



GCSE Media Studies  
(OCR J200)

Curriculum Handbook  
2021-2022  
(for examination 2022)

## CONTENTS

### GCSE Media Studies course handbook for students

<b>Content</b>	<b>Page</b>
Course overview	3
Years 9-11 planner	4
Course content overview	4
Assessment Objectives & Weightings	8
Detailed course content	
Component 01: TV & Promoting Media	9
Component 02: Music & News	14
Component 03: Creating Media (Non-examined assessment) <i>including mark scheme for Component 03</i>	24 29
Skills overview tables	31
Component 01	32
Component 02	36
Component 03	40
Glossary of key terms	42
Accepted file formats	44
Rules and expectations	45
Curriculum vision	46

# GCSE Media Studies – An Overview

**Examining body:** OCR

## **Component 01: Television and Promoting Media**

**Section A. Television:** Learners will engage with one in-depth study covering contemporary and historic television products, responding to questions covering the whole of the theoretical framework and a range of media contexts.

**Section B. Promoting Media:** Learners will study advertising and marketing through the mediums of film (posters) and video games.

### **How it's assessed**

- Written exam: 1hr 45mins (including 30 mins viewing time); 70 marks; 35% of GCSE

## **Component 02: Music and News**

**Section A. Music:** Learners will engage with one in-depth study covering a range of media products including magazines, music videos and radio, responding to questions covering the whole of the theoretical framework.

**Section B. The News:** Learners will engage with one in-depth study covering a range of media products including online, social and participatory media and newspapers, responding to questions covering the whole of the theoretical framework and a range of media contexts.

### **How it's assessed**

- Written exam: 1hr 15mins; 70 marks; 35% of GCSE

## **Component 03: Creating Media**

Learners will create media products through applying knowledge and understanding of media language and media representations from the theoretical framework to express and communicate meaning to an intended audience.

### **How it's assessed**

- Non-examined assessment (NEA): 30 marks (each double weighted); 30% of GCSE

## GCSE Year Planner

Details of all units can be found in the pages following this overview.

	<b>Year 9</b>	<b>Year 10</b>	<b>Year 11</b>
<b>Half - Term 1</b>	Introduction to Media Studies	Key terms and concepts	NEA
<b>Half - Term 2</b>	Introduction to Media Studies: Representation	P2 Section A: Music magazines P1 Section A: Television	Paper 1 Section A revision
<b>Half - Term 3</b>	Introduction to component 2: Magazine	P1 Section B: Promoting Media	Paper 1 Section B revision
<b>Half - Term 4</b>	Introduction to component 2: Online news	P2 Section A: Music	Paper 2 Section A revision
<b>Half - Term 5</b>	NEA practice: Magazine	P2 Section B: The News	Paper 2 Section B revision
<b>Half - Term 6</b>	NEA practice: Magazine	Start NEA	<b>Exams</b>

## GCSE Course Content Overview

### **Year 9**

Year 9 functions as a foundation year in which students will be introduced to the wide range of key media concepts that underpin each of the three GCSE components.

By the end of Year 9, students will be expected to have a clear understanding of the following:

#### **The theoretical framework**

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

- media language: how the media through their forms, codes and conventions communicate meanings
- media representations: how the media portray events, issues, individuals and social groups
- media industries: how the media industries' processes of production, distribution and circulation affect media forms and platforms
- media audiences: how media forms target, reach and address audiences, how audiences

interpret and respond to them, and how members of audiences become producers themselves.

## **Theoretical perspectives**

Learners will develop and apply knowledge and understanding of the theories and relevant theoretical approaches that apply to the following three areas of the theoretical framework:

- Media language
  - fundamental principles of semiotic analysis, including denotation and connotation
  - theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality (where the meaning of a text arises from its relationship with other texts, for example, by reference, homage, pastiche or parody, or by playing with generic expectations)
  - theories of narrative, including those derived from Propp.
- Media representations
  - theoretical perspectives on representation, including processes of selection, construction and mediation
  - theoretical perspectives on gender and representation, including feminist approaches.
- Media audiences
  - theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation
  - Blumler and Katz's Uses and Gratifications theory.

## **Contexts of Media**

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

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

Students need to be aware that focus of study is not directed towards the need for any particular historical knowledge but rather an understanding the principle that media products will reflect the contexts in which they were produced.

## **Media Forms**

Examples of the following media forms will be studied: television; film; radio; newspapers; magazines;

advertising and marketing; online, social and participatory media; video games; music video.

## Year 10 and 11

Students in Years 10 and 11 will study set texts in preparation for the Y11 exams. They will also complete a piece of coursework (referred to as non-examined assessment (this is Component 03)).

The following two tables provide details of the set texts for components 01 and 02. There are no set texts for component 03; new briefs are published each year.

### Component 01

Media form	Set product	Area of subject content to be studied	To be studied in
Television	<i>Cuffs, Series 1, Episode 1, BBC 1</i> <b>and</b> <i>The Avengers, Series 4, Episode 1, ITV</i>	All (synoptic) (in-depth study) Social, cultural and historical contexts	Component 01 Section A
Advertising and marketing	<i>The Lego Movie poster campaign and UK TV trailer</i> <a href="https://www.youtube.com/watch?v=HSbYBzUEQlc">https://www.youtube.com/watch?v=HSbYBzUEQlc</a>	Media Language Representations Audiences Social, Cultural contexts	Component 01 Section B
Film*	<i>The Lego Movie film</i>	Media Industries Social, Cultural contexts	Component 01 Section B
Video games	<i>The Lego Movie video game</i>	Media Industries Media Audiences Media Language Social, Cultural contexts	Component 01 Section B

