



Oxford Cambridge and RSA

**To be given to candidates on or after  
1 March 2019 for assessment in June 2020.**

**A Level Media Studies**

**H409/03/04 Making media**

**Non-Examination Assessment (NEA) Briefs**



**INSTRUCTIONS**

- You must not reproduce an existing media product.
- Group productions are not permitted but unassessed learners and others may act in, or appear in, the media production. In addition, unassessed learners and others may operate lighting, sound, recording and other equipment under your direction if required.
- You must use original footage, images and/or text within your production.
- This NEA task is for candidates examined in **2020**.

**INFORMATION**

- The total number of marks available for the NEA component is **60**.
- This document consists of **20** pages. Any blank pages are indicated.

## Guidance

Teachers can review learners' work before it is handed in for final assessment. Advice must remain at the general level, enabling learners to take the initiative in making amendments. One review should be sufficient to enable learners to understand the demands of the assessment criteria.

## Statement of Intent

Learners must complete a Statement of Intent for their own media production which must be submitted with their production. A penalty will be applied if it is not supplied to the teacher with a learner's final production (see Section 3f of this specification for more details). The Statement of Intent needs to outline the ways in which the learner proposes to use the four areas of the media theoretical framework to communicate meaning and meet the requirements of their chosen brief, set by OCR.

Learners must complete the Statement of Intent document using approximately 500 words. A template will be provided on the OCR website for guidance.

Teachers should refer to section 2f of the specification for further guidance on preparatory activities (research and planning), production rules and guidance and submission guidance.

Teachers **can**:

- explain the purpose of their chosen media brief
- advise on resources for individual productions
- train learners to use any necessary technology or software needed for the production
- alert the learner to key things that must be included in their final production
- review learners' work before it is handed in for final assessment (this includes rough cut edits) but advice must remain at the general level, enabling learners to take the initiative in making amendments. One review should be sufficient to enable learners to understand the demands of the assessment criteria.

Teachers **must not**:

- practise the learner's chosen media brief with them
- give detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria; this includes indicating errors or omissions
- personally intervene to improve the presentation or content of the work.

Providing that advice remains at the general level, enabling the learner to take the initiative in making amendments, there is no need to record this advice as assistance or deduct marks.

## Sample Briefs

Select **one** brief from the four options below.

Medium	Requirements of the brief	Production detail
<p>Brief 1 Television and online</p>	<p>You work for an independent media production company. You have been given the task of producing a <b>three minute opening sequence</b> of a television drama for the TV channel ITV2, and the <b>working website for the show</b>.</p> <p>The opening sequence must introduce the concept of the show and provide an audience hook in a pre-title sequence. It must also include the title sequence.</p> <p>The web pages must promote the new drama to its target audience and enable fans to interact with the show.</p> <p><b>Summary of brief requirements:</b></p> <ul style="list-style-type: none"> <li>• <b>Statement of Intent</b> (approx. 500 words)<sup>1</sup></li> <li>• <b>Opening sequence for a TV drama:</b> One, three minute opening sequence.</li> <li>• <b>Broadcast channel and time:</b> Content <b>must</b> be suitable for a pre-watershed slot on the TV channel ITV2.</li> <li>• <b>Number of web pages:</b> One homepage and one linked page.</li> <li>• <b>Cross-media production target audience:</b> a fun-loving 16–25 year old mass market demographic.</li> </ul> <p>There <b>must</b> be a clear sense of branding across the two elements of the cross-media production.</p>	<p>The production of the <b>opening sequence</b> must include (as a minimum):</p> <hr/> <p>Range of camera shots, including shot distances, angles and movement as appropriate to a television drama.</p> <p>Editing of footage and sound.</p> <p>Soundtrack, which should include voice (diegetic voices and possibly voiceover), sound effects and appropriately edited music.</p> <p>At least <b>two</b> different settings (this may be the same location with a significantly different use of mise-en-scene and / or lighting or two different locations).</p> <p>At least <b>two</b> characters representing at least <b>two</b> different social groups.</p> <p>Graphics/titles to include the title of the programme and the names of key characters/actors.</p> <p>The production of the <b>web pages</b> must include (as a minimum):</p> <hr/> <p>Original <b>audio</b> or <b>audio-visual</b> content appropriate to the programme.</p> <p>A minimum of <b>two original images</b>, (with at least one different original image on each of the two pages) that promotes and reinforces the brand identity of the programme.</p> <p>Appropriate conventions of website design, including an original title and logo for the programme and a menu bar. The design may follow or diverge from the ITV corporate style.</p> <p>Text introducing the main features of the programme.</p> <p>Working links from the home page to the other page.</p> <p>A range of appropriate media language techniques (typography, images, fonts, backgrounds, logos etc.) as appropriate to the purpose of the website.</p>

<sup>1</sup> A Statement of Intent document needs to be completed as part of each OCR set brief. Learners need to complete a Statement of Intent document to outline the ways in which they propose to use the four areas of the media theoretical framework to communicate meaning and meet the requirements of their chosen set brief.

