



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

# General Certificate of Secondary Education

---

## Media Studies 3571 2008

Material accompanying this Specification

- Past Papers and Mark Schemes
- Reports on the Examination
- Teachers' Guide

# SPECIFICATION

This specification will be published annually on the AQA Website ([www.aqa.org.uk](http://www.aqa.org.uk)). If there are any changes to the specification centres will be notified in print as well as on the Website. The version on the Website is the definitive version of the specification.

Vertical black lines indicate a significant change or addition to the specification published for 2007.

Further copies of this specification booklet are available from:

AQA Logistics Centre, Unit 2, Wheel Forge Way, Ashburton Park, Trafford Park, Manchester, M17 1EH.  
Telephone: 0870 410 1036 Fax: 0161 953 1177

or

can be downloaded from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

Copyright © 2006 AQA and its licensors. All rights reserved.

#### COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

# Contents

## Background Information

1	The Revised General Certificate of Secondary Education	5
2	Specification at a Glance	6
3	Availability of Assessment Units and Entry Details	7

## Scheme of Assessment

4	Introduction	8
5	Aims	9
6	Assessment Objectives	10
7	Scheme of Assessment	11

## Subject Content

8	Summary of Subject Content	14
9	Introduction	15
10	Media Language: Forms and Conventions	17
11	Audience	23
12	Institutions	29
13	Representation	37

## Key Skills and Other Issues

14	Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence	43
----	---	----

15	Spiritual, Moral, Ethical, Social, Cultural and Other Issues	48
----	--	----

## Centre-Assessed Component

16	Nature of the Centre-Assessed Component	50
----	---	----

17	Guidance on Setting the Centre-Assessed Component	52
----	---	----

18	Assessment Criteria	53
----	---------------------	----

19	Supervision and Authentication	58
----	--------------------------------	----

20	Standardisation	59
----	-----------------	----

21	Administrative Procedures	60
----	---------------------------	----

22	Moderation	61
----	------------	----

## Awarding and Reporting

23	Grading, Shelf-Life and Re-Sits	62
----	---------------------------------	----

## Appendices

A	Grade Descriptions	63
---	--------------------	----

B	Record Forms	65
---	--------------	----

C	Overlaps with Other Qualifications	70
---	------------------------------------	----

# Background Information

## 1

# The Revised General Certificate of Secondary Education

Following a review of the National Curriculum requirements, and the establishment of the National Qualifications Framework, all the unitary awarding bodies have revised their GCSE syllabuses for examination in 2003.

### 1 Changes at GCSE

#### Key Skills

All GCSE specifications must identify, as appropriate, opportunities for generating evidence on which candidates may be assessed in the “main” Key Skills of communication, application of number and information technology at the appropriate level(s). Also, where appropriate, they must identify opportunities for developing and generating evidence for addressing the “wider” Key Skills of working with others, improving own learning and performance and problem solving.

#### Spiritual, moral, ethical, social, cultural, environmental, health and safety and European Issues

All specifications must identify ways in which the study of the subject can contribute to an awareness and understanding of these issues.

#### ICT

The National Curriculum requires that students should be given opportunities to apply and develop their ICT capacity through the use of ICT tools to support their learning. In each specification candidates will be required to make effective use of ICT in ways appropriate to the needs of the subject.

#### Tiering

In most subjects the scheme of assessment must include question papers targeted at two tiers of grades, i.e. A\* - D and C - G.

A safety net of an allowed Grade E will be provided for candidates entered for the higher tier who just fail to achieve Grade D. The questions will still be targeted at A\* - D.

#### Citizenship

From 2002, students in England will be required to study Citizenship as a National Curriculum subject. Each GCSE specification must signpost, where appropriate, opportunities for developing citizenship knowledge, skills and understanding.

2

# Specification at a Glance

## Media Studies

This is the only specification in this subject offered by AQA.

There are two tiers of assessment:  
 Foundation (G-C) and Higher (D-A\*).

	GCSE Media Studies (3571)	
	Coursework Centre-assessed	50% of total marks
	Section A: 3 assignments of 700-800 words.	
	Section B: practical production and supporting account.	
	Controlled Test 3 hours	50% of total marks
	Externally assessed	
	4 tasks on a prescribed topic area.	
	Candidates receive materials in advance.	
	Two versions: Foundation Tier and Higher Tier.	

  

Foundation Tier
3571F
Higher Tier
3571H

## 3

## Availability of Assessment Units and Entry Details

- |   |   |
|---|---|
| 3.1 Availability of Assessment Units              | Examinations based on this Specification are available in the June examination series only.   |
| 3.2 Entry Codes                                   | <p>Normal entry requirements apply, but the following information should be noted.</p> <p>The <b>Subject Code</b> for entry to the GCSE award is 3571F (Foundation Tier) or 3571H (Higher Tier).</p>  |
| 3.3 Classification Codes                          | <p>Each specification is assigned to a national classification code, indicating the subject area to which it belongs.</p> <p>Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.</p> <p>The classification code for this specification is 5350.</p>   |
| 3.4 Private Candidates                            | This specification is not available for private candidates.   |
| 3.5 Access Arrangements and Special Consideration | <p>AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.</p> <p>Arrangements may be made to enable candidates with disabilities or other difficulties to access the assessment. An example of an access arrangement is the production of a Braille paper for a candidate with a visual impairment. Special consideration may be requested for candidates whose work has been affected by illness or other exceptional circumstances.</p> <p>Further details can be found in the Joint Council for Qualifications (JCQ) document:<br/> <i>Access Arrangements and Special Consideration Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examination</i><br/> <i>GCE, AEA, VCE, GCSE, GNVQ, Entry Level &amp; Key Skills</i><br/> This document can be viewed via the AQA Website (<a href="http://www.aqa.org.uk">www.aqa.org.uk</a>)</p> <p>Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.</p> |
| 3.6 Language of Examinations                      | All assessment is through the medium of English. Assessment materials will not be provided in Welsh or Gaelic.  |

# Scheme of Assessment

## 4

## Introduction

### 4.1 National Criteria

This AQA GCSE Media Studies specification complies with the following:

- The GCSE, GCE, VCE, GNVQ and AEA Code of Practice 2006/7;
- The GCSE Qualification Specific Criteria;
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria.

### 4.2 Rationale

The mass media play an increasingly important role in contemporary society, providing us with information and entertainment. In addition the media play an important part in shaping attitudes and social values. This specification is designed to enable candidates to develop a critical understanding of the role of mass media in society. It encourages candidates to develop their ability to:

- respond critically and analytically to a range of mass media texts;
- gain a broad knowledge of the industrial and commercial nature of media production;
- investigate the nature of media consumption by different audiences;
- enhance their skills in the planning and creation of media products;
- engage with the developing world of media technologies.

An important feature of the specification is the interdependent relationship between theoretical understanding and the development of practical skills.

Assessment is by means of a coursework folder and a Controlled Test, which uses pre-release materials to stimulate candidates' research in preparation for taking the test.

In a specification containing a substantial coursework element, the formulation of tasks and guidance in the choice of tasks are largely the responsibility of the teacher. In all areas of the specification, teachers are encouraged to use examples from a variety of cultures.

The term 'media text' is used throughout the specification to refer to any mass media product.

### 4.3 Prior level of attainment and recommended prior learning

No prior learning or level of attainment is necessary for candidates to undertake a course of study based on this specification.

#### 4.4 Progression

GCSE Media Studies has links to the media requirements of the National Curriculum for English at Key Stage 3 and Key Stage 4. It links closely with the National Curriculum for English in Speaking and Listening, in Writing, and especially in En2 Reading, *Media and moving image texts* and *Non-fiction and non-literary texts*. The GCSE English written examination contains questions relating to media texts.

This qualification also lays an appropriate foundation for further study of Media Studies or related subjects, in particular for the AQA GCE (AS/A) specification in Media Studies.

In addition it provides a worthwhile course for candidates of various ages and from diverse backgrounds in terms of general education and lifelong learning.

## 5

### Aims

A course based on this specification should encourage candidates to:

- a. foster a critical understanding of a range of media texts and the ways in which they are read and understood by different audiences;
- b. develop a critical awareness of media representations of individuals, groups and issues;
- c. develop an understanding of the relationship between media industries/institutions/technologies (including ICT), products and audiences;
- d. encourage an awareness of the debates surrounding the role of the media, and its industries, in contemporary society;
- e. enable candidates to explore and represent their own ideas and experiences by developing practical production skills in one or more media.

