observer* online webpages www.theguardian.com/observer	Learners must study the home page of *The Observer* and at least one other page in order to investigate continuities in the form and content of the pages. They must follow the links for a number of articles and journalists to help illustrate the media language used, representations constructed, modes of audience address and the scope and scale of *The Observer*'s online content.
Social and participatory media	The 'comment is free' website https://www.theguardian.com/uk/commentisfree *The Guardian* Twitter feed https://twitter.com/guardian *The Guardian* Instagram feed https://www.instagram.com/guardian/	A consideration of how *The Observer* is featured in each of the social and participatory media feeds, including which articles are featured and a consideration of how media language and representations are used in comparison to the related online web articles.

NB: All set products selected for study in this section must be from the September onwards of the first year of teaching a two-year course. For example, from September 2017 onwards for a candidate entering for assessment in June 2019.

It is advised that teachers may wish to access the content of these webpages and any other social and participatory media sources in a controlled environment in order to ensure that learners do not access any inappropriate content.

The following indicative list is given as guidance and is not exhaustive. For example, in relation to **all** four areas of the media theoretical framework learners must consider:

- the impact of production processes and technologies on online newspapers and their social and participatory feeds

- how *The Observer* is owned and funded as a media institution and how funding issues have affected the drive to online media

- the convergent nature of media industries across different platforms

- the challenges for media regulation presented by online newspapers and social and participatory feeds

- how online content can be aimed at a range of audiences and more specifically targeted by media organisations

- how online audiences are categorised, including how readership and consumption is measured and how audiences are identified

- how audiences may interpret the same content very differently on different platforms (e.g. online webpage, Twitter quote or Instagram feed) and how these differences may reflect both social and individual differences

- the various forms of media language used to create and communicate meaning across online, social and participatory news media

- how selection, combination and exclusion of elements of media language can influence meaning in online, social and participatory news media

- the relationship between technology and the media language of online, social and participatory news

- the ways in which online, social and participatory news media re-present the world

- how the purposes of media producers and the choices they make influence representations

- the social, cultural and political significance of particular representations featured on online, social and participatory media in terms of the themes or issues they address.

Newspapers

The Guardian/Observer has had considerable cultural and social impact and reach. *The Guardian/Observer* has consistently had a large circulation and is a powerful voice within the centre-left media with significant cultural and social influence. The historical *Observer* newspaper covers were chosen to help learners gain a knowledge and understanding of how media language was used to construct representations in the 1960s and the contexts that affected those representations.

Learners must study:

- **three** set historical front covers of *The Observer* (the historical front covers will be made available via the OCR website)

  - *The Observer* 30 October 1966
  - *The Observer* 6 November 1966
  - *The Observer* 20 October 1968

- **two** contemporary front covers selected by the centre.

Learners must study the contexts associated with the set covers and develop an understanding of the differences between how these media products illuminate the changing social, cultural, historical and political contexts of the 1960s and the present day, enabling learners to develop a detailed understanding of how they appear in mainstream news media and its associated social and participatory media.

The historical front covers are significant in terms of the Media Theoretical Framework as they illustrate a distinct use of media language to construct representations based upon the relevant contexts of the mid to late 1960s in the UK. The media language used to construct representations in the 1960s front covers is representative of UK National broadsheets of the time, of which *The Observer* was a significant and, at the time, independent national newspaper.

It is recommended that learners investigate other similar media products from these periods to reinforce their understanding of how these products reflect their contexts.

Media Language and Representations

Media Form	Set Product	Guidance on selection of set products
The Observer contemporary newspaper covers	**Two** front covers from *The Observer* selected by the centre.	Not a full page picture story edition. Covers must be chosen from editions from September 2017 onwards. Each of the two front covers must follow the house style of the newspaper and must include as a minimum: • Skyline • Masthead • Headline • A news photograph • One article. Each of the two front covers should feature a lead article that is of national or international social and/or cultural significance, for example, this could be a political, economic or sporting event or a lead article related to conflict, crime or health.