Medium	Requirements of the brief	Production detail
Brief 2 Radio and online	<p>You work for an independent media production company. You have been given the task of producing a <b>three minute opening sequence</b> of a pilot comedy programme to be broadcast on BBC Radio 4 in an attempt to attract a broader audience to the channel and the <b>working website for the pilot show</b>.</p> <p>The opening sequence must introduce the concept of the show and provide an audience hook.</p> <p>The web pages must promote the new comedy programme to its target audience and enable fans to interact with the show.</p> <p><b>Summary of brief requirements:</b></p> <ul style="list-style-type: none"> <li>• <b>Statement of Intent</b> (approx. 500 words)<sup>1</sup></li> <li>• <b>Opening sequence for pilot of a radio comedy:</b> One three minute opening sequence.</li> <li>• <b>Broadcast channel and time:</b> Content <b>must</b> be suitable for Radio 4 in the late evening comedy slot (weekdays 11pm–11.30pm).</li> <li>• <b>Number of web pages:</b> One homepage and one linked page.</li> <li>• <b>Cross-media production target audience:</b> a fun-loving 16–25 year old mass market demographic.</li> </ul> <p>There <b>must</b> be a clear sense of branding across the two elements of the cross-media production.</p>	<p>The production of the <b>opening sequence</b> must include (as a minimum):</p> <hr/> <p>Soundtrack, which should include a range of voice (either as voiceover or diegetic voices), sound effects and appropriately edited music.</p> <p>Editing of the opening sequence that is appropriate to the conventions of a radio comedy programme.</p> <p>The name of the comedy programme and its presenters or characters.</p> <p>At least <b>two</b> characters representing at least <b>two</b> different social groups.</p> <p>The production of the <b>web pages</b> must include (as a minimum):</p> <hr/> <p>Original <b>audio</b> or <b>audio-visual</b> content appropriate to the programme.</p> <p>A minimum of <b>two original images</b>, (with at least one different original image on each of the two pages) that promotes and reinforces the brand identity of the programme.</p> <p>Appropriate conventions of website design, including an original title and logo for the comedy programme and a menu bar. The design may follow or diverge from the BBC corporate style.</p> <p>Text introducing the main features of the programme.</p> <p>Working links from the home page to the other page.</p> <p>A range of appropriate media language techniques (typography, images, fonts, backgrounds, logos etc.) as appropriate to the purpose of the website.</p>

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Medium	Requirements of the brief	Production detail
<p>Brief 3 Magazines and online</p>	<p>You work for an independent media production company. You have been given the task of producing one front cover and the contents page(s) of the <b>first two editions of a new entertainment magazine</b> that is being launched by Hearst Magazines UK and the <b>working website for magazine</b>.</p> <p>Contents pages can be either single or double page spread.</p> <p>The web pages must promote the new magazine to its target audience and enable fans to interact with the content.</p> <p><b>Summary of brief requirements:</b></p> <ul style="list-style-type: none"> <li>• <b>Statement of Intent</b> (approx. 500 words)<sup>1</sup></li> <li>• <b>Entertainment magazine covers and contents pages:</b> two or three pages for each of the first <b>two</b> editions (based on choice of single or double page spread).</li> <li>• <b>Magazine distribution method:</b> Content <b>must</b> be suitable for retail distribution.</li> <li>• <b>Number of web pages:</b> One homepage and one linked page.</li> <li>• <b>Cross-media production target audience:</b> a fun-loving 16–25 year old mass market demographic.</li> </ul> <p>There <b>must</b> be a clear sense of branding across the two elements of the cross-media production.</p>	<p>The production of the <b>magazine covers and contents pages</b> must include (as a minimum):</p> <hr/> <p>At least <b>four</b> different main images using original photography across the covers and contents pages.</p> <p>Editing of magazine covers and contents pages (including photos, text, graphics, typography and layout).</p> <p>Written text including masthead, main coverline, selling lines, headlines, captions, subtitles and copy.</p> <p>A different setting for each cover (this may be the same location with a significantly different use of staging, mise-en-scene and / or lighting).</p> <p>Different material for each magazine's contents page(s).</p> <p>At least <b>two</b> models representing at least <b>two</b> different social groups across the magazine covers and contents pages.</p> <p>A call to action pointing readers to the online website.</p> <p>The production of the <b>web pages</b> must include (as a minimum):</p> <hr/> <p>Original <b>audio</b> or <b>audio-visual</b> content appropriate to the online website.</p> <p>A minimum of <b>two original images</b>, (with at least one different original image on each of the two pages) that promotes and reinforces the brand identity of the magazine.</p> <p>Appropriate conventions of website design, including an original title and logo for the magazine and a menu bar.</p> <p>Text introducing the main features of the magazine.</p> <p>Working links from the home page to the other page.</p> <p>A range of appropriate media language techniques (typography, images, fonts, backgrounds, logos etc.) as appropriate to the purpose of the website.</p>