## 6

# Assessment Objectives

The scheme of assessment requires candidates to demonstrate their ability to:

- 
- |   |  |
|---|--|
| <b>6.1</b> <b>Knowledge and understanding</b><br><b>(A01)</b> | <ol style="list-style-type: none"><li>a. use media terminology appropriately to describe theoretical concepts and production techniques;</li><li>b. demonstrate a knowledge of mass media organisations, their structures including new technologies, output, the working practices and constraints under which they produce texts;</li><li>c. be aware of the impact of mass media on people’s lives and the formation of social attitudes.</li></ol>   |
| <hr/>   |  |
| <b>6.2</b> <b>Analysis and interpretation</b><br><b>(A02)</b> | <ol style="list-style-type: none"><li>a. analyse and evaluate a range of media texts, their distinctive forms and conventions, including their own media productions;</li><li>b. consider the implications of media representations of individuals, groups, events and issues;</li><li>c. explore the relationship between the production of media texts by institutions and their consumption by audiences.</li></ol>   |
| <hr/>   |  |
| <b>6.3</b> <b>Production skills</b><br><b>(A03)</b>           | <ol style="list-style-type: none"><li>a. use practical skills to create, individually or as a group, a media production, demonstrating creativity and initiative in using available resources;</li><li>b. undertake a range of pre-production tasks such as research, scripting and storyboarding, and production tasks such as recording, editing and design.</li></ol>   |
| <hr/>   |  |
| <b>6.4</b> <b>Quality of written communication</b>            | <p>Where candidates are required to produce extended written material in English, they will be assessed on the quality of written communication. Candidates will be required to:</p> <ul style="list-style-type: none"><li>• present relevant information in a form that suits its purposes;</li><li>• ensure that text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear.</li></ul> <p>Quality of written communication will be assessed in all components, under Assessment Objectives AO1 and AO2.</p> |
-

## Scheme of Assessment

### 7.1 Assessment Units

The Scheme of Assessment comprises two components.

#### Coursework

50% of the marks

120 marks

The Coursework component (3571/C) is divided into two equally weighted sections:

**Section A:** Coursework assignments

**Section B:** Practical production and supporting account.

This component is centre-assessed and externally moderated by AQA. It tests all three assessment objectives.

**No work submitted for assessment in either Section A or Section B may cover the topic area of the Controlled Test.**

In Section A, candidates are required to submit **three** coursework assignments, each of 700-800 words or the equivalent in design and production work.

In Section B, candidates are required to undertake a practical production, from conception to realisation, together with a supporting account of 700-800 words. Candidates may work individually or in small groups.

Further details of the coursework component are given in sections 16-22 of this specification.

#### Controlled Test

3 hours

50% of the marks

100 marks

The Controlled Test is externally set and marked by AQA. It tests all three Assessment Objectives.

The Controlled Test is set at two tiers:

**Foundation Tier** (3571/F), targeted at Grades G to C.

**Higher Tier** (3571/H), targeted at Grades D to A\*.

Each test paper is based on the same topic area notified by AQA.

The following is the topic area for 2008 examination:

### Situation Comedies

**In future details of the topic area will be published annually in the Spring Term and posted on the AQA Website.**

The Controlled Test will take a case-study approach, which is likely to include stimulus material intended to encourage individual research into specific aspects of the topic area. Candidates are required to undertake **four** tasks. The nature and demands of the tasks are appropriate to the target grade range for each tier.

In the Controlled Test the Assessment Objectives set out in Section 6 (AO1, AO2, AO3) are met as follows:

- evidence is sought that candidates have studied a wide range of examples including non-contemporary texts, considering, for example, aspects of style, presentation, values, audience and context (AO1, AO2);
- candidates should be able to show their understanding of the relevant codes and conventions through selecting appropriate examples and using effectively a variety of practical skills such as storyboarding, scripting, editing and selecting (AO1, AO2, AO3);
- candidates should also be aware of all the newest technologies involved in the production and presentation of the media (AO1, AO2);
- candidates should be aware of any current media debates, audience issues, issues of bias and representation. Candidates will be expected to draw on the non-contemporary historical texts studied in preparation for the Controlled Test. (AO1, AO2, AO3).

Candidates are expected to draw upon their learning from the course in interpreting the tasks and producing materials for their answers. The test paper will deal with one or more of the Key Concepts on which this specification is based (see section 9).

Candidates will also be expected to demonstrate an awareness of the historical context relevant to the Controlled Test topic area, for example through studying non-contemporary texts from previous eras and contrasting these with contemporary examples.

Candidates are issued with the test paper and any associated materials shortly after the start of the summer term, to enable them to prepare the tasks. The Controlled Test is sat under supervised conditions, as for a formal examination, at times chosen by the centre. The 3-hour time allowance should be divided into no more than two shorter sessions, with the question papers and answer booklets locked away securely between sessions.

Centres should arrange the timing of the sessions according to the needs and abilities of the candidates, but are advised to split the time into two one and a half hour sessions.

The sessions are subject to the regulations which apply to timetabled examinations. Candidates are not permitted to take anything into the examination room except that which is specified in the rubric. The test must be scheduled so as to ensure that the candidates' work reaches the examiner by **31 May**. Instructions for teachers are issued in advance.

Centres must allow the candidates time for preparation and research in the period before the test session. **The teacher may advise but must avoid formal teaching once the issue date of the test paper has passed.**

Candidates are **not** permitted to change tiers after the date for release of the Preliminary Material (3571/HM and 3571/FM) for this Controlled Test.

## 7.2 Weighting of Assessment Objectives

The approximate relationship between the relative percentage weighting of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table:

Assessment Objectives	Component Weightings (%)			Overall Weighting of AOs (%)
	Coursework		Controlled Test	
	Assignments	Practical		
Knowledge and understanding (AO1)	5	5	15	25
Analysis and interpretation (AO2)	10	5	20	35
Production skills (AO3)	10	15	15	40
<b>Overall Weighting of Components (%)</b>	25	25	50	<b>100</b>

Candidates' marks for each assessment unit are scaled to achieve the correct weightings.

# Subject Content

## 8

## Summary of Subject Content

---

### 8.1 Key Concepts

These **four** Key Concepts form the basis of the Subject Content.

- **Media Language : forms and conventions**
- **Audience**
- **Institutions**
- **Representation**

### 8.2 Media

Under the Key Concept, the Subject Content is classified according to the following media.

- **Television**
- **Film**
- **Radio**
- **Popular music**
- **Newspapers**
- **Magazines and comics**

Candidates must study a minimum of **three** media.

### 8.3 Activities

For each media type, activities relating to the **three** Assessment Objectives are listed.

- **Knowledge and understanding**
- **Analysis and interpretation**
- **Production skills**

## 9

## Introduction

## 9.1 General Requirements

For the purposes of this specification, the mass media are defined as television, film, radio, popular music, newspapers, magazines and comics.

It is recognised that there are other forms of mass media, and with the increasing convergence and accessibility of media technology some teachers may wish to undertake work in ICT-based media such as digital video, DVD, desk-top publishing, interactive technology (e.g. web site design, CD-Rom creation, games consoles software creation) and digital photography.

Candidates are expected to:

- explore the cultural diversity present in contemporary mass media;
- consider non-contemporary media texts, which will be highlighted in the context of the Controlled Test;
- undertake study of the moving image, e.g. film, television.

The study of independent, community and alternative media organisations and their outputs is encouraged.

A minimum of **three** media must be covered in the Coursework component, with each assignment focusing on a different medium. At least one assignment, or the practical production, must relate to the moving image unless this is covered by the topic for the Controlled Test.

**No assignment or practical production may cover the topic area of the Controlled Test.**

Previous Controlled Tests should not be routinely used in place of centre-devised coursework assignments.

The Controlled Test will be undertaken over a three-hour period. Centres should allocate time according to the needs and abilities of the candidates. Centres are reminded however that examination procedures must be adhered to. Candidates are not permitted to take anything else into the examination room except that which is specified in the rubric.

## 9.2 Key Concepts

The specification identifies the following four Key Concepts as the vehicle for the study of the mass media. It is an advantage, therefore, to approach content in terms of its interrelation across the media. In fact, practices often extend across more than one medium, e.g. advertising, and the gathering and presentation of news.

- **Media Language: forms and conventions**
- **Audience**
- **Institutions**
- **Representation**

Candidates should be encouraged to develop an understanding of the impact of the mass media and its technologies on contemporary society through an exploration of the key concepts. In planning course content, the four key concepts should not be thought of as separate areas of study. Assignments need to be designed to interrelate the concepts and, in some cases, to explore their application to more than one area of media activity.

It is a requirement of the specification that all three Assessment Objectives will be covered in each assignment. A sensible starting point would be to identify a range of activities appropriate to each of the key concepts before thinking about how they might be combined into coherent assignments which will meet all the Assessment Objectives.

In the tables in Sections 10-13 an attempt has been made to identify areas of media activity and to *suggest* how the key concepts and Assessment Objectives can be covered through a range of practical and theoretical exercises. Centres should not view this content as prescriptive.

---

### 9.3 ICT

Media Studies provides opportunities for candidates to develop and apply a range of ICT skills.

ICT should be used in Media Studies as a tool integrated into the pre-production and production processes wherever the resources of the centre will allow.

It can be used:

- as an information base for investigating contexts;
- for generating, developing and transforming images, patterns and designs;
- for recording, notating and organising sound and movement;
- for sequencing, editing and recording in ‘filming’ and digital ‘photography’;
- for animation;
- for verbal elements of the assignments and practical production;
- for composing and organising texts and layouts;
- for multi-media presentations.

