

OCR Level 3 Advanced GCE in Media Studies (H409)

Specification

Version 3: First assessment 2019

This draft qualification has not yet been accredited by Ofqual. It is published to enable teachers to have early sight of our proposed approach to A Level in Media Studies. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in 2017 and first award in 2019.

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1 Why choose an OCR A Level in Media Studies?

1a. Why choose an OCR qualification?

Choose OCR and you've got the reassurance that you're working with one of the UK's leading exam boards. Our new A Level in Media Studies course has been developed in consultation with teachers, employers and Higher Education to provide learners with a qualification that's relevant to them and meets their needs.

We're part of the Cambridge Assessment Group, Europe's largest assessment agency and a department of the University of Cambridge. Cambridge Assessment plays a leading role in developing and delivering assessments throughout the world, operating in over 150 countries.

We work with a range of education providers, including schools, colleges, workplaces and other institutions in both the public and private sectors. Over 13,000 centres choose our A Levels, GCSEs and vocational qualifications including Cambridge Nationals and Cambridge Technicals.

Our Specifications

We believe in developing specifications that help you bring the subject to life and inspire your students to achieve more.

We've created teacher-friendly specifications based on extensive research and engagement with the teaching community. They're designed to be straightforward and accessible so that you can tailor the delivery of the course to suit your needs. We aim to encourage learners to become responsible for their own learning, confident in discussing ideas, innovative and engaged.

We provide a range of support services designed to help you at every stage, from preparation through to the delivery of our specifications. This includes:

- A wide range of high-quality creative resources including:
 - Delivery Guides
 - Transition Guides
 - Topic Exploration Packs
 - Lesson Elements
 - ...and much more.
- Access to subject specialists to support you through the transition and throughout the lifetime of the specification.
- CPD/Training for teachers including face-to-face events, webinars and regional meetings to introduce the qualifications and prepare you for first teaching.
- Active Results – our free results analysis service to help you review the performance of individual learners or whole schools.

All A level qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's A Level in Media Studies is QN: XXXXXX.

1b. Why choose an OCR A Level in Media Studies?

This contemporary, accessible and creative course has been designed with teachers and learners in mind following extensive consultations. This specification will allow learners to study the media in an academic context and apply the knowledge and understanding gained to the process of creating their own media productions.

OCR's A Level in Media Studies is designed to widen the intellectual horizons of the learner through the analysis of both global and historical media. This specification will foster the development of critical and reflective thinking to encourage engagement in the critical debates surrounding contemporary media.

The approach that we have taken in this specification will allow teachers and learners

to engage confidently with critical and theoretical approaches from the perspectives of both analytical consumers and producers of media products.

It is our strong desire that OCR's A Level in Media Studies should inspire learners and develop an aspiration within them to continue learning beyond the confines of the classroom as well as developing personal and interpersonal skills that will serve them well both in Higher Education and in the workplace.

The OCR A Level in Media Studies offers a broad, coherent and rigorous course of study and has been created to ensure that all types of learners can fulfil their potential.

Aims and learning outcomes

OCR's A Level in Media Studies will enable learners to:

- demonstrate skills of enquiry, critical thinking, decision-making and analysis
- demonstrate a critical approach to media issues
- demonstrate appreciation and critical understanding of the media and their role both historically and currently in society, culture, politics and the economy
- develop an understanding of the dynamic and changing relationships between media forms, products, media industries and audiences
- demonstrate knowledge and understanding of the global nature of the media
- apply theoretical knowledge and specialist subject specific terminology to analyse and compare media products and the contexts in which they are produced and consumed in order to make informed arguments, reach substantial judgements and draw conclusions about media issues
- engage in critical debate about academic theories used in media studies
- appreciate how theoretical understanding supports practice and practice supports theoretical understanding
- demonstrate sophisticated practical skills by providing opportunities for creative media production.

1c. What are the key features of this specification?

The key features of OCR's A Level in Media Studies for you and your learners are:

- an engaging and worthwhile specification that means learners will benefit from studying media
- a contemporary cross-media NEA production with a choice of brief
- interesting and relevant specified media products for study
- support from a dedicated media studies advisor who can directly answer any queries
- exciting resources with detailed ideas for the classroom
- guidance to support delivery, both online and face-to-face
- synoptic learning that comprehensively ties in the relationships between media products and the theoretical framework of media language, media representation, media industries and media audiences
- a deeper understanding of media that are encountered by learners on a daily basis
- an opportunity to engage with historical and global media products that should extend the learners' knowledge of the media landscape
- it engages with the academic ideas and arguments that surround the modern world of media
- assessment that places the learner as a media producer centrally in the qualification
- co-teachability with OCR's AS Level in Media Studies.

1d. What is new in OCR's A Level in Media Studies?

This section is intended for teachers using OCR's A Level in Media Studies (H540).

It highlights the difference between this A Level and the new A Level in Media Studies (H409) for first teaching in September 2017:

What stays the same?	What's changing?
<ul style="list-style-type: none"> • The theoretical framework remains at the core of the specification. • The marks for constructing media products (NEA) remains at 30%. • A choice of brief for the media production (NEA). • Use of unseen materials in exams where learners are aware of the media forms being used. 	<ul style="list-style-type: none"> • Specified media products which have been chosen because they have cultural, social and historical significance. • Inclusion of non-English language media products and an understanding of how media products have developed since 1970. • Use of academic ideas and arguments to indicate a specific conceptual understanding. • Individual production in the NEA. Non-assessed learners can be part of the production team. • NEA briefs that will change every year.

1e. How do I find out more information?

If you are already using OCR specifications you can contact us at: www.ocr.org.uk.

If you are not already a registered OCR centre then you can find out more information on the benefits of becoming one at: www.ocr.org.uk.

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

Want to find out more?

Contact a subject advisor:

Email: media@ocr.org.uk

Phone: 01223 553998

Explore our teacher support:

<http://www.ocr.org.uk/qualifications/by-subject/media-and-communication/>

Join our communities:

Twitter: @OCR_Media_Film

OCR Community:

<http://ocr.org.uk/qualifications>

Check what CPD events are available:

www.cpdhub.ocr.org.uk

2 The specification overview

2a. OCR's A Level in Media Studies (H409)

Learners take all Components 01, 02 and 03 to be awarded the OCR A Level in Media Studies.