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Medium	Requirements of the brief	Production detail
<p>Brief 4 Music Video and online</p>	<p>You work for an independent media production company. You have been given the task of producing a <b>three minute music video</b> for a fictional <b>pop</b> band/artist signed to Sony Music, and the <b>working website for the band/artist</b>.</p> <p>You may use an existing song for your music video (this does not need to be copyright free).</p> <p>The music video must feature a narrative appropriate to a music video (e.g. a performance montage, a linear narrative illustrating or commenting on the song, or a mix of performance montage and other narrative elements).</p> <p>The web pages must promote the band/artist to its target audience and enable fans to interact with them.</p> <p><b>Summary of brief requirements:</b></p> <ul style="list-style-type: none"> <li>• <b>Statement of Intent</b> (approx. 500 words)<sup>1</sup></li> <li>• <b>Music Video:</b> One, three minute music video.</li> <li>• <b>Distribution channel:</b> Content <b>must</b> be suitable for broadcast on streaming sites such as YouTube and age appropriate for young adults from the age of 16.</li> <li>• <b>Number of web pages:</b> One homepage and one linked page.</li> <li>• <b>Cross-media production target audience:</b> a fun-loving 16–25 year old mass market demographic.</li> </ul> <p>There <b>must</b> be a clear sense of branding across the two elements of the cross-media production.</p>	<p>The production of the <b>music video</b> must include (as a minimum):</p> <hr/> <p>Range of camera shots, including shot distances, angles and movement as appropriate to a music video.</p> <p>Editing of footage appropriate to the genre of the music video audio track.</p> <p>At least <b>two</b> different settings (this may be the same location with a significantly different use of mise-en-scene and / or lighting or two different locations).</p> <p>At least <b>two</b> characters representing at least <b>two</b> different social groups.</p> <p>Graphics/titles to include the name of the track and the name of the band/artist.</p> <p>The production of the <b>web pages</b> must include (as a minimum):</p> <hr/> <p>Original <b>audio</b> or <b>audio-visual</b> content appropriate to the band/artist's webpage.</p> <p>A minimum of <b>two original images</b>, (with at least one different original image on each of the two pages) that promotes and reinforces the brand identity of the band/artist(s) (for example these might feature the band/artist or fans).</p> <p>Appropriate conventions of website design, including an original title and logo for the band/artist's webpage and a menu bar.</p> <p>Text introducing the band/artist.</p> <p>Working links from the home page to the other page.</p> <p>A range of appropriate media language techniques (typography, images, fonts, backgrounds, logos etc.) as appropriate to the purpose of the website.</p>

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## Making media (H409/03/04) – marking criteria

The learner's cross-media production should be marked as three separate elements against the appropriate marking criteria as shown below, and a total mark awarded out of 60.

Elements of production	Marking criteria		Maximum mark
The television/radio/magazine/music video media product	1	Application of knowledge and understanding of the media theoretical framework to create a media product	25
The online media product	2	Application of knowledge and understanding of the media theoretical framework to create a media product	25
The digitally convergent nature of the cross-media product to create meaning	3	Application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning	10
			<b>Total: 60</b>

Each element of the cross-media production should be judged individually against the relevant set of marking criteria. Marks should be credited according to the level attained for each set of criteria. It should be noted that it is possible for a learner to achieve a different level for each element of the production. For example, a learner may demonstrate an excellent application of knowledge and understanding of the media theoretical framework to create their online product (Level 5) but only demonstrate adequate application of knowledge and understanding of the media theoretical framework to create their television/radio/print/music video media product (Level 3).

### Over-length work

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

- **Brief 1** For the **television production** any work submitted beyond the 3 minute requirement **must not** be considered for credit; for the **online production** any work submitted beyond the 2-page requirement **must not** be considered for credit. Teachers should mark the first homepage and linked page presented.
- **Brief 2** For the **radio production** any work submitted beyond the 3 minute requirement **must not** be considered for credit; for the **online production** any work submitted beyond the 2-page requirement **must not** be considered for credit. Teachers should mark the first homepage and linked page presented.
- **Brief 3** For the **magazine production** any work submitted beyond the 4–6 page requirement **must not** be considered for credit; teachers should mark the first two front covers and contents pages presented only. For the **online production** any work submitted beyond the 2-page requirement **must not** be considered for credit. Teachers should mark the first homepage and linked page presented.