\*To be studied in context of media industries only (i.e. not for the purposes of micro-analysis)

## Component 02

Magazines	<i>MOJO Magazine</i>	All (in-depth study) Social, cultural contexts	Component 02 Section A
Music video	<p><b>One pair</b> from the following four options:</p> <p>1 <i>Wheatus – Teenage Dirtbag</i> <i>Avril Lavigne – Sk8ter Boi</i></p> <p>2 <i>Mark Ronson, Bruno Mars – Uptown Funk</i> <i>Beyonce – If I Were a Boy</i></p> <p>3 <i>The Vamps – Somebody To You ft. Demi Lovato</i> <i>Little Mix – Black Magic</i></p> <p>4 <i>Tinie Tempah, Jess Glynne – Not Letting Go</i> <i>Paloma Faith – Picking Up the Pieces</i></p>	Media Language Representations Audiences Social, Cultural contexts	Component 02 Section A
Radio	<i>The Live Lounge, BBC Radio 1</i>	Media Industries Audiences Social, Cultural, Political contexts	Component 02 Section A
Online, social and participatory media	<i>The Observer/Guardian website and social media</i>	All (synoptic) (in-depth study) Social, cultural and political	Component 02 Section B
Newspapers	<p><i>Two contemporary front covers of The Observer and the front covers of:</i></p> <p><i>The Observer 30 October 1966</i> <i>The Observer 6 November 1966</i> <i>The Observer 20 October 1968</i></p>	Media Industries Language Representations Social, cultural, political and historical contexts	Component 02 Section B

## Assessment Objectives

All of your learning in Media Studies at Key Stage 4 (including the Year 9 foundation year) will be informed by the following three Assessment Objectives:

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

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

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

<b>Component</b>	<b>% of overall GCSE (9–1) in Media Studies (J200)</b>			
	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>Total</b>
Television and Promoting Media (J200/01)	15	20	0	35%
Music and News (J200/02)	15	20	0	35%
Creating media (J200/03/04)	0	0	30	30%
<b>Total</b>	<b>30</b>	<b>40</b>	<b>30</b>	<b>100%</b>

## DETAILED COURSE CONTENT (BY COMPONENT)

# Component 01: Television and Promoting Media

## Section A: Television

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

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

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

Media Form	Television	Television
Set Media Product	<b>Cuffs</b> <i>Series one, episode one</i> BBC1 25 October 2015 8pm	<b>The Avengers</b> <i>'The Town of No Return',</i> Series four, episode one ITV 2 October 1965
Media Language	✓	✓
Media Representations	✓	✓
Media Industries	✓	✓
Media Audiences	✓	✓
Media contexts	Social, Cultural	Social, Cultural, Historical

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

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

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

The Avengers was a landmark television series in the 1960s and reflects the brand image of ITV as

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

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

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

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

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

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

## Section B: Promoting Media

In this section learners are required to study the following media forms:

- Film
- Advertising and Marketing;
- Video Games

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

Media Forms	Film	Advertising and marketing	Video game
Set Media Products	<i>The Lego Movie (2014), U, Warner Bros</i>	<i>Posters for The Lego Movie and <a href="#">UK TV trailer</a></i>	<i>The Lego Movie Video Game</i>
Media Language		✓	✓
Media Representations		✓	
Media Industries	✓		✓
Media Audiences		✓	✓
Media contexts	Social, Cultural	Social, Cultural	Social, Cultural

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

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

The Lego Movie (2014) illustrates the concept of tent-pole film production by media conglomerates, in this case Warner Bros. Its success was of major importance to the studio in terms of funding other projects. The film is also an example of how a global studio, Warner Bros, releases a film in a specific national territory, the UK. There are also questions of ownership and purpose of the film e.g. tension between Lego and Warner Bros both using the film to promote their own products through use of iconic characters e.g. Batman, Superman and numerous Lego toy models. The film has a clear pattern of production, distribution and circulation that can be easily distinguished and is a film production from a major, global studio.

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

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

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

Advertising and marketing must be studied in relation to media language, media representations and media audiences. Learners need to study:

- the set The Lego Movie (2014) posters;
- and the UK TV trailer: [https://www.youtube.com/watch?v=H\\_SbYBzUEQlc](https://www.youtube.com/watch?v=H_SbYBzUEQlc)

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

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

- the ways in which media organisations target audiences through marketing, including an understanding about the assumptions organisations make about their target audience(s)
- the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences.

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

The set promotional posters are:

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

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

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

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

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

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

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

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

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

## **Details of the assessment of Component 01: Television and Promoting Media**

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

This exam will consist of two sections worth a total of 70 marks and assesses **AO1 and AO2**.

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

The extract should be seen **four times** in order to allow learners to make notes for their answers. Notes on the moving image extract should be made on the answer booklet provided. Candidates are allowed to read the questions.

In Section B, learners will answer **four questions** related to the Advertising and Marketing, Film and Video Game products they have studied. This section is worth **25 marks**.

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

## Component 02: Music and News

### Section A: Music

This section consists of:

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

Learners are required to study the following media products set by OCR:  
At Chelsea Academy, we study pair 2.