Content Overview	Assessment Overview	
<p>Section A: News Learners will engage in an in-depth study of contemporary news in the UK, requiring learners to explore how and why:</p> <ul style="list-style-type: none"> • newspapers and • magazines <p>are evolving as media products. Learners' study will be through media products set by OCR.</p> <p>Section B: Media language and representation Learners will explore media language and representation, through media products set by OCR for:</p> <ul style="list-style-type: none"> • advertising and marketing and • music videos <p>In addition, learners will engage in an overarching in-depth study of the online, social and participatory media forms of all of the specified media products for Component 01.</p>	<p>Media messages (01)</p> <p>65 marks</p> <p>1 hour 45 minutes</p> <p>Written paper</p>	<p>32.5%</p>
<p>Section A: Media industries and audiences Learners will explore media industries and audiences, through media products set by OCR for:</p> <ul style="list-style-type: none"> • radio • video games • film* <p><i>*Film to be studied in relation to media industry only.</i></p> <p>Section B: Long form television drama Learners will engage in an in-depth study of:</p> <ul style="list-style-type: none"> • television <p>as an evolving, global media form. Learners must select two specified media products from lists set by OCR.</p> <p>In addition, learners will engage in an overarching in-depth study of the online, social and participatory media forms of all of the specified media products for Component 02.</p>	<p>Evolving media (02)*</p> <p>75 marks</p> <p>2 hours</p> <p>Written paper</p>	<p>37.5%</p>
<p>Learners will create a cross-media product in response to an OCR set brief.</p>	<p>Making media (03/04)</p> <p>30 marks (NEA)</p>	<p>30%</p>

* Indicates inclusion of synoptic assessment (see Section 3g).

Learners who are retaking the qualification may carry forward their result for the non-exam assessment component. Learners who wish to re-take the non-exam assessment component must undertake the brief set for the year of assessment.

Media forms and specified products in the specification

Learners are required to study **nine** media forms and associated set products as specified by OCR. Learners will study all nine media forms using the theoretical framework which consists of media language,

media representations, media industries and media audiences (see Section 2b for more detail) and also consider the social, cultural, economic, political and historical contexts of media products.

Content and products at a glance

Media form	Set product	Area of subject content to be studied	To be studied in										
Film	<i>The Jungle Book (1967) and The Jungle Book (2016)</i> Extracts of the films only to be considered in relation to the media contexts and industries issues exemplified	Media industries Media audiences Media contexts	Component 02, Section A										
Advertising and marketing	Print advertisements for: <i>Old Spice, Lucozade (1960s), Shelter.</i> Online advertisements for: <i>Guerlain, Lucozade, Red Nose Day.</i> The advertisements will be made available to centres by OCR.	Media language Media representations Media contexts	Component 01, Section B										
Radio	One complete episode of <i>The BBC Radio One Breakfast Show</i>	Media industries Media audiences Media contexts	Component 02, Section A										
Magazines	One complete edition of <i>The Big Issue</i> <u>and</u> Two front covers of <i>The Big Issue</i>	All (In depth study)	Component 01, Section A										
Video games	<i>Minecraft</i> Extracts of the video game only to be considered in relation to the media contexts, industries and audience issues exemplified	Media industries Media audiences Media contexts	Component 02, Section A										
Music video	Two music videos from the lists specified in Section 2c of this specification	Media language Media representations Media contexts	Component 01, Section B										
Television	Two complete episodes (specified by OCR) from the following long form television dramas: one from List A and one from List B . <table border="1" data-bbox="343 1563 887 1747"> <thead> <tr> <th>List A</th> <th>List B</th> </tr> </thead> <tbody> <tr> <td><i>Mr Robot</i></td> <td><i>The Killing</i></td> </tr> <tr> <td><i>House of Cards</i></td> <td><i>Borgen</i></td> </tr> <tr> <td><i>Homeland</i></td> <td><i>Spiral</i></td> </tr> <tr> <td><i>Game of Thrones</i></td> <td><i>Deutschland 83</i></td> </tr> </tbody> </table>	List A	List B	<i>Mr Robot</i>	<i>The Killing</i>	<i>House of Cards</i>	<i>Borgen</i>	<i>Homeland</i>	<i>Spiral</i>	<i>Game of Thrones</i>	<i>Deutschland 83</i>	All (synoptic) (In depth study)	Component 02, Section B
List A	List B												
<i>Mr Robot</i>	<i>The Killing</i>												
<i>House of Cards</i>	<i>Borgen</i>												
<i>Homeland</i>	<i>Spiral</i>												
<i>Game of Thrones</i>	<i>Deutschland 83</i>												
Newspapers	Two front covers from the <i>Daily Mail</i> and two front covers from <i>The Guardian</i> <u>and</u> One complete edition of the <i>Daily Mail</i> and one complete edition of <i>The Guardian</i>	All (In depth study)	Component 01, Section A										
Online, social and participatory media	The online, social and participatory media forms of the specified media products for all the above media forms	All (Overarching in depth study)	Component 01, Component 02										

2b. Content of A Level in Media Studies (H409)

The OCR A Level in Media Studies introduces learners to the role and influence of the media. The main focus of this specification is the media today, both nationally and globally. However, to ensure learners understand the context of today's fast moving media, they will also be required to study the broader history of media and its role and impact on society, culture, politics and the economy in both domestic and global spheres.

Theoretical framework

Learners will develop their understanding of the media through the consistent application of the four areas of the theoretical framework:

- **media language:** how the media through their forms, codes, conventions and techniques communicate meanings
- **media representations** how the media portray events, issues, individuals and social groups
- **media industries:** how the media industries' processes of production, distribution and circulation affect media forms and platforms
- **media audiences:** how media forms target, reach and address audiences, how audiences interpret and respond to them and how members of audiences become producers themselves.

Contexts and skills

This specification will give learners the opportunity to undertake close analysis and comparison of media products in relation to relevant key social, cultural, economic, political and historical contexts.

Learners should have also developed the skills to:

- analyse critically and compare how media products, including products outside the commercial mainstream
- construct and communicate meanings through the interaction of media language and audience response use key theories of media studies and specialist subject-specific terminology appropriately
- use and critically reflect upon a range of complex theories of media studies and use specialist subject-specific terminology appropriately
- debate critically key questions relating to the social, cultural, political and economic role of the media through sustained discursive writing.