- **Brief 4** For the **music video production** any work submitted beyond the 3 minute requirement **must not** be considered for credit; for the online production any work submitted beyond the 2-page requirement **must not** be considered for credit. Teachers should mark the first homepage and linked page presented.

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

Candidates who do not use original footage, images or text in their production(s) must not be awarded marks above level 1 for the production(s). For clarity, if one production contains original footage, image and text and one production doesn't then only the production that doesn't contain original footage, images or text must not be awarded marks above level 1. If both productions do not use original footage, images or text then both productions must not be awarded above level 1.

A Statement of Intent **must** be supplied by the learner to each teacher with the media production. If a Statement of Intent is **not** supplied then a penalty of 10 marks must be deducted from the learner's overall total out of a maximum of 60. If a learner's outcome prior to the penalty is 10 marks or less, their outcome should be moved to zero marks. The purpose of the Statement of Intent is to understand what candidates have intended to do in the creation of their media product. Whether or not candidates have met the brief to a suitable standard will be assessed by the marking criteria, as indicated in the levels, the Statement of Intent is corroborating evidence.

If a learner only produces **one** of the two required products that make up the cross-media production then they must only be credited against the marking criteria for the product supplied and **cannot** be credited any marks in marking criteria 2: **application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning**.

The non-examined assessment marking criteria assess **Assessment Objective AO3: Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning**.



### 1. Application of knowledge and understanding of the media theoretical framework to create a media product (25 marks × 2)

<p><b>Level 5</b> <b>21–25 marks</b></p>	<p>The learner demonstrates <b>excellent</b> application of knowledge and understanding of the media theoretical framework to create a media product.</p> <ul style="list-style-type: none"> <li>• A sophisticated use of a wide range of appropriate media language techniques that delivers an accomplished demonstration of knowledge and understanding of the distinctive media language of the media form, including:             <ul style="list-style-type: none"> <li>◦ a highly developed use of codes and conventions that communicates meaning that is highly appropriate to the media form</li> <li>◦ a highly appropriate use of content and appeal which creates sophisticated meaning for the intended audience</li> <li>◦ a sophisticated construction of representations which create well-selected and highly developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form.</li> </ul> </li> <li>• Highly developed application of knowledge and understanding of the media industry demonstrated through a sophisticated use of the media form that is highly appropriate to the media industry context of the set brief.</li> <li>• An excellent realisation of the chosen brief that addresses all the requirements of the brief and includes all elements of the production detail.</li> </ul>
<p><b>Level 4</b> <b>16–20 marks</b></p>	<p>The learner demonstrates <b>good</b> application of knowledge and understanding of the media theoretical framework to create a media product.</p> <ul style="list-style-type: none"> <li>• A good use of a range of appropriate media language techniques, that delivers a good demonstration of knowledge and understanding of the distinctive media language of the media form, including:             <ul style="list-style-type: none"> <li>◦ a well-developed use of codes and conventions that communicates meaning that is appropriate to the media form</li> <li>◦ an appropriate use of content and appeal which creates effective meaning for the intended audience</li> <li>◦ a good use of representations which create well-selected and well-developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form.</li> </ul> </li> <li>• Well-developed application of knowledge and understanding of the media industry demonstrated through a good use of the media form that is appropriate to the media industry context of the set brief.</li> <li>• A good realisation of the chosen brief that addresses all requirements of the brief and includes almost all elements of the production detail.</li> </ul>
<p><b>Level 3</b> <b>11–15 marks</b></p>	<p>The learner demonstrates <b>adequate</b> application of knowledge and understanding of the media theoretical framework to create a media product.</p> <ul style="list-style-type: none"> <li>• An adequate use of a range of mostly appropriate media language techniques, that delivers a competent demonstration of knowledge and understanding of the distinctive media language of the media form, including:             <ul style="list-style-type: none"> <li>◦ a competent use of codes and conventions that communicates meaning that is reasonably appropriate to the media form</li> <li>◦ a reasonably appropriate use of content and appeal which creates consistent meaning for the intended audience</li> <li>◦ an adequate use of representations which create mainly well-selected insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form.</li> </ul> </li> <li>• An adequate application of knowledge and understanding of the media industry demonstrated through a competent use of the media form that is in the most-part relevant to the media industry context of the set brief.</li> <li>• An adequate realisation of the chosen brief that addresses most of the requirements of the brief, although some elements of the production detail may be missing.</li> </ul>