Teachers are also encouraged to show examples of other covers of their own choice to exemplify contrasting contexts and use of media language and representations.

The following indicative lists for media language and representations are given as guidance and are not exhaustive.

For example, in relation to **media language**, learners must consider:

- the various forms of media language used to create and communicate meaning on newspaper front covers

- how selection, combination and exclusion of elements of media language can influence meaning on newspaper covers

- the relationship between technology and media language on newspaper covers, for example, to aid layout, typography and post-production editing of photos

- the codes and conventions of newspaper covers.

For example, in relation to **media representations**, learners must consider:

- the ways in which newspaper producers re-present the world and construct versions of reality on newspaper covers

- how the purposes of media producers and the choices they make influence representations

- the social, cultural and political significance of particular representations featured on newspaper covers in terms of the themes or issues they address

- how representations reflect the contexts in which they were produced.

Media Industries

Learners must have knowledge and understanding of *The Observer* as a contemporary media product in terms of the relevant newspaper industry issues it illustrates. In order to develop this awareness, learners must consider **one** complete print edition of *The Observer* selected for study from the September onwards of the first year of teaching a two-year course. For example, from September 2017 onwards for a candidate entering for assessment in June 2019.

The following indicative list for media industries is given as guidance and is not exhaustive.

For example, in relation to **media industries**, learners must consider:

- the nature and scope of newspaper production by large organisations, including issues of ownership, control and funding
- the impact of production processes, personnel and technologies on newspaper production
- the increasingly convergent nature of media industries across different platforms, for example, print, online and social and participatory
- the functions of types of regulation of contemporary print newspapers.

In Component 02, learners will develop knowledge and understanding of the following subject content in relation to the relevant set media products:

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:
Media industries	Media producers	• the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups.
	The impact of media producers	• 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.
	Ownership and control	• the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration.
	Convergence	• the impact of the increasingly convergent nature of media industries across different platforms and different national settings.
	Funding	• the importance of different funding models, including government funded, not-for-profit and commercial models.
	Globalised audiences	• how the media operate as commercial industries on a global scale and reach both large and specialised audiences.
	Media regulation	• the functions and types of regulation of the media.
	Regulation and digital media	• the challenges for media regulation presented by 'new' digital technologies.
Media language	Media language elements	• the various forms of media language used to create and communicate meanings in media products • fundamental principles of semiotic analysis, including denotation and connotation.
	Media language and meaning	• 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.

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Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:
	Technology and media language	• the relationship between technology and media products.
	Generic conventions	• 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 • theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality.
	Intertextuality	• intertextuality, including how inter-relationships between different media products can influence meaning.
Media representations	Mediation	• the ways in which the media re-present (rather than simply present) the world, and construct versions of reality • the choices media producers make about how to represent particular events, social groups and ideas • the ways aspects of reality may be represented differently depending on the purposes of the producers • theoretical perspectives on representation, including processes of selection, construction and mediation.
	Stereotypes	• 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.
	Inequality in representation	• how and why particular social groups may be under-represented or misrepresented • theoretical perspectives on gender and representation, including feminist approaches.
	Themes and ideologies	• how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products • the social, cultural and political significance of particular representations in terms of the themes or issues that they address • theoretical perspectives on gender and representation, including feminist approaches.
	Representation and context	• how representations reflect the social, historical and cultural contexts in which they were produced.
	Representation and audience	• the factors affecting audience interpretations of representations, including their own experiences and beliefs.

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:
Media audiences	Target audience	• how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences • how media organisations categorise audiences.
	Marketing	• the ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audience(s).
	Technologies	• the role of media technologies in reaching and identifying audiences, and in audience consumption and usage.
	Active audiences	• the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences • theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation.
	Uses and gratifications	• 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 • the ways in which people's media practices are connected to their identity, including their sense of actual and desired self • Blumler and Katz's Uses and Gratifications theory.
	Changing audience responses	• how audiences may respond to and interpret media products and why these responses and interpretations may change over time.
Contexts	Social	• how media products reflect the society in which they are produced and that of their target audience.
	Cultural	• how media products reflect the arts and culture, including popular culture, of their time.
	Historical	• how media products reflect historical events and social changes.
	Political	• how media products reflect political viewpoints, messages, values and beliefs.