Through this application of the theoretical framework, this specification recognises the fundamental relationship between theory and practice, requiring students to apply and develop their understanding of the media through both analysing and producing media products.

Media messages (Component 01) offers learners the opportunity to:

- develop knowledge and understanding of media contexts and all four areas of the media theoretical framework through an in-depth study of newspapers and magazines
- develop skills to understand and analyse print media forms
- engage in an in-depth study of the online, social and participatory media forms of all the specified media products for this component
- develop knowledge and understanding of academic ideas and arguments.

Evolving media (Component 02) offers learners the opportunity to

- develop knowledge and understanding of media contexts, media industries and audiences through the study of radio, video games and film
- draw together knowledge and understanding of media contexts and all areas of the media theoretical framework in an in-depth study of long form television dramas
- engage in an in-depth study of the online, social and participatory media forms of all the specified media products for this component
- develop knowledge and understanding of academic ideas and arguments.

Making media (Component 03/04) offers learners the opportunity to apply their knowledge and understanding of the theoretical framework in the production of their own individual cross-media product from a choice of set briefs issued by OCR.

Set Media Products

OCR will review all the specified media products every three years and update them if necessary to ensure that all the specified products remain relevant and available to centres. Where media products are replaced, centres will be notified at least one year in advance prior to teaching a two year course.

Age Appropriateness

The lists of long form television dramas contain a mixture of certifications, including 18 certificates. We have ensured there are long form television dramas with certifications below an age rating of 18 to ensure centres can still engage with this topic with learners for whom an 18 certificate may not be appropriate.

Where other media products have an age rating OCR have indicated this.

The set media product lists for long form television dramas offer sufficient choice for teachers to minimise potential offence and/or disadvantage to candidates with a particular characteristic. Centres are advised to take into account the advice from the British Board of Film Certification (BBFC) (quoted below in italics) and the maturity of their learners

before showing an 18 certificate long form television drama to learners.

“The age rating for a DVD, video or Blu-ray explains the audience we believe the film is suitable for and applies to point of sale or rental, rather than to where the material is viewed. It is not actually illegal for schools to show BBFC-rated videos or DVDs or Blu-ray to its pupils of any age, just as parents may also choose to show any material to children in the home. Merely showing an age restricted film to underaged persons - or allowing them to see one outside a licensed cinema - is not in itself an offence.

We would, however, strongly discourage such a practice unless (a) the children in question are only a year or so below the age stated on the certificate, and (b) there is a serious educational purpose to showing the recording.

Even in such cases clearly schools should seek parental consent prior to showing it. We would also recommend obtaining the approval of the Head Teacher and Governors. It is vital to make sure that any children watching are not likely to suffer any ill effects as a result of seeing the film.”

Please see the BBFC website for more details: <http://www.bbfc.co.uk/education-resources/teacher-guide>

Good practice

As good practice, it is recommended that teachers provide further classroom support to learners through practical media production exercises, where appropriate; and through the use of additional media products or extracts from them throughout the course to help further develop learners’ understanding of the media products and forms studied – both contextually and in terms of how they relate to the theoretical framework.

Resources

Before a centre begins this qualification, there is a need for suitable media facilities and technologies to be available and for learners to be taught how to use them before embarking on assessed work. The non-exam assessment component (NEA) requires learners to develop practical production skills and to engage with contemporary media technologies. Therefore, the minimum resourcing requirements that a centre would be expected to have for the delivery of OCR's A Level in Media Studies are digital technology suitable for the construction of media productions (e.g. appropriate cameras, either camcorders or digital SLRs and sound recording equipment) and software for editing, image manipulation and page layout. Also a reliable internet connection is required for research and planning of the production, as well as where necessary, the presentation of learner's work.

Terminology

Throughout the specification there is reference to the following:

'academic ideas and arguments' refers to the collective writing about the media by a number of writers on media

'media product' refers to media texts, such as television programmes, newspapers, radio programmes etc., as well as to online, social and participatory media platforms

'intertextuality' refers to the way aspects of a particular media product relate to another and thus accrue additional significance.

2c. Content of Media messages (H409/01)

Media messages (Component 01) will enable learners to study how different media institutions construct both similar and different media products. These media products will contain a range of

representations and learners will study the ways in which these representations are constructed and how audiences could interpret these media products.

Section A – News (in-depth study)

Section A consists of an **in-depth study** of newspapers and magazines in the UK, as well as forming part of learners' **overarching in-depth study** of online, social and participatory media. Learners will study the way news is presented in the different media forms and will consider how and why media products are constructed across different media forms to reach and address a number of audiences. Learners are required to analyse and critically compare how the media

products construct and communicate meanings through the interaction of media language and audience response. Learners are also required to undertake close analysis and comparison of the specified media products in relation to key social, cultural, economic, political and historical contexts.

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

	Newspapers	Magazines	Online, social and participatory
Set Media Products	<i>The Daily Mail</i> <i>The Guardian</i>	<i>The Big Issue</i>	http://www.dailymail.co.uk https://www.theguardian.com/uk http://www.bigissue.com
Media Language	✓	✓	✓
Media Representations	✓	✓	✓
Media Industries	✓	✓	✓
Media Audiences	✓	✓	✓
Media Contexts	✓	✓	✓

The set media products in this section should be used by learners as case studies from which they can further explore, analyse and gain a contextual knowledge and understanding of the related media products and the relevant areas of the theoretical framework. They should be used as comparative case studies to study the media forms.

The media products should be used as a vehicle through which learners study the relevant sections of subject content listed in this specification.

Learners must study **media contexts, media language and media representation** through:

- **Newspapers** – **two** front covers from the *Daily Mail* and **two** front covers from *The Guardian* from 2017 onwards
- **Magazines** – **two** front covers of *The Big Issue* from 2017 onwards
- **Online news** – the online versions of the *Daily Mail*, *The Guardian* and *The Big Issue*.

Learners must study **media contexts**, **media industries** and **media audiences** through:

-
- **Newspapers** – **one** complete edition of the *Daily Mail* and **one** complete edition of *The Guardian* from 2017 onwards
- **Magazines** – **one** complete edition of *The Big Issue* from 2017 onwards
- **Online news** – the online versions of the *Daily Mail*, *The Guardian* and *The Big Issue*.