<p><b>Level 2</b></p> <p><b>6–10 marks</b></p>	<p>The learner demonstrates <b>limited</b> application of knowledge and understanding of the media theoretical framework to create a media product.</p> <ul style="list-style-type: none"> <li>• A basic use of a limited range of appropriate media language techniques, that delivers a partial demonstration of knowledge and understanding of the distinctive media language of the media form, including: <ul style="list-style-type: none"> <li>◦ an inconsistent use of codes and conventions that communicates meaning that is not always appropriate to the media form</li> <li>◦ a not always appropriate use of content and appeal which creates inconsistent meaning for the intended audience</li> <li>◦ a basic use of representations which create limited insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form.</li> </ul> </li> <li>• Limited application of knowledge and understanding of the media industry demonstrated through basic use of the media form that may not always be relevant to the media industry context of the set brief.</li> <li>• A limited realisation of the chosen brief that addresses some of the requirements of the brief; not all elements of the production detail are completed and those that <i>are</i> may be below stipulated lengths/quantity and/or may be reliant on software packages or pre-existing templates.</li> </ul>
<p><b>Level 1</b></p> <p><b>1–5 marks</b></p>	<p>The learner demonstrates <b>minimal</b> application of knowledge and understanding of the media theoretical framework to create a media product.</p> <ul style="list-style-type: none"> <li>• A poor use of media language techniques, that delivers an inadequate demonstration of knowledge and understanding of the distinctive media language of the media form, including: <ul style="list-style-type: none"> <li>◦ a minimal use of codes and conventions that communicates little or no meaning that is relevant to the media form</li> <li>◦ a minimal or inappropriate use of content and appeal which creates inadequate meaning for the intended audience</li> <li>◦ a poor use of representations which create minimal insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form.</li> </ul> </li> <li>• Minimal application of knowledge and understanding of the media industry demonstrated through an inadequate use of the media form that may not be relevant to the media industry context of the set brief.</li> <li>• A minimal realisation of the chosen brief that addresses few of the requirements of the brief; production details are likely to be incomplete and substantially below the stipulated lengths/quantity and/or may be over-reliant on software packages or pre-existing templates.</li> </ul>
<p><b>0</b></p>	<p>No work submitted or work that demonstrates no knowledge and understanding of the media theoretical framework to create a media product.</p>

## 2. Application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning (10 marks)

<p><b>Level 5</b> <b>9–10</b> <b>marks</b></p>	<p>The learner demonstrates <b>excellent</b> application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning across the cross-media production.</p> <ul style="list-style-type: none"> <li>• Sophisticated and coherent links between the two cross-media products that demonstrates a highly-developed awareness of how to use digital convergence to create meaning and engage an intended audience.</li> <li>• Sophisticated use of techniques to create a highly-developed sense of branding across the two cross-media products that demonstrates highly appropriate, sustained and insightful meaning for the intended audience.</li> </ul>
<p><b>Level 4</b> <b>7–8</b> <b>marks</b></p>	<p>The learner demonstrates <b>good</b> application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning across the cross-media production.</p> <ul style="list-style-type: none"> <li>• Clear and consistent links between the two cross-media products that create an appropriate and at times insightful awareness of how to use digital convergence to create meaning and engage an intended audience.</li> <li>• A good use of techniques to create a well-developed sense of branding across the two cross-media products that demonstrates appropriate and at times insightful meaning for the intended audience.</li> </ul>
<p><b>Level 3</b> <b>5–6</b> <b>marks</b></p>	<p>The learner demonstrates <b>adequate</b> application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning across the cross-media production.</p> <ul style="list-style-type: none"> <li>• Consistent links between the two cross-media products that create a reasonably appropriate awareness of how to use digital convergence to create meaning and engage an intended audience.</li> <li>• An adequate use of techniques to create a sense of branding across the two cross-media products that demonstrates reasonably appropriate meaning for the intended audience.</li> </ul>
<p><b>Level 2</b> <b>3–4</b> <b>marks</b></p>	<p>The learner demonstrates <b>limited</b> application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning across the cross-media production.</p> <ul style="list-style-type: none"> <li>• Inconsistent links between the two cross-media products, which may not always be relevant, demonstrating a partial awareness of how to use digital convergence to create meaning and engage an intended audience.</li> <li>• A limited use of techniques that creates an inconsistent sense of branding across the two cross-media products that may lack relevance at times but demonstrates some, limited meaning for the intended audience.</li> </ul>

<b>Level 1</b> <b>1–2</b> <b>marks</b>	<p>The learner demonstrates minimal application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning across the cross-media production.</p> <ul style="list-style-type: none"><li>• Links between the two cross-media products may be incomplete or not present at all, demonstrating little, if any, awareness of how to use digital convergence to create meaning and engage an intended audience.</li><li>• A minimal use of techniques that creates little, if any sense of branding across the two cross-media products and demonstrates little or no meaning for the intended audience.</li></ul>
<b>0</b>	No work submitted or work that demonstrates no knowledge and understanding of the digitally convergent nature of contemporary media to create meaning.