## 10

# Media Language: Forms and Conventions

## 10.1 Television

<b>Knowledge and understanding</b>	Identify/describe the main features of	television genres and their conventions; camera shots and movements, special effects; presentational devices – e.g. opening sequences, sets, host/presenters, action replays, continuity, etc.
<b>Analysis and interpretation</b>	Analyse, interpret and comment on	conventional features of TV genres;  presentational devices, e.g. in news programmes/quiz shows/sports programmes/documentaries;  narrative sequences – framing, angle, editing, sound effects, music.
<b>Production skills</b>	Storyboard  Design  Produce  Write	opening sequences, narrative sequences appropriate to particular genres.  company logos, continuity sequences, sets.  video sequences – trailers, news reports.  treatments, scripts.

10.2 Film

<b>Knowledge and understanding</b>	Identify/describe the main features of	film language and grammar – framing, types of shot, camera movement, editing, use of sound, lighting, aspect ratio, narrative devices (flashback, montage, etc);  film genres and their conventional elements.
<b>Analysis and interpretation</b>	Analyse, interpret and comment on	features of main genres - how/why they become modified;  contrasting opening sequences;  conventional features of film ‘movements’ (e.g. film noir, cinema vérité).
<b>Production skills</b>	Storyboard  Design  Write	film sequences – to illustrate conventions/genre or as original work.  film posters.  treatments, scripts.

**10.3 Radio**

<b>Knowledge and understanding</b>	Identify/describe the main features of	pace, title music, sound effects, links, cues, etc.;  continuity devices, different musical genres;  mode of address.
<b>Analysis and interpretation</b>	Analyse, interpret and comment on	presentational styles;  presentational devices;  conventions of radio genres;  register and tone.
<b>Production skills</b>	Write	scripts;  radio sequences, e.g. phone-ins, magazine features, news reports, interviews, location reports, pop music programmes.

10.4 Popular music

<b>Knowledge and understanding</b>	Identify/describe the main features of	<p>musical forms/genre (rock, indie, rap, dance, techno, reggae, house, folk, etc.);</p> <p>technology (electric, acoustic, synthesisers, drum machines, mixing, sampling, etc);</p> <p>presentation of images (CD/tape/vinyl album and single covers, posters, pop press, teen magazines, lifestyle magazines, web sites).</p>
<b>Analysis and interpretation</b>	Analyse, interpret and comment on	<p>presentational styles/influences;</p> <p>conventions of the pop music genres;</p> <p>conventional features of pop programmes/pop videos.</p>
<b>Production skills</b>	<p>Select</p> <p>Write</p> <p>Design</p> <p>Produce</p>	<p>from the pop press, images to be cropped/anchored.</p> <p>reports/features for the pop press in variety of styles.</p> <p>the front page for a pop press; press release for a band;</p> <p>CD, cassette, 12" vinyl covers; posters for gigs, festivals, clubs;</p> <p>web sites.</p> <p>fanzines; a pop promo for local band.</p>

## 10.5 Newspapers

<b>Knowledge and understanding</b>	Identify/describe the main features of	content (news, editorial, features, letters page etc);  presentation (format, masthead, layout/design, headlines, photographs, captions, typography, etc);  ownership and political persuasion.
<b>Analysis and interpretation</b>	Analyse, interpret and comment on	news values;  news agenda;  headline language;  register and tone;  political orientation;  photo selection, cropping, anchorage.
<b>Production skills</b>	Select  Write  Design	images to be cropped/anchored.  reports/editorials in a variety of styles.  front pages.

10.6 Magazines and comics

<b>Knowledge and understanding</b>	Identify/describe the main features of	content (features, problem pages, adverts, comic story lines and characters);  presentation (cover pages, layout/design, photographs and illustrations, visual narrative);  ownership.
<b>Analysis and interpretation</b>	Analyse, interpret and comment on	editorial content, style and tone;  selection and use of illustration, narrative sequences, mode of address.
<b>Production skills</b>	Select  Write  Design	cover page images.  feature articles, storylines.  cover pages, comic characters, narratives.

## 11

## Audience

## 11.1 Television

<b>Knowledge and understanding</b>	Identify/describe	<p>how schedules are assembled;</p> <p>how audience research is conducted;</p> <p>the function of BARB.</p>
<b>Analysis and interpretation</b>	<p>Compare</p> <p>Analyse/interpret</p>	<p>the uses and gratifications offered to audiences by a range of television programmes.</p> <p>the ‘effects debate’ – is behaviour influenced by television?</p> <p>how programme makers/TV channels position their audiences;</p> <p>audience segmentation – niche/dedicated channels;</p> <p>how audiences are targeted by advertisers;</p> <p>programme choice: who controls the TV set/remote control?</p>
<b>Production skills</b>	<p>Create</p> <p>Undertake</p> <p>Produce</p> <p>Record</p>	<p>schedules for a day’s/week’s viewing.</p> <p>a survey of identified groups’ viewing of TV (what, why, with whom do they watch, and how are they affected?).</p> <p>a treatment for a television series aimed at a minority audience.</p> <p>three 60-second ‘news roundups’, aimed at different audiences (e.g children, teenagers, farmers, businessmen, sports fans).</p>

11.2 Film

<b>Knowledge and understanding</b>	Identify/describe	<p>how films are publicised/ advertised;</p> <p>the different audiences available;</p> <p>how film audiences have changed during the second half of the 20<sup>th</sup> century.</p>
<b>Analysis and interpretation</b>	Analyse/interpret	<p>segmentation and identification of the film audience, significance of genre, classification;</p> <p>the relationship between ‘star’ and audience;</p> <p>how audiences are positioned within the film’s narrative;</p> <p>why certain audiences are attracted to different genres;</p> <p>conditions of viewing – cinema, video, TV, DVD, Internet.</p>
<b>Production skills</b>	<p>Undertake</p> <p>Create</p>	<p>a survey of filmgoers by age-group/social background.</p> <p>a publicity campaign or trailer targeted at a specific audience.</p>

## 11.3 Radio

<b>Knowledge and understanding</b>	Identify/describe	<p>how the schedules are assembled;</p> <p>how radio advertises itself;</p> <p>audience participation – phone-ins, competitions etc;</p> <p>what is advertised on radio and why.</p>
<b>Analysis and interpretation</b>	Analyse/interpret	<p>how stations create an audience;</p> <p>the cult of celebrity DJ/presenter and audience identification;</p> <p>audience reception figures and their use;</p> <p>audiences for specific programmes – when/why they tune in;</p> <p>the effect of segmentation of radio audiences and specialised stations/networks (pop music, talk radio, classical music, sport).</p>
<b>Production skills</b>	Conduct	<p>a survey of the listening habits of specific groups;</p> <p>a 30-second advert aimed at a specific audience;</p> <p>a promotional campaign for a new local radio station (or pirate radio station).</p>

## 11.4 Popular music

<b>Knowledge and understanding</b>	Identify/describe	<p>the appeal and function of different bands;</p> <p>the means by which labels/record companies identify their public;</p> <p>how audience research is conducted, e.g. Gallup;</p> <p>how pop stars/bands are publicised.</p>
<b>Analysis and interpretation</b>	Analyse/interpret	<p>how audiences are targeted by record companies;</p> <p>segmentation and identification of the record-buying public;</p> <p>the cult of the ‘pop star’ and the relationship between ‘pop stars’ and audiences;</p> <p>why certain audiences are attracted to different musical genres;</p> <p>audience record-buying figures/statistics, and their use.</p>
<b>Production skills</b>	<p>Undertake</p> <p>Create</p> <p>Produce</p>	<p>a survey of local record-buying public: frequency of purchase, usage, likes, dislikes, etc;</p> <p>charts – indicating for different age groups how musical tastes, preferences, etc, differ;</p> <p>a publicity campaign for an artist/band targeted at a specific audience.</p> <p>a music paper/magazine aimed at a specific audience;</p> <p>a ‘pop promo’ aimed at a specific audience;</p> <p>a radio programme aimed at a specific audience;</p> <p>a fanzine/ alternative magazine aimed at a specific audience.</p>



11.6 Magazines and comics

<b>Knowledge and understanding</b>	Identify/describe	targeting of specific markets by magazines and comics, e.g. 'lads mags';  circulation figures/readership profiles;  sources of advertising revenue.
<b>Analysis and interpretation</b>	Compare    Analyse/interpret	style and tone of magazines/comics aimed at similar audiences.    the relationship of content to target audience, in terms of age, gender, ethnicity, social and educational background.
<b>Production skills</b>	Undertake    Produce	research for a feature article on a social issue of interest to a specific magazine audience (e.g. teenage pregnancy, under-age drinking, drug abuse).    an article/storyline for newly launched magazine/comic.

## 12

## Institutions

## 12.1 Television

<b>Knowledge and understanding</b>	Visit	a local television studio.
	Identify	broadcasting organisations and the key features of their historical development, how they are financed and controlled, etc.
	Describe	new technology – cable, satellite;  production methods – who does what, technologies employed.
<b>Analysis and interpretation</b>	Analyse and evaluate	the effects of government control of television broadcasting;  franchises, BBC charter, the tension between public services and commerce in television broadcasting, the effect of new technology, the schedule and channel identity;  regulatory bodies – ITC, BSC.
<b>Production skills</b>	Prepare	a bid for a new local cable television franchise.
	Undertake	roles in a production team to produce a short programme.