NB: Each 'pair' of newspapers chosen by the centre should be published on the same date to aid comparison. The study of website articles linked to the themes or issues

represented in the newspaper front covers is recommended, again to aid comparison.

Online, social and participatory

As part of their **overarching in-depth study** of the online, social and participatory media form, learners must study the online, social and participatory media forms of *The Daily Mail*, *The Guardian* and *The Big Issue*.

<http://www.dailymail.co.uk>

<https://www.theguardian.com/uk>

<http://www.bigissue.com>

Additional guidance

We will provide guidance for centres on approaches to selecting which editions and front covers to use for study.

Section B – Media Language and Representation

Section B focuses on media language and representation and requires learners to consider how meanings are constructed across different media forms.

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

Media Forms	Advertising and Marketing (Print)	Advertising and Marketing (Online)	Music video	Online, social and participatory
Set Media Products	Three print adverts listed below	Three online adverts listed below	Two music videos listed below	
Media Language	✓	✓	✓	✓
Media Representations	✓	✓	✓	✓
Media Industries				
Media Audiences				
Media Contexts	✓	✓	✓	✓

The set media products in this section should be used by learners as case studies from which they can further explore, analyse and gain a contextual knowledge and understanding of the related media products and the relevant areas of the theoretical framework.

The media products should be used as a vehicle through which learners study the subject content for 'Media Contexts', 'Media Language' and 'Media Representations' listed in this specification.

Advertising and Marketing

Learners should study **all six** advertisements, which are drawn from three different genres, as listed below. Learners should explore the differences and similarities between the media language and representations across

different genres and historical contexts for each advertisement.

OCR will provide a resource pack to ensure the correct versions of the advertisements are studied by learners.

Genre of advertisement	Print	Online
Fragrance	Old Spice	Guerlain
Soft drink	Lucozade (1960s)	Lucozade (contemporary)
Charity	Shelter	Red Nose Day

Music Video

Learners should study at least **one** music video from **List A** and at least **one** music video from **List B** below.

List A represents mainstream music videos and List B has music videos that might be regarded as more alternative.

List A	List B
Taylor Swift – <i>Blank Space</i>	Radiohead – <i>Burn the Witch</i>
Lady Gaga – <i>Million Reasons</i>	Naïve New Beaters – <i>Run Away</i>
Beyoncé – <i>Sandcastles</i>	Family of the Year – <i>Make it Mine</i>
Little Mix – <i>Hair</i>	Raleigh Ritchie – <i>Bloodsport '15</i>
Charli XCX – <i>Famous</i>	The Shoes – <i>Drifted</i>
Justin Bieber – <i>Sorry</i>	New Build – <i>Luminous Freedom</i>
Ed Sheeran – <i>Thinking Out Loud</i>	OK GO – <i>Upside Down, Inside Out</i>
Pharrell Williams – <i>Happy</i>	Bob Dylan – <i>Like a Rolling Stone (INTERACTIVE)</i>
Mark Ronson – <i>Uptown Funk</i>	Tame Impala – <i>Let It Happen</i>

Online, social and participatory

As part of their **overarching in-depth study** of the online, social and participatory media form, learners must study the online, social and participatory media forms of the specified media products for Section B.

Advertising and marketing: Learners are required to study the specified online adverts as provided in the OCR resource pack.

Music videos: Learners are required to consider how music videos are usually consumed online through social and participatory media such as YouTube, and how this impacts on the media language and representations used. As part of their study, learners should view the specified music videos through YouTube.

2d. Content of Evolving media (H409/02)

Evolving media (Component 02) introduces learners to the changing world of media, both domestically and globally, in the contemporary digital world. Through the study of this component, learners will

consider how changing social, cultural, economic, political and historical contexts have contributed to the evolution of media forms.

Section A – Media Industries and Audiences

Section A focuses on media industries and audiences and requires learners to consider how and why media products are constructed across different media forms to reach and address a number of audiences.

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

Media Forms	Radio	Video Games	Film	Online, social and participatory
Set Media Products	<i>The BBC Radio One Breakfast Show</i>	<i>Minecraft</i>	<i>The Jungle Book (1967) and The Jungle Book (2016)</i>	http://www.bbc.co.uk/radio1 www.minecraft.net www.thelawofthejungle.com
Media Language				
Media Representations				
Media Industries	✓	✓	✓	✓
Media Audiences	✓	✓	✓	✓
Media Contexts	✓	✓	✓	✓

The set media products in this section should be used by learners as case studies from which they can further explore, analyse and gain a contextual knowledge and understanding of the related media products and the relevant areas of the theoretical framework. They should be used as comparative case studies to study the media forms.

The media products should be used as a vehicle through which learners study the subject content for 'Media Contexts', 'Media

Industries' and 'Media Audiences' listed in this specification.

Radio: *The BBC Radio One Breakfast Show*

Learners must consider **one complete episode** of *The BBC Radio One Breakfast Show*, from 2017 onwards, chosen by the centre. *The BBC Radio One Breakfast Show* should be used as a case study into the contemporary radio industry in the UK as well as the historical context of public service broadcasting.

Additional guidance

We will provide guidance for centres on approaches to selecting which episode of The BBC Radio One Breakfast Show to use for study.

Video Games: *Minecraft*

Minecraft should be used as a case study into the contemporary video games industry. Extracts of the video game should only be considered in relation to the media contexts, media industries and media audience issues exemplified.

Film: *The Jungle Book* (2016) and *The Jungle Book* (1967)

The Jungle Book (2016) and *The Jungle Book* (1967) should be used as case studies into the *contemporary film industry*.

Learners should explore differences and similarities between the contemporary film industry and the film industry from the 1960s in terms of film production, distribution and marketing.

Extracts of the films may only be considered in relation to the industry or cross-media issues that are being exemplified.

Online, social and participatory

As part of their **overarching in-depth study** of the online, social and participatory media

form, learners must study the online, social and participatory media forms of the specified media products for Section A in relation to media contexts, media industries and media audiences.

Radio: Learners are required to study the online, social and participatory media forms of *The BBC Radio One Breakfast Show*, including, for example, its place on the BBC website, and Facebook and Twitter feeds.