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

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 representations**: 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 four following media forms:

- Magazines

- Television

- Music Video

- Online.

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.

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:
Media language	Media language elements	• the various forms of media language used to create and communicate meanings in media products • fundamental principles of semiotic analysis, including denotation and connotation.
	Media language and meaning	• 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.
	Technology and media language	• the relationship between technology and media products.
	Generic conventions	• the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products).
	Intertextuality	• intertextuality, including how inter-relationships between different media products can influence meaning.
Media representations	Mediation	• the ways in which the media re-present (rather than simply present) the world, and construct versions of reality.
	Selection	• the choices media producers make about how to represent particular events, social groups and ideas • theoretical perspectives on representation, including processes of selection, construction and mediation.
	Stereotypes	• 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.
	Themes and ideologies	• how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products • the social, cultural and political significance of particular representations in terms of the themes or issues that they address • theoretical perspectives on gender and representation, including feminist approaches.

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:
Media audiences	Target audience	• how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences.
	Technologies	• the role of media technologies in reaching and identifying audiences, and in audience consumption and usage.
	Active audiences	• the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences.

NEA briefs

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

The set production briefs will be published on the OCR website on the 1st March each year for certification in the following academic year. For instance, for learners certificating in Summer 2019, the NEA briefs would be released in March 2018.

Production briefs will always be set in the following media forms:

- Magazines

- Television

- Music video

- Online, social and participatory.

The NEA briefs will change **every year** and will require learners to create a production of a different style/ genre that fulfils a different purpose. The briefs will always specify the intended target audience for the production and will require learners to develop their production in line with the requirements of the specified audience.

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 on the NEA component will be to the detriment of developing knowledge, skills and understanding elsewhere in the qualification.

Statement of Intent

In addition to the final production piece, learners are expected to complete a Statement of Intent giving a brief outline of their plans for the production piece. The Statement of Intent is assessed alongside the production and gives learners the opportunity to explain the ways in which they will apply their knowledge and understanding of media language and representation and how they will target their intended audience.

The Statement of Intent must be submitted with the production and is a compulsory element of the non-exam assessment.

Learners must complete the Statement of Intent using approximately 250–300 words. A template is provided on the OCR website for guidance.

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.

For further guidance on responding to the prescribed briefs please see Section 3a.

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 learners should be fully aware of relevant regulations and requirements.

2f.   Prior knowledge, learning and progression

There are no specific requirements for prior learning with this qualification. It builds upon the knowledge, understanding and skills acquired at Key Stages 1–3 in a wide range of subjects, including English.

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.

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.

Television and promoting media (01) written examination

This component is worth 70 marks and 35% of 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 two sections worth a total of 70 marks and assesses AO1 and AO2.

In Section A, learners will answer **five** questions concerned with the two TV dramas that have been studied as part of their in-depth study. It will include questions on an unknown extract from one of the named TV dramas and questions on issues related to the wider theoretical framework. This section is worth **45 marks**.

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.

In Section B, learners will answer **four** questions related to the advertising and marketing, film and video game products they have studied. This section is worth **25 marks**.

Learners will be required to answer **all** questions in both sections of the exam.

Music and news (02) written examination

This component is worth 70 marks and 35% of 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 two sections worth a total of 70 marks and assesses AO1 and AO2.

In Section A, learners will answer **five** questions related to the music video, magazine and radio products they have studied as part of their in-depth study. This section is worth **35 marks**.

In Section B, learners will answer **five** questions related to the online, social and participatory media and newspaper products they have studied as part of their in-depth study. This section is worth **35 marks**.