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

### Magazines (in-depth study)

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

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

**Media Industries and Media Audiences**

Media Form	Set Product	Guidance on selection of set products
Magazines	<b>One</b> complete edition of MOJO magazine.	Edition chosen from September 2017 onwards (not a special edition) to exemplify industry and audience areas of the media theoretical framework, for example: <ul style="list-style-type: none"> <li>• the scope of magazine, including type of artists featured</li> <li>• the range and type of articles</li> <li>• audience address</li> <li>• advertisers using the magazine.</li> </ul>

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

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

- the effect of ownership on magazines, for example, the effect of the major commercial publishing companies on the magazine industry, e.g. Bauer
- how magazines are funded commercially and may use different funding models to generate income
- the impact of production processes and technologies on the magazine industry
- the function and types of regulation in the magazine industry
- how magazines can be aimed at a range of audiences, for example, MOJO is aimed at a more niche, older, predominantly male audience with a mean age of 41
- how magazine audiences are categorized, including how readership and consumption is measured and how audiences are identified
- how audiences may interpret the same magazines very differently and how these differences may reflect both social and individual differences

## Media Language and Media Representation

Media Form	Set Product	Guidance on selection of set products
Magazines	Two front covers from MOJO magazine, selected by the centre.	<p>Not a special edition.</p> <p>Covers must be chosen from editions from September 2017 onwards.</p> <p>Each of the two front covers must include as a minimum:</p> <ul style="list-style-type: none"> <li>• an image of the featured artist or band</li> <li>• Masthead</li> <li>• Main coverline</li> <li>• Coverlines</li> <li>• Selling lines</li> </ul>

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

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

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

- how the choice (selection, combination and exclusion) of elements of media language influences meaning on magazine covers
- the relationship between technology and media language on magazine covers
- the codes and conventions of music magazine covers
- how intertextuality can be used to influence meaning.

For example, in relation media representations learners must consider:

- the ways in which magazine producers re-present the world and construct versions of reality on magazine covers
- the choices that magazine producers make when constructing representations, including stereotypical and counterstereotypical representations on magazine covers

- the ways aspects of reality may be represented differently depending on the purposes of magazine producers
- how representations on magazine covers reflect the social and cultural contexts in which they were produced
- the social and cultural significance of particular representations on magazine covers in terms of themes or issues they address.

## Music Video

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

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

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

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

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

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

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

## Radio

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

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

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

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

It is the teacher’s responsibility to ensure the content selected is appropriate to their students

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

## Section B: News

This section consists of:

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

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

<b>Media Forms</b>	<b>Online, social and participatory media</b>	<b>Newspapers</b>
<b>Set Media Products</b>	<i>Online Observer</i> <a href="http://www.theguardian.com/observer">www.theguardian.com/observer</a> including the use of social and participatory media	<i>Observer front covers</i> Two contemporary front covers and three historical front covers
<b>Media Language</b>	✓	✓
<b>Media Representations</b>	✓	✓
<b>Media Industries</b>	✓	✓
<b>Media Audiences</b>	✓	
<b>Contexts</b>	Social, Cultural, Political	Social, Cultural, Political and Historical

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

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

donations and membership.

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

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

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

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

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

- the impact of production processes and technologies on online newspapers and their social and participatory feeds
- how the Observer is owned and funded as a media institution and how funding issues have affected the drive to online media
- the convergent nature of media industries across different platforms
- the challenges for media regulation presented by online newspapers and social and participatory feeds
- how online content can be aimed at a range of audiences, and more specifically targeted by media organisations
- how online audiences are categorized, including how readership and consumption is measured and how audiences are identified
- how audiences may interpret the same content very differently on different platforms (e.g. online webpage, Twitter quote or Instagram feed) and how these differences may reflect both social and individual differences
- the various forms of media language used to create and communicate meaning across online, social and participatory news media
- how selection, combination and exclusion of elements of media language can influence meaning in online, social and participatory news media
- the relationship between technology and the media language of online, social and participatory news
- the ways in which online, social and participatory news media re-present the world
- how the purposes of media producers and the choices they make influence representations
- the social, cultural and political significance of particular representations featured on online, social and participatory media in terms of the themes or issues they address.

## **Newspapers**

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

Learners must study:

- three set historical front covers of The Observer (the historical front covers will be made available via the OCR website)
  - The Observer 30 October 1966
  - The Observer 6 November 1966
  - The Observer 20 October 1968
- two contemporary front covers (selected by the Academy).

Learners must study the contexts associated with the set covers and develop an understanding of the

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

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

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

### Media Language and Representations

Media Form	Set Product	Guidance on selection of set products
Observer contemporary newspaper covers	Two front covers from The Observer selected by the centre.	<p>Not a full page picture story edition.</p> <p>Covers must be chosen from editions from September 2017 onwards.</p> <p>Each of the two front covers must include as a minimum:</p> <ul style="list-style-type: none"> <li>• Skyline</li> <li>• Masthead</li> <li>• Headline</li> <li>• an image accompanying the lead article</li> <li>• at least two articles, including the lead article.</li> </ul> <p>Each of the two front covers should feature a lead article that is of national or international social and / or cultural significance, for example this could be a political, economic or sporting event or a lead article related to conflict, crime or health.</p>

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

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

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

- the various forms of media language used to create and communicate meaning on newspaper front covers
- how selection, combination and exclusion of elements of media language can influence meaning on newspaper covers
- the relationship between technology and media language on newspaper covers, for example to aid layout, typography and post-production editing of photos
- the codes and conventions of newspaper covers.

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

- the ways in which newspaper producers re-present the world and construct versions of reality on newspaper covers
- how the purposes of media producers and the choices they make influence representations
- the social, cultural and political significance of particular representations featured on newspaper covers in terms of the themes or issues they address
- how representations reflect the contexts in which they were produced.

## **Media Industries**

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

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

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

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

## **Details of the assessment of Component 02: Music and News**

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

This exam will consist of two sections worth a total of 70 marks and assesses **AO1 and AO2**.