## NEA Indicative Content

### Application of knowledge and understanding of the media theoretical framework to create a media product

Television	Online
<p>Learners are likely to include:</p> <ul style="list-style-type: none"> <li>• an appropriate concept (title, location, situation) for the specified genre and audience</li> <li>• an appropriate use of genre conventions in relation to the set brief (e.g. titles, repetition, disruption and humour)</li> <li>• a range of camera shots (varied shot type, distance, length, angle, movement etc.) appropriate for the specified genre</li> <li>• appropriate and well-paced editing (continuity editing, possible use of montage) to communicate meaning and position/engage the audience</li> <li>• an appropriate use of sound for the set brief, including possible voiceover, original dialogue and selection of appropriate music and sound effects</li> <li>• appropriate use of on-screen written text, (including the programme name and actor(s)' name(s))</li> <li>• appropriate techniques to construct representations, including visual codes (mise-en-scène – setting/location, costume, props, makeup etc.), technical codes (camera angles, lighting etc.) and language (tone, register, vocabulary etc.).</li> </ul> <p>In the top level, learners may:</p> <ul style="list-style-type: none"> <li>• convey values, attitudes and beliefs appropriate to the set television brief</li> <li>• use genre conventions to create a highly memorable sequence containing a clear response to the set television brief that fully engages the audience</li> <li>• use media language intertextually (referencing other similar television products or wider media products) or to construct genre hybridity</li> <li>• use appropriate techniques to construct sophisticated representations of individuals and/or social groups that are highly appropriate to the set television brief</li> <li>• draw together knowledge and understanding from their whole course of study.</li> </ul>	<p>Learners are likely to include:</p> <ul style="list-style-type: none"> <li>• an appropriate concept (title, location, situation) for the specified genre and audience</li> <li>• appropriate conventions of website design and layout (backgrounds, typography, logos etc.) are used to create a brand identity that is in line with the purpose specified in the brief and to appeal to the target audience</li> <li>• a use of original images appropriate to the set brief, for example, including representations of the people, locations and social groups covered by the programme</li> <li>• media language which is used to establish a consistent house style that is used throughout the website</li> <li>• appropriate anchoring of images and text to communicate meaning and engage the intended audience</li> <li>• news and information appropriate to the set brief, including scheduling and information about key content</li> <li>• appropriate techniques to construct representations, including visual codes (mise-en-scène – setting/location, costume, props, makeup etc.), technical codes (camera angles, lighting etc.) and language (tone, register, vocabulary etc.).</li> </ul> <p>In the top level, learners may:</p> <ul style="list-style-type: none"> <li>• convey values, attitudes and beliefs appropriate to the set online brief</li> <li>• use genre conventions to create a highly engaging website containing a clear overall introduction to the programme which fully engages the audience</li> <li>• use media language intertextually (referencing other television programmes or wider media products) or to construct genre hybridity</li> <li>• use appropriate techniques to construct sophisticated representations of individuals and/or social groups that are highly appropriate to the set online brief</li> <li>• draw together knowledge and understanding from their whole course of study.</li> </ul>