Learners will be required to answer **all** questions in both sections of the exam.

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

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

Learners must respond to **one** of four set production briefs: magazines, music video, television, and online, social and participatory media. The briefs will change every year.

The chosen production brief must be followed according to the exact requirements stated. 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. Any work submitted that exceeds the stated briefs should not be marked by the teacher/assessor as only work which falls within the brief can be credited. There is no penalty for work that is under the specified limits given in the briefs. This is likely to be self-penalising, as detailed in the mark scheme.

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.

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 learners, and teachers should be mindful of striking a balance between the completion of the NEA and preparation for the examined components.

Teachers should guide learners to choose their briefs carefully, according to the centre's 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. Teachers 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.

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 representations 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.

Further guidance about the nature of advice can be found in the JCQ publication *Instructions for conducting non-examination assessments.*

Responding to a brief

It is essential that the teacher can authenticate that 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.*

Centres 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 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.

- Centres must sign an authentication form (CCS160) to confirm that the work is the learner's own.

- 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 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

As part of learners' preparation for the work they complete on their production piece, it is recommended that teachers provide further classroom support to learners through class work to develop their understanding of media language, representation and audience in relation to the production brief of their choice.

Any work completed during this research and planning phase of the production **will not be assessed** separately but learners will be assessed on the outcome that results from this work in their production.

Research

The research learners undertake may include:

- how existing media products use media language to communicate meanings through their forms, codes and conventions

- how the media represent events, issues, individuals or social groups

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

Planning – the Statement of Intent

As a result of the research they undertake, learners will need to make detailed plans of how they will apply their understanding of media language and representation to their chosen brief. The Statement of Intent will cover 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 target audience

- how they have interpreted and responded to their research findings during the planning and production process.

Production

Whilst undertaking their production planning, learners may find it useful to make clear plans for their production to enable them to track their progress as they create their media production. This may include:

- a project plan and timeline

- a list of any resources or equipment required

- a pitch or treatment for the production

- draft designs and mock ups

- shot lists or storyboards

- draft copy or scripts.

3b.   Assessment Objectives (AO)

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

Learners are expected to demonstrate their ability to:

	Assessment Objective
AO1	Demonstrate knowledge and understanding of: • the theoretical framework of media • contexts of media and their influence on media products and processes.
AO2	Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.
AO3	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

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**
Television and promoting media (J200/01)	15	20	0	35%
Music and news (J200/02)	15	20	0	35%
Creating media (J200/03/04)	0	0	30	30%
Total	30	40	30	100%

3c. Assessment availability

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

Learners can retake the qualification as many times as they wish. Learners must retake all examined components but they can choose to either retake the non-exam assessment (NEA) or carry forward (re-use) their most recent result (see Section 4a).

3e. Assessment of extended response

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)

There are different stages in the production of the non-exam assessment (NEA). Choosing a brief, writing a Statement of Intent and responding to the brief are outlined in Section 3a. This section outlines the marking and final submission of the centre's entries.

Internal assessment

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 level 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 the 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 the bottom of the 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.

Learners should aim to produce work of the specified length. If work is submitted that is longer than the specified length, only the part up to (and including) the specified length can be credited. Any work beyond this must not be considered for credit against the marking criteria. Teachers should stop watching or reading work beyond the specified length.

Work that is shorter than the specified length should be marked against the marking criteria as normal. Such work may not allow learners to access the full range of marking criteria.

A Statement of Intent must be completed and supplied by the learner to the teacher with their media product. Where no Statement of Intent is provided by the learner they are limited to a maximum of the top of Level 3.

Where original footage, images or text are not used, the work is limited to a maximum of the top of Level 2. Where some original footage, images or text are included but it falls below the minimum required by the brief, the work is limited to a maximum of the top of Level 3.

Teachers must clearly show how the marks have been allocated in relation to the marking criteria on the Cover Sheet.