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

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

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

## Content of non-exam assessment content - Creating media (Component 03)

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

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

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

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

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

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

- can apply their knowledge and understanding of media language and representation to communicate meaning in a media production
- have the ability to use media language to create their own independent media productions for an intended audience
- have research, planning and production skills through the creation of their own independent media production which is clearly aimed at an intended audience.

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

- magazines
- television
- music video
- online.

Learners will bring the knowledge and understanding gained from studying the theoretical framework and media products in Components 01 and 02 to this component. These studies will form the basis of the realisation of their media product for Component 03/04.

## NEA briefs

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

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

- Magazines
- Television
- Music video
- Online, social and participatory.

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

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

## Statement of Intent

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

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

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

## Details of the assessment of Component 03: non-exam assessment

Creating media is an externally set, internally assessed and externally moderated component, testing **AO3**. It assesses the outcome of learners' research, planning and production of one media product.

The total mark for this component is 30 marks (weighted up to 60 marks) and it is worth 30% of the overall qualification.

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

### ***Additional information on choosing a brief***

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

The chosen production brief must be followed according to the exact requirements stated. Learners will not be penalised for going beyond the scope of a brief but will not be awarded extra marks for any work that falls outside the stipulated content. Any work submitted that exceeds the stated briefs should not be marked by the teacher/assessor as only work which falls within the brief can be credited. There is no penalty for work that is under the specified limits given in the briefs. This is likely to be self-penalising, as detailed in the mark scheme.

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

Learners will have approximately **25–30 hours** of lesson time in which to complete the NEA.

### ***Additional information on responding to a brief***

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

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

### **What teachers CAN do:**

- Teachers may review work before it is handed in for final assessment. Advice must remain general, enabling learners to take the initiative in making amendments.
- Teachers may give advice on:
  - the suitability of locations
  - the technical resources available
  - the need for a professional working relationship if the learner is using unassessed learners to support the production
  - the appropriateness of production schedules
  - health and safety issues that may arise

### **What teacher CANNOT do:**

- Teachers may not give detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria. This includes intervening to improve the presentation or content of the work.
- Further guidance about the nature of advice that teachers can give to learners may be found in the JCQ publication *Instructions for conducting non-examination assessments*.
- The Academy will confirm the authentication of the learners' work using the CCS160 form when submitting each student's work.

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

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

- Learners will complete all work for assessment under teacher supervision except where it is impossible for the teacher to be present, such as during the taking of test shots or filming. However, the learner must use and apply this material under teacher supervision.
- Learners must complete and evidence all work individually. Where unassessed learners and others have acted in, or appeared in, the media production, or operated lighting, sound, recording or other equipment, this must be under the direction of the assessed learner.
- The assessed learner must document the assistance given by any unassessed learners or others on the Cover Sheet.
- With all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the learner's own work and be able to authenticate it (see Section 4 for more details).
- Teachers are expected to exercise continuing supervision of work in order to monitor progress and to prevent plagiarism.
- Centres must sign an authentication form (CCS160) to confirm that the work is the learner's own.
- Limited use of found images, sound or footage is permitted but all sources must be acknowledged by the learner. Exact limits for the use of found material are set out in the briefs.
- The teacher must be able to authenticate the work and insist on acknowledgement and referencing of any sources used by the learner.
- Teachers are expected to supervise and guide learners, but learners are required to reach their own judgements and conclusions.
- Teachers are expected to ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures

### **Providing evidence of Research, Planning and Production**

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

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

### **Research**

The research learners undertake may include:

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

codes and conventions

- how the media represent events, issues, individuals or social groups
- how media forms target, reach and address audiences and how audiences interpret and respond to them.

### **Planning - the statement of intent**

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

- how they intend to use media language to communicate meanings through their selection of forms, codes and conventions
- how they identify and use specific representations of events, issues, individuals or social groups
- how they identify, reach and address their target audience
- how they have interpreted and responded to their research findings during the planning and production process.

### **Production**

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

- a project plan and timeline
- a list of any resources or equipment required
- a pitch or treatment for the production
- draft designs and mockups
- shot lists or storyboards
- draft copy or scripts

## Mark Scheme for Component 03: Non-Examined Assessment

<p><b>Level 5</b> <b>25–30</b> <b>marks</b></p>	<p>The product reflects <b>excellent</b> application of knowledge and understanding of the media theoretical framework:</p> <ul style="list-style-type: none"> <li>• A sophisticated use of a wide range of appropriate media language techniques, including the use of codes and conventions that communicate meaning, that delivers an accomplished demonstration of knowledge and understanding of the distinctive media language of the chosen media form.</li> <li>• A sophisticated use of representations which create well-selected and highly-developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the chosen media form.</li> <li>• A sophisticated use of content and audience address to express and communicate meaning to the intended audience</li> <li>• An excellent realisation of the chosen brief that addresss all the requirements of the brief, includes all elements of the production detail.</li> </ul>
<p><b>Level 4</b> <b>19–24</b> <b>marks</b></p>	<p>The product reflects <b>good</b> application of knowledge and understanding of the media theoretical framework:</p> <ul style="list-style-type: none"> <li>• A good use of a range of appropriate media language techniques, including the use of codes and conventions that communicate meaning, that delivers a good demonstration of knowledge and understanding of the distinctive media language of the chosen media form.</li> <li>• A good use of representations which create well-selected and well-developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the chosen media form.</li> <li>• An effective use of content and audience address to express and communicate meaning to the intended audience.</li> <li>• A good realisation of the chosen brief that addresses all requirements of the brief, includes almost all elements of the production detail.</li> </ul>
<p><b>Level 3</b> <b>13–18</b> <b>marks</b></p>	<p>The product reflects <b>adequate</b> application of knowledge and understanding of the media theoretical framework:</p> <ul style="list-style-type: none"> <li>• An adequate use of a range of mostly appropriate media language techniques, including the use of codes and conventions that communicate meaning, that delivers a competent demonstration of knowledge and understanding of the distinctive media language of the chosen media form.</li> <li>• An adequate use of representations which create mostly well selected insights into the portrayal of events, issues, individuals and social groups as appropriate to the chosen media form.</li> <li>• A competent use of content and audience address to express and communicate meaning to the intended audience.</li> <li>• An adequate realisation of the chosen brief that addresses most of the requirements of the brief, although some elements of the production detail may be missing.</li> </ul>

