

GCE Media Studies

OCR Advanced Subsidiary GCE in Media Studies H140

OCR Advanced GCE in Media Studies H540

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specification

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1 About these Qualifications

This booklet contains OCR's Advanced Subsidiary GCE and Advanced GCE specifications in Media Studies for teaching from September 2013.

This four- unit specification in Media Studies integrates theoretical and practical approaches by requiring candidates to write about their coursework experiences in the synoptic examinations. It also insists upon the importance of a full understanding of the new media which dominate the contemporary landscape by ensuring that candidates use such media in their coursework and write about them in their examinations.

There is a great deal of flexibility for centres to choose particular topics and content, but an insistence upon coverage of a broad range of media. The specification also ensures the placing of contemporary media in an historical context and an understanding of the key media concepts of language, representation, audiences and institutions.

Through the coursework, candidates will have plenty of opportunities to show what they can do and to be creative. There is also a need for centres to ensure APPROPRIATE MEDIA FACILITIES AND TECHNOLOGIES are available and for candidates to be taught how to use them before embarking upon assessed work.

Detailed support in the form of course guidance material will be available to be read in conjunction with this specification.

1.1 The Two-Unit AS

The Advanced Subsidiary GCE is both a 'stand-alone' qualification and also the first half of the corresponding Advanced GCE. The AS GCE is assessed at a standard appropriate for candidates who have completed the first year of study (both in terms of teaching time and content) of the corresponding two-year Advanced GCE course, ie between GCSE and Advanced GCE.

The AS GCE (from September 2013) is made up of **two** units that form 50% of the corresponding four-unit Advanced GCE. Candidates complete unit G321 and either G322 or G323.

G321: Foundation Portfolio in Media

This is a coursework unit where candidates produce a media artefact from a series of briefs. This process involves progression from a pre-production, preliminary exercise to a more fully realised piece. The briefs offered are: print, video, audio and website. Candidates present their research and planning in either paper-based or digital format and do an evaluation in digital format, based on seven required prompt questions. This unit is internally assessed and externally moderated.

G322: *Key Media Concepts (TV Drama)*

This paper covers the two areas of Textual Analysis and Representation alongside Institutions and Audiences. In Section A, candidates answer questions on an unseen moving image extract that is then linked to some aspect of the representation within the sequence. In Section B, candidates study a specific media industry from a choice of: film, music, newspapers, radio, magazines or video games. This unit is externally examined.

G323: *Key Media Concepts (Radio Drama)*

This paper covers the two areas of Textual Analysis and Representation alongside Institutions and Audiences. In Section A, candidates answer questions on an unheard audio extract that is linked to some aspect of representation within the sequence. In Section B, candidates study a specific media industry from a choice of: film, music, newspapers, radio, magazines, or video games. This unit is externally examined.

1.2 The Four-Unit Advanced GCE

The Advanced GCE (from September 2013) is made up of **two** mandatory units at AS and **two** further units at A2.

G324: *Advanced Portfolio in Media*

This is a coursework unit where candidates engage with contemporary media technologies to produce a media portfolio through a combination of two or more media and then present their research, planning and evaluation in digital format. This is a development of the skills from Unit G321 and is also internally assessed and externally moderated.

G325: *Critical Perspectives in Media*

This paper covers the two areas of Theoretical Evaluation of Production alongside a study of Contemporary Media Issues. In Section A, candidates describe and evaluate their skills development in their production work and then select one production to evaluate in relation to a media concept. In Section B, candidates choose one topic and then demonstrate their understanding of a contemporary issue through a range of texts, institutions, audiences and debates. This unit is externally examined.

1.3 Qualification Titles and Levels

These qualifications are shown on a certificate as:

- OCR Advanced Subsidiary GCE in Media Studies.
- OCR Advanced GCE in Media Studies.

Both qualifications are Level 3 in the National Qualifications Framework (NQF).

1.4 Aims

The aims of these specifications are to:

- enhance candidates enjoyment and appreciation of the media and its role in their daily lives;
- develop critical understanding of the media through engagement with media products and concepts and through the creative application of practical skills;
- explore production processes, technologies and contexts;
- become independent in research skills and their application.

1.5 Prior Learning/Attainment

No prior knowledge of the subject is required. The specifications build on, but do not depend on, the knowledge, understanding and skills specified for GCSE Media Studies. It is recommended that candidates have attained communication and literacy skills at a level equivalent to GCSE Grade C in English.

2 Summary of Content

2.1 AS Units

G321: *Foundation Portfolio in Media*

The following briefs are offered:

- Print
- Video
- Audio
- Website

G322: *Key Media Concepts (TV Drama)*

Textual Analysis and Representation:

- Camera shots, Angle, Movement and Composition
- Editing
- Sound
- Mise-en-Scène

Institutions and Audiences - one of the following media industries is chosen:

- Film
 - Music
 - Newspapers
 - Radio
 - Magazines
 - Video Games
-

G323: *Key Media Concepts (Radio Drama)*

Textual Analysis and Representation:

- Speech
- Music
- Sound effects
- Editing

Institutions and Audiences – one of the following media industries is chosen:

- Film
 - Music
 - Newspapers
 - Radio
 - Magazines
 - Video Games
-

2.2 A2 Units

G324: *Advanced Portfolio in Media*

The following briefs are offered and in this portfolio a combination of two or more media is required:

- Video
- Print
- Web-based
- Audio
- Games Software

G325: *Critical Perspectives in Media*

- Theoretical Evaluation of Production
 - Contemporary Media Issues- candidates choose one topic from:
 - Contemporary Media Regulation
 - Global Media
 - Media and Collective Identity
 - Media in the Online Age
 - Post-modern Media
 - 'We Media' and Democracy
-

3 Unit Content

3.1 AS G321: *Foundation Portfolio* in Media

The purpose of this unit is firstly to assess candidates' ability to plan and construct media products using appropriate technical and creative skills (AO3); secondly to assess candidates' application of knowledge and understanding in evaluating their own work, showing how meanings and responses are created (AO2); and finally to assess candidates' ability to undertake, apply and present appropriate research (AO4). The unit requires candidates to engage with contemporary media technologies, giving them the opportunity for development of skills in these technologies.

This is a coursework unit, internally assessed and externally moderated. Candidates produce a media artefact in response to briefs set by OCR plus some appropriate evidence of research and planning. The task provides progression from a pre-production, preliminary exercise to a more fully realised piece in the same medium. This offers the opportunity for skills development to be assessed, as well as a final finished piece.

Suggested resources

Centres should be wary of embarking upon offering this specification without adequate equipment, software and staff training. Candidates entering production coursework for this specification will be at a serious disadvantage if teachers are unable to provide training for them in the use of the particular software and technology. They will be at a further disadvantage if there is insufficient technology for them to use. The minimum resourcing requirements for the delivery of the AS media portfolio unit are suggested as being:

Digital technology suitable for the construction of media texts within the briefs set.

Suitable Internet access for research and where necessary presentation of student work.

Briefs

When centres choose briefs to offer to candidates, they should be guided by their strengths in terms of resources and expertise. Centres should also bear in mind the key areas: forms and conventions, production contexts, the role of technologies, audiences/users and representations.

The set briefs are as follows:

Print

Preliminary exercise: using DTP and an image manipulation program, produce the front page of a new school/college magazine, featuring a photograph of a student in medium close-up plus some appropriately laid-out text and a masthead. Additionally candidates must produce a DTP mock-up of the layout of the contents page to demonstrate their grasp of the program.

Main task: the front page, contents and double page spread of a new music magazine (if done as a group task, each member of the group to produce an individual edition of the magazine, following the same house style). Maximum four members to a group.

*All images and text used must be original, produced by the candidate(s), minimum of **FOUR** images per candidate.*

Video

Preliminary exercise: Continuity task involving filming and editing a character opening a door, crossing a room and sitting down in a chair opposite another character, with whom she/he then exchanges a couple of lines of dialogue. This task should demonstrate match on action, shot/reverse shot and the 180-degree rule.

Main task: the **titles and opening** of a new fiction film, to last a maximum of two minutes.

All video and audio material must be original, produced by the candidate(s), with the exception of music or audio effects from a copyright-free source. Both preliminary and main tasks may be done individually or as a group. Maximum four members to a group.

Audio

Preliminary exercise: the introductory music/jingle for a show on the radio with a presenter introducing and greeting their guest (who must respond) and playing an archive sound clip relating to the guest (approximately 30-40 seconds duration in total). This exercise is to demonstrate understanding of sound editing and mixing and conventions of radio.

Main task: A five minute news bulletin (local radio) to include title music, presenter, specialist reporters, OBs, recorded interview, a vox pop and appropriate sound fx and structure.

All audio material must be original, produced by the candidate(s), with the exception of music or audio effects from a copyright-free source. Both preliminary and main tasks may be done individually or as a group. Maximum four members to a group.

Website

Preliminary exercise: a new homepage for a school/college. This should include a photo of the institution, buttons to provide easy navigation to other areas of the site and appropriate welcoming text. There should also be a working hyperlink to a media department page, also with a photo. The task aims to demonstrate understanding of the software and of webpage conventions.

Main task: produce a campaign website including sound and video for a campaign (eg political, health, charity, environmental). The site should include a logo, original photographs, (minimum four per candidate), written text, audio, video and easy navigation. If done as a group task, each member of the group to produce at least four pages for the site, following the same house style.

All material for both tasks to be produced by the candidate(s), with the exception of musical audio effects from a copyright-free source.

Each candidate will evaluate and reflect upon the creative process and their experience of it. Candidates will evaluate their work digitally, this evaluation being structured by the set of required questions below. This evaluation may be done collectively for a group production or individually. Examples of suitable formats for the evaluation are:

- A podcast
- DVD extras
- A blog
- A powerpoint
- A website
- or a combination of two or more of the above.

In all cases, candidates should be encouraged to see the evaluation as a creative task and the potential of the format chosen should be exploited through the use of images, audio, video and links to online resources. Marks should be supported by teacher comments and may be supported by other forms such as audio or video presentations.

In the evaluation the following **seven** questions **must** be addressed:

- In what ways does your media product use, develop or challenge forms and conventions of real media products?
- How does your media product represent particular social groups?
- What kind of media institution might distribute your media product and why?
- Who would be the audience for your media product?
- How did you attract/address your audience?

- What have you learnt about technologies from the process of constructing this product?
- Looking back at your preliminary task, what do you feel you have learnt in the progression from it to the full product?

The production element and presentation of research and planning may be individual or group work (maximum group size is four candidates). Where candidates have worked in a group, the evidence for assessment may be presented collectively but centres will still assess candidates on an individual basis for their contribution to aspects of the work, from planning, research and production to evaluation.

G321 is marked and internally standardised by the centre and marks are submitted to OCR by a specified date, a sample is then selected for external moderation. The unit is marked out of a total of 100 marks: 20 marks for the presentation of the planning and research; 60 marks for the construction; 20 marks for the evaluation.

Acceptable formats for production texts and research presentations

Video work must be in DVD format but must be playable on standard domestic DVD players for moderation purposes. Audio work must be in CD format. No print item should be larger than A3 size.