The Cover Sheet provides 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.

Cover Sheets for individual learners can be found on the OCR website.

Final submission

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.

OCR exemplar material will be available on the OCR website 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.

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.

3

Creating media (J200 03/04) – NEA marking criteria

In response to the set briefs for print, audio/visual and online, social and participatory 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.

Instructions

- 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 level 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 the 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 the bottom of the level should be awarded.

- A Statement of Intent must be completed and supplied by the learner to the teacher with their media product. Where no Statement of Intent is provided by the learner they are limited to a maximum of the top of Level 3.

- Where original footage, images or text are not used, the work is limited to a maximum of the top of Level 2. Where some original footage, images or text are included but it falls below the minimum required by the brief, the work is limited to a maximum of the top of Level 3.

- Where reasonable adjustments and/or access arrangements, including increased assistance, are applied to a learner (see Section 5a), there should be no change to the approach to marking the product, unless otherwise directed by OCR.

- Learners are not required to create websites through programming languages such as HTML and can use web design software or templates for the online, social and participatory briefs. Learners must be responsible for the design of the website and all content (such as text, images and audio-visual material) must be original. Learners must acknowledge any software or templates they have used on the Cover Sheet.

Over-length work

If work is submitted that is longer than the specified length, only the part up to (and including) the specified length can be credited. Any work beyond this must not be considered for credit against the marking criteria. Teachers should stop watching or reading work beyond the specified length. This means that:

- Brief 1   Any work submitted beyond the 3-page requirement must not be considered for credit. Teachers should mark the first front cover presented and the first double page spread presented only.

- Brief 2   Any work submitted beyond 2 minutes 30 seconds must not be considered for credit.

- Brief 3   Any work submitted beyond 2 minutes 30 seconds must not be considered for credit.

- Brief 4   Any work submitted beyond the 2-page requirement must not be considered for credit. Teachers should mark the first homepage and linked page presented and the first 60 seconds of original embedded audio-visual material presented only.

Work that is shorter than the specified length should be marked against the marking criteria as normal. Such work may not allow learners to access the full range of marking criteria.

3

Level 5 25–30 marks	The product reflects **excellent** application of knowledge and understanding of the media theoretical framework:
	• A sophisticated use of a wide range of appropriate media language techniques, including the use of codes and conventions that communicate meaning, that delivers an accomplished demonstration of knowledge and understanding of the distinctive media language of the chosen media form.
	• A sophisticated use of representations which create well-selected and highly-developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the chosen media form.
	• A sophisticated use of content and audience address to express and communicate meaning to the intended audience.
	• An excellent realisation of the chosen brief that addresses all the requirements of the brief, including all elements of the production detail.
Level 4 19–24 marks	The product reflects **good** application of knowledge and understanding of the media theoretical framework:
	• A good use of a range of appropriate media language techniques, including the use of codes and conventions that communicate meaning, that delivers a good demonstration of knowledge and understanding of the distinctive media language of the chosen media form.
	• A good use of representations which create well-selected and well-developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the chosen media form.
	• An effective use of content and audience address to express and communicate meaning to the intended audience.
	• A good realisation of the chosen brief that addresses all requirements of the brief, includes almost all elements of the production detail.
Level 3 13–18 marks	The product reflects **adequate** application of knowledge and understanding of the media theoretical framework:
	• An adequate use of a range of mostly appropriate media language techniques, including the use of codes and conventions that communicate meaning, that delivers a competent demonstration of knowledge and understanding of the distinctive media language of the chosen media form.
	• An adequate use of representations which create mostly well-selected insights into the portrayal of events, issues, individuals and social groups as appropriate to the chosen media form.
	• A competent use of content and audience address to express and communicate meaning to the intended audience.
	• An adequate realisation of the chosen brief that addresses most of the requirements of the brief, although some elements of the production detail may be missing.