<http://www.bbc.co.uk/radio1>

Video games: Learners are required to study how *Minecraft* is played online, and the community that has built up around the game through social and participatory media forms, including the YouTube *Minecraft* users' aggregation channel.

www.minecraft.net

https://www.youtube.com/channel/UCQvWX73GQygcwXOTSf_VDVg

Film: Learners are required to study the official website for *The Jungle Book* 2016.

www.thelawofthejungle.com

Section B – Long Form Television Drama (in-depth study)

Section B is **synoptic** and gives learners the opportunity to draw upon knowledge and understanding from across the whole course of study. Section B consists of an **in-depth** study and focuses on contemporary long form television dramas, requiring learners to explore television as a media form through the study of at least **two** long form television dramas: **one** English language (List A) and **one** European (non-English language) (List B).

The chosen long form television dramas should be used as case studies to study television as a media form. Learners must study media contexts and all four areas of the media theoretical framework as listed in the subject content in this specification in relation to their chosen long form television dramas.

List A: English language long form television drama

Learners must study **one complete episode** (specified below) from at least **one** of the English language long form television dramas listed below:

- Mr Robot: eps1.0_hellofriend.mov (Season 1, Episode 1 June 2015) BBFC 15
- House of Cards (Chapter 1, January 2013) BBFC 18
- Homeland (Season 1, Episode 1, October 2011) BBFC 15
- Game of Thrones: Winter is Coming (Season 1, Episode 1, January 2011). BBFC 18.

List B: European (non-English language) long form television drama

Learners must also study **one complete episode** (specified below) from at least **one** of the European (non-English language) long form television dramas listed below:

- The Killing / Forbrydelsen (Season 1, Episode 1, October 2007) BBFC 15
- Borgen (Season 1, Episode 1, October 2010) BBFC 15
- Spiral / Engrenages (Season 1, Episode 1, October 2005) BBFC 15

- Deutschland 83: Quantum Jump (Season 1, Episode 1, October 2015) BBFC 15.

Online, social and participatory

As part of their **overarching in-depth study** of the online, social and participatory media form, learners must study the online platforms on which their chosen long form television dramas are available. They should also study the communities that build up around the programmes through social and participatory media forms, including fan forums.

2e. Subject content for components H409/01 and H409/02

The following subject content outlines the knowledge and understanding that underpins this qualification. The subject content will be assessed across all components.

For the examined components (01 and 02), this will be in relation to the relevant set media products as indicated.

Subject Content		
Topic	Key Idea	Learners should have studied
<p>Contexts of Media</p> <p>Study using products from:</p> <p>Component 01 Sections A, B</p> <p>Component 02 Sections A, B</p>	<p>Social, cultural, political, economic and historical contexts.</p>	<ul style="list-style-type: none"> how the media products studied differ in institutional backgrounds and use of media language to create meaning and construct representations to reach different audiences, and can act as a means of: <ul style="list-style-type: none"> - reflecting social, cultural and political attitudes towards wider issues and beliefs - constructing social, cultural and political attitudes towards wider issues and beliefs how media products studied can act as a means of reflecting historical issues and events how media products studied can potentially be an agent in facilitating social, cultural and political developments through the use of media language to construct meaning through viewpoints, messages and values and representations of events and issues how media products studied are influenced by social, cultural, political and historical contexts through intertextual references how media products studied reflect their economic contexts through production, financial and technological opportunities and constraints.
<p>Media Language</p> <p>Study using products from:</p> <p>Component 01 Section A, B</p> <p>Component 02 Section B</p>	<p>How the media through their forms¹, codes, conventions and techniques communicate meanings.</p>	<ul style="list-style-type: none"> how the different modes² and language³ associated with different media forms communicate multiple meanings how the combination of elements of media language influence meaning how developing technologies affect media language

¹ Forms of the media: television, film, radio, newspapers, magazines, advertising and marketing, online, social and participatory media, video games and music video.

² Modes: images, sound, speech and writing.

³ Language: media language associated with audio-visual, audio, print and online media.

Subject Content		
Topic	Key Idea	Learners should have studied
		<ul style="list-style-type: none"> the codes and conventions of media forms and products, including the processes through which media language develops as genre the dynamic and historically relative nature of genre the processes through which meanings are established through intertextuality how audiences respond to and interpret the above aspects of media language. how genre conventions are socially and historically relative, dynamic and can be used in a hybrid way the significance of challenging and/or subverting genre conventions the significance of the varieties of ways in which intertextuality can be used in the media the way media language incorporates viewpoints and ideologies.
	Theories of media language.	<ul style="list-style-type: none"> semiotics, including Barthes narratology, including Todorov genre theory, including Neale. structuralism, including Lévi-Strauss postmodernism, including Baudrillard.
Media Representations Study using products from: Component 01 Section A, B Component 02 Section B	How the media portray events, issues, individuals and social groups.	<ul style="list-style-type: none"> the way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination the way the media through re-presentation constructs versions of reality the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups the effect of social and cultural context on representations

Subject Content		
Topic	Key Idea	Learners should have studied
		<ul style="list-style-type: none"> • how and why stereotypes can be used positively and negatively • how and why particular social groups, in a national and global context, may be under-represented or misrepresented • how media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations • how audiences respond to and interpret media representations • the way in which representations make claims about realism • the impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups • the effect of historical context on representations • how representations may invoke discourses and ideologies and position⁴ audiences • how audience responses to and interpretations of media representations reflect social, cultural and historical circumstances.
	Theories of media representation	<ul style="list-style-type: none"> • theories of representation including Hall • theories of identity including Gauntlett • feminist theories including bell hooks and Van Zoonen • theories of gender performativity including Butler • theories around ethnicity and postcolonial theory including Gilroy.

⁴ How audiences are encouraged to adopt a particular 'position' or point of view in relation to what is being represented.

Subject Content		
Topic	Key Idea	Learners should have studied
<p>Media Industries</p> <p>Study using products from:</p> <p>Component 01 Section A</p> <p>Component 02 Section A, B</p>	<p>How the media industries' processes of production, distribution and circulation affect media forms and platforms.</p>	<ul style="list-style-type: none"> • processes of production, distribution and circulation by organisations, groups and individuals in a global context • the specialised and institutionalised nature of media production, distribution and circulation • the relationship of recent technological change and media production, distribution and circulation • the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification • the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products • how media organisations maintain, including through marketing, varieties of audiences nationally and globally • the regulatory framework of contemporary media in the UK • the impact of 'new' digital technologies on media regulation, including the role of individual producers • how processes of production, distribution and circulation shape media products • the impact of digitally convergent media platforms on media production, distribution and circulation, including individual producers • the role of regulation in global production, distribution and circulation • the effect of individual producers on media industries.
	<p>Theories of media industries</p>	<ul style="list-style-type: none"> • power and media industries, including Curran and Seaton. • theories of regulation including those of Livingstone and Lunt • theories of cultural industries including those of Hesmondhalgh.