<p><b>Level 2</b> <b>7–12</b> <b>marks</b></p>	<p>The product reflects <b>limited</b> application of knowledge and understanding of the media theoretical framework to create a media product:</p> <ul style="list-style-type: none"> <li>• A basic use of a limited range of appropriate media language techniques, including the use of codes and conventions that communicate meaning that delivers a partial demonstration of knowledge and understanding of the distinctive media language of the chosen media form.</li> <li>• A basic use of representations which delivers partial insights into the portrayal of events, issues, individuals and social groups as appropriate to the chosen media form.</li> <li>• Partial use of content and audience address to express and communicate meaning to the intended audience. In places, communication does not target the intended audience or is ineffectual.</li> <li>• A limited realisation of the chosen brief that addresses some of the requirements of the brief; not all elements of the production detail are completed and those that are may be below stipulated lengths/quantity and/or may be reliant on software packages or pre-existing templates.</li> </ul>
<p><b>Level 1</b> <b>1–6</b> <b>marks</b></p>	<p>The product reflects <b>minimal</b> application of knowledge and understanding of the media theoretical framework to create a media product:</p> <ul style="list-style-type: none"> <li>• A poor use of media language techniques, including the use of codes and conventions that communicate meaning, that delivers an inadequate demonstration of knowledge and understanding of the distinctive media language of the chosen media form.</li> <li>• A poor use of representations which delivers little insight into the portrayal of events, issues, individuals and social groups as appropriate to the chosen media form.</li> <li>• Inadequate use of content and audience address, which does not communicate meaning to the intended audience. Any communication of meaning is patchy.</li> <li>• A minimal realisation of the chosen brief that addresses few of the requirements of the brief; production details are likely to be incomplete and substantially below the stipulated lengths/quantity and/or may be over-reliant on software packages or pre-existing templates.</li> </ul>
<p><b>0 marks</b></p>	<p>No work submitted or work that demonstrates no knowledge and understanding of the media theoretical framework to create a media product or the work does not fulfil any requirements of the brief.</p>

## **GCSE Media Studies Skills Overview**

The following table outlines the key skills required of a media student throughout Years 9, 10 and 11. For a more detailed description of the skills required for each component of the course, please see the following section of this handbook.

### **Skills**

---

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

When analysing media learners will:

- demonstrate skills of enquiry, critical thinking and analysis
- analyse and compare how media products construct and communicate meaning and generate intended interpretations and responses
- respond through discursive writing to show knowledge and understanding of media issues

- use specialist subject specific terminology appropriately.

When creating media learners will:

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

## GCSE Media Studies Key Skills by Component

The following tables provides information in three ways:

1. It details the key skills to be developed by every Media Studies students across the three year course
2. It is used as a template for the structure of Year 9, known as the *foundation year*;
3. It is divided into three broad sections: skills relevant to Component 01 (Year 10), skills relevant to Component 02 (Year 11) and skills relevant to component 03 (Year 10)

### Key Skills Tables 1: Component 01 (Y9 Term 1 and Y10 Terms 1 and 2)

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:
<b>Media language</b>	Media language elements	<ul style="list-style-type: none"> <li>the various forms of media language used to create and communicate meanings in media products</li> <li>fundamental principles of semiotic analysis, including denotation and connotation.</li> </ul>
	Media language and meaning	<ul style="list-style-type: none"> <li>how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values.</li> </ul>
	Technology	<ul style="list-style-type: none"> <li>the relationship between technology and media products.</li> </ul>
	Genre	<ul style="list-style-type: none"> <li>the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time</li> <li>theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality.</li> </ul>
	Intertextuality	<ul style="list-style-type: none"> <li>intertextuality, including how inter-relationships between different media products can influence meaning.</li> </ul>
	Narrative	<ul style="list-style-type: none"> <li>theories of narrative, including those derived from Propp.</li> </ul>
<b>Media representations</b>	Mediation	<ul style="list-style-type: none"> <li>the ways in which the media re-present (rather than simply present) the world, and construct versions of reality</li> <li>the choices media producers make about how to represent particular events, social groups and ideas</li> <li>the ways aspects of reality may be represented</li> </ul>

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:
		<p>differently depending on the purposes of the producers</p> <ul style="list-style-type: none"> <li>theoretical perspectives on representation, including processes of selection, construction and mediation.</li> </ul>
	Stereotypes	<ul style="list-style-type: none"> <li>the different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly.</li> </ul>
	Inequality in representation	<ul style="list-style-type: none"> <li>how and why particular social groups may be under-represented or misrepresented</li> <li>theoretical perspectives on gender and representation, including feminist approaches.</li> </ul>
	Themes and ideologies	<ul style="list-style-type: none"> <li>how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products</li> <li>the social, cultural and political significance of particular representations in terms of the themes or issues that they address</li> <li>theoretical perspectives on gender and representation, including the feminist concept of patriarchy.</li> </ul>
	Representation and context	<ul style="list-style-type: none"> <li>how representations reflect the social, historical and cultural contexts in which they were produced.</li> </ul>
	Representation and audience	<ul style="list-style-type: none"> <li>the factors affecting audience interpretations of representations, including their own experiences and beliefs.</li> </ul>