Level 2 7–12 marks	The product reflects **limited** application of knowledge and understanding of the media theoretical framework to create a media product:
	• A basic use of a limited range of appropriate media language techniques, including the use of codes and conventions that communicate meaning that delivers a partial demonstration of knowledge and understanding of the distinctive media language of the chosen media form.
	• A basic use of representations which delivers partial insights into the portrayal of events, issues, individuals and social groups as appropriate to the chosen media form.
	• Partial use of content and audience address to express and communicate meaning to the intended audience. In places, communication does not target the intended audience or is ineffectual.
	• A limited realisation of the chosen brief that addresses some of the requirements of the brief; not all elements of the production detail are completed and those that are may be below stipulated lengths/quantity and/or may be reliant on software packages or pre-existing templates.
Level 1 1–6 marks	The product reflects **minimal** application of knowledge and understanding of the media theoretical framework to create a media product:
	• A poor use of media language techniques, including the use of codes and conventions that communicate meaning, that delivers an inadequate demonstration of knowledge and understanding of the distinctive media language of the chosen media form.
	• A poor use of representations which delivers little insight into the portrayal of events, issues, individuals and social groups as appropriate to the chosen media form.
	• Inadequate use of content and audience address which does not communicate meaning to the intended audience. Any communication of meaning is patchy.
	• A minimal realisation of the chosen brief that addresses few of the requirements of the brief; production details are likely to be incomplete and substantially below the stipulated lengths/quantity and/or may be over-reliant on software packages or pre-existing templates.
0 marks	No work submitted or work that demonstrates no knowledge and understanding of the media theoretical framework to create a media product or the work does not fulfil any requirements of the brief.

3g.   Synoptic learning and assessment

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 learning and assessment is to encourage the understanding of Media Studies as a discipline.

Synoptic assessment requires learners to make and apply connections within and between all different areas of GCSE Media Studies. Components 01 and 02 bring together the knowledge and understanding of the theoretical framework and media contexts to provide learners with a natural route to developing synoptic skills.

The assessment model has been designed so that opportunities for synoptic assessment are integrated into the Television and promoting media (01) component and the Music and news (02) component. The questions that require learners to apply their synoptic learning will always clearly state that learners will be rewarded for drawing together elements from their full course of study.

3h.   Calculating qualification results

A learner's overall qualification grade for OCR's 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 the processes and deadlines involved at each stage of the assessment cycle can be found in the Administration area of the OCR website.

OCR's *Admin overview* is available on the OCR website at http://www.ocr.org.uk/administration.

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	Television and promoting media	External Assessment
		02	Music and news	External Assessment
		03	Creating media (Repository)	Non-exam assessment
J200 B	Media Studies B (Postal moderation)	01	Television and promoting media	External Assessment
		02	Music and news	External Assessment
		04	Creating media (Postal)	Non-exam assessment
J200 C*	Media Studies C (Carried forward)	01	Television and promoting media	External Assessment
		02	Music and news	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

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

Regulations governing examination arrangements are contained in the JCQ publication *Instructions for Conducting Examinations*.

4d.   Admin of non-exam assessment

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

The NEA briefs that are set by OCR every year for this qualification will be posted on the OCR website. The briefs will be posted

on 1 March every year for certification in the following academic year. The first briefs will be available from 1 March 2018. The NEA briefs will not be posted to centres.

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 learner's work

Centres must declare that the work submitted for assessment is the learner's own by completing a centre authentication form (CCS160). 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 a review of results. Once this deadline has passed and centres have not requested a review 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.

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

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

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 the centre is meeting all of the requirements detailed in the specification.

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.

Private candidates

Private candidates may enter for OCR assessments.

A private candidate is someone who pursues a course of study independently but takes an examination or assessment at an approved examination centre. A private candidate may be a part-time student, someone taking a distance learning course, or someone being tutored privately. They must be based in the UK.

Private candidates need to contact OCR approved centres to establish whether they are prepared to host them as a private candidate. The centre may charge for this facility and OCR recommends that the arrangement is made early in the course.