Subject Content		
Topic	Key Idea	Learners should have studied
<p>Media Audiences</p> <p>Study using products from:</p> <p>Component 01 Section A,</p> <p>Component 02 Section A, B</p>	<p>How media forms target, reach and address audiences, how audiences interpret and respond to them and how members of audiences become producers themselves.</p>	<ul style="list-style-type: none"> • how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste • how media producers target, attract, reach, address and potentially construct audiences • how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated • the interrelationship between media technologies and patterns of consumption and response • how audiences interpret the media, including how they may interpret the same media in different ways • how audiences interact with the media and can be actively involved in media production • how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms • how media organisations reflect the different needs of mass and specialised audiences, including through targeting • how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital • the role and significance of specialised audiences, including niche and fan, to the media • the way in which different audience interpretations reflect social, cultural and historical circumstances.
	<p>Theories of media audiences</p>	<ul style="list-style-type: none"> • media effects, including Bandura • cultivation theory, including Gerbner • reception theory, including Hall • theories of fandom, including Jenkins • theories of 'end of audience', including Shirky.

2f. Content of non-exam assessment: Making media (03/04)

Making media (Component 03/04) is a non-exam assessment (NEA) component that gives learners the opportunity to work independently and develop expertise that builds on areas of study from elsewhere in the course. Learners create a cross-media product in response to a brief set by OCR. Making media (Component 03/04) allows learners to create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

This component provides the opportunity for the learner to demonstrate that they can apply knowledge and understanding of the theoretical framework to construct their media products by:

- applying knowledge and understanding of media language to express and communicate meaning to an intended audience
- applying knowledge and understanding to construct representations that portray events, issues, individuals and social groups as appropriate to the brief set by OCR
- applying knowledge and understanding of the media industries requirements to create a product that is appropriate to the media industry context of their chosen brief
- use of media language to create meaning for the intended audience, in line with the intentions outlined in their Statement of Intent.

Responding to an NEA brief

1 Preparatory Activities (non-assessed)

Even though there are no marks attached to the preparatory activities it is essential for learners to carry out these activities in preparation for their production task so that each individual learner's work can be authenticated. Failure to carry out sufficient research into relevant genres and media forms as well as adequately plan a chosen production is also likely to restrict a learner's ability to meet the higher levels of the marking criteria.

1 (a) Research

In preparation for the production task, learners should carry out research into professionally produced media products that are similar in genre, style and form to the media products proposed in their chosen production brief. Learners should deconstruct, analyse and make notes on these professionally produced media products so that they can further develop knowledge and understanding of their chosen media form's distinctive media language, for example:

- how genre conventions are employed

- how and why intertextuality is employed
- how combinations of media language elements are used to create meaning and construct representations that address an intended audience.

Learners should be prepared to analyse the distinctive media language elements appropriate to the brief chosen, listed below:

Moving image (television/music video) as part of a cross-media brief:

- camerawork
- editing
- soundtrack
- mise en scène.

Radio as part of a cross-media brief:

- use of music
- use of voice
- use of sound effects.

Print as part of a cross-media brief:

- layout
- typography
- use of language
- use of images.

Online media as part of a cross-media brief:

- layout
- navigation
- use of language
- use of images/text/audio/video.

1 (b) Planning

Learners should produce planning materials for their individual NEA cross-media production which outline the intentions of their final production. Centres are encouraged to explore appropriate ways of producing relevant planning materials based upon their own strengths and resources.

The following list of planning materials is purely indicative:

- a draft script
- storyboard
- location report(s)
- notes on casting and mise-en-scene considerations
- a mock-up of a print advert layout or a mock-up of a webpage
- rough cuts/drafts
- audience research and feedback.

2 The NEA brief

Learners must choose one from a choice of four production briefs. Centres are advised to consider the resources and equipment that they have available for learners to employ in this component when deciding upon choice of production briefs.

Learners must choose **one** of the following:

- a television and online cross-media brief
- a print and online cross-media brief
- a radio and online cross-media brief
- a music video and online cross-media brief.

The set production briefs will be published on the OCR website on the 1st June each year during the first year of teaching of a two-year A Level course starting in September.

Statement of Intent

Learners must complete a Statement of Intent for their cross-media production which must be submitted with their production. This Statement of Intent is used within the mark scheme. 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 link their media products to demonstrate their knowledge and understanding of the digitally convergent nature of their production. The Statement of Intent also needs to outline the ways in which the learner proposes to use the distinctive media language of their chosen media forms to address the intended audience through the use of content and appeal of their product.

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

Length of individual production work

The lengths specified for each individual production brief (e.g. 3 minutes for a television product) are sufficient to give learners the opportunity to fully address all of the marking criteria. Learners should aim to produce work of the specified length. If work is submitted that is longer than the specified length, only the part up to (and including) the specified length can be credited. Any work beyond this must not be considered for credit against the marking criteria. 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 marking criteria. See section 3f of this specification for more details.

Individual production rules

The responses to the OCR set briefs must be undertaken by learners as individuals and all materials must be assessed individually.

However, a learner may make use of unassessed students and others as long as the outcome can be assessed as the work of an individual learner.

For example, others may act in, or appear in, the media product. In addition, unassessed students and others may operate lighting, sound, recording and other equipment under

the direction of the assessed candidate if required. The learner must, however, have creative control, as director, and create the final edit of any moving image or radio production piece or edit the photos and write all copy for the print productions. The contribution of any unassessed learners should be clearly indicated on the coursework cover sheet.

Learners are recommended to be given approximately 30 hours of lesson time in which to complete their NEA productions (this total does not include preparatory research and planning). It should be noted that excessive time spent on this component in the classroom could be detrimental to the overall attainment of the learner and teachers should be mindful of striking a balance between the completion of the NEA and preparation for the examined component.