Web pages must be accessible on line to the moderator for the duration of the moderation period. The moderator must receive notification of the URL when the work is sent. All CDs and DVDs must be checked before despatch to ensure that the files are accessible. No hard copy printouts of online materials will be accepted.

Research and Planning may be presented in digital format, but can be presented as hard copy at AS Level only. Centres should ensure that blogs or other online evidence are easily accessible for moderators, preferably through a central hub or gateway with links to the work of each individual candidate properly signalled with candidate numbers.

Presentation of work for moderation

Where candidates produce disc-based artefacts as part of a group activity, it must be clearly indicated – both on the cover and on a menu within the disc itself – which candidates have contributed to the exercise.

Each item in each candidate's submission must be clearly labelled with the details of the candidate's name and number and those of the centre.

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

All coursework must be carefully packaged to withstand carriage from the centre to the moderator and back.

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

Marking of work

The centre will be expected to allocate marks according to four levels for each of three categories:

Research and Planning

Construction

Evaluation In arriving at a level for each category, teachers are advised to look for evidence of 'best fit'. It is possible both for a candidate to be placed in different levels for each of the three categories and to receive quite different marks from other members of the same group responsible for producing an artefact, according to his/her contribution. Teachers are asked to support marks with written comments under the three categories on the assessment sheet.

In centres where there is more than one teacher involved in the marking, there **MUST** be evidence that internal standardisation has taken place to ensure a consistent rank order.

Assistance with projects

It is expected that teachers will train students in the use of technology for their coursework and that schools and colleges will provide the necessary equipment for students to produce their media texts.

As acting is not a skill that is assessed in Media Studies, but the quality of finished work is quite clearly affected by the quality of acting, groups may use personnel external to the group to appear in their productions in photos, video or audio.

Marking criteria for their briefs can be found in the appendix.

3.2 AS G322: *Key Media Concepts (TV Drama)*

The purpose of these units is first to assess candidates' media textual analysis skills and their understanding of the concept of representation using a short unseen moving image extract (AO1, AO2); second to assess candidates' knowledge and understanding of media institutions and their production processes, distribution strategies, use of technologies and related issues concerning audience reception and consumption of media texts (AO1, AO2):

The examination is two hours (including 30 minutes for viewing and making notes on the moving image extract) and candidates are required to answer two compulsory questions. The unit is marked out of a total of 100, with each question marked out of 50.

There are two sections to this paper:

Section A: Textual Analysis and Representation (50 marks)

Section B: Institutions and Audiences (50 marks)

Section A: Textual Analysis and Representation

An 'unseen' moving image extract with one compulsory question dealing with textual analysis of various technical aspects of the languages and conventions of moving image media. Candidates will be asked to link this analysis with a discussion of some aspect of representation within the sequence.

The moving image extract will be provided by OCR in DVD format, with full instructions for the administration of the examination, viewing conditions and note-making time. Centres must prepare candidates in advance of the examination, using a range of examples from texts from the genre stated below, to demonstrate textual analysis of all of the following technical areas of moving image language and conventions in relation to the unseen extract:

- Camera Angle, Shot, Movement and Composition
- Mise-en-Scène
- Editing
- Sound

The focus of study for Section A is the use of technical aspects of the moving image medium to create meaning for an audience, focussing on the creation of representations of specific social types, groups, events or places within the extract. It is not necessary to study the history of the genre specified. Centres should use examples of the genre specified with their candidates to prepare them for undertaking unseen textual analysis.

For examination from 2014:

The unseen moving image extract will be four to five minutes long and will be from the following genre:

TV Drama

The sequence will be taken from a contemporary one-off drama or series or serial drama programme scheduled on British television stations including some sourced from other countries.

Guidance is given below regarding the administration of the examination. There will be viewing and note-making time for Section A. The timings and rules for viewing of extract and note-making will be explained.

Section B: Institutions and Audiences

One compulsory question to be answered by candidates based upon a case study of a specific media industry, from a choice of six topic areas offered by OCR.

Centres should choose one of the following topic areas, in advance of the examination. Through specific case studies of the centre's choice, candidates should be prepared to demonstrate understanding of contemporary institutional processes of production, distribution, marketing and exchange/exhibition at a local, national or international level as well as British audiences' reception and consumption. There should also be some emphasis on the students' own experiences of being audiences of a particular medium. Centres may choose to focus on one of the following media industries:

- Film
- Music
- Newspapers
- Radio
- Magazines
- Video games

Set Topic Content

The content below represents what candidates should learn and is also provided as the source of the questions in the examination papers.

Section A: Textual Analysis and Representation

Candidates should be prepared to analyse and discuss the following: technical aspects of the language and conventions of the moving image medium, in relation to the unseen moving image extract, as appropriate to the genre and extract specified, in order to discuss the sequence's representation of individuals, groups, events or places:

Camera Shots, Angle, Movement and Composition

- Shots: establishing shot, master shot, close-up, mid-shot, long shot, wide shot, two-shot, aerial shot, point of view shot, over the shoulder shot, and variations of these.
- Angle: high angle, low angle, canted angle.
- Movement: pan, tilt, track, dolly, crane, steadicam, hand-held, zoom, reverse zoom.
- Composition: framing, rule of thirds, depth of field – deep and shallow focus, focus pulls.

Editing

- Includes transition of image and sound – continuity and non-continuity systems.
- Cutting: shot/reverse shot, eyeline match, graphic match, action match, jump cut, crosscutting, parallel editing, cutaway; insert.
- Other transitions, dissolve, fade-in, fade-out, wipe, superimposition, long take, short take, slow motion, ellipsis and expansion of time, post-production, visual effects.

Sound

- Diegetic and non-diegetic sound; synchronous/asynchronous sound; sound effects; sound motif, sound bridge, dialogue, voiceover, mode of address/direct address, sound mixing, sound perspective.
- Soundtrack: score, incidental music, themes and stings, ambient sound.

Mise-en-Scène

- Production design: location, studio, set design, costume and make-up, properties.
- Lighting; colour design.

It is acknowledged that not every one of the above technical areas will feature in equal measure in any given extract. Therefore examiners are instructed to bear this in mind when marking the candidates' answers and will not expect each aspect will be covered in the same degree of detail, but as appropriate to the extract provided and to the discussion of representation.

Candidates should be prepared to discuss, in response to the question, how these technical elements create specific representations of individuals, groups, events or places and help to articulate specific messages and values that have social significance. Particular areas of representation that may be chosen are:

- Gender
- Age
- Ethnicity
- Sexuality
- Class and status
- Physical ability/disability
- Regional identity

Section B: Institutions and Audiences

Candidates should be prepared to understand and discuss the processes of production, distribution, marketing and exchange as they relate to contemporary media institutions, as well as the nature of audience consumption and the relationships between audiences and institutions. In addition, candidates should be familiar with:

- the issues raised by media ownership in contemporary media practice;
- the importance of cross media convergence and synergy in production, distribution and marketing;
- the technologies that have been introduced in recent years at the levels of production, distribution, marketing and exchange;
- the significance of proliferation in hardware and content for institutions and audiences;
- the importance of technological convergence for institutions and audiences;
- the issues raised in the targeting of national and local audiences (specifically, British) by international or global institutions;
- the ways in which the candidates' own experiences of media consumption illustrate wider patterns and trends of audience behaviour.

This unit should be approached through contemporary examples in the form of case studies based upon one of the specified media areas. Examples may include the following:

Film

A study of a specific studio or production company within a contemporary film industry that targets a British audience (eg Hollywood, Bollywood, UK film), including its patterns of production, distribution, exhibition and consumption by audiences. This should be accompanied by study of contemporary film distribution practices (digital cinemas, DVD, HD-DVD, downloads, etc) and their impact upon production, marketing and consumption.

Music

A study of a particular record label within the contemporary music industry that targets a British audience, including its patterns of production, distribution, marketing and consumption by audiences. This should be accompanied by study of the strategies used by record labels to counter the practice of file sharing and their impact on music production, marketing and consumption.

Newspapers

A study of the contemporary newspaper market in the UK and the ways in which technology is helping to make newspapers more efficient and competitive despite dwindling audiences. This should be accompanied by study of a specific online version of a national/local newspaper and the issues that are raised for the production, distribution and consumption of news.

Radio

A study of a particular station or media group within the contemporary radio industry that targets a British audience, examining its various production, distribution and exhibition practices, as well as audience consumption. This should be accompanied by study of the impact of DAB and internet broadcasting on radio production practices, marketing and (British) audience consumption.

Magazines

A study of a successful magazine within the contemporary British magazine market, including its patterns of production, distribution, marketing and consumption by audiences. This should be accompanied by study of the use of online magazine editions and the issues that they raise for the production, marketing and consumption of a magazine brand.

Video games

A study of the production, distribution and marketing of a specific game within one or across various gaming platforms, along with its reception by a variety of (British) audiences. This should be accompanied by study of the impact of next generation capabilities (HD, Blu-Ray, online services etc) on the production, distribution, marketing and consumption of games.

Please note that overseas centres may choose a local media industry example which targets the geographical area in which the cohort of candidates is based.

The above list is not intended to be exhaustive. It is acknowledged that most media industries are characterised by cross-media strategies, production and promotion; candidates will be expected to focus on a particular medium but should make reference to related media where relevant.

Additional guidance about the suitability of proposed case studies for Section B guidance will be provided in the Teachers' Guide.

Additional Information

Detailed instructions for checking and viewing the moving image extract will be sent to centres with the DVD.

Timing

The total time of the examination is two hours, including 30 minutes' viewing time.

The 30 minutes at the beginning will be for reading the questions, viewing and making notes on the extract, before the start of the examination.

Each section of the examination paper is weighted equally and marked out of 50. It is recommended that candidates divide the time between Section A and B equally, with 45 minutes for each, although the unit will be administered as a continuous examination of two hours.

Screening the Extract

Centres need to consider the optimum conditions for screening the extract, so that no candidates are disadvantaged. The extract should be seen four times in order to allow candidates to make notes for their answers.

Note-making

Notes on the moving image extract are made on the answer booklet provided. Candidates are allowed to read the question before the extract is screened. They should then watch the moving image extract, without making notes, for the first screening. They should then make notes for the three subsequent screenings.

3.3 AS G323: *Key Media Concepts (Radio Drama)*

The purpose of this unit is first to assess candidates media textual analysis skills and their understanding of the concept of representation using a short unheard audio extract (AO1, AO2), second to assess candidates' knowledge and understanding of media institutions and their production processes, distribution strategies, use of technologies and related issues concerning audience reception and consumption of media texts (AO1, AO2).

The examination is two hours (including 30 minutes for listening and making notes on the audio extract) and candidates are required to answer two compulsory questions. The unit is marked out of a total of 100, with each question marked out of 50.

There are two sections to this paper:

Section A: Textual Analysis and Representation (50 marks)

Section B: Institutions and Audiences (50 marks)

Section A Textual Analysis and Representation

A previously 'unheard' audio extract, with one compulsory question dealing with textual analysis of various technical aspects of the language and conventions of an unheard audio extract is examined. Candidates will be asked to link this analysis with a discussion of some aspect of representation within the sequence.