12.2 Film

<b>Knowledge and understanding</b>	Visit	a local cinema complex/ multiplex, 3-screen, single screen, arthouse.
	Describe	the key features of the historical development of the film industry;  the development of production methods and technologies.
	Identify	the personnel involved in film production.
	Explain	the production, distribution and exhibition cycle;  how the industry is organised – the studio system and what has replaced it;  regulation and control.
<b>Analysis and interpretation</b>	Analyse and evaluate	the studio/star system;  the association of particular studios and productions (e.g. Warner Bros and gangster movies, Ealing comedies);  classification, censorship – BBFC;  popular genres, sequels;  marketing and publicity, spin- offs, tie-ins;  production, distribution, exhibition;  video;  finance: the ‘package’;  independent film-makers.

<b>Production skills</b>	Plan and develop	a marketing campaign for an existing or fictitious film.
	Produce	a case-study on production, distribution and exhibition;  a case study on the day-to-day organisation of a cinema complex.



## 12.4 Popular music

<b>Knowledge and understanding</b>	<p>Visit</p> <p>Describe</p> <p>Identify</p>	<p>a local recording studio/radio station/record company.</p> <p>the structure of the music industry;</p> <p>the process of recording and mixing a record;</p> <p>the key features of the historical development of the pop music industry.</p> <p>sources of new talent;</p> <p>ownership of record companies;</p> <p>economics of the industry;</p> <p>the impact of new technologies;</p> <p>roles of key personnel, e.g. A&amp;R, promotions, marketing/advertising.</p>
<b>Analysis and interpretation</b>	Analyse and evaluate	<p>the relationship between the music industry and pop music press;</p> <p>how ownership influences output;</p> <p>the dangers/effects of cross-media ownership;</p> <p>publicity campaigns – how they are motivated and managed;</p> <p>label identity – the majors and the independents;</p> <p>the association of record labels with particular musical styles;</p> <p>marketing and publicity – domestic and international spin-offs, tie-ins;</p> <p>distribution;</p> <p>the Charts and their significance;</p> <p>the importance of pop videos.</p>

<b>Production skills</b>	Simulate	negotiations for signing a band.
	Produce	a proposal for a new national music paper/magazine.
	Prepare	a brief for a new record label.
	Plan and develop	a marketing/publicity campaign for a new/ <i>or</i> existing band/ <i>or</i> artist.
	Produce	a case study on the music industry/band/pop star; a fanzine/alternative magazine.



12.6 Magazines and comics

<p><b>Knowledge and understanding</b></p>	<p>Visit</p> <p>Describe</p> <p>Identify</p>	<p>a magazine office or printing plant.</p> <p>the key features of the historical development of magazines and comics;</p> <p>the process of magazine production and the influence of technology.</p> <p>the role of advertising in the economics of magazine/comic publishing.</p>
<p><b>Analysis and interpretation</b></p>	<p>Analyse and evaluate</p>	<p>the influence of advertising on editorial content;</p> <p>ownership interests across a range of publishing ventures and the promotion of other media products;</p> <p>regulatory bodies – PCC, ASA;</p> <p>alternative publishing editorials;</p> <p>marketing strategies/economies.</p>
<p><b>Production skills</b></p>	<p>Simulate</p> <p>Produce</p>	<p>planning the launch of a new magazine/comic.</p> <p>a proposal for a local listings magazine, identifying markets, sources of revenue/finance, editorial policy and roles of staff.</p>

## 13

## Representation

## 13.1 Television

<b>Knowledge and understanding</b>	Describe/identify	<p>common stereotypes in e.g. soap operas, situation comedies, television advertising;</p> <p>representations of ‘lifestyles’ (e.g. working class as opposed to middle class) in a variety of TV productions;</p> <p>the conventions employed in representing various categories of news.</p>
<b>Analysis and interpretation</b>	<p>Analyse</p> <p>Compare</p> <p>Evaluate</p>	<p>the gaps between representation and reality in e.g. TV news, sports programmes, documentaries.</p> <p>the use of conventional representation to reinforce established values, social cohesion etc.</p> <p>how stereotypes change and why.</p>
<b>Production skills</b>	<p>Storyboard</p> <p>Record</p> <p>Write</p>	<p>a party political broadcast for a minority party;</p> <p>two 30-second TV commercials (for e.g. a holiday firm, an airline, a mobile phone company) aimed at different age-groups.</p> <p>two 2-minute documentaries on the same subject but in contrasting styles.</p> <p>a treatment for a game show presenting a positive image of young people.</p>

## 13.2 Film

<b>Knowledge and understanding</b>	Describe	adaptations of film genres to accommodate changing representations of individuals (e.g. the gunfighter, gangster), social groups (the young, ethnic groups, women), occupational groups (the police, scientists), the past, the future.
<b>Analysis and interpretation</b>	Explain	how genre films have represented the contemporary concerns of their period (e.g. the ‘communist threat’, the loss of individualism, ecological breakdown).
	Analyse/interpret	the work of film directors with characteristically different ways of representing similar ‘realities’.
	Comment on	the effectiveness of different filming techniques in representing reality.
<b>Production skills</b>	Illustrate	aspects of film representation or particular sequences by means of individual frames or storyboards.
	Design	posters for two contrasting genre films.
	Write	a film treatment adapting an existing genre to the concerns of the 21 <sup>st</sup> century.



## 13.4 Popular music

<b>Knowledge and understanding</b>	Describe/identify	the main features of commonly employed stereotypes (e.g. 'wild man of rock', 'teen idol');  representations of lifestyle (e.g. 'sex, drugs and alcohol', 'on the road').
<b>Analysis and interpretation</b>	Explain  Analyse  Interpret and comment on	how stereotypes appeal to reinforce existing beliefs and attitudes.  the development and use of stereotypes in generating 'moral panics'.  pop star images/sexuality;  how stereotypes change and why.
<b>Production skills</b>	Select/write  Design  Storyboard  Produce	contrasting news stories/features about pop groups/bands.  posters for two bands in two contrasting musical genres.  a pop video for a band using appropriate conventions for that musical genre, e.g. indie or dance.  a 30-second radio commercial advertising gigs aimed at different age-groups.

## 13.5 Newspapers

<b>Knowledge and understanding</b>	Describe	the main features of commonly employed stereotypes.
	Identify	differences in prominence, selection (omission) and emphasis in content of newspapers.
	Identify/describe the main features	of elements which come together to form a newspaper representation of an event, person, social group, country, issue, e.g. selection of information, language, headline, picture, caption.
<b>Analysis and interpretation</b>	Explain	how stereotypes appeal to and reinforce existing beliefs and attitudes.
	Analyse	connections between certain ways of representing people or events and the underlying value structure/political orientation of the newspaper.
	Interpret	the means by which the news agenda is established and developed.
	Comment on	the development and use of stereotypes in generating ‘moral panics’;  the significance of differences in the reporting of foreign news between newspapers.
<b>Production skills</b>	Select/write	contrasting news stories/features about minority groups (e.g. refugees), protesters (e.g. anti-hunt saboteurs).
	Design	cartoons or comic strips to illustrate differences in attitudes/values.

13.6 Magazines and comics

<b>Knowledge and understanding</b>	Describe/identify	the main features of commonly employed stereotypes;  the conventions employed in representing e.g. gender issues, adolescent lifestyles.
<b>Analysis and interpretation</b>	Explain  Analyse  Interpret  Comment on	how stereotypes reinforce existing value systems.  the relationship between representation of issues and the editorial focus of the magazine/comic.  the means by which the magazine's content is selected to reinforce or challenge existing representations.  how stereotypes can be challenged by the publishers of magazines/comics.
<b>Production skills</b>	Write  Design	feature articles/comic storylines undermining existing stereotypes.  a cover illustration for an alternative publishing venture (e.g. a fanzine).

## Key Skills and Other Issues

14

# Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence

### 14.1 Introduction

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the Key Skills of *Application of Number*, *Communication* and *Information Technology*.

The units for the ‘wider’ Key Skills of *Improving own Learning and Performance*, *Working with Others* and *Problem-Solving* are also available. The acquisition and demonstration of ability in these ‘wider’ Key Skills is deemed highly desirable for all candidates, but they do not form part of the Key Skills Qualification.

Copies of the Key Skills Units may be downloaded from the QCA web site ([www.qca.org.uk/keyskills](http://www.qca.org.uk/keyskills)).

The units for each Key Skill comprise three sections:

- A What you need to know.
- B What you must do.
- C Guidance.

Candidates following a course of study based on this specification for Media Studies can be offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of *Communication*, *Application of Number*, *Information Technology*, *Working with Others*, *Improving own Learning and Performance*, and *Problem-Solving*. Areas of study and learning that can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Part B of the units, are signposted below.