<b>Media industries</b>	Media producers	<ul style="list-style-type: none"> <li>the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups.</li> </ul>
		<ul style="list-style-type: none"> <li>the impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced.</li> </ul>
	Ownership and control	<ul style="list-style-type: none"> <li>the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration.</li> </ul>
	Convergence	<ul style="list-style-type: none"> <li>the impact of the increasingly convergent nature of media industries across different platforms and different national settings.</li> </ul>
	Funding	<ul style="list-style-type: none"> <li>the importance of different funding models, including government funded, not-for-profit and commercial models.</li> </ul>
	Industries and audiences	<ul style="list-style-type: none"> <li>how the media operate as commercial industries on a global scale and reach both large and specialised audiences.</li> </ul>
	Media regulation	<ul style="list-style-type: none"> <li>the functions and types of regulation of the media.</li> <li>the challenges for media regulation presented by 'new' digital technologies.</li> </ul>
<b>Media audiences</b>	Targeting audiences	<ul style="list-style-type: none"> <li>how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences.</li> </ul>
		<ul style="list-style-type: none"> <li>how media organisations categorise audiences.</li> </ul>
		<ul style="list-style-type: none"> <li>the ways in which media organisations target audiences through marketing, including an</li> </ul>

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:
		understanding of the assumptions organisations make about their target audience(s).
	Technologies	<ul style="list-style-type: none"> <li>• the role of media technologies in reaching and identifying audiences, and in audience consumption and usage.</li> </ul>
	Active audiences	<ul style="list-style-type: none"> <li>• the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences</li> <li>• theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation.</li> </ul>
	Uses and gratifications	<ul style="list-style-type: none"> <li>• the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires, and the functions they serve in everyday life and society</li> <li>• the ways in which people's media practices are connected to their identity, including their sense of actual and desired self</li> <li>• Blumler and Katz's Uses and Gratifications theory.</li> </ul>
	Changing audience responses	<ul style="list-style-type: none"> <li>• how audiences may respond to and interpret media products and why these responses and interpretations may change over time.</li> </ul>
<b>Contexts</b>	Social	<ul style="list-style-type: none"> <li>• how media products reflect the society in which they are produced and that of their target audience.</li> </ul>
	Cultural	<ul style="list-style-type: none"> <li>• how media products reflect the arts and culture, including popular culture, of their time.</li> </ul>
	Historical	<ul style="list-style-type: none"> <li>• how media products reflect historical events and social changes.</li> </ul>
	Political	<ul style="list-style-type: none"> <li>• how media products reflect political viewpoints, messages, values and beliefs.</li> </ul>

**Key Skills Tables 2: Component 02 (Y9 Term 2 and Y11 Terms 1 and 2)**

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:
<b>Media industries</b>	Media producers	<ul style="list-style-type: none"> <li>the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups.</li> </ul>
	The impact of media producers	<ul style="list-style-type: none"> <li>the impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced.</li> </ul>
	Ownership and control	<ul style="list-style-type: none"> <li>the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration.</li> </ul>
	Convergence	<ul style="list-style-type: none"> <li>the impact of the increasingly convergent nature of media industries across different platforms and different national settings.</li> </ul>
	Funding	<ul style="list-style-type: none"> <li>the importance of different funding models, including government funded, not-for-profit and commercial models.</li> </ul>
	Globalised audiences	<ul style="list-style-type: none"> <li>how the media operate as commercial industries on a global scale and reach both large and specialised audiences.</li> </ul>
	Media regulation	<ul style="list-style-type: none"> <li>the functions and types of regulation of the media.</li> </ul>
	Regulation and digital media	<ul style="list-style-type: none"> <li>the challenges for media regulation presented by 'new' digital technologies.</li> </ul>

<b>Media language</b>	Media language elements	<ul style="list-style-type: none"> <li>the various forms of media language used to create and communicate meanings in media products</li> <li>fundamental principles of semiotic analysis, including denotation and connotation.</li> </ul>
	Media language and meaning	<ul style="list-style-type: none"> <li>how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values.</li> </ul>
	Technology and media language	<ul style="list-style-type: none"> <li>the relationship between technology and media products.</li> </ul>
	Generic conventions	<ul style="list-style-type: none"> <li>the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media</li> </ul>

<b>Topic</b>	<b>Key idea</b>	<b>Learners must demonstrate and apply their knowledge and understanding of:</b>
		<p>products) and how they may also vary over time</p> <ul style="list-style-type: none"> <li>theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality.</li> </ul>
	Intertextuality	<ul style="list-style-type: none"> <li>intertextuality, including how inter-relationships between different media products can influence meaning.</li> </ul>

<b>Media representations</b>	Mediation	<ul style="list-style-type: none"> <li>the ways in which the media re-present (rather than simply present) the world, and construct versions of reality</li> <li>the choices media producers make about how to represent particular events, social groups and ideas</li> <li>the ways aspects of reality may be represented differently depending on the purposes of the producers</li> <li>theoretical perspectives on representation, including processes of selection, construction and mediation.</li> </ul>
	Stereotypes	<ul style="list-style-type: none"> <li>the different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly.</li> </ul>
	Inequality in representation	<ul style="list-style-type: none"> <li>how and why particular social groups may be under-represented or misrepresented</li> <li>theoretical perspectives on gender and representation, including feminist approaches.</li> </ul>
	Themes and ideologies	<ul style="list-style-type: none"> <li>how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products</li> <li>the social, cultural and political significance of particular representations in terms of the themes or issues that they address</li> <li>theoretical perspectives on gender and representation, including feminist approaches.</li> </ul>
	Representation and context	<ul style="list-style-type: none"> <li>how representations reflect the social, historical and cultural contexts in which they were produced.</li> </ul>
	Representation and audience	<ul style="list-style-type: none"> <li>the factors affecting audience interpretations of representations, including their own experiences and beliefs.</li> </ul>