The audio extract will be provided on audio format by OCR, with the full instructions for the administration of the examination, listening conditions and note making time. Centres must prepare candidates in advance of the examination using a range of examples from texts from the genre stated below, to demonstrate textual analysis of all the of the following areas of audio language and conventions in relation to the unheard extract:

- Speech
- Music
- Sound effects
- Editing

The focus of study for Section A is the use of technical aspects of the audio-radio medium to create meaning for an audience, focussing on the creation of representations of specific social types, groups, events or places within the extract. It is not necessary to study the history of the genre specified. Centres should use examples of the genre specified with their candidates to prepare them for undertaking unheard audio analysis.

For the examination from 2014:

The previously 'unheard' audio extract will be four to five minutes in length and will be from the following genre:

Radio Drama

The sequence will be taken from a contemporary one-off play or series or serial programme broadcast on British radio stations including some sourced from other countries.

Guidance is given below regarding the administration of the examination. There will be listening and note-making time for Section A. The timings and rules for the viewing of extract and note making will be explained.

Section B: Institutions and Audiences

One compulsory question will be answered by candidates based upon a case study of a specific media industry, from a choice of six topic areas offered by OCR.

Centres should choose one of the following topic areas, in advance of the examination. Through specific case studies of the centre's choice, candidates should be prepared to demonstrate understanding of contemporary institutional processes of production, distribution, marketing and exchange/exhibition at a local, national or international level as well as British audiences' reception and consumption. There should also be some emphasis on the students' own experiences of being audiences of a particular medium.

Centres may choose to focus on one of the following media industries:

- Film
- Music
- Newspapers
- Radio
- Magazines
- Video Games

Set Topic Content

The content below represents what candidates should learn and is also provided as the source of the questions in the examination papers.

Section A: Textual Analysis and Representation

Candidates should be prepared to analyse and discuss the following: technical aspects of the language and conventions of the audio-radio medium, in relation to the unheard audio extract, as appropriate to the genre and the extract specified, in order to discuss the sequence's representation of individuals, groups, events or places:

Speech:

- Accent, tone of the voice, expression of personality, mode of address/ direct address, voiceover, contribution to dialogue, use of dialogue, rhythm and cadence in speech/ speed of the speech and use of silence.

Music:

- Use of soundtrack, incidental music, theme tune, stings and jingles, ambient sound, contrapuntual sound, mood/ stylisation.

Sound effects:

- Diegetic and non-diegetic sound, sound mixing, sound motif, radio ident, use of sound effects as indexical signifiers.

Editing:

- Pacing of show, sound levels, use of silence, continuity, post-production effects, transitions.

It is acknowledged that not every one of the above technical areas will feature in equal measure in any given extract. Therefore examiners are instructed to bear this in mind when marking the candidates' answers and will not expect each aspect to be covered in the same degree of detail, but as appropriate to the extract provided and to the discussion of representation.

Candidates should be prepared to discuss in response to the question, how these technical elements create specific representations of individuals, groups, events or places and help to articulate specific messages and values which have social significance. Particular areas of representation that may be chosen are:

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

Section B: Institutions and Audiences

Candidates should be prepared to understand and discuss the processes of production, distribution, marketing and exchange as they relate to contemporary media institutions, as well as, the nature of audience consumption and the relationship between audiences and institutions. In addition candidates should be familiar with:

- the issues raised by media ownership in contemporary media practice;
- the importance of cross media convergence and synergy, in production, distribution and marketing;
- the technologies that have been introduced in recent years at the levels of production, marketing and exchange;
- the significance of proliferation in hardware and content for institutions and audiences;
- the importance of technological convergence for institutions and audiences;
- the issues raised in the targeting of national and local audiences (specifically, British) by international and global institutions;
- the ways in which the candidates' own experiences of media consumption illustrate wider patterns and trends of audience behaviour.

This unit should be approached through contemporary examples in the form of case studies based upon one of the specified media areas. Examples may include the following:

Film

A study of a specific studio or production company within a contemporary film industry that targets a British audience (eg Hollywood, Bollywood, UK film) including its patterns of production, distribution, exhibition and consumption by audiences. This should be accompanied by study of contemporary film distribution practices (digital cinemas, DVD, HD-DVD, downloads, etc) and their impact on production, marketing and consumption.

Music

A study of a particular record label within the contemporary music industry that targets a British audience, including its patterns of production, distribution marketing and consumption by audiences. This should be accompanied by the study of strategies used by the record labels to counter the practice of file sharing and their impact on music production, marketing and consumption.

Newspapers

A study of the contemporary newspaper market in the UK and the ways in which technology is helping to make newspapers more efficient and competitive despite dwindling audiences. This should be accompanied by a study of a specific online version of a national/ local newspaper and the issues that are raised for the production, distribution and consumption of the news.

Radio

A study of a particular station or media group within the contemporary radio industry that targets a British audience, examining its various production, distribution and exhibition practices, as well as audience consumption. This should be accompanied by the study of the impact of DAB and internet broadcasting on radio production practices, marketing and (British) audience consumption.

Magazines

A study of a successful magazine within the contemporary British magazine market, including its patterns of production, distribution and consumption by audiences. This should be accompanied by the study of the use of online magazine editions and the issues that they raise for the production, marketing and consumption of a magazine brand.

Video Games

A study of the production, distribution and marketing of a specific game within one or across various gaming platforms, along with its reception by a variety of (British) audiences. This should be accompanied by study of the impact of next generation capabilities (HD, Blu-Ray, online services, etc) on the production, distribution, marketing and consumption of games.

Please note that overseas centres may choose a local media industry example which targets the geographical area in which the cohort of candidates is based.

The above list is not intended to be exhaustive. It is acknowledged that most media industries are characterised by cross-media strategies, production and promotion; candidates will be expected to focus on a particular medium but should make reference to related media where relevant.

Additional guidance about the suitability of proposed case studies for Section B guidance will be provided in the Teacher's Guide.

Additional information

Detailed instructions for checking and listening to the audio extract will be sent to centres with the digital sound recording.

Timing

The total time of the examination is two hours, including 30 minutes' listening time.

The 30 minutes at the beginning will be for listening to the questions, listening to and making notes on the extract, before the start of the examination.

Each section of the examination is weighted equally and marked out of 50. It is recommended that candidates divide the time between Section A and section B equally, with 45 minutes for each, although the unit will be administered as a continuous examination of two hours.

Playing the Extract

Centres need to consider the optimum conditions for listening to the extract, so that no candidates are disadvantaged. The audio extract should be heard four times in order to allow candidates to make notes for their answers.

Note-making

Notes on the audio extract are made in the answer booklet provided. Candidates are allowed to hear the question before the extract is played. They should then listen to the audio extract, without making notes, for the first broadcast. They should then make notes for the three subsequent broadcasts.

3.4 A2 G324: *Advanced Portfolio in Media*

The purpose of this unit is firstly to assess candidates' ability to plan and construct media products using appropriate technical and creative skills (AO3); secondly to assess candidates' application of knowledge and understanding in evaluating their own work, showing how meanings and responses are created (AO2); and finally to assess candidates' ability to undertake, apply and present appropriate research (AO4). The unit requires candidates to engage with contemporary media technologies, giving them the opportunity to develop their own skills in these technologies. It also enables them to develop the skills of presentation that are required for further study at higher levels and in the workplace.

This is a coursework unit. Centres must set the brief from the menu below, though they may define more precise details in negotiation with candidates. From this brief, candidates will produce:

- a media portfolio, comprising a main and ancillary texts;
- a presentation of their research, planning and evaluation in digital format(s).

The media portfolio will be produced through a combination of two or more of the following media:

- Video
- Print
- Web-based
- Audio
- Games software

Each candidate will evaluate and reflect upon the creative process and their experience of it. Candidates will evaluate their work digitally, this evaluation being guided by the set of key questions below. This evaluation may be done collectively for a group production or individually. Examples of suitable formats for the evaluation are:

- A blog
- DVD extras
- A podcast
- A powerpoint
- A Website
- Or a combination of two or more of the above.

In all cases, candidates should be encouraged to see the evaluation as a creative task and the potential of the format chosen should be exploited through the use of images, audio, video and links to online resources. Marks should be supported by teacher comments and may be supported by other forms such as audio or videotaped presentations.

Production work for the main text in the Advanced Portfolio may be in the same medium as AS work (in order to allow for the development of skills within a particular medium) or a different medium (in order to allow for breadth of experience of different media forms). The ancillary tasks will ensure that all candidates have the opportunity to explore a different medium at some point in their production work.

The production element and presentation of research, planning and evaluation may be individual or group work (maximum group size is four candidates). Where candidates have worked in a group, the evidence for assessment may be presented collectively but centres will still assess candidates on an individual basis for their contribution to aspects of the work, from planning, research and production to evaluation.

Though there is no formal individual essay component for this unit, in the G325 examination, candidates will be asked to write about the work undertaken from this unit and from the AS coursework unit. It is therefore recommended that candidates undertake some form of written reflection as practice for the exam.

G324 is marked and internally standardised by the centre and marks are submitted to OCR by a specified date, a sample is then selected for external moderation. The unit is marked out of a total of 100 marks: 20 marks for the planning and research and its presentation; 60 marks for the construction; 20 marks for the evaluation.

In the evaluation the following **four** questions **must** be addressed:

- In what ways does your media product use, develop or challenge forms and conventions of real media products?
- How effective is the combination of your main product and ancillary texts?
- What have you learned from your audience feedback?
- How did you use media technologies in the construction and research, planning and evaluation stages?

Suggested resources

As noted above, centres should be wary of embarking on offering this specification without adequate equipment, software and staff training. Candidates entering production coursework for this specification will be at a serious disadvantage if teachers are unable to provide training for them in the use of the particular software and technology. They will be at a further disadvantage if there is insufficient technology for them to use. The minimum resourcing requirements for the delivery of the media portfolio units are suggested as being:

- Digital technology suitable for the construction of media texts within the briefs set.
- Digital technology suitable for the presentation of research, planning and evaluation of the text produced.
- Suitable Internet access for research and where necessary presentation of student work

Menu of set briefs

When centres choose from these set briefs for candidates, they should be guided by their strengths in terms of resources and expertise. Centres should also bear in mind the key areas: forms and conventions, production contexts, the role of technologies, audiences/users and representations.

To avoid excessive overlap with AS briefs and to ensure an appropriate level of demand as a step up from AS, the following form the menu of set tasks at A2. All briefs require the production of three media products, one major piece and two ancillary products. The menu allows candidates to work in just two media, or to explore three different media.

Briefs

1. A promotion package for the release of an album, to include a music promo video, together with two of the following three options:
 - a website homepage for the band;
 - a digipak for the album's release;
 - a magazine advertisement for the digipak.

2. A promotion package for a new film, to include a trailer, together with two of the following three options:
 - a website homepage for the film;
 - a film magazine front cover, featuring the film;
 - a poster for the film.

3. An advertising package for a new product or service, to include two TV advertisements, together with two of the following three options:
 - a radio advertisement;
 - a TV programme sponsorship sequence;
 - a web pop-up.

4. A promotion package for a new computer/video game, to include two TV advertisements, together with two of the following three options:
 - the cover of the game's package;
 - two hyperlinked pages from the game's website;
 - a magazine advertisement for the game.