## 14.2 Key Skills Opportunities in Media Studies

### Communication Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Section 10	Section 11	Section 12	Section 13
<b>C1.1</b> Take part in discussions	✓			
<b>C1.2</b> Read and obtain information	✓			
<b>C1.3</b> Write different types of documents	✓			

### Communication Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Section 10	Section 11	Section 12	Section 13
<b>C2.1a</b> Contribute to discussions	✓			✓
<b>C2.1b</b> Give a short talk		✓		
<b>C2.2</b> Read and summarise information	✓			
<b>C2.3</b> Write different types of documents	✓			

### Application of Number Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Section 10	Section 11	Section 12	Section 13
<b>N1.1</b> Interpret information from different sources		✓		
<b>N1.2</b> Carry out calculations		✓		
<b>N1.3</b> Interpret results and present findings		✓		

**Application of Number Level 2**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Section 10	Section 11	Section 12	Section 13
<b>N2.1</b> Interpret information from different sources		✓		
<b>N2.2</b> Carry out calculations				
<b>N2.3</b> Interpret results and present findings				

**Information Technology Level 1**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Section 10	Section 11	Section 12	Section 13
<b>IT1.1</b> Find, explore and develop information			✓	
<b>IT1.2</b> Present information, including text, numbers and images	✓	✓		

**Information Technology Level 2**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Section 10	Section 11	Section 12	Section 13
<b>IT2.1</b> Search for and select information		✓	✓	
<b>IT2.2</b> Explore and develop information and derive new information		✓	✓	
<b>IT2.3</b> Present combined information, including text, numbers and images	✓	✓	✓	

**Working with Others Level 1**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Section 10	Section 11	Section 12	Section 13
<b>WO1.1</b> Confirm what needs to be done and who is to do it	✓	✓		
<b>WO1.2</b> Work towards agreed objectives	✓	✓		
<b>WO1.3</b> Identify progress and suggest improvements	✓	✓		

**Working with Others Level 2**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Section 10	Section 11	Section 12	Section 13
<b>WO2.1</b> Plan work and confirm working arrangements	✓	✓		
<b>WO2.2</b> Work cooperatively towards achieving identified objectives	✓	✓		
<b>WO2.3</b> Exchange information on progress and agree ways of improving work with others	✓	✓		

**Improving own Learning and Performance Level 1**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Section 10	Section 11	Section 12	Section 13
<b>LP1.1</b> Confirm short-term targets and plan how these will be met	✓	✓	✓	✓
<b>LP1.2</b> Follow plan to meet targets and improve performance	✓	✓	✓	✓
<b>LP1.3</b> Review progress and achievements	✓	✓	✓	✓

**Improving Own Learning and Performance Level 2**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Section 10	Section 11	Section 12	Section 13
<b>LP2.1</b> Help set short-term targets and plan how these will be met	✓	✓	✓	✓
<b>LP2.2</b> Use plan and support from others, to meet targets	✓	✓	✓	✓
<b>LP2.3</b> Review progress and identify evidence of achievements	✓	✓	✓	✓

**Problem Solving Level 1**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Section 10	Section 11	Section 12	Section 13
<b>PS1.1</b> Confirm understanding of given problems		✓		
<b>PS1.2</b> Plan and try out ways of solving problems		✓		
<b>PS1.3</b> Check if problems have been solved and describe the results		✓		

**Problem Solving Level 2**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Section 10	Section 11	Section 12	Section 13
<b>PS2.1</b> Identify problems and come up with ways of solving them		✓		
<b>PS2.2</b> Plan and try out options		✓		
<b>PS2.3</b> Apply given methods to check if problems have been solved and describe the results		✓		

**14.3 Further Guidance**

More specific guidance and examples of tasks that can provide evidence of single Key Skills, or composite tasks that can provide evidence of more than one Key Skill are given in the AQA specification support material, particularly the Teachers' Guide.

## Spiritual, Moral, Ethical, Social, Cultural and Other Issues

### 15.1 Spiritual, Moral, Ethical, Social, Cultural and Other Issues

Values and ideologies are implicit in both the Aims and the Key Concepts in this specification. A consideration of the moral, ethical and ideological assumptions of media texts underpins every aspect of the specification.

In addition, value questions, including issues of democratic and communication rights, are explicitly raised in the emphasis given to issues of representation and audience. These appear in the specification as Key Concepts (see Section 9.2).

Many cultural issues are addressed by the specification as a whole, whilst social issues are raised in the emphasis upon the social contexts of media production and reception contained in the Key Concepts.

### 15.2 European Dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen paper.

Cross-cultural comparisons of media institutions and media texts are explicitly encouraged in the Subject Content (see Sections 8-13). Opportunities for the study of European texts are offered in relation to the Key Concepts (see Section 9.2).

### 15.3 Environmental Issues

AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report *“Environmental Responsibility: An Agenda for Further and Higher Education”* 1993 in preparing this specification and associated specimen papers.

The specification specifically encourages the study of representation of places (Key Concepts: Representation), and the contrasts between media images and environmental realities. Opportunities also exist for candidates to study media coverage of environmental issues through a range of media.

### 15.4 Citizenship

- The specification develops candidates’ knowledge and understanding of rights, responsibilities, legal and democratic institutions and processes through an examination into the way in which media industries/ institutions impact on society and the individual.

Study of ownership, regulation, and the production, distribution and consumption of media texts provides an insight into the power and influence of contemporary mass media.

Issues of diversity are considered through study of the various media representations of social groups.

- The specification encourages skills of enquiry into political and other issues by engaging candidates with the power of the mass media to shape the way we view the world.
- The specification encourages candidates, by means of practical production work in a variety of media, to participate in and respond to community life by undertaking commissions where a specific local need has been identified.

---

**15.5 Avoidance of Bias**

AQA has taken great care in the preparation of this specification and associated specimen papers to avoid bias of any kind.

---

**15.6 Health and Safety**

Candidates should be made aware of the importance of health and safety when utilising media technology in a production capacity, either in a studio or on location.

Video production and audio production require an understanding of electrical power requirements, awareness of trailing cables and the safe handling of lighting equipment.

Desktop publishing, web site design and CD-Rom creation should take into account ICT-related health issues such as RSI, back problems and eyestrain.

Use of photographic darkrooms requires an awareness of safe working practices, particularly in the handling of chemicals.

# Centre-Assessed Component

## 16

# Nature of the Centre-Assessed Component

### 16.1 Introduction

The coursework component is divided into two equally weighted sections:

**Section A:** Coursework assignments

**Section B:** Practical production and supporting account.

This component is centre assessed and externally moderated by AQA. It tests all three assessment objectives.

**A minimum of three media** must be covered in the coursework. In Section A, each assignment must focus on a different medium. At least one assignment, or the practical production, must relate to the moving image unless this is covered by the topic for the Controlled Test.

**No assignment or practical production may cover the topic area of the Controlled Test.**

Previous Controlled Tests should not be routinely used in place of centre-devised coursework assignments.

To facilitate moderation it is essential that, where appropriate, work is submitted with hard copy alongside the original material. VHS videotape and standard audiotape are the required formats for submission of moving image and audio work.

Centres wishing to submit coursework in any other format must contact the Subject Office in Guildford once they have received details of their moderator for the appropriate examination series.

### 16.2 Section A: Assignments

In Section A, candidates are required to submit three coursework assignments, each of 700-800 words or the equivalent in design and production work. The assignments are equally weighted. At least **one** assignment **must** focus on 'Moving Image' unless the topic for the Controlled Test is Moving Image.

Each assignment should:

- focus on a different medium;
- cover all three assessment objectives; the weightings for Section A as a whole are:

AO1	AO2	AO3
5%	10%	10%

Collectively the assignments should cover all four key concepts, although individually each assignment is likely to engage candidates with one or two of the four concepts.

Typically an assignment may require candidates to:

- engage in the analysis of media texts, e.g. television advertisements or magazine covers;
- consider these in the light of another key concept, such as representation, e.g. an investigation into the representation of gender in TV advertising or magazine covers;
- undertake a production activity based on representation, e.g. a storyboard for a television advertisement or magazine front page mock-up challenging existing gender stereotypes;
- an evaluation of the production in relation to the texts and concepts studied.

In this example the production activity is likely to account for approximately one-third of the total number of words required.

Section A should be assessed holistically at the end of the course according to the assessment criteria in section 18. A provisional mark for each individual assignment may form part of the feedback to a candidate, but it is important that the folder is considered as a whole when arriving at the final mark.

---

### 16.3 Section B: Practical Production

In Section B, candidates are required to undertake a practical production, from conception to realisation, together with a supporting account of 700-800 words.

The production should cover all three Assessment Objectives. The weightings for Section B as a whole are:

AO1	AO2	AO3
5%	5%	15%

Candidates may work individually or in small groups (no more than four per group). Each candidate must produce an individual supporting account.

It is expected that appropriate pre-production work in the form of research, scripts, story boards, mock-ups etc. will be produced and assessed as part of the production process.

Productions themselves should show engagement with the forms and conventions of mass media texts, as well as a clear sense of target audience and institutional context.

While productions should be as fully realised as possible in terms of available technology, it is not necessary, or appropriate, for candidates to produce a complete production. For example, a candidate producing a front cover, contents page and double page feature for a magazine will demonstrate sufficient engagement to meet the criteria for assessment in this section. A group of candidates working on a magazine would be expected to produce a proportionate amount of pages. Trailers and title sequences would be similarly appropriate productions in film and video work.