Radio	Online
<p>Learners are likely to include:</p> <ul style="list-style-type: none"> <li>• an appropriate concept (title, location, situation) for the specified genre and audience</li> <li>• an appropriate use of genre conventions in relation to the set brief (e.g. introductions, repetition, disruption and humour)</li> <li>• an appropriate range of sounds (including voice over, dialogue, sound effects and music) that have been edited or constructed to meet the requirements of the set radio brief</li> <li>• appropriate and well-paced editing to communicate meaning and position/engage the intended audience</li> <li>• appropriate anchoring of voiceover and dialogue with sound effects and music to communicate meaning and engage the intended audience</li> <li>• appropriate use of voiceover and/or dialogue, for example, to introduce characters and create comedy</li> <li>• appropriate techniques to construct representations, including audio codes (setting, location, voiceover, dialogue, sound effects and music) and language (tone, register, vocabulary etc.).</li> </ul> <p>In the top level, learners may:</p> <ul style="list-style-type: none"> <li>• convey values, attitudes and beliefs appropriate to the set radio brief</li> <li>• use genre conventions to create a highly memorable sequence containing a clear response to the set radio brief that fully engages the audience</li> <li>• use media language intertextually (referencing other similar radio products or wider media products) or to construct genre hybridity</li> <li>• use appropriate techniques to construct sophisticated representations of individuals and/or social groups that are highly appropriate to the set radio brief</li> <li>• draw together knowledge and understanding from their whole course of study.</li> </ul>	<p>Learners are likely to include:</p> <ul style="list-style-type: none"> <li>• an appropriate concept (title, location, situation) for the specified genre and audience</li> <li>• appropriate conventions of website design and layout (backgrounds, typography, logos etc.) are used to create a brand identity that is in line with the purpose specified in the brief and to appeal to the target audience</li> <li>• a use of original images appropriate to the set brief, for example, including representations of the people, locations and social groups covered by the programme</li> <li>• media language which is used to establish a consistent house style that is used throughout the website</li> <li>• appropriate anchoring of images and text to communicate meaning and engage the intended audience</li> <li>• news and information appropriate to the set brief, including scheduling and information about key content</li> <li>• appropriate techniques to construct representations, including visual codes (mise-en-scène – setting/location, costume, props, makeup etc.), technical codes (camera angles, lighting etc.) and language (tone, register, vocabulary etc.).</li> </ul> <p>In the top level, learners may:</p> <ul style="list-style-type: none"> <li>• convey values, attitudes and beliefs appropriate to the set online brief</li> <li>• use genre conventions to create a highly engaging website containing a clear overall introduction to the programme which fully engages the audience</li> <li>• use media language intertextually (referencing other radio programmes or wider media products) or to construct genre hybridity</li> <li>• use appropriate techniques to construct sophisticated representations of individuals and/or social groups that are highly appropriate to the set online brief</li> <li>• draw together knowledge and understanding from their whole course of study.</li> </ul>

Magazines	Online
<p>Learners are likely to include:</p> <ul style="list-style-type: none"> <li>• an appropriate concept (title, branding etc.) for the set brief and specified audience</li> <li>• appropriate conventions of magazine cover and contents page design and layout (composition and use of backgrounds, typography, masthead/headings and subheadings, colour etc.) to create a brand identity and appeal to the target audience</li> <li>• appropriate use of a range of original images</li> <li>• media language which is used to establish a consistent house style and create a clear sense of brand identity across the two covers and contents pages of the magazine product</li> <li>• appropriate anchoring of images and text to communicate meaning and position/engage the target audience</li> <li>• appropriate use of language (tone, register, vocabulary) for the magazine product and for the target audience; clear and appropriate mode of address</li> <li>• appropriate techniques to construct representations, including visual codes (mise-en-scène – setting/location, costume, props, makeup etc.), technical codes (camera angles, lighting etc.) and language (tone, register, vocabulary etc.).</li> </ul> <p>In the top level, learners may:</p> <ul style="list-style-type: none"> <li>• convey values, attitudes and beliefs appropriate to the set magazine brief</li> <li>• use genre conventions to create a highly engaging series of magazine covers and contents pages to fully engage the audience</li> <li>• use media language intertextually (referencing wider media products) or to construct genre hybridity</li> <li>• use appropriate techniques to construct sophisticated representations of individuals and/or social groups that are highly appropriate to the set magazine brief</li> <li>• draw together knowledge and understanding from their whole course of study.</li> </ul>	<p>Learners are likely to include:</p> <ul style="list-style-type: none"> <li>• an appropriate concept (title, location, situation) for the specified genre and audience</li> <li>• appropriate conventions of website design and layout (backgrounds, typography, logos etc.) are used to create a brand identity that is in line with the purpose specified in the brief and to appeal to the target audience</li> <li>• a use of appropriate original images appropriate to the set brief</li> <li>• media language which is used to establish a consistent house style that is used throughout the website</li> <li>• appropriate anchoring of images and text to communicate meaning and engage the intended audience</li> <li>• news and information appropriate to the set brief, including links to key articles, how to participate, how to subscribe, accessing past editions, institutional information</li> <li>• appropriate techniques to construct representations, including visual codes (mise-en-scène – setting/location, costume, props, makeup etc.), technical codes (camera angles, lighting etc.) and language (tone, register, vocabulary etc.).</li> </ul> <p>In the top level, learners may:</p> <ul style="list-style-type: none"> <li>• convey values, attitudes and beliefs appropriate to the set online brief</li> <li>• use genre conventions to create a highly engaging website which fully engages the audience</li> <li>• use media language intertextually (referencing wider media products) or to construct genre hybridity</li> <li>• use appropriate techniques to construct sophisticated representations of individuals and/or social groups that are highly appropriate to the set online brief</li> <li>• draw together knowledge and understanding from their whole course of study.</li> </ul>