5. A promotion package for a new soap opera, to include a TV trailer, together with two of the following three options:
 - a listings magazine front cover featuring the new soap;
 - two hyperlinked webpages (with video extract) for the soap's website;
 - a poster for the soap.

6. A selection of materials related to an original children's TV drama, to include the title sequence to the TV programme, together with two of the following three options:
 - the front cover to a magazine for the series;
 - a DVD cover for the series;
 - a radio advertisement for the magazine.

7. An extract from an original documentary TV programme, lasting approximately five minutes, together with two of the following three options:
 - a radio trailer for the documentary;
 - a double-page spread from a listings magazine focused on the documentary;
 - a newspaper advertisement for the documentary.

8. The first two pages of an original local newspaper (if done as a group task, each member of the group to produce an individual edition of the newspaper, following the same house style), together with two of the following three options:
 - a billboard poster for the newspaper;
 - a radio advertisement for the newspaper;
 - two hyperlinked pages from the paper's website.

9. A website for a new TV channel (to include a minimum of three hyperlinked pages with original images, audio and video extract), together with two of the following three options:
 - a newspaper advertisement for the channel;
 - a double page spread for a listings magazine, focused on the channel's launch;
 - an animated ident sequence for the channel.

10. A short film in its entirety, lasting approximately five minutes, which may be live action or animated or a combination of both, together with two of the following three options:
 - a poster for the film;
 - a radio trailer for the film;
 - a film magazine review page featuring the film.

11. The first level of a new computer/video game, together with two of the following three options:
 - the cover for the game's package;
 - a magazine advertisement for the game;
 - a radio advertisement for the game.

12. An extract/package from a local TV news programme, lasting approximately five minutes, together with two of the following three options:
 - two hyperlinked pages from the programme's website;
 - a generic radio trailer for the programme;
 - a short title sequence for the programme.

13. An extract from a radio play, lasting approximately five minutes, together with two of the following three options:
 - a newspaper advertisement for the play;
 - a double-page listings magazine feature about the play;
 - a page from the radio station's website promoting the play.

14. The first four pages from an original regional magazine (if done as a group task, each member of the group to produce an individual edition of the magazine, following the same house style), together with two of the following three options:
 - a radio advertisement for the magazine;
 - two hyperlinked pages from the magazine's website;
 - a billboard advertisement for the magazine.

All material for all tasks to be produced by the candidates with the exception of acknowledged non-original sound or image material used in a limited way in video/radio work. Further guidance will be available in the support materials. For music video, permission should be sought from the artist for use of the audio track.

Acceptable formats for production texts and research presentations

Video work must be in DVD format and must be playable on standard domestic DVD players for moderation purposes. Audio work must be in CD format. Print work should be presented as a jpeg or pdf. Games should be either in Flash format or playable on an existing console.

All of the above could be presented online.

Web pages and blogs **must be accessible on line to the moderator for the duration of the moderation period**. The moderator must receive notification of the URL when the work is sent. Slideshows and podcasts should be burnt to CD. All CDs and DVDs must be checked before despatch to ensure that the files are accessible. No hard copy printouts of online material will be accepted. Research, planning and evaluation **MUST** be presented in digital format.

Presentation of work for moderation

Where candidates produce disc-based artefacts as part of a group activity, it must be clearly indicated – both on the cover and on the disc itself – which candidates have contributed to the exercise.

Each item in each candidate's submission must be clearly labelled with the details of the candidate, including candidate number and the centre number.

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

All coursework must be carefully packaged to withstand carriage from the centre to the Moderator and back.

The whole portfolio **must** be submitted in **digital/electronic** format.

Marking of work

The centre will be expected to allocate marks according to four levels for each of three categories:

- Research and Planning
- Construction
- Evaluation

In arriving at a level for each category, teachers are advised to look for evidence of 'best fit'. It is possible both for a candidate to be placed in different levels for each of the three categories and to receive quite different marks from other members of the same group responsible for producing an artefact, according to his/her contribution. Teachers are asked to support marks with written comments under the three categories on the assessment sheet.

In centres where there is more than one teacher involved in the marking, there must be evidence that internal standardisation has taken place to ensure a consistent rank order.

Assistance with projects

It is expected that teachers will train students in the use of technology for their coursework and that schools and colleges will provide the necessary equipment for students to produce their media texts.

As acting is not a skill that is assessed in Media Studies, but the quality of finished work is quite clearly affected by the quality of acting, groups may use personnel external to the group to appear in their productions in photos, video or audio.

3.5 A2 G325: *Critical Perspectives* in Media

The purpose of this unit is to assess candidates' knowledge and understanding of media concepts, contexts and critical debates, through their understanding of one contemporary media issue and their ability to evaluate their own practical work in reflective and theoretical ways.

The examination is two hours. Candidates are required to answer two compulsory questions, on their own production work, and one question from a choice of six topic areas. The unit is marked out of a total of 100, with the two questions on production work marked out of 25 each, and the media theory question marked out of 50.

There are two sections to this paper:

Section A: Theoretical Evaluation of Production (50 marks)

Section B: Contemporary Media Issues (50 marks)

Section A: Theoretical Evaluation of Production

Candidates answer two compulsory questions. The first requires them to describe and evaluate their skills development over the course of their production work, from Foundation Portfolio to Advanced Portfolio. The second asks them to identify one production and evaluate it in relation to one theoretical concept.

Question 1(a) requires candidates to describe and evaluate their skills development over the course of their production work, from Foundation Portfolio to Advanced Portfolio. The focus of this evaluation must be on skills development, and the question will require them to adapt this to one or two specific production practices. The list of practices to which questions will relate is as follows:

- Digital Technology
- Creativity
- Research and planning
- Post-production
- Using conventions from real media texts

Post production is a more ambiguous term for some media areas and thus examiners will credit candidates' ability to demonstrate their understanding of the term in relation to their own work through whichever approach the centre encourages. For example, a centre may treat all manipulation of copy and images as post production in print. For film a centre may consider post production to include editing, sound and effects and for games design a centre may distinguish between production of the game engine and post-production relating to sound and dialogue. The definitions of the term are at the discretion of candidates / centres, but candidates are encouraged to explain their use of the term in their answers in the examination to aid the examiner.

In the examination, questions will be posed using one or two of these categories.

Where candidates have produced relevant work outside the context of their A Level media course, they are free to additionally refer to this experience.

Question 1(b) requires candidates to select one production and evaluate it in relation to a media concept. The list of concepts to which questions will relate is as follows:

- Genre
- Narrative
- Representation
- Audience
- Media language

Media language refers to the ways in which media producers make meaning in ways that are specific to the medium in which they are working and how audiences come to be literate in 'reading' such meaning within the medium. For example, the 'language of film', print layout conventions, web design and navigation conventions and rule economies in gaming. These medium specific languages will often be closely connected to other media concepts such as genre or narrative and candidates are at liberty to make such connections to a greater or lesser extent in their answers.

In the examination, questions will be set using one of these concepts only.

In some circumstances, candidates will be expected to select the production that appears to relate most effectively to the specific concept that arises in the exam question. However, the requirement for candidates to evaluate one of their productions in relation to a concept does not assume that the concept will necessarily always fit easily and in an orthodox way. Thus in some cases candidates will be describing their productions in terms of them not relating straightforwardly to the concept. For example, a candidate producing three websites over their two portfolios might describe ways in which websites cannot be understood easily through applying conventional narrative theory. Whether the candidate applies the concept to the product or uses the production to challenge the concept, it is essential that candidates are sufficiently knowledgeable about the concept for either approach. Candidates may choose to write about work undertaken at AS or A2, main task or preliminary/ancillary.

Section B: Contemporary Media Issues

One question to be answered from a choice of six topic areas offered by OCR. There will be two questions from each topic area.

The topic areas require understanding of contemporary media texts, industries, audiences and debates. For the purposes of examination a contemporary media text is defined as being a media text that was published or released within five years of the examination date. For example, in June 2012 a contemporary media text would be any media text from the period of 2007 onwards.

Candidates must choose one of the following topic areas, in advance of the examination and, through specific case studies, texts, debates and research of the candidates' choice, prepare to demonstrate understanding of the contemporary issue. This understanding must combine knowledge of at least two media and a range of texts, industries, audiences and debates, but these are to be selected by the centre / candidate. The assessment of the response will be generic, allowing for the broadest possible range of responses within the topic area chosen. Each topic is accompanied by four prompt questions, and candidates must be prepared to answer an exam question that relates to one or more of these four prompts. There should be emphasis on the historical, the contemporary and the future in relation to the chosen topic, with most attention on the present. Centres are thus advised to ensure that study materials for this unit are up to date and relevant. Candidates may choose to focus on one of the following contemporary media issues:

- Contemporary Media Regulation
- Global Media
- Media and Collective Identity
- Media in the Online Age
- Post-modern Media
- 'We Media' and Democracy

Topic Content Prompts

Candidates are free to study any media texts, theories, case studies, debates and issues, providing they relate to the four prompts for the topic area selected. The exam question will relate to one or more of the prompts.

Contemporary Media Regulation

- What is the nature of contemporary media regulation compared with previous practices?
- What are the arguments for and against specific forms of contemporary media regulation?
- How effective are regulatory practices?
- What are the wider social issues relating to media regulation?

Candidates might explore combinations of:

Film censorship, the regulation of advertising, the Press and regulation / control, computer / video game classification, the regulation of online media, social networking and virtual worlds, contemporary broadcasting and political control, the effects debate and alternative theories of audience, children and television, violence and the media or a range of other study contexts relating to the regulation of contemporary media. Regulation might be researched in regard to media content, access, ownership and control and / or in relation to politics, public interest and democracy.

Global Media

- What kinds of media are increasingly global in terms of production and distribution?
- How have global media developed, in historical terms, and how inclusive is this trend in reality?
- What kinds of audience behaviour and consumption are increasingly global?
- What are the arguments for and against global media, in relation to content, access, representation and identity?

Candidates might explore combinations of any two media in relation to the above prompts. Examples are film and debates around cultural imperialism, television and national versus imported broadcasting, national press in relation to global news provision, media marketing aimed at cross-national territories, examples of media that contradict theories of globalisation or a range of other examples of global media practices.

Media and Collective Identity

- How do the contemporary media represent nations, regions and ethnic / social / collective groups of people in different ways?
- How does contemporary representation compare to previous time periods?
- What are the social implications of different media representations of groups of people?
- To what extent is human identity increasingly 'mediated'?

Candidates may analyse the representation of and / or the collective identity of one or more group(s) of people. Candidates might explore combinations of any media representation across two media, or two different representations across two media. Some examples are:

National cinema, television representations, magazines and gender, representations of youth and youth culture, post-9/11 representations of Islam, absence / presence of people with disability in two media.

Media in the Online Age

- How have online media developed?
- What has been the impact of the internet on media production?
- How is consumer behaviour and audience response transformed by online media.
- To what extent has convergence transformed the media?

Candidates might explore combinations of any two media, considering how each (or the two in converged forms) can be analysed from the above prompts. Examples might be music downloading and distribution, the film industry and the internet, online television, online gaming and virtual worlds, online news provision, various forms of online media production by the public or a range of other online / social media forms.