Where NEA briefs require a 'working website', learners are not required to create websites through programming languages such as HTML and can use web design software or templates. However, learners must be responsible for the design of the website and all content (such as text, images and audio-visual material) must be original. Learners must acknowledge any software or templates they have used on the cover sheet.

NEA portfolio requirements

In summary each individual learner's completed NEA portfolio will consist of the following:

1. non-assessed research notes and planning materials to aid the authentication of work
2. Statement of Intent
3. a teacher assessed cross-media production
4. a coursework cover sheet that clearly indicates candidate authentication and the contribution of any unassessed learners used.

Assistance with productions

It is expected that teachers will train learners in the use of technology for their NEA productions and that centres will provide the necessary equipment for learners to produce their NEA productions.

Further Guidance

Further guidance on authentication of learners' work, including details of level of supervision and allowable feedback can be found in Section 4d of this specification.

Marking NEA Productions

The marking criteria for this component can be found in Section 3f of this specification.

Suitability of NEA Productions

Teachers should use their professional judgement to determine the suitability of the content of learners' NEA productions.

Learners' NEA productions **may not** contain:

- gratuitous violence
- frequent use of strong language and swearing
- nudity
- imitation of dangerous behaviour
- scenes demonstrating or promoting drug taking
- material that could be considered offensive on the grounds of race or gender.

Submitting NEA Productions

Moving image, radio and print production work should be submitted in universal digital formats that are playable on all PCs and Macs. Work should be checked on a universal media player such as VLC media player or Adobe PDF Reader before submission to ensure compatibility.

Health and safety is not an assessment requirement of this qualification, however, there will always be a requirement of health and safety standards to be met in any creative environment and it is the centre's responsibility to ensure learners are fully aware of relevant regulations and requirements.

2g. Prior knowledge, learning and progression

No prior qualification is required in order for learners to enter for an A Level in Media Studies, nor is any prior knowledge or understanding required for entry onto this course. Learners would however benefit from having completed the AS Level in Media Studies as a foundation to the learning at this level as it will build on the media framework.

This specification provides a strong foundation for learners to progress to Higher Education and also equips learners for progression into the workplace.

Find out more at www.ocr.org.uk

3 Assessment of A Level in Media Studies

3a. Forms of assessment

OCR's A Level in Media Studies is a linear qualification with 70% external assessment by examination and 30% non-exam assessment (NEA). This qualification consists of two components that are externally

assessed (Components 01 and 02) and one component that is assessed by the centre and externally moderated by OCR (Component 03/04). Learners must take all three components to be awarded the OCR A Level in Media Studies.

Media messages (01) written examination

This component is worth 65 marks and 32.5% of the marks for the total A level. This is an externally assessed written examination.

Learners will be required to complete an examination lasting **1 hour and 45 minutes**.

This exam will consist of two sections. Learners will be required to answer **all** questions.

Section A: News (**40 marks**)

Section B: Media Language and Representation (**25 marks**).

Section A: News: in-depth study	Section B: Media language and representation
Learners are required to study three media forms: <ul style="list-style-type: none"> • newspapers • magazines • online, social and participatory. 	Learners are required to study three media forms: <ul style="list-style-type: none"> • advertising and marketing • music videos • online, social and participatory.
Total: 40 marks <ul style="list-style-type: none"> • AO1: 15 marks • AO2: 25 marks. 	Total: 25 marks <ul style="list-style-type: none"> • AO1: 10 marks • AO2: 15 marks.
Learners must answer: two 15 mark questions one 10 mark question The questions will relate to three unseen sources.	Learners must answer: one 10 mark question relating to two unseen sources one 15 mark question.
Questions will focus on: <ul style="list-style-type: none"> • media language • media representations • media industries • media audiences • media contexts • academic ideas and arguments. 	Questions will focus on: <ul style="list-style-type: none"> • media language • media representations • media contexts.

Evolving media (02) written examination

This component is worth 75 marks and 37.5% of the marks for the total A level. This is an externally assessed written paper assessing AO1 and AO2.

Learners will be required to complete an examination lasting **2 hours**.

This exam will consist of two sections.

Section A: Media Industries and Audiences (**40 marks**)

Section B: Long Form Television Drama (**30 marks**).

Section A: Media industries and audiences	Section B: Long form television drama: in-depth study
Learners are required to study four media forms: <ul style="list-style-type: none"> • radio • video games • film • online, social and participatory. 	Learners are required to study two media forms: <ul style="list-style-type: none"> • television • online, social and participatory.
Total: 45 marks <ul style="list-style-type: none"> • AO1: 20 marks • AO2: 25 marks. 	Total: 30 marks <ul style="list-style-type: none"> • AO1: 15 marks • AO2: 15 marks.
Learners must answer: three 15 mark questions	Learners must answer: one from a choice of two 20 mark questions and one 10 mark question
Questions will focus on: <ul style="list-style-type: none"> • media industries • media audiences* • media contexts. <p>* not applicable for Film</p>	Questions will focus on: <ul style="list-style-type: none"> • media language • media representations • media industries • media audiences • media contexts • academic ideas and arguments.

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

Making media is an externally set, internally assessed and externally moderated component assessing AO3. It is worth 60 marks and 30% of the total A level. Learners are expected to complete both elements of the cross-media production.

The content to be covered in this component is outlined in Section 2f.

Guidance on assessment, including the marking criteria is outlined in Section 3f.

Administration requirements for completing the NEA are outlined in Section 4d.

Learners will be required to produce a cross-media production (**30 marks**).

3b. Assessment Objectives (AO)

There are three Assessment Objectives in OCR A Level in Media Studies. These are detailed in the table below.

Learners are expected to demonstrate their ability to:

	Assessment Objective	Weighting
AO1	Demonstrate knowledge and understanding of: <ol style="list-style-type: none"> 1. the theoretical framework of media 2. contexts of media and their influence on media products and processes. 	17.5% 10%
AO2	Apply knowledge and understanding of the theoretical framework of media to: <ol style="list-style-type: none"> 1. analyse media products, including in relation to their contexts and through the use of academic theories 2. evaluate academic ideas and arguments 3. make judgements and draw conclusions. 	17.5% 10% 15%
AO3	Create cross-media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.	30% (NEA only)

AO weightings in OCR A Level in Media Studies

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

Component	% of overall A Level in Media Studies (H409)		
	AO1	AO2	AO3
Media messages (H409/01)	12.5	20	0
Evolving media (H409/02)	15	22.5	0
Making media (H409/03/4)	0	0	30
Total	27.5	42.5	30

3c. Assessment availability

There will be one examination series available each year in May/June to **all** learners.