Further guidance for private candidates may be found on the OCR website: http://www.ocr.org.uk.

Internal standardisation

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

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

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:

1.   Statement of Intent

2.   Cover Sheet

The Cover Sheet should also be submitted with the sample. This is where all candidates' marks should be listed.

The Cover Sheet 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

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 (NEA)

Learners who are retaking the qualification can choose to either retake the non-exam assessment – Creating Media (03, 04) or carry forward their most recent result for that component.

To carry forward the NEA component result, you must use the correct carry forward entry option (see table in Section 4a).

Learners must decide at the point of entry whether they are going to carry forward the NEA result or not.

The result for the NEA component may be carried forward for the lifetime of the specification and there is no restriction on the number of times the result may be carried forward. However, only the most recent non-absent result may be carried forward.

When the result is carried forward, the grade boundaries from the previous year of entry will be used to calculate a new weighted mark for the carried forward component, so the value of the original mark is preserved.

4e.   Results and certificates

Grade Scale

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

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/Level 2 GCSE (9–1) in Media Studies.

4f.   Post-results services

A number of post-results services are available:

- **Review of results** – If you are not happy with the outcome of a learner's results, centres may request a review of their moderation and/or marking.

- **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 scripts.

4g.   Malpractice

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.   Grade descriptors

Grade 8

To achieve grade 8, candidates will be able to:

- demonstrate relevant, comprehensive and in-depth knowledge and understanding of the theoretical framework and associated theoretical perspectives, and a range of contexts of media and their influence on media products and processes
- Perceptively analyse media products, including in context, using the theoretical framework relevantly and comprehensively, making substantiated judgements and evidence-based conclusions
- use a range of subject specific terminology accurately
- create effective media products which deliberately communicate meaning for intended audiences, by applying thorough knowledge and understanding of media language and representation.

Grade 5

To achieve grade 5, candidates will be able to:

- demonstrate mostly accurate and appropriate knowledge and understanding of the theoretical framework, and some contexts of media and their influence on media products and processes
- coherently analyse media products using the theoretical framework appropriately, making plausible judgements and conclusions supported by some evidence
- use some subject specific terminology mostly accurately
- create media products which communicate some meaning for intended audiences, by applying mostly appropriate knowledge and understanding of media language and representation.

Grade 2

To achieve grade 2, candidates will be able to:

- demonstrate basic knowledge and understanding of the theoretical framework, with some notion of the influence of contexts on media products and processes
- describe media products, with some reference to basic aspects of the theoretical framework, making some straightforward judgements and simple conclusions
- create media products by applying some basic knowledge and understanding of media language and representation.

5b. Accessibility

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 publication *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.

5c. Overlap with other qualifications

There is no overlap between the content of this specification and any other specification.

5d. Glossary of terms from the specification content

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, Social and Participatory

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.

5e. Accepted file formats

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)

Accessing the set media product

Media form	Set product	Product Availability
Television	*Cuffs, Series 1, Episode 1, BBC 1* **and** *The Avengers, Series 4, Episode 1, ITV*	Centres need to purchase the set episodes from a commercial retailer, alternatively it may be possible to stream the episodes.

Advertising and marketing	*The Lego Movie poster campaign and UK TV trailer*
	https://www.youtube.com/watch?v=HSbYBzUEQlc
		Posters **freely available** online:
		
		1. The main poster featuring an ensemble cast, running from danger
		    (http://www.impawards.com/2014/lego_movie_ver9.html)
		
		2. Character poster of Vitruvius in close-up
		    (http://www.impawards.com/2014/lego_movie_ver3.html)
		
		3. Character poster of Emmet in close-up
		    (http://www.impawards.com/2014/lego_movie_ver8.html)
		
		4. Character poster of Lord Business in close-up
		    (http://www.impawards.com/2014/lego_movie_ver5.html)
		
		5. Character poster of Wyldstyle in close-up
		    (http://www.impawards.com/2014/lego_movie_ver7.html)
		
		Trailer **freely available** online:
		https://www.youtube.com/watch?v=HSbYBzUEQlc

Film*	*The Lego Movie film*	Purchasable from commercial retailer NB. Textual analysis of the film **is not** required
Video games	*The Lego Movie video game*	Purchasable from commercial retailer NB. There is **no** requirement for learners to play the game. Teachers are recommended to make use of **freely available** online clips of gameplay.
Magazines*	*MOJO Magazine*	Centres need to purchase **at least two magazines** so that learners can study one whole edition and at least two covers.