Post-modern Media

- What are the different versions of post-modernism (historical period, style, theoretical approach)?
- What are the arguments for and against understanding some forms of media as post-modern?
- How do post-modern media texts challenge traditional text-reader relations and the concept of representation?
- In what ways do media audiences and industries operate differently in a post-modern world?

Candidates might explore combinations of:

How post-modern media relate to genre and narrative across two media, computer / video games, virtual worlds, augmented reality and new forms of representation, post-modern cinema, interactive media, social media and social networking, reality TV, music video, advertising, post-modern audience theories, aspects of globalisation, parody and pastiche in media texts or a range of other applications of post-modern media theory.

We Media' and Democracy

- What are 'We Media'?
- Where / how has 'We Media' emerged?
- In what way are the contemporary media more democratic than before?
- In what ways are the contemporary media less democratic than before?

Candidates might explore combinations of any two media in relation to the above prompts. Starting from Gillmor's definition, all media that are 'homegrown', local, organic and potentially counter-cultural can be studied for this topic, as long as two media (eg blogging and digital film uploading and sharing) are studied. Note that candidates should compare potentially alternative / progressive 'we media' examples with other examples of more orthodox production and ownership models. The question also asks candidates to consider media within an understanding of democracy so any contemporary examples that support their argument will be credited.

Further Guidance

Section A

In order for candidates to be best prepared for the exam, it is suggested that preparation for G325 should take place alongside production work. However, centres are not recommended to design A2 production briefs purely to be 'suitable' for G325. Rather, candidates should be guided in reflective, theoretical evaluation of production as an ongoing way of learning throughout their AS and A2 studies. Question 1(a) directly requests an evaluation of how candidates' media production skills have developed progressively from AS to A2, so centres are advised to guide candidates through regular 'audits' of skills development. As the question for 1(b) is different in focus for each assessment session, and draws from a list of possible concepts, candidates should either prepare to answer on more than one of their productions (so they can choose the production in response to the specific demands of the question) or prepare an evaluation of one production which covers all of the possible concepts.

Section B

In order to be fully prepared for the specific requirements of the question, the material studied by candidates must cover these three elements:

- Historical – dependent on the requirements of the topic, candidates must summarise the development of the media forms in question in theoretical contexts.
- Contemporary – examples from five years before the examination.
- Future – candidates must demonstrate personal engagement with debates about the future of the media forms / issues that the topic relates to.

The majority of examples in candidates' answers should be contemporary. However, theories and approaches may be drawn from any time period. For example, a Marxist or Feminist analysis of contemporary media examples would be appropriate.

Where candidates refer to only one media area in their answer, the mark scheme clearly indicates that marks will be restricted to a maximum of top of level 1.

Where candidates fail to provide or infer historical references and / or future projections, marks will be restricted to a maximum of top of level 3 for use of examples only.

In order to preserve the flexibility and freedom for candidates / centres to tailor the topics to their own preferences / interests, the list of examples offered above should be taken as a starting point but certainly not as a prescribed set of content. However, centres should approach a topic with the following general guidance in mind. Credit will be given for work which can be adapted to the specific requirements of the question.

For example, a candidate studying computer / video games for Post-modern Media will need to consider the status of games as post-modern in relation to their subversion of traditional text-reader relations, and discuss the avatar (embodiment of the player in character form onscreen) in terms of how this might challenge a traditional understanding of media representation. To cover the historical, contemporary and future perspectives, they will need to study the history of computer games as a media form, the current industry and contemporary theories / debates, and perspectives on the future of gaming in terms of players, designers and industries.

In addition, candidates will need to offer a balance of media theories, knowledge of texts and industries and personal engagement with issues and debates. For example, a candidate studying British Cinema for 'The Media and Collective Identity' should discuss theories of film representation and realism in relation to the history of British cinema, a range of British films from recent years, funding, Government and industry practices, and offer a critically informed point of view on how Britain is represented to itself and to the wider audience at the present time.

Examiners will expect a great deal of variety in texts, case studies, theories and debates selected for inclusion in their answers for each theme.

4 Schemes of Assessment

4.1 AS GCE Scheme of Assessment

AS GCE Media Studies (H140)

AS G321: *Foundation Portfolio in Media*

50% of the total AS GCE marks
Coursework

This is a coursework unit where candidates produce two paired media artefacts from a series of briefs.

100 marks

Assessment Criteria: Please refer to Appendix B of this specification.

Either: AS G322: *Key Media Concepts (TV Drama)*

50% of the total AS GCE marks

This question paper has **two** sections.

2 h written paper

100 marks

Section A: Candidates are required to answer **one** question based on an unseen moving image extract.

Section B: Candidates are required to answer **one** question from Institutions and Audiences.

Or: AS G323: *Key Media Concepts (Radio Drama)*

50% of the total AS GCE marks

This question paper has **two** sections.

2 h written paper

100 marks

Section A: Candidates are required to answer **one** question based on an unheard radio drama extract.

Section B: Candidates are required to answer **one** question from Institutions and Audiences.

4.2 Advanced GCE Scheme of Assessment

Advanced GCE Media Studies (H540)

A2 G324: *Advanced Portfolio in Media*

25% of the total
Advanced GCE marks

This is a coursework unit where candidates will produce a media portfolio and a digital presentation of their research, planning and evaluation.

Coursework

100 marks

Assessment Criteria: Please refer to Appendix B of this specification.

This unit is synoptic.

A2 G325: *Critical Perspectives in Media*

25% of the total
Advanced GCE marks

This question paper has **two** sections:

2 h written paper

100 marks

Section A: Candidates are required to answer **one** question on Theoretical Evaluation of Production.

Section B: Candidates answer **one** question from a choice of **six** from Contemporary Media Issues.

This unit is synoptic.

4.3 Unit Order

The normal order in which the unit assessments could be taken is AS Units G321 and G322 or G323 in the first year of study, leading to an AS GCE award, then A2 Units G324 and G325 leading to the Advanced GCE award. However, the unit assessments may be taken in any order.

Alternatively, candidates may take a valid combination of unit assessments at the end of their AS GCE or Advanced GCE course in a 'linear' fashion.

4.4 Unit Options (at AS/A2)

For AS GCE Media Studies candidates must take AS Unit G321 and either G322 or G323.

In the Advanced GCE specification; for Advanced GCE Media Studies candidates take AS Unit G321 and either G322 or G323, *and* A2 Units G324 and G325.

4.5 Synoptic Assessment (A Level GCE)

Synoptic assessment is included in A2 units G324 and G325.

Synoptic assessment in media studies will take account of the requirement that A Level qualifications should enable candidates to develop a broader and deeper understanding of the connections between the knowledge and understanding set out in the specification as a whole. Synoptic assessment will involve the explicit synthesis of insights gained from a close and detailed study of a range of media texts, institutions and technologies. It will require candidates to show evidence of the ways in which contextual factors and media concepts inform their own readings, and ensure that candidates demonstrate their skills of interpretation and evaluation to give articulate, well-argued responses.

4.6 Assessment Availability

There is one examination series each year in June.

From 2014, both AS units and A2 units will be assessed in June only.

4.7 Assessment Objectives

Candidates are expected to demonstrate the following in the context of the content described:

AO1

- Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately and with accurate and coherent written expression.

AO2

- Apply knowledge and understanding to show how meanings are created when analysing media products and evaluating their own practical work.

AO3

- Demonstrate the ability to plan and construct media products using appropriate technical and creative skills.

AO4

- Demonstrate the ability to undertake and apply appropriate research.

AO weightings in AS GCE

Unit	% of AS GCE				Total
	AO1	AO2	AO3	AO4	
AS G321: <i>Foundation Portfolio in Media</i>	0	10	30	10	50%
and one of either:					
AS G322: <i>Key Media Concepts (TV Drama)</i>	30	20	0	0	50%
AS G323: <i>Key Media Concepts (Radio Drama)</i>	30	20	0	0	50%
	30%	30%	30%	10%	100%

AO weightings in Advanced GCE

Unit	% of Advanced GCE				Total
	AO1	AO2	AO3	AO4	
AS G321: <i>Foundation Portfolio in Media</i> and one of either Unit G322 or Unit G323	0	5	15	5	25%
AS G322: <i>Key Media Concepts (TV Drama)</i>	15	10	0	0	25%
AS G323: <i>Key Media Concepts (Radio Drama)</i>	15	10	0	0	25%
A2 G324: <i>Advanced Portfolio in Media</i>	0	5	15	5	25%
A2 G325: <i>Critical Perspectives in Media</i>	15	10	0	0	25%
	30%	30%	30%	10%	100%

4.8 Quality of Written Communication

In Media Studies, the quality of written communication will be taken into account in assessing your work in the two externally assessed units.

Candidates will:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing appropriate to purpose and to complex subject matter;
- organise information clearly and coherently, using specialist vocabulary when appropriate.

5 Technical Information

5.1 Making Unit Entries

Please note that centres must be registered with OCR in order to make any entries, including estimated entries. It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries. Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework.

It is essential that unit entry codes are quoted in all correspondence with OCR. See Sections 4.1 and 4.2 for these unit entry codes.

5.2 Making Qualification Entries

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

Candidates may enter for:

- AS GCE certification (entry code (H140));
- Advanced GCE certification (entry code (H540)).

A candidate who has completed all the units required for the qualification, and who did not request certification at the time of entry, may enter for certification either in the same examination series (within a specified period after publication of results) or in a later series.

As GCE certification is available from June 2014.
Advanced GCE certification is available from June 2014.

5.3 Grading

All GCE units are awarded a-e. The Advanced Subsidiary GCE is awarded on the scale A-E. The Advanced GCE is awarded on the scale A-E with access to an A*. To be awarded an A*, candidates will need to achieve a grade A on their full A Level qualification and an A* on the aggregate of their A2 units. Grades are reported on certificates. Results for candidates who fail to achieve the minimum grade (E or e) will be recorded as *unclassified* (U or u) and this is **not** certificated.

A Uniform Mark Scale (UMS) enables comparison of candidates' performance across units and across series and enables candidates' scores to be put on a common scale for aggregation purposes. The two-unit AS GCE has a total of 200 *uniform* marks and the four-unit Advanced GCE has a total of 400 *uniform* marks.

OCR converts the candidate's *raw* mark for each unit to a *uniform* mark. The maximum *uniform* mark for any unit depends on that unit's weighting in the specification. In these Media Studies specifications, the four units of the Advanced GCE specification have UMS weightings of 25% (and the two units of the AS GCE specification have UMS weightings of 50%). The UMS total for each unit is 100. Each unit's *raw* mark grade boundary equates to the *uniform* mark boundary at the same grade. Intermediate marks are converted on a pro-rata basis.

Uniform marks correspond to *unit* grades as follows:

(Advanced GCE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade					u
		a	b	c	d	e	
25%	100	100–80	79–70	69–60	59–50	49–40	39–0

OCR adds together the unit *uniform* marks and compares these to pre-set boundaries (see the table below) to arrive at *qualification* grades.

Qualification	Qualification Grade					U
	A	B	C	D	E	
AS GCE	200–160	159–140	139–120	119–100	99–80	79–0
Advanced GCE	400–320	319–280	279–240	239–200	199–160	159–0

Candidates achieving at least 320 UMS marks in their Advanced GCE, ie grade A and who also gain at least 180 UMS in their two A2 units will receive an A* grade.