<b>Media audiences</b>	Target audience	<ul style="list-style-type: none"> <li>• how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences</li> <li>• how media organisations categorise audiences.</li> </ul>
------------------------	-----------------	--

<b>Topic</b>	<b>Key idea</b>	<b>Learners must demonstrate and apply their knowledge and understanding of:</b>
	Marketing	<ul style="list-style-type: none"> <li>• the ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audience(s).</li> </ul>
	Technologies	<ul style="list-style-type: none"> <li>• the role of media technologies in reaching and identifying audiences, and in audience consumption and usage.</li> </ul>
	Active audiences	<ul style="list-style-type: none"> <li>• the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences</li> <li>• theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation.</li> </ul>
	Uses and gratifications	<ul style="list-style-type: none"> <li>• the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires, and the functions they serve in everyday life and society</li> <li>• the ways in which people's media practices are connected to their identity, including their sense of actual and desired self</li> <li>• Blumler and Katz's Uses and Gratifications theory.</li> </ul>
	Changing audience responses	<ul style="list-style-type: none"> <li>• how audiences may respond to and interpret media products and why these responses and interpretations may change over time.</li> </ul>

<b>Contexts</b>	Social	<ul style="list-style-type: none"> <li>• how media products reflect the society in which they are produced and that of their target audience.</li> </ul>
	Cultural	<ul style="list-style-type: none"> <li>• how media products reflect the arts and culture, including popular culture, of their time.</li> </ul>
	Historical	<ul style="list-style-type: none"> <li>• how media products reflect historical events and social changes.</li> </ul>
	Political	<ul style="list-style-type: none"> <li>• how media products reflect political viewpoints, messages, values and beliefs.</li> </ul>

### Key Skills Tables 3: Component 03 (Y9 Term 3 and Y10 Term 3)

Topic	Key idea	Learners must demonstrate and apply their knowledge and understanding of:
<b>Media language</b>	Media language elements	<ul style="list-style-type: none"> <li>• the various forms of media language used to create and communicate meanings in media products</li> <li>• fundamental principles of semiotic analysis, including denotation and connotation.</li> </ul>
	Media language and meaning	<ul style="list-style-type: none"> <li>• how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values.</li> </ul>
	Technology and media language	<ul style="list-style-type: none"> <li>• the relationship between technology and media products.</li> </ul>
	Generic conventions	<ul style="list-style-type: none"> <li>• the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products).</li> </ul>
	Intertextuality	<ul style="list-style-type: none"> <li>• intertextuality, including how inter-relationships between different media products can influence meaning.</li> </ul>

<b>Media representations</b>	Mediation	<ul style="list-style-type: none"> <li>the ways in which the media re-present (rather than simply present) the world, and construct versions of reality.</li> </ul>
	Selection	<ul style="list-style-type: none"> <li>the choices media producers make about how to represent particular events, social groups and ideas</li> <li>theoretical perspectives on representation, including processes of selection, construction and mediation.</li> </ul>
	Stereotypes	<ul style="list-style-type: none"> <li>the different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly.</li> </ul>
	Themes and ideologies	<ul style="list-style-type: none"> <li>how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products</li> <li>the social, cultural and political significance of particular representations in terms of the themes or issues that they address</li> </ul>

<b>Topic</b>	<b>Key idea</b>	<b>Learners must demonstrate and apply their knowledge and understanding of:</b>
		<ul style="list-style-type: none"> <li>theoretical perspectives on gender and representation, including feminist approaches.</li> </ul>
<b>Media audiences</b>	Target audience	<ul style="list-style-type: none"> <li>how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences.</li> </ul>
	Technologies	<ul style="list-style-type: none"> <li>the role of media technologies in reaching and identifying audiences, and in audience consumption and usage.</li> </ul>
	Active audiences	<ul style="list-style-type: none"> <li>the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences.</li> </ul>

# Glossary of Useful Terms

Students will be expected to become familiar with the following terms early on in the course (Term 1, Year 9) and continue to develop their understanding and use of them throughout the course.

## Audio/visual

- Camerawork
  - establishing shots
  - low angle, high angle, canted angle or aerial shots
  - elaborate camera movement such as tracks, steadicam or crane shots
  - hand-held camera
  - point-of-view shots
  - shallow focus and focus pulls.
- Editing
  - shot/reverse shot
  - juxtaposition
  - non-continuity editing
  - crosscutting
  - fast-paced editing
  - less common transitions: dissolve, wipe, fade
  - post-production effects.
- Soundtrack
  - music
  - diegetic/non-diegetic
  - sound
  - sound effects
  - sound bridge
  - voiceover.
- Mise en scène
  - lighting (especially low-key lighting)
  - location/set
  - costume and make-up
  - props
  - casting and performance style
  - blocking (the composition of elements within the shot).

## Print

- Layout
  - house style
  - symmetrical and asymmetrical
  - use of columns and boxes

- ratio of copy, photography and space
- headline
- caption
- strapline
- standfirst.
- Typography
  - serif and sans-serif typefaces
  - specialist typefaces
  - font size/italics/bold.
- Language
  - formal and informal register
  - direct mode of address
  - puns, colloquialisms, slang.
- Image
  - graphics
  - camerawork and mise en scène in photography
  - depth of field
  - digital manipulation
  - cropping.
- Colour
  - house style
  - colour saturation
  - choice of colour.