The supporting account provides the opportunity to link candidates' experience of production to the conceptual framework that underpins the course. It should engage with the decision-making in the process of production in relation to its original intention.

## 17

# Guidance on Setting the Centre-Assessed Component

---

### 17.1 Formats

The introduction to the Subject Content section (9.1) contains guidance about the formats in which work may be produced. In particular:

- VHS videotape and standard audiotape are the required formats for moving image and audio work;
- where appropriate, hard copy must accompany material produced in video, audio or ICT-based media.

### 17.2 Section A: Assignments

Centres are advised to devise coursework assignments which will allow candidates to integrate the theoretical perspective with their production skills. For example, an assignment based on television advertising, focusing specifically on representation, might require production work inviting candidates to challenge existing stereotypes and representations. Production work undertaken in this section does not need to be a finished product, but may consist of pre-production planning in the form of scripts, storyboards, mock-ups, etc. An important element of setting appropriate coursework is to ensure an appropriate balance in the assessing of the three assessment objectives.

### 17.3 Section B: Practical Production

Wherever possible candidates should be given the opportunity to use appropriate media technology such as computers, video or sound recording equipment in creating their practical production.

The productions should show a clear engagement with the forms and conventions used in the production of mass media texts.

When candidates are working in a group, it must be possible to identify the individual contribution of each candidate. This contribution should be taken into account in assessing each candidates work.

### 17.4 Further support

Separate support material in the form of a Teachers' Guide is available from AQA. It offers advice on such matters as coursework design, assessment resources, and preparation for the Controlled Test.

Coursework Advisers will be available to assist centres with any matters relating to coursework. Details will be provided when AQA knows which centres are following the specification.

## Assessment Criteria

### 18.1 Introduction

The teacher must mark each candidate's work according to the assessment criteria set out in sections 18.2 and 18.3, applying them as consistently as possible.

The criteria are based on the Assessment Objectives specified in full in section 6. Under each Assessment Objective there are seven mark bands (including zero); the numbers of marks available reflect the relative weightings of the Assessment Objectives:

	Section A		Section B	
	%	mark	%	mark
AO1	5%	12	5%	12
AO2	10%	24	5%	12
AO3	10%	24	15%	36
<b>Total</b>	<b>25%</b>	<b>60</b>	<b>25%</b>	<b>60</b>

In **Section A** each candidate's three assignments should be marked *holistically*: the folder as a whole should cover all four Key Concepts.

In **Section B** the assessment should cover both the finished product and evidence of pre-production work as recorded in the supporting account. Where candidates have worked in a group, each individual must be assessed separately according to his/her contribution to the process; the supporting account, produced individually, will provide appropriate evidence.

#### Applying the criteria

Each Assessment Objective should be considered separately. The first step is to establish which mark band best describes the candidate's work; in a 'borderline' case two adjacent bands may appear possible. Next, consider the detailed descriptors to arrive at an exact mark: if most of the criteria are met, a mark in the upper part of the band will be appropriate; if the criteria are barely met, choose a mark in the lower part of the range.

After awarding provisional marks for all three Assessment Objectives, review the whole folder (Section A) or production and supporting account (Section B), to confirm that the total mark is appropriate. At this stage adjustments may be made if necessary, *by amending one or more of the Assessment Objective marks*; the total mark must be consistent with the individual marks, all of which must be recorded on the Candidate Record Form (see section 18.4 and Appendix B).

Further advice on marking coursework is contained in the Teachers' Guide.

**18.2 Criteria for Section A:  
Assignments**

Details of each Section A assignment should be entered on form CW/3571/A and attached to the assignment. A specimen form appears in Appendix B of this specification.

**Knowledge and  
Understanding (A01)**

**Marks**

- 11-12 Candidates produce sophisticated and comprehensive responses, deploying technical terminology confidently to consider a range of theoretical concepts and production techniques. They demonstrate an excellent understanding of institutional issues such as output and regulation. An assessment is made of ways in which the media impacts on people's lives and forms social attitudes. Responses are carefully and logically organised, with accurate use of spelling, punctuation and grammar, to ensure that communication is effective and secure.
- 9-10 The candidate offers a detailed and apposite response, using appropriate terminology to engage with theoretical concepts and production techniques. He/she shows a good understanding of institutional issues. Some assessment is evident of the ways in which the media impacts on people's lives and attitudes. Responses are well organised, with accurate use of spelling, punctuation and grammar.
- 7-8 Candidates produce responses that show a clear grasp of theory and production techniques, with some use of appropriate technical terminology. An understanding of institutional issues is demonstrated, together with an awareness of the impact of the media on people's lives. Responses will communicate effectively, with reasonably secure use of spelling, punctuation and grammar.
- 5-6 Candidates are able to show a basic grasp of theory and production techniques, with some evidence of the ability to utilise technical terminology. Some understanding of institutional issues and the impact of the media is evident. There is a clear attempt to organise responses, although some lapses in spelling, punctuation and grammar may be evident.
- 3-4 Candidates show a limited grasp of some theory and/or production techniques but with little use of appropriate technical terms. Responses may be impeded by lack of organisation and inaccuracies in spelling, punctuation and grammar.
- 1-2 Responses tend to be descriptive, with little evidence of conceptual understanding. Inaccuracies in spelling, punctuation and grammar, and lack of organisation, severely impede communication.
- 0 No relevant work.

## Analysis and Interpretation (A02)

### Marks

- 21-24 The candidate produces a convincing and confident analysis of a wide range of media texts. The nature and impact of media representation are explored in detail and evaluated. The consumption of media texts by a variety of audiences is carefully considered.
- 17-20 The candidate produces a good-quality analysis of a range of media texts. Some evaluation is offered of media representation. The role of audience in the consumption of media texts is explored.
- 13-16 The candidate undertakes analysis of a range of media texts. The issue of representation is identified, together with the role of audiences in the consumption of media texts.
- 9-12 Candidates show a basic grasp of textual analysis, with some awareness of the roles of representation and audience as media concepts.
- 5-8 Candidates are able to describe the functioning of media texts, with some evidence of engaging with the concepts of representation and audience.
- 1-4 Responses tend simply to offer a personal response to individual texts.
- 0 No relevant work.

## Production Skills (A03)

- 21-24 The candidate employs, to a high degree of competence, a range of media skills, and demonstrates flair, creativity and imagination in working with available resources. Pre-production tasks show a clear grasp of the planning for the process of production. The production itself is convincing and appropriate for its purpose.
- 17-20 Candidates show competence in a range of media skills, with evidence of creativity in using resources. Evidence of appropriate pre-production planning is offered. The production is clearly fit for its purpose.
- 13-16 Candidates utilise appropriate media skills. A range of pre-production activities are undertaken. The production is of sufficient quality to identify its function.
- 9-12 Candidates make some use of media skills, with some evidence of planning. The production is recognisable as a potential media text.
- 5-8 Candidates show limited skills to produce some attempt at an appropriate text.
- 1-4 The production is inadequate, inappropriate or incomplete.
- 0 No relevant work produced.

**18.3 Criteria for Section B:  
Practical Production**

Knowledge and  
Understanding  
(A01)

Details of the Section B Practical Production should be entered onto form CW/3571/B and attached to the work. A specimen form appears in Appendix B of this specification.

**Marks**

- 11-12 In the supporting account, candidates demonstrate a high level of competence in using appropriate technical terminology to describe media concepts and production techniques. They show clear understanding of how the conditions of production can impact upon the nature of a media product. Responses are carefully and logically organised, with accurate use of spelling, punctuation and grammar, to ensure that communication is effective and secure.
- 9-10 Candidates produce a supporting account demonstrating competence in the use of technical terminology to engage with media concepts and production techniques. The impact of the conditions of production is identified. Responses are well organised, with accurate use of spelling, punctuation and grammar.
- 7-8 The candidate's supporting account engages with concepts and production techniques, with some use of appropriate terminology. The effect of the conditions of production is acknowledged. Responses communicate effectively, with reasonably secure use of spelling, punctuation and grammar.
- 5-6 The supporting account shows some engagement with concepts and production techniques, but may be largely descriptive of the production process. There is a clear attempt to organise responses, although some lapses in spelling, punctuation and grammar may be evident.
- 3-4 The supporting account is limited to description of the production process. Responses may be impeded by lack of organisation and inaccuracies in spelling, punctuation and grammar.
- 1-2 Some limited evidence of understanding of the production process. Inaccuracies in spelling, punctuation and grammar, and lack of organisation, severely impede communication.
- 0 No relevant work produced.

## Analysis and Interpretation (A02)

### Marks

- 11-12 The supporting account contains a sophisticated and convincing evaluation of the candidate's production in terms of the use of forms and conventions, representational issues, and its relationship and appropriateness to the target audience. A sophisticated awareness of theoretical understanding developed through use of practical skills is evident.
- 9-10 The supporting account offers a detailed and coherent evaluation in terms of concepts and appropriateness to the target audience. There is clear evidence of the grasp of the theory in relation to production techniques.
- 7-8 An evaluation is offered which successfully relates concepts and theoretical understanding to practical production work.
- 5-6 Some evidence of evaluative thinking is evident, together with an attempt to link theory to practical skills.
- 3-4 The supporting account may be largely descriptive, but shows some limited insight into the link between theory and production.
- 1-2 Incomplete or inadequate supporting account.
- 0 No relevant work.