5.4 Result Enquiries and Appeals

Under certain circumstances, a centre may wish to query the grade available to one or more candidates or to submit an appeal against an outcome of such an enquiry. Enquiries about unit results must be made immediately following the series in which the relevant unit was taken.

For procedures relating to enquires on results and appeals, centres should consult the OCR *Administration Guide for General Qualifications* and the document *Enquiries about Results and Appeals – Information and Guidance for Centres* produced by the Joint Council. Copies of the most recent editions of these papers can be obtained from OCR.

5.5 Shelf-life of Units

Individual unit results, prior to certification of the qualification, have a shelf-life limited only by that of the qualification.

5.6 Unit and Qualification Re-sits

There is no restriction on the number of times a candidate may re-sit each unit before entering for certification for an AS GCE or Advanced GCE.

Candidates may enter for the full qualifications an unlimited number of times.

5.7 Guided Learning Hours

AS GCE Media Studies requires **180** guided learning hours in total.

Advanced GCE Media Studies requires **360** guided learning hours in total.

5.8 Code of Practice/Subject Criteria/Common Criteria Requirements

These specifications comply in all respects with current *GCSE, GCE, GNVQ and AEA Code of Practice as available on the QCA website*, the subject criteria for GCE Media Studies and *The Statutory Regulation of External Qualifications 2004*.

5.9 Arrangements for Candidates with Particular Requirements

For candidates who are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council. In such cases advice should be sought from OCR as early as possible during the course.

5.10 Prohibited Qualifications and Classification Code

Candidates who enter for the OCR GCE specifications may not also enter for any other GCE specification with the certification title *Media Studies* in the same examination series.

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

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

The classification code for these specifications is 5350.

5.11 Coursework Administration/Regulations

Supervision and Authentication

As with all coursework, teachers must be able to verify that the work submitted for assessment is the candidate's own work. Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework marks with confidence.

Submitting marks to OCR

Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework. Coursework administration documents are sent to centres on the basis of estimated entries. Marks may be submitted via Interchange to OCR either on the computer-printed Coursework Mark Sheets (MS1) provided by OCR (sending the top copy to OCR and the second copy to their allocated moderator) or by EDI (centres using EDI are asked to print a copy of their file and sign it before sending to their allocated moderator).

Deadline for the receipt of coursework marks is:
15 May for the June series.

The awarding body must require centres to obtain from each candidate a signed declaration that authenticates the coursework they produce as their own. For regulations governing coursework, centres should consult the *OCR Administration Guide for General Qualifications*. Further copies of the coursework administration documents are available on the OCR website (www.ocr.org.uk).

Standardisation and Moderation

All internally-assessed coursework is marked by the teacher and internally standardised by the centre. Marks must be submitted to OCR by the agreed date, after which postal moderation takes place in accordance with OCR procedures.

The purpose of moderation is to ensure that the standard for the award of marks in internally-assessed coursework is the same for each centre, and that each teacher has applied the standards appropriately across the range of candidates within the centre.

The sample of work that is submitted to the moderator for moderation must show how the marks have been awarded in relation to the marking criteria.

Minimum Coursework Required

If a candidate submits no work for a unit, then the candidate should be indicated as being absent from that unit on the coursework mark sheets submitted to OCR. If a candidate completes any work at all for that unit then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be zero.

6 Other Specification Issues

6.1 Overlap with other Qualifications

There is a small degree of overlap between the content of these specifications and those for Advanced GCE in Communication Studies, Film Studies, English Literature, English Language, Performance Studies, Sociology, History, Politics, Art and Design, Graphics, Photography and Critical Thinking.

6.2 Progression from these Qualifications

The specifications provide a suitable foundation for the study of Media Studies or related courses in higher education. Equally they are also suitable for candidates intending to pursue business careers or further study in business studies, or social sciences, or as part of a course of general education.

6.3 Key Skills Mapping

These specifications provide opportunities for the development of the Key Skills of *Communication, Application of Number, Information Technology, Working with Others, Improving Own Learning and Performance* and *Problem Solving* at Levels 2 and/or 3. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities *may* exist for at least some coverage of the various Key Skills criteria at Levels 2 and/or 3 for each unit.

Unit	C				AoN			IT			WwO			IOLP			PS		
	.1a	.1b	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3
G321	✓	✓		✓				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
G322	✓	✓	✓					✓	✓	✓									
G323	✓	✓	✓					✓	✓	✓									
G324	✓	✓		✓				✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓
G325	✓		✓					✓	✓	✓			✓	✓	✓				

6.4 Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

These specifications offer opportunities that can contribute to an understanding of these issues in the following topics:

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

However, no spiritual issues are covered in these specifications.

6.5 Sustainable Development, Health and Safety Considerations and European Developments

These specifications support these issues, consistent with current EU agreements, in the following topics:

- Encourage candidates to look at the media in other European countries.
- Study of the regulation and control of the press, broadcasting and film censorship in European countries.
- A comparison between government and media in the UK and other European nations.

However, there are no sustainable development issues or health and safety considerations in these specifications.

6.6 Avoidance of Bias

OCR has taken great care in the preparation of these specifications and assessment materials to avoid bias of any kind.

6.7 Language

These specifications and associated assessment materials are in English only.

6.8 Disability Discrimination Act Information Relating to these Specifications

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

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

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council (refer to Section 5.9 of this specification).

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. This will be kept under review and may be amended in the future.

Appendix A: Performance Descriptions

Performance descriptions have been created for all GCE subjects. They describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U boundaries for AS and A2.

In practice most candidates will show uneven profiles across the attainments listed, with strengths in some areas compensating in the award process for weaknesses or omissions elsewhere. Performance descriptions illustrate expectations at the A/B and E/U boundaries of the AS and A2 as a whole; they have not been written at unit level.

Grade A/B and E/U boundaries should be set using professional judgement. The judgement should reflect the quality of candidates' work, informed by the available technical and statistical evidence. Performance descriptions are designed to assist examiners in exercising their professional judgement. They should be interpreted and applied in the context of individual specifications and their associated units. However, performance descriptions are not designed to define the content of specifications and units.

The requirement for all AS and A Level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives.

The performance descriptions have been produced by the regulatory authorities in collaboration with the awarding bodies.

AS performance descriptions for media studies

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objectives 4
Assessment Objectives for AS GCE	Demonstrate knowledge and understanding of media concepts, contexts and critical debates.	Apply knowledge and understanding when analysing media products and processes and evaluating their own practical work, to show how meanings and responses are created.	Demonstrate the ability to plan and construct media products using appropriate technical and creative skills.	Demonstrate the ability to undertake, apply and present appropriate research.
AS A/B boundary Performance Descriptions	Candidates characteristically: a) communicate relevant knowledge and understanding of media concepts; b) sustain relevant arguments linked to media contexts and critical debates; c) structure and organise their writing; d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) communicate understanding of media forms, codes or conventions; b) link media products and processes to the creation of meaning; c) evaluate their own work with reference to these aspects or the shaping of audience response.	Candidates characteristically: a) construct a media product using appropriate technical and creative skills; b) demonstrate controlled use of the selected technology.	Candidates characteristically: a) communicate an understanding of research skills and appropriate methods; b) present relevant research findings or conclusions; c) produce a reflective evaluation of the process and its outcomes.
AS E/U boundary Performance Descriptions	Candidates characteristically: a) communicate some knowledge and understanding of media concepts; b) make reference to media contexts and critical debates; c) communicate meaning using straightforward language.	Candidates characteristically: a) communicate a basic understanding of media forms, codes and conventions; b) explore through analysis of media products and processes how these aspects create meaning; c) evaluate their own work with reference to these aspects and the shaping of audience response.	Candidates characteristically: a) construct a media product using basic technical and creative skills; b) demonstrate basic use of the selected technology.	Candidates characteristically: a) communicate an understanding of research skills and methods; b) present research findings or conclusions; c) comment on the research process or its outcomes.

A2 performance descriptions for media studies

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objectives 4
Assessment Objectives for GCE	Demonstrate knowledge and understanding of media concepts, contexts and critical debates.	Apply knowledge and understanding when analysing media products and processes and evaluating their own practical work, to show how meanings and responses are created.	Demonstrate the ability to plan and construct media products using appropriate technical and creative skills.	Demonstrate the ability to undertake, apply and present appropriate research.
A/B boundary Performance Descriptions	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate detailed knowledge and understanding of media concepts; b) create and sustain well-organised and coherent arguments linked to media contexts and critical debates; c) structure and organise their writing using an appropriate register; d) communicate content and meaning through expressive and accurate writing. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate an informed understanding of media forms, codes and conventions; b) explore through detailed analysis of media products and processes how these aspects create meaning; c) evaluate their own work with close reference to these aspects and the shaping of audience or user response. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) research, plan and construct a media product selecting appropriate technical and creative skills; b) demonstrate controlled and creative use of the selected technology. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate an informed understanding of research skills selecting appropriate methods; b) present relevant and detailed research findings and conclusions; c) produce a critical and reflective evaluation of the process and its outcomes.
E/U boundary Performance Descriptions	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate knowledge and understanding of media concepts; b) develop arguments linked to media contexts or critical debates c) structure and organise their writing; d) communicate content and meaning using straightforward language accurately. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate a basic understanding of media forms, codes and conventions; b) explore through analysis of media products and processes how these aspects create meaning; c) evaluate their own work with some reference to these aspects and the shaping of audience or user response. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) research, plan and construct a media product using technical and creative skills; b) demonstrate some creative use of the selected technology. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate understanding of research skills and methods; b) present relevant research findings and conclusions; c) produce a reflective evaluation of the process.

Appendix B: Marking Criteria for Unit G321: Foundation Portfolio in Media

Marking Criteria for Unit G321: Foundation Portfolio in Media

For this category, a mark should be awarded for the individual's contribution to the main task only. The aim of the preliminary task is to allow a sense of progression and to prepare candidates for more full-scale production work with self-contained exercises, so the preliminary task need not have a high degree of 'finish' nor should it detract from the overall mark. However, in the event of the preliminary task not having been undertaken, candidates should be marked out of 60 using the criteria and then have 15 marks deducted as a penalty.

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

Further guidance will be provided in the Teachers' Guide.

Print

Level 1

0–23 marks

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

- Producing material appropriate for the target audience and task;
- showing understanding of conventions of layout and page design;
- showing awareness of the need for variety in fonts and text size;
- accurately using language and register;
- using ICT appropriately for the task set;
- appropriately integrating illustration and text;
- shooting a variety of material appropriate to the task set;
- manipulating photographs as appropriate to the context for presentation, including cropping and resizing.

Level 2

24–35 marks

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

- Producing material appropriate for the target audience and task;
- showing understanding of conventions of layout and page design;
- showing awareness of the need for variety in fonts and text size;
- accurately using language and register;
- using ICT appropriately for the task set;
- appropriately integrating illustration and text;
- shooting a variety of material appropriate to the task set;
- manipulating photographs as appropriate to the context for presentation, including cropping and resizing.