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Music video	**One pair** from the following four options:	All **freely available** online e.g. YouTube or Vimeo:
	1. *Wheatus – Teenage Dirtbag* *Avril Lavigne – Sk8ter Boi*	https://www.youtube.com/ https://vimeo.com/
	2. *Mark Ronson, Bruno Mars – Uptown Funk* *Beyoncé – If I Were a Boy*	
	3. *The Vamps – Somebody To You ft. Demi Lovato* *Little Mix – Black Magic*	
	4. *Tinie Tempah, Jess Glynne – Not Letting Go* *Paloma Faith – Picking Up the Pieces*	
Radio	*The Live Lounge, BBC Radio 1*	Centre selected episode, **freely available** online via BBC Radio iPlayer: http://www.bbc.co.uk/iplayer
Online, social and participatory media	*The Observer/Guardian website and social media*	**Freely available** online: https://www.theguardian.com/observer
Newspapers*	*Two contemporary front covers of The Observer and the front covers of:* 1. *The Observer 30 October 1966* 2. *The Observer 6 November 1966* 3. *The Observer 20 October 1968* *One complete contemporary print edition of The Observer*	Centres need to purchase two newspapers to ensure learners can study two contemporary covers and one complete contemporary edition of the newspaper. The three set historical front covers of *The Observer* will be made available via the OCR website.

Summary of updates

Date	Version	Section	Title of section	Change
February 2018	2	2d	Content of Music and news (02) Section B: News	Removal of 'broadsheet' following rebranding of *The Guardian* and *The Observer* from broadsheet to tabloid. Change to the guidance on selection of set products.
March 2018	3	2a 3a	OCR's GCSE (9–1) in Media Studies (J200) Forms of assessment	Clarification of weighting in component 03/04; total of 30 marks will be weighted up to 60 marks by OCR
April 2018	3.1	i) Front Cover ii) 4e	i) Disclaimer ii) Results and certificates: Results	i) Addition of Disclaimer ii) Amend to Certification Titling
August 2018	3.2	3d 4d	Retaking the qualification Admin of non-exam assessment	Update to the wording for carry forward rules
January 2020	3.3	1e 4d 4f	How do I find out more information? Admin of non-exam assessment Post-results services	Delete link to Social Forum and replace with link to Online Support Centre Amend Enquiries About Results to review of results Amend Enquiries About Results to review of results
				Update to specification covers to meet digital accessibility standards

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YOUR CHECKLIST

Our aim is to provide you with all the information and support you need to deliver our specifications.

- ☐ Bookmark OCR website for all the latest resources, information and news on GCSE (9-1) Media Studies
- ☐ Be among the first to hear about support materials and resources as they become available – register for Media Studies updates
- ☐ Find out about our professional development
- ☐ View our range of skills guides for use across subjects and qualifications
- ☐ Discover our new online past paper service
- ☐ Learn more about Active Results
- ☐ Visit our Online Support Centre

Download high-quality, exciting and innovative GCSE (9-1) Media Studies resources from ocr.org.uk/gcsemediastudies

Resources and support for our GCSE (9-1) Media Studies qualification, developed through collaboration between our Media Studies Subject Advisors, teachers and other subject experts, are available from our website. You can also contact our Media Studies Subject Advisors who can give you specialist advice, guidance and support.

Contact the team at:

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@OCR_Media_Film

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