## Production Skills (A03)

- 31-36 The production demonstrates a high level of competence in understanding appropriate pre-production tasks. The production is brought to realisation, demonstrating flair and creativity in the use of resources, as well as sensitivity to the institutional context and meeting the needs and expectations of the target audience.
- 25-30 The production demonstrates competence in pre-production tasks, with evidence of creativity in using resources. The production is realised showing imaginative use of technical resources. The production clearly takes account of the institutional context and target audience.
- 19-24 The production is realised and shows evidence of planning and competent use of resources. The audience is appropriately addressed.
- 13-18 Some evidence of planning, with a clear attempt to realise the production. The target audience is addressed, although not necessarily appropriately.
- 7-12 Limited planning and little attempt to meet the needs of the target audience. The production may not be wholly realised.
- 1-6 Incomplete or inappropriate production, showing obvious deficiencies in using resources.
- 0 No relevant work produced.

**18.4 Evidence to Support the Award of Marks** Teachers should keep records of their assessments during the course, in a form which facilitates the complete and accurate submission of the final assessments at the end of the course.

When the assessments are complete, the marks awarded under each of the assessment criteria must be entered on the Candidate Record Form, with supporting information given in the spaces provided. A specimen Candidate Record Form appears in Appendix B; the exact design may be modified before the operational version is issued and the correct year's Candidate Record Forms should always be used.

---

## 19

## Supervision and Authentication

---

**19.1 Supervision of Candidates' Work** Candidates' work for assessment must be undertaken under conditions which allow the teacher to supervise the work and enable the work to be authenticated. If it is necessary for some assessed work to be done outside the centre, sufficient work must take place under direct supervision to allow the teacher to authenticate each candidate's whole work with confidence.

**19.2 Guidance by the Teacher** The work assessed must be solely that of the candidate concerned. Any assistance given to an individual candidate which is beyond that given to the group as a whole must be recorded on the Candidate Record Form.

**19.3 Unfair Practice** At the start of the course, the supervising teacher is responsible for informing candidates of the AQA Regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of coursework to be submitted for assessment, and must understand that to present material copied directly from books or other sources without acknowledgement will be regarded as deliberate deception. Centres must report suspected malpractice to AQA. The penalties for malpractice are set out in the AQA Regulations.

**19.4 Authentication of Candidates' Work** Both the candidate and the teacher are required to sign declarations confirming that the work submitted for assessment is the candidate's own. The teacher declares that the work was conducted under the specified conditions, and records details of any additional assistance.

## Standardisation

### 20.1 Standardising Meetings

Annual standardising meetings will usually be held in the autumn term. Centres entering candidates for the first time must send a representative to the meetings. Attendance is also mandatory in the following cases:

- where there has been a serious misinterpretation of the specification requirements;
- where the nature of coursework tasks set by a centre has been inappropriate;
- where a significant adjustment has been made to a centre's marks in the previous year's examination.

### 20.2 Internal Standardisation of Marking

The centre is required to standardise the assessments across different teachers and teaching groups to ensure that all candidates at the centre have been judged against the same standards. If two or more teachers are involved in marking a component, one teacher must be designated as responsible for internal standardisation. Common pieces of work must be marked on a trial basis and differences between assessments discussed at a training session in which all teachers involved must participate. The teacher responsible for standardising the marking must ensure that the training includes the use of reference and archive materials such as work from a previous year or examples provided by AQA. The centre is required to send to the moderator the Centre Declaration Sheet, duly signed, to confirm that the marking of centre-assessed work at the centre has been standardised. If only one teacher has undertaken the marking, that person must sign this form.

A specimen Centre Declaration Sheet appears in Appendix B.

## Administrative Procedures

- 
- 21.1 Recording Assessments** The candidates' work must be marked according to the assessment criteria set out in section 18. The marks and supporting information must be recorded in accordance with the instructions in Section 18.2. The completed Candidate Record Form for each candidate must be attached to the work and made available to AQA on request.
- 
- 21.2 Submitting Marks and Sample Work for Moderation** The total component mark for each candidate must be submitted to AQA on the mark sheets provided or by Electronic Data Interchange (EDI) by the specified date. Centres will be informed which candidates' work is required in the samples to be submitted to the moderator.
- 
- 21.3 Factors Affecting Individual Candidates** Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed assessments.
- Special consideration should be requested for candidates whose work has been affected by illness or other exceptional circumstances. Information about the procedure is issued separately.
- If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. AQA will advise on the procedures to be followed in such cases.
- Where special help, which goes beyond normal learning support, is given, AQA must be informed so that such help can be taken into account when assessment and moderation take place.
- Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for assessment. If it occurs late in the course it may be possible to accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.
- 
- 21.4 Incomplete Folders** Where a candidate fails to present a complete folder for assessment, an initial mark should be awarded (using the appropriate criteria in Section 18) which reflects the overall achievement of the candidate irrespective of the number of responses submitted. This mark must then be reduced *pro-rata* to the nearest whole number, i.e. by one third for each missing Section A assessment, and/or one half for a whole missing Section (A or B). Details should be provided by the centre on the Candidate Record Form. See Section 21.3 above for procedures relating to lost coursework.

### 21.5 Retaining Evidence and Re-Using Marks

The centre must retain the work of all candidates, with Candidate Record Form attached, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry upon results. The work may be returned to candidates after the issue of results provided that no enquiry upon result is to be made which will include re-moderation of the coursework component. If an enquiry upon results is to be made, the work must remain under secure conditions until requested by AQA.

**Candidates are not permitted to carry forward their moderated mark for the coursework component for this specification.**

## 22

## Moderation

### 22.1 Moderation Procedures

Moderation of the coursework is by inspection of a sample of candidates' work, sent by post from the centre to a moderator appointed by AQA. The centre marks must be submitted to AQA and the sample of work must reach the moderator by the specified date in the year in which the qualification is awarded.

Following the re-marking of the sample work, the moderator's marks are compared with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. In some cases it may be necessary for the moderator to call for the work of other candidates. In order to meet this possible request, centres must have available the coursework and Candidate Record Form of every candidate entered for the examination and be prepared to submit it on demand. Mark adjustments will normally preserve the centre's order of merit, but where major discrepancies are found, AQA reserves the right to alter the order of merit.

### 22.2 Post-Moderation Procedures

On publication of the GCSE results, the centre is supplied with details of the final marks for the coursework component.

The candidates' work is returned to the centre after the examination with a report form from the moderator giving feedback to the centre on the appropriateness of the tasks set, the accuracy of the assessments made, and the reasons for any adjustments to the marks.

Some candidates' work may be retained by AQA for archive purposes.

## Awarding and Reporting

23

### Grading, Shelf-Life and Re-Sits

23.1	Qualification Titles	The qualification based on this specification has the following title: AQA GCSE in Media Studies.
23.2	Grading System	<p>The qualification will be graded on an 8 point grade Scale A*, A, B, C, D, E, F, G. Candidates who fail to reach the minimum standard for grade G will be recorded as U (unclassified) and will not receive a qualification certificate.</p> <p>Candidates must be entered for either the Foundation Tier or Higher Tier (or Foundation Tier, Intermediate Tier or Higher Tier in Mathematics). For candidates entered for the Foundation Tier, grades C–G are available. For candidates entered for the Higher Tier A*–D are available. There is a safety net for candidates entered for the Higher Tier, where an allowed Grade E will be awarded where candidates just fail to achieve Grade D. Candidates who fail to achieve a Grade E on the Higher Tier or Grade G on the Foundation Tier will be reported as unclassified.</p>
23.3	Re-Sits	Individual components may not be retaken, but candidates may retake the whole qualification more than once.
23.4	Minimum Requirements	Candidates will be graded on the basis of work submitted for assessment.
23.5	Carrying Forward of Centre-Assessed Marks	Candidates are not permitted to carry forward their moderated coursework marks for this specification.
23.6	Awarding and Reporting	This specification complies with the grading, awarding and certification requirements of the GCSE, GCE, VCE, GNVQ and AEA Code of Practice 2006/7, and will be revised in the light of any subsequent changes for future years.

# Appendices

## A

### Grade Descriptions

The following grade descriptors indicate the level of attainment characteristic of the given grade at GCSE. They give a general indication of the required learning outcomes at each specific grade. The descriptors should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives (as in section 6) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

**Grade A** Candidates awarded Grade A are expected to analyse and comment on the process by which media forms and conventions develop and are used in a variety of media and texts. Candidates are able to use analytical techniques and a wide-ranging critical vocabulary to evaluate and compare media representations, and will show a thorough grasp of underpinning concepts. They deploy media language in a confident and sophisticated way. The nature and operational features of a range of media industries or institutions is understood, and the effects on what they produce is analysed and evaluated. Production work demonstrates a high level of skill, and confident handling of technology, including ICT, in using the techniques and conventions of the chosen medium and genre. The supporting account shows how the audience was identified and how the production was tailored to audience needs and expectations. Significant decisions about the use of media language are recorded and discussed. The final evaluation makes critical connections between the experience of carrying out the production and the key concepts set out in the syllabus. A broad range of production skills is used appropriately and effectively in the Controlled Test tasks.