Level 3

36–47 marks

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

- Producing material appropriate for the target audience and task;
- showing understanding of conventions of layout and page design;
- showing awareness of the need for variety in fonts and text size;
- accurately using language and register;
- using ICT appropriately for the task set;
- appropriately integrating illustration and text;
- shooting a variety of material appropriate to the task set;
- manipulating photographs as appropriate to the context for presentation, including cropping and resizing.

Level 4

48–60 marks

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

- Producing material appropriate for the target audience and task;
- showing understanding of conventions of layout and page design;
- showing awareness of the need for variety in fonts and text size;
- accurately using language and register;
- using ICT appropriately for the task set;
- appropriately integrating illustration and text;
- shooting a variety of material appropriate to the task set;
- manipulating photographs as appropriate to the context for presentation, including cropping and resizing.

Video**Level 1****0–23 marks**

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

- Producing material appropriate for the target audience and task;
- using titles appropriately according to institutional conventions;
- using sound with images and editing appropriately for the task set;
- shooting material appropriate to the task set; including controlled use of the camera, attention to framing, variety of shot distance and close attention to mise-en-scene;
- using editing so that meaning is apparent to the viewer and making selective and appropriate use of shot transitions and other effects.

Level 2**24–35 marks**

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

- Producing material appropriate for the target audience and task;
- using titles appropriately according to institutional conventions;
- using sound with images and editing appropriately for the task set;
- shooting material appropriate to the task set;, including controlled use of the camera, attention to framing, variety of shot distance and close attention to mise-en-scene;
- using editing so that meaning is apparent to the viewer and making selective and appropriate use of shot transitions and other effects.

Level 3**36–47 marks**

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

- Producing material appropriate for the target audience and task;
- using titles appropriately according to institutional conventions;
- using sound with images and editing appropriately for the task set;
- shooting material appropriate to the task set;, including controlled use of the camera, attention to framing, variety of shot distance and close attention to mise-en-scene;
- using editing so that meaning is apparent to the viewer and making selective and appropriate use of shot transitions and other effects.

Level 4

48–60 marks

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

- material appropriate for the target audience and task;
- using titles appropriately according to institutional conventions;
- using sound with images and editing appropriately for the task set;
- shooting material appropriate to the task set;, including controlled use of the camera, attention to framing, variety of shot distance and close attention to mise-en-scene;
- using editing so that meaning is apparent to the viewer and making selective and appropriate use of shot transitions and other effects.

Audio**Level 1****0–23 marks**

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

- producing material appropriate to the audience and task;
- recording voice(s) clearly in studio/confined setting and on location/outdoor interviews/presentations;
- accurately using language and register;
- integrating recorded material, as appropriate;
- editing and mixing sounds appropriately; and to create continuity and meaning, integrating jingles, music, location sounds and sound effects, where appropriate.

Level 2**24–35 marks**

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

- producing material appropriate to the audience and task;
- recording voice(s) clearly in studio/confined setting and on location/outdoor interviews/presentations;
- accurately using language and register;
- integrating recorded material, as appropriate;
- editing and mixing sounds appropriately; and to create continuity and meaning, integrating jingles, music, location sounds and sound effects, where appropriate.

Level 3**36–47 marks**

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

- producing material appropriate to the audience and task;
- recording voice(s) clearly in studio/confined setting and on location/outdoor interviews/presentations;
- accurately using language and register;
- integrating recorded material, as appropriate;
- editing and mixing sounds appropriately; and to create continuity and meaning, integrating jingles, music, location sounds and sound effects, where appropriate.

Level 4

48–60 marks

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

- producing material appropriate to the audience and task;
- recording voice(s) clearly in studio/confined setting and on location/outdoor interviews/presentations;
- accurately using language and register;
- integrating recorded material, as appropriate;
- editing and mixing sounds appropriately; and to create continuity and meaning, integrating jingles, music, location sounds and sound effects, where appropriate.

Website**Level 1****0–23 marks**

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

- producing material so that it communicates clearly to the 'reader' and is appropriate to the audience, using the conventions of web publishing to enable the 'reader' to navigate the material appropriately;
- using ICT effectively to appropriately integrate images, written text, sound and video;
- using conventions of image, video and sound production appropriately and effectively;
- accurately using language and register, showing awareness of the need for variety in fonts and text size.

Level 2**24–35 marks**

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

- producing material so that it communicates clearly to the 'reader' and is appropriate to the audience, using the conventions of web publishing to enable the 'reader' to navigate the material appropriately;
- using ICT effectively to appropriately integrate images, written text, sound and video;
- using conventions of image, video and sound production appropriately and effectively;
- accurately using language and register, showing awareness of the need for variety in fonts and text size.

Level 3**36–47 marks**

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

- producing material so that it communicates clearly to the 'reader' and is appropriate to the audience, using the conventions of web publishing to enable the 'reader' to navigate the material appropriately;
- using ICT effectively to appropriately integrate images, written text, sound and video;
- using conventions of image, video and sound production appropriately and effectively;
- accurately using language and register, showing awareness of the need for variety in fonts and text size.

Level 4

48–60 marks

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

- producing material so that it communicates clearly to the 'reader' and is appropriate to the audience, using the conventions of web publishing to enable the 'reader' to navigate the material appropriately;
- using ICT effectively to appropriately integrate images, written text, sound and video;
- using conventions of image, video and sound production appropriately and effectively;
- accurately using language and register, showing awareness of the need for variety in fonts and text size.

Marking Criteria for the Presentation of the Research and Planning

Research and Planning may be presented in digital format, but can take the form of a folder or scrapbook at this level. Where candidates have worked as a group, this may be presented collectively, but teachers are asked to differentiate the contributions of individuals within the group in arriving at a mark and justifying individual marks on the assessment sheet. Each candidate should give a clear indication of their role in any group research and planning. As part of the moderation sample, the moderator will expect to see full evidence of the research and planning informing the construction process in order to support assessment.

Level 1

0–7 marks

- Planning and research evidence will be incomplete;
- There is minimal research into similar products and a potential target audience;
- There is minimal organisation of actors, locations, costumes or props;
- There is minimal work on shotlists, layouts, drafting, scripting or storyboarding;
- There is minimal care in the presentation of the research and planning;
- Time management may be very poor.

Level 2

8–11 marks

- Planning and research evidence may be partially incomplete;
- There is basic research into similar products and a potential target audience;
- There is basic organisation of actors, locations, costumes or props;
- There is basic work on shotlists, layouts, drafting, scripting or storyboarding;
- There is a basic level of care in the presentation of the research and planning;
- Time management may not be good.

Level 3

12–15 marks

- Planning and research evidence will be complete;
- There is proficient research into similar products and a potential target audience;
- There is proficient organisation of actors, locations, costumes or props;
- There is proficient work on shotlists, layouts, drafting, scripting or storyboarding;
- There is a good level of care in the presentation of the research and planning;
- Time management is good.

Level 4**16–20 marks**

- Planning and research evidence will be complete and detailed;
- There is excellent research into similar products and a potential target audience;
- There is excellent organisation of actors, locations, costumes or props;
- There is excellent work on shotlists, layouts, drafting, scripting or storyboarding;
- There is an excellent level of care in the presentation of the research and planning;
- Time management is excellent.

Marking Criteria for the Evaluation

Candidates will evaluate their work digitally. Where candidates have worked in a group, the evaluation may be presented individually or collectively but the teacher must allocate a mark according to the contribution/level of understanding demonstrated by the individual candidate. Each candidate should give a clear indication of their role in any group evaluation.

The questions that must be addressed in the evaluation are:

- In what ways does your media product use, develop or challenge forms and conventions of real media products?
- How does your media product represent particular social groups?
- What kind of media institution might distribute your media product and why?
- Who would be the audience for your media product?
- How did you attract/address your audience?
- What have you learnt about technologies from the process of constructing this product?
- Looking back at your preliminary task, what do you feel you have learnt in the progression from it to the full product?

Level 1

0–7 marks

- Minimal skill in the use of digital technology or ICT in the evaluation.
- Minimal understanding of issues around audience, institution, technology, representation, forms and conventions in relation to production.
- Minimal ability to refer to the choices made and outcomes.
- Minimal understanding of their development from preliminary to full task.
- Minimal ability to communicate.

Level 2

8–11 marks

- Basic skill in the use of digital technology or ICT in the evaluation.
- Basic understanding of issues around audience, institution, technology, representation, forms and conventions in relation to production.
- Basic ability to refer to the choices made and outcomes.
- Basic understanding of their development from preliminary to full task.
- Basic ability to communicate.

Level 3

12–15 marks

- Proficient skill in the use of digital technology or ICT in the evaluation.
- Proficient understanding of issues around audience, institution, technology, representation, forms and conventions in relation to production.
- Proficient ability to refer to the choices made and outcomes.
- Proficient understanding of their development from preliminary to full task.
- Proficient ability to communicate.

Level 4

16–20 marks

- Excellent skill in the use of appropriate digital technology or ICT in the evaluation.
- Excellent understanding of issues around audience, institution, technology, representation, forms and conventions in relation to production.
- Excellent ability to refer to the choices made and outcomes.
- Excellent understanding of their development from preliminary to full task.
- Excellent ability to communicate.

Appendix C: Marking Criteria for Unit G324: Advanced Portfolio in Media

Marking Criteria for Research and Planning

Research and Planning **must** be presented in digital format. Where candidates have worked as a group, the research may be presented collectively, but each candidate should give a clear indication of their role in any group research and planning and teachers are asked to differentiate the contributions of individuals within the group in arriving at a mark, justifying individual marks on the assessment sheet. As part of the moderation sample, the moderator will expect to see full evidence of the research and planning informing the construction process in order to support assessment.

Level 1

0–7 marks

- Planning and research evidence will be incomplete.
- There is minimal research into similar products and a potential target audience.
- There is minimal work on shotlists, layouts, drafting, scripting or storyboarding.
- There is minimal organisation of actors, locations, costumes or props.
- Time management may be very poor.
- There is minimal skill in the use of digital technology or ICT in the presentation.
- There are minimal communication skills.
- There is minimal care in the presentation of the research and planning.

Level 2

8–11 marks

- Planning and research evidence may be incomplete.
- There is basic research into similar products and a potential target audience.
- There is basic work on shotlists, layouts, drafting, scripting or storyboarding.
- There is basic organisation of actors, locations, costumes or props.
- Time management may not be good.
- There is basic skill in the use of digital technology or ICT in the presentation.
- There are basic communication skills.
- There is a basic level of care in the presentation of the research and planning.

Level 3

12–15 marks

- Planning and research evidence will be complete.
- There is proficient research into similar products and a potential target audience.
- There is proficient work on shotlists, layouts, drafting, scripting or storyboarding.
- There is proficient organisation of actors, locations, costumes or props.
- Time management is good.
- There is proficient skill in the use of digital technology or ICT in the presentation.
- There are proficient communication skills.
- There is a good level of care in the presentation of the research and planning.

Level 4

16–20 marks

- Planning and research evidence will be complete and detailed.
- There is excellent research into similar products and a potential target audience.
- There is excellent work on shotlists, layouts, drafting, scripting or storyboarding.
- There is excellent organisation of actors, locations, costumes or props.
- Time management is excellent.
- There is excellent skill in the use of digital technology or ICT in the presentation.
- There are excellent communication skills.
- There is an excellent level of care in the presentation of the research and planning.