<b>Music video</b>	<b>Online</b>
<p>Learners are likely to include:</p> <ul style="list-style-type: none"> <li>• an appropriate concept – interpretation of the song, identity of artist or band – for the specified music genre and target audience</li> <li>• an appropriate use of genre conventions in relation to the set brief (e.g. narrative, disruption, equilibrium, performance, repetition, montage)</li> <li>• an appropriate range of shots (shot type, distance, length, angle, movement etc.) for a music video</li> <li>• appropriate and well-paced editing of performance footage to communicate meaning and position/engage the audience</li> <li>• appropriate and well-paced editing of concept/narrative footage in relation to the music and lyrics, to communicate meaning and position/engage the audience</li> <li>• appropriate techniques to construct representations, including visual codes (mise-en-scène – setting/location, costume, props, makeup etc.), technical codes (camera angles, lighting etc.) and language (tone, register, vocabulary etc.)</li> <li>• in relation to the points above, appropriate anchoring of moving image with sound to communicate meaning and engage the audience, for example, editing to the beat, lip synching, interpretation of lyrics through performance and/or narrative.</li> </ul> <p>In the top level, learners may:</p> <ul style="list-style-type: none"> <li>• convey values, attitudes and beliefs appropriate to the set music video brief</li> <li>• use genre conventions to create a highly memorable music video that establishes a clear concept and interpretation of the song and fully engages the audience and promotes the identity of the band/artist</li> <li>• use media language intertextually (referencing wider media products) or to construct genre hybridity</li> <li>• use appropriate techniques to construct sophisticated representations of individuals and/or social groups that are highly appropriate to the set music video brief</li> <li>• draw together knowledge and understanding from their whole course of study.</li> </ul>	<p>Learners are likely to include:</p> <ul style="list-style-type: none"> <li>• an appropriate concept (title, location, situation) for the specified genre and audience</li> <li>• appropriate conventions of website design and layout (backgrounds, typography, logos etc.) are used to create a brand identity that is in line with the purpose specified in the brief and to appeal to the target audience</li> <li>• a use of appropriate original images appropriate to the set brief, for example, including behind the scenes with the band/artist and merchandise</li> <li>• media language which is used to establish a consistent house style that is used throughout the website</li> <li>• appropriate anchoring of images and text to communicate meaning and engage the intended audience</li> <li>• news and information appropriate to the set brief, including key information about the band/artist such as short biogs, tour dates etc.</li> <li>• appropriate techniques to construct representations, including visual codes (mise-en-scène – setting/location, costume, props, makeup etc.), technical codes (camera angles, lighting etc.) and language (tone, register, vocabulary etc.).</li> </ul> <p>In the top level, learners may:</p> <ul style="list-style-type: none"> <li>• convey values, attitudes and beliefs appropriate to the set online brief</li> <li>• use genre conventions to create a highly engaging website that consistently promotes the brand image of the band/artist and fully engages the audience</li> <li>• use media language intertextually (referencing wider media products) or to construct genre hybridity</li> <li>• use appropriate techniques to construct sophisticated representations of individuals and/or social groups that are highly appropriate to the set online brief</li> <li>• draw together knowledge and understanding from their whole course of study.</li> </ul>



## NEA indicative content

### Application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning

Learners are likely to include:

- an appropriate use of techniques that shows an understanding of digital convergence and constructs links between both cross-media products
- an appropriate and consistent brand design that demonstrates meaning for an intended audience.

In the top level, learners may:

- use highly appropriate techniques to clearly link both products and clearly reference additional content only available online, for example, in a radio programme the listener may be directed through dialogue or voiceover to content that can only be accessed online
- use hidden intertextual references ('Easter Eggs') between both cross-media products, for example, hiding a hidden message in a music video about a website feature or competition on a noticeboard behind the singer and then making it known in a fan comment on the online website thus extending the value of the online media product to the intended audience and also driving the audience back to the offline media product to search for further hidden references ('Easter Eggs')
- use highly appropriate techniques to construct a clear and coherent sense of brand across the two cross-media products, for example, through a consistent use of names, logos, graphics, titles, sound effects
- include a mixture of found material from their offline media product in their online media product (such as audio or audio visual extracts or images), as well as including additional original material such as behind the scenes footage, audio interviews or still images of key individuals to further create meaning for and engage the intended audience and also further extend the brand across both cross-media products.





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