Candidates' written communication demonstrates the ability to respond in a logical structured way, with precise and accurate use of language.

**Grade C** Candidates awarded Grade C are expected to show understanding of a range of media forms and conventions, by describing how they are used in a variety of different media. Candidates are able to identify the relationship between representations offered by media texts and the appeal of these texts to the audiences which they address. Understanding is shown of the connection between particular media institutions and the texts they produce. Production skills and handling of technology, including ICT, are sufficient to create a finished product. The supporting account shows a clear sense of audience and indicates how this has informed the production process. Key decisions about content and techniques are recorded and a final evaluation is offered. A broad range of production skills is evident in the Controlled Test tasks.

Candidates' written communication demonstrates the ability to respond logically, with reasonably accurate use of language.

**Grade F** Candidates awarded Grade F are expected to show a basic understanding of media forms and conventions, and be able to describe some aspects of media representation. Candidates show a limited awareness of connections between the representations offered by media texts and their intended audience. A basic understanding of the nature and working methods of media institutions is shown. Production work demonstrates an attempt to use practical processes, techniques and technologies, including ICT, to create a media product, and is accompanied by a supporting account recording some aspects of the production process. Limited engagement with production skills is evident in the Controlled Test tasks.

Candidates' written communication is of an adequate standard.

**B**

# Record Forms



## Centre-assessed work Centre Declaration Sheet 2008

**Qualification:**  **ELC**  **GCSE**  **GCE**  **GNVQ**  **FSMQ**  **Key Skills**

**Specification title:** ..... **Unit code(s):** .....

**Centre name:** ..... **Centre no:**

**Authentication of candidates' work**  
 This is to certify that marks/assessments have been given in accordance with the requirements of the specification and that every reasonable step has been taken to ensure that the work presented is that of the candidates named.  
 Any assistance given to candidates beyond that given to the class as a whole and beyond that described in the specification has been recorded on the *Candidate Record Form(s)* and has been taken into account. The marks/assessments given reflect accurately the unaided achievement of the candidates.

*Signature(s) of teacher(s) responsible for assessment*

Teacher 1: ..... Teacher 4: .....

Teacher 2: ..... Teacher 5: .....

Teacher 3: ..... Teacher 6: .....

*(continue overleaf if necessary)*

**Internal standardisation of marking**  
 Each centre must standardise assessment across different teachers/assessors and teaching groups to ensure that all candidates at the centre have been judged against the same standards.  
 If two or more teachers/assessors are involved in marking/assessing, one of them must be designated as responsible for standardising the assessments of all teachers/assessors at the centre.

I confirm that *[tick either (a) or (b)]*

(a) *the procedure described in the specification has been followed at this centre to ensure that the assessments are of the same standard for all candidates; or*

(b) *I have marked/assessed the work of all candidates.*

**Signed:** ..... **Date:** .....

**Signature of Head of Centre:** ..... **Date:** .....

*This form should be completed and sent to the moderator with the sample of centre-assessed work*



Centre-assessed work  
**Candidate Record Form**  
2008

GCSE Media Studies 3571

Centre name: ..... Centre no: 

--	--	--	--	--

Candidate name: ..... Candidate no: 

--	--	--	--

This side is to be completed by the candidate

Sources of advice and information

1. Have you received any help or information from anyone other than your subject teacher(s) in the production of this work? (Write YES or NO) .....
2. If you have answered YES, give details below. Continue on a separate sheet if necessary.  
.....
3. If you have used any books, information leaflets or other materials (eg videos, software packages or information from the Internet) to help you complete this work, you must list these below, unless they are clearly acknowledged in the work itself. To present material copied from books or other sources without acknowledgement will be regarded as deliberate deception.  
.....  
.....

**NOTICE TO CANDIDATE**

The work you submit for assessment must be your own.

If you copy from someone else or allow another candidate to copy from you, or if you cheat in any other way, you may be disqualified from at least the subject concerned.

Declaration by Candidate

I have read and understood the Notice to Candidates (above). I have produced the attached work without any help apart from that which I have stated on this sheet.

Candidate's Signature: ..... Date: .....

*This form should be completed and attached to the candidate's work and retained at the Centre or sent to the moderator as required.*

This side is to be completed by the teacher

Marks must be awarded in accordance with the instructions and criteria in Section 18 of the specification.

Supporting information to show how the marks have been awarded should be given in the form of annotations on the candidate's work and in the spaces below.

Please complete the boxes to show the marks awarded and use the spaces to make any summative comments which seem appropriate.

Assessment Criteria	Max. mark	Mark awarded	Teacher's supporting statement
<b>Section A (Assignments)</b>			
Knowledge and Understanding (A01)	12		
Analysis and Interpretation (A02)	24		
Production Skills (A03)	24		
<b>SUB-TOTAL</b>	<b>60</b>		
<b>Section B (Practical Production)</b>			
Knowledge and Understanding (A01)	12		
Analysis and Interpretation (A02)	12		
Production Skills (A03)	36		
<b>SUB-TOTAL</b>	<b>60</b>		
<b>TOTAL COMPONENT MARK</b>	<b>120</b>		

Concluding Comments

Details of additional assistance given (if any)

Record here details of any assistance given to this candidate which is beyond that given to the class as a whole and beyond that described in the specification. Continue on a separate sheet if necessary.

Teacher's Signature: ..... Date: .....



**Centre-assessed work  
Cover Sheet Section A  
2008**

**GCSE Media Studies 3571**

Centre name: .....

Centre no:

--	--	--	--	--

Candidate name: .....

Candidate no:

--	--	--	--	--

*One copy of this cover sheet should be completed for EACH of the three assignments submitted by the candidate. It should be attached to the front of the assignment. The assignments should be assessed in accordance with the criteria in section 18.2 of the specification and the total mark recorded on the Candidate Record Form.*

Assignment no: .....	Title: .....	Date completed: .....
Sources used/research completed		
Conditions of production		
Media		
Key concepts covered		

**Additional explanatory notes on marking**

*The candidate's and teacher's authentication statements appear on the Candidate Record Form. If this candidate has received any additional assistance which has to be recorded, details should be given in the space provided on the Candidate Record Form.*

This form should be completed and attached to each of the candidate's assignments. The work should be retained at the centre or sent to the moderator. The work may be returned to the candidate, after the issue of results, provided that no enquiry-upon-result is to be made which will include reassessment of this centre-assessed component.



**Centre-assessed work  
Cover Sheet Section B  
2008**

**GCSE Media Studies 3571**

Centre name: ..... Centre no: 

--	--	--	--	--

Candidate name: ..... Candidate no: 

--	--	--	--

This cover sheet should be completed and kept with the candidate's practical production. It must be used to record each candidate's assessment, and as evidence of individual contribution to group work. The work should be assessed in accordance with the criteria in section 18.3 of the specification and the mark awarded must be recorded on the Candidate Record Form.

*To be completed by the candidate*

Title of production	Conditions of production	Chosen media	
Date started		Date completed	

*To be completed by a candidate participating in a group production*

Own responsibilities	List the members of the production team and their responsibilities

*To be completed by the teacher*

**Additional explanatory notes on marking**

*The candidate's and teacher's authentication statements appear on the Candidate Record Form. If this candidate has received any additional assistance which has to be recorded, details should be given in the space provided on the Candidate Record Form.*

This form should be completed and attached to the candidate's practical production work. The work should be retained at the centre or sent to the moderator. The work may be returned to the candidate, after the issue of results, provided that no enquiry-upon-result is to be made which will include reassessment of this centre-assessed component.

## Overlaps with Other Qualifications

There is some overlap between this specification and VCE/GNVQ specifications in Media: Communication and Production, and in particular with AQA's 6-Unit Intermediate GNVQ specification.

Both specifications, in their rationales and aims, share a concern with developing candidates' critical and analytical skills alongside skills concerned with media production.

Some of the Assessment Objectives of this GCSE specification require candidates to demonstrate abilities similar to those identified in the Assessment Evidence grids of the Intermediate GNVQ specification.

The more vocational orientation of the GNVQ is distinctive and is most apparent in the suite of optional units which point to areas of employment within the media industry. The GNVQ's compulsory units 1 to 4, however, are more directly linked with the Key Concepts and Activities of this GCSE specification (see Sections 8 and 9). In particular:

- GNVQ Unit 1, *Investigating Media Industries*, links with the GCSE Key Concept of *Institutions*;
- GNVQ Unit 3, *Exploring Media Products*, links with the GCSE Key Concepts of *Media Language: Forms and Conventions*, *Audience* and *Representation*;
- the practical aspects of GNVQ Unit 2, *Skills Development*, and Unit 4, *Working to a Production Brief*, link with the Production Skills element of the GCSE Subject Content.

Vocational GCSEs will be introduced in 2002. Further details of overlap will be provided when developmental work is complete.

Centres considering co-teaching GCSE Media Studies should contact the AQA GCSE subject office for further details of guidance and support.