Marking Criteria for Evaluation

Each candidate will evaluate and reflect on the creative process and their experience of it. Candidates will evaluate their work digitally. The format of the evaluation has some flexibility and its form can be negotiated between teacher and student: it may take place with individual candidates or with the production group as a whole, or each individual candidate or production group may make a formal or informal presentation to the whole class. The teacher must allocate a mark according to the contribution/level of understanding demonstrated by the individual candidate. Each candidate should give a clear indication of their role in any group evaluation and the presentation must be evidenced by the Centre.

The four questions that **must be addressed** in the evaluation are:

- In what ways does your media product use, develop or challenge forms and conventions of real media products?
- How effective is the combination of your main product and ancillary texts?
- What have you learned from your audience feedback?
- How did you use media technologies in the construction and research, planning and evaluation stages?

Level 1

0–7 marks

- There is minimal skill in the use of digital technology or ICT in the evaluation.
- There is minimal understanding of the forms and conventions used in the productions.
- There is minimal understanding of the role and use of new media in various stages of the production.
- There is minimal understanding of the combination of main product and ancillary texts.
- There is minimal understanding of the significance of audience feedback.
- There is minimal skill in choice of form in which to present the evaluation.
- There is minimal ability to communicate.

Level 2

8–11 marks

- There is basic skill in the use of digital technology or ICT in the evaluation.
- There is basic understanding of the forms and conventions used in the productions.
- There is basic understanding of the role and use of new media in various stages of the production.
- There is basic understanding of the combination of main product and ancillary texts.
- There is basic understanding of the significance of audience feedback.
- There is basic skill in choice of form in which to present the evaluation.
- There is basic ability to communicate.

Level 3

12–15 marks

- There is proficient skill in the use of digital technology or ICT in the evaluation.
- There is proficient understanding of the forms and conventions used in the productions.
- There is proficient understanding of the role and use of new media in various stages of the production.
- There is proficient understanding of the combination of main product and ancillary texts.
- There is proficient understanding of the significance of audience feedback.
- There is proficient skill in choice of form in which to present the evaluation.
- There is proficient ability to communicate.

Level 4

16–20 marks

- There is excellent skill in the use of digital technology or ICT in the evaluation.
- There is excellent understanding of the forms and conventions used in the productions.
- There is excellent understanding of the role and use of new media in various stages of the production.
- There is excellent understanding of the combination of main product and ancillary texts.
- There is excellent understanding of the significance of audience feedback.
- There is excellent skill in choice of form in which to present the evaluation.
- There is excellent ability to communicate.

Marking Criteria for the Media Texts

In this piece of work, in terms of production 40 marks will be allocated to the main task and 10 marks each for the two ancillary tasks. In arriving at these marks, centres should use the relevant markscheme below for whichever media is being assessed. Within the section of the main task, centres should consider the relationship between the tasks and ensure that a sense of brand identity across the package is evident. This should be taken into account at this stage.

Where candidates have worked in groups, the teacher is asked to indicate clearly on the mark sheets any differences in the contributions made by each individual to the group's work. The teacher should also make clear on the mark sheet the quality of the brand identity across the package as a whole.

In arriving at a level, teachers are advised to adopt a 'best fit' approach.

	Main Task	Ancillary Task
Level One	0 – 14 marks	0 – 3 marks
Level Two	15 – 23 marks	4 – 6 marks
Level Three	24 – 31 marks	7 – 8 marks
Level Four	32 – 40 marks	9 – 10 marks

Film/Television/Video

Level 1

Work is likely to be unfinished. There is evidence of a minimal level of ability in the creative use of any of the following technical skills:

- shooting material appropriate to the task set; including controlled use of the camera, attention to framing, variety of shot sizes and close attention to mise en scene
- editing so that meaning is apparent to the viewer and making selective and appropriate use of shot transitions, captions and other effects
- recording and editing sound with images appropriately.

Where a candidate has worked in a group, there is only minimal evidence of a contribution to construction.

Level 2

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

- shooting material appropriate to the task set; including controlled use of the camera, attention to framing, variety of shot sizes and close attention to mise en scene
- editing so that meaning is apparent to the viewer and making selective and appropriate use of shot transitions, captions and other effects
- recording and editing sound with images appropriately.

Where a candidate has worked in a group, a basic contribution to construction is evident.

Level 3

The candidate is expected to demonstrate proficiency in the creative use of most of the following technical skills:

- shooting material appropriate to the task set; including controlled use of the camera, attention to framing, variety of shot sizes and close attention to mise en scene
- editing so that meaning is apparent to the viewer and making selective and appropriate use of shot transitions, captions and other effects
- recording and editing sound with images appropriately.

Where a candidate has worked in a group, a proficient contribution to construction is evident.

Level 4

The candidate is expected to demonstrate excellence in the creative use of most of the following technical skills:

- shooting material appropriate to the task set; including controlled use of the camera, attention to framing, variety of shot sizes and close attention to mise en scene
- editing so that meaning is apparent to the viewer and making selective and appropriate use of shot transitions, captions and other effects
- recording and editing sound with images appropriately.

Where a candidate has worked in a group, an excellent contribution to construction is evident.

Print

Level 1

Work is likely to be unfinished. There is evidence of minimal ability in the creative use of any of the following technical skills:

- awareness of conventions of layout and page design
- awareness of the need for variety in fonts and text size
- accurate use of language and register
- the appropriate use of ICT for the task set
- appropriate integration of illustration and text
- framing a shot, using a variety of shot distances as appropriate
- shooting material appropriate to the task set; selecting mise-en-scène including colour, figure, lighting, objects and setting
- manipulating photographs as appropriate, including cropping and resizing.

Where a candidate has worked in a group, there is only minimal evidence of a contribution to construction.

Level 2

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

- awareness of conventions of layout and page design
- awareness of the need for variety in fonts and text size
- accurate use of language and register
- the appropriate use of ICT for the task set
- appropriate integration of illustration and text
- framing a shot, using a variety of shot distances as appropriate
- shooting material appropriate to the task set; selecting mise-en-scène including colour, figure, lighting, objects and setting
- manipulating photographs as appropriate, including cropping and resizing.

Where a candidate has worked in a group, a basic contribution to construction is evident.

Level 3

The candidate is expected to demonstrate proficiency in the creative use of most of the following technical skills:

- awareness of conventions of layout and page design
- awareness of the need for variety in fonts and text size
- accurate use of language and register
- the appropriate use of ICT for the task set
- appropriate integration of illustration and text
- framing a shot, using a variety of shot distances as appropriate
- shooting material appropriate to the task set; selecting mise-en-scène including colour, figure, lighting, objects and setting
- manipulating photographs as appropriate, including cropping and resizing.

Where a candidate has worked in a group, a proficient contribution to construction is evident.

Level 4

The candidate is expected to demonstrate excellence in the creative use of most of the following technical skills:

- awareness of conventions of layout and page design
- awareness of the need for variety in fonts and text size
- accurate use of language and register
- the appropriate use of ICT for the task set
- appropriate integration of illustration and text
- framing a shot, using a variety of shot distances as appropriate
- shooting material appropriate to the task set; selecting mise-en-scène including colour, figure, lighting, objects and setting
- manipulating photographs as appropriate, including cropping and resizing.

Where a candidate has worked in a group, an excellent contribution to construction is evident.

Radio

Level 1

Work is likely to be unfinished. There is evidence of minimal ability in the creative use of any of the following technical skills:

- use of microphone(s) to record voice(s) clearly in studio/confined setting and on location
- appropriate use of scripted and non-scripted material
- appropriate use of music, sound effects and location sounds, as appropriate
- use of editing equipment (digital or linear) and/or mixing equipment to mix sounds appropriately in order to create continuity and meaning.

Where a candidate has worked in a group, there is only minimal evidence of a contribution to construction.

Level 2

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

- use of microphone(s) to record voice(s) clearly in studio/confined setting and on location
- appropriate use of scripted and non-scripted material
- appropriate use of music, sound effects and location sounds, as appropriate
- use of editing equipment (digital or linear) and/or mixing equipment to mix sounds appropriately in order to create continuity and meaning.

Where a candidate has worked in a group, a basic contribution to construction is evident.

Level 3

The candidate is expected to demonstrate proficiency in the creative use of most of the following technical skills:

- use of microphone(s) to record voice(s) clearly in studio/confined setting and on location
- appropriate use of scripted and non-scripted material
- appropriate use of music, sound effects and location sounds, as appropriate
- use of editing equipment (digital or linear) and/or mixing equipment to mix sounds appropriately in order to create continuity and meaning.

Where a candidate has worked in a group, a proficient contribution to construction is evident.

Level 4

The candidate is expected to demonstrate excellence in the creative use of most of the following technical skills:

- use of microphone(s) to record voice(s) clearly in studio/confined setting and on location
- appropriate use of scripted and non-scripted material
- appropriate use of music, sound effects and location sounds, as appropriate
- use of editing equipment (digital or linear) and/or mixing equipment to mix sounds appropriately in order to create continuity and meaning.

Where a candidate has worked in a group, an excellent contribution to construction is evident.

Website / New Media

Level 1

Work is likely to be unfinished. There is evidence of minimal ability in the creative use of any of the following technical skills:

- producing material so that it communicates clearly to the 'reader' and is appropriate to the audience, using the conventions of web publishing to enable the 'reader' to navigate the material appropriately;
- using ICT effectively to appropriately integrate images, written text, sound and video
- using conventions of image, video and sound production appropriately and effectively
- accurately using language and register, showing awareness of the need for variety in fonts and text size.

Where a candidate has worked in a group, there is only minimal evidence of a contribution to construction.

Level 2

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

- producing material so that it communicates clearly to the 'reader' and is appropriate to the audience, using the conventions of web publishing to enable the 'reader' to navigate the material appropriately;
- using ICT effectively to appropriately integrate images, written text, sound and video;
- using conventions of image, video and sound production appropriately and effectively
- accurately using language and register, showing awareness of the need for variety in fonts and text size.

Where a candidate has worked in a group, a basic contribution to construction is evident.

Level 3

The candidate is expected to demonstrate proficiency in the creative use of most of the following technical skills:

- producing material so that it communicates clearly to the 'reader' and is appropriate to the audience, using the conventions of web publishing to enable the 'reader' to navigate the material appropriately;
- using ICT effectively to appropriately integrate images, written text, sound and video;
- using conventions of image, video and sound production appropriately and effectively
- accurately using language and register, showing awareness of the need for variety in fonts and text size.

Where a candidate has worked in a group, a proficient contribution to construction is evident.

Level 4

The candidate is expected to demonstrate excellence in the creative use of most of the following technical skills:

- producing material so that it communicates clearly to the 'reader' and is appropriate to the audience, using the conventions of web publishing to enable the 'reader' to navigate the material appropriately;
- using ICT effectively to appropriately integrate images, written text, sound and video;
- using conventions of image, video and sound production appropriately and effectively
- accurately using language and register, showing awareness of the need for variety in fonts and text size.

Where a candidate has worked in a group, an excellent contribution to construction is evident.