## **Online, Social and Participatory**

- Layout
  - home page
  - navigation bar
  - tabs
  - house style.
- Functionality
  - roll-overs/pop ups
  - scrolling marquee
  - links/hyperlinks
  - embedded
  - video/animations
  - RSS feed
  - blog
  - interactivity.
- Typography
  - branding
  - specialist typefaces

- font size/italics/bold.
- Language
  - formal and informal register
  - direct mode of address.
- Image
  - graphics
  - camerawork and mise en scène in photography
  - depth of field
  - digital manipulation
  - cropping.
- Colour
  - house style
  - choice of colour

## Accepted File Formats

When submitting non-examined assessments (and accompanying research, planning and production evidence) the following file types are the **only** accepted file types. Students must take **full responsibility** for saving their work in these types. Teachers will not convert/save files for students.

### Audio/visual formats for digital video

#### evidence:

MPEG (\*.mpg)

QuickTime movie (\*.mov)

Macromedia Shockwave (\*.aam)

Macromedia Shockwave (\*.dcr)

Flash (\*.swf) Windows Media File (\*.wmf)

MPEG Video Layer 4 (\*.mp4)

### Audio or sound formats:

MPEG Audio Layer 3 (\*.mp3)

### Graphics formats including:

JPEG (\*.jpg)

Graphics file (\*.pcx)

MS bitmap (\*.bmp)

GIF images (\*.gif)

### Animation formats:

Macromedia Flash (\*.fla)

### Text formats:

Comma Separated Values (.csv)

PDF (.pdf) Rich text format (.rtf)

Text document (.txt)

### Microsoft Office suite:

PowerPoint (.ppt)

Word (.doc)

Excel (.xls)

Visio (.vsd)

Project (.mpp)

## RULES AND EXPECTATIONS IN GCSE MEDIA STUDIES

1. **Independent Learning hours per week. Year 9:** at least **45 minutes**; **Year 10 & 11:** at least 60-90 minutes.
2. In addition to IL tasks set, spend about **half an hour every week** engaging with a broad range of media beyond your 'comfort zone'. For example, if you are fan of Snapchat, this **would not** count as part of your half an hour. You should investigate media that you would not normally access such as music videos for a genre you don't usually listen to, foreign films or news sites.
3. Meet **all** IL deadlines
4. **Interventions** (additional classes) are used for students who need or want to improve their learning. This can be both **voluntary and compulsory**. If compulsory, you will be required to attend for a specified period of time until the teacher is satisfied that you are working at target grade or above.
5. Remember that this is a three-year course. You therefore must keep all your **exercise books and online work** in a safe place so that you can revisit your learning and revise effectively at the end of Year 11.
6. Re-try any **SAM learning** tasks in which you do not achieve full marks
7. Look up unknown **vocabulary** in reading materials set as IL using a dictionary
8. When you experience difficulty with a topic or particular skill, **seek help straight away**
9. Following on from the previous rule, Media Studies operates a '**See 3 Before Me**' policy for students seeking help. This means that you should attempt to solve your problem three ways before seeking help from the teacher. These three ways could be firstly checking your exercise book, then checking a resource in the classroom and then asking another student. This method is to encourage independence; it is not a way of ignoring students!
10. See staff **in advance** if you are unable to attend a lesson
11. **Catch up** on work missed through illness by contacting your teacher.
12. Familiarise yourself with the **criteria (see key skills tables above)** for the GCSE grades
13. If you are below target, ensure that **you know exactly what to do** to get back on track

## CURRICULUM VISION

### Chelsea Academy Media Studies vision statement - Key Stage 4

#### Curriculum Vision

A foundation in Media Studies will enrich students with an understanding of how essential clear and effective communication is in any aspect of life. The Media is fundamental in shaping how we all view the world and how all media products are created with a particular bias or representation. Media products such as the news, films, advertising, music, radio all have the power to influence ways of thinking; studying the media allows students to think critically for themselves about the purpose of these products and whether they are fair and just. In the era of fake news, students will be taught how to use theory and key concepts to analyse the intent and assess the validity of sources they encounter during the course. They will also be creating media products themselves, developing research and planning skills and then technical skill using the latest software to produce a professional-looking magazine and double – page spread in line with a specific brief from the exam board.

**Community** – students will understand the importance of the development and sharing of key ideas and media concepts to heighten understanding of how the media is vital on a global scale.

**Ambition** – students will produce a product to a specific brief, with a view to making it as professional-looking as possible, in-keeping with existing magazines on the market.

**Responsibility** – students will appreciate the impact the media can have on a global scale and how they themselves are creating media in an age of web 2.0

**Enriching** – students will understand and communicate key media conventions and understand how media producers use methods to influence, inform, educate and entertain the public.

**Self-Development-** students take responsibility for their own learning by using self-assessment or personalised learning checklists to reflect independently on their progress and areas for self-improvement. They also will learn how to manage time effectively by creating an NEA brief in 25-30 hours supervised conditions.

#### AIMS

The Chelsea Academy Curriculum for Media GCSE aims to ensure that all pupils:

- Develop Media knowledge and conceptual understanding through the specific fundamentals of Media language, industry / institution, audience and representation

- Develop understanding of the processes and methods of how Media products are created by industry/institutions for specific audiences and purposes. Are equipped with the Media knowledge required to understand the uses and implications of Media, today and for the future.