This specification will be certificated from the June 2019 examination series onwards.

All examined components must be taken in the same examination series at the end of the course.

3d. Retaking the qualification

Learners can retake the qualification as many times as they wish. They must retake all examined components of the qualification.

assessment component by using the carry forward entry option (see Section 4d).

Learners can choose either to retake or to carry forward their mark for the non-exam

Learners who wish to re-take the qualification must undertake the brief set for the year of assessment.

3e. Assessment of extended response

The assessment materials for this qualification provide learners with the opportunity to demonstrate their ability to construct and develop a sustained line of

reasoning that is coherent, relevant, substantiated and logically structured. Marks for extended responses are integrated into the marking criteria.

3f. Internal assessment of non-exam assessment (NEA)

Internal assessment

Marking should be positive, rewarding achievement rather than penalising errors or omissions. The awarding of marks must be directly related to the marking criteria.

component then the learner should be indicated as being absent from the component. If a learner completes any work at all for the component then the work should be assessed according to the marking criteria and the appropriate mark awarded, which may be zero.

Teachers should use their professional judgement to select the best-fit level descriptor that best describes the learners work, taking into consideration the general descriptor of that band in the process.

Teachers must clearly show how the marks have been awarded in relation to the marking criteria on the cover sheet.

Teachers should use the full range of marks available to them and award all the marks in any level for which work fully meets that descriptor.

A combination of the following approaches to indicate how marks have been awarded should be adopted:

There should be clear evidence that work has been attempted and some work has been produced. If a learner submits no work for the

- be clear and unambiguous
- be appropriate to the set brief

- facilitate the standardisation of marking within the centre to enable the moderator to check the application of the assessment criteria to the marking.

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

Final submission

Work submitted for the A Level NEA component should reflect the standard expected for a learner after a full A Level course of study.

Centres must carry out internal standardisation to make sure that marks awarded by different teachers are accurate and consistent across all learners entered by the centre. To help set the standard of marking, centres should use exemplar material provided by OCR, and, where available, work from that centre from the previous year. Where work has been marked by more than one teacher in a centre, standardisation of marking should normally be carried out according to one of the following procedures:

- **either** a sample of work that has been marked by each teacher is re-marked by the teacher who is in charge of internal standardisation
- **or** all of the teachers responsible for marking a component exchange some marked work (preferably at a meeting led by the teacher in charge of internal standardisation) and compare their marking standards
- **or** teachers collaborate when marking the work and award a mark agreed through discussions during marking.

Where standards are found to be inconsistent, the relevant teacher(s) should make adjustments to their marks or re-mark all learners' work for which they were responsible.

If centres are working in a consortium they must carry out internal standardisation of marking across the consortium. Centres should retain evidence that internal standardisation has been carried out. Once the final piece of work is submitted by the learner for assessment it must not be revised. Adding any material to the work or removing any material from it after it has been presented by a learner for final assessment would constitute malpractice. If a learner requires additional assistance in order to demonstrate aspects of the assessment, the teacher must submit a mark that represents the learner's unaided achievement.

The centre should store learners work in a secure area on the centre network. The work should be saved using the candidate's name and centre number as reference.

For further guidance on how to submit work refer to Section 4d.

Exams directory: www.ocr.org.uk.

File formats

In order to minimise software and hardware compatibility issues it will be necessary to save learners' work using an appropriate file format.

Learners must use formats appropriate to the evidence they are providing and appropriate to viewing for assessment and moderation purposes.

To ensure compatibility, all files submitted must be in the formats listed in Appendix 5c.

Where new formats become available that might be accepted, OCR will provide further guidance on the subject webpage.

Use of 'best fit' approach for marking criteria

The assessment task(s) for each component should be marked by teachers according to the given marking criteria using a 'best fit' approach. For each of the marking criteria, teachers select one of the band descriptors provided in the marking grid that most closely describes the quality of the work being marked.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks must be directly related to the marking criteria. Teachers use their professional judgement in selecting the band descriptor that best describes the work of the learner

To select the most appropriate mark within the band descriptor, teachers should use the following guidance:

- where the learner's work convincingly meets the statement, the highest mark should be awarded
- where the learner's work adequately meets the statement, the most appropriate mark in the middle range should be awarded
- where the learner's work just meets the statement, the lowest mark should be awarded.

Teachers should use the full range of marks available to them and award full marks in any band for work that fully meets that descriptor. This is work that is 'the best one could expect from learners working at that level'. For mark bands with three marks the marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is the highest or lowest mark in the band.

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.

Element of production	Marking criteria	Maximum mark
The television/radio/print/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	1 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	2 Application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning	10
		Total: 60

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).

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

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

A Statement of Intent **must** be submitted by the learner with their cross-media production. Where **no** Statement of Intent is provided by the learner then they **must not receive any credit for marking criteria 2:** application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning.

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 can **only receive a maximum of level 3 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 x 2)

<p>Level 5</p> <p>21–25 marks</p>	<p>The learner demonstrates excellent application of knowledge and understanding of the media theoretical framework to create a media product:</p> <ul style="list-style-type: none"> • A sophisticated use of a wide range of appropriate media language techniques, including the use of codes and conventions that communicate meaning, that delivers an accomplished demonstration of knowledge and understanding of the distinctive media language of the media form. • A sophisticated use of representations which create well-selected and highly developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form. • 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. • Highly developed application of knowledge and understanding of the intended audience(s) of the media product demonstrated through the sophisticated use of content and appeal.
<p>Level 4</p> <p>16–20 marks</p>	<p>The learner demonstrates good application of knowledge and understanding of the media theoretical framework to create a media product:</p> <ul style="list-style-type: none"> • A good use of a range of appropriate media language techniques, including the use of codes and conventions that communicate meaning, that delivers a good demonstration of knowledge and understanding of the distinctive media language of the media form. • 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. • Well-developed application of knowledge and understanding of the industry requirements demonstrated through a good use of the media form that is appropriate to the media industry context of the set brief. • Well-developed application of knowledge and understanding of the intended audience(s) of the media product demonstrated through an effective use of content and appeal.
<p>Level 3</p> <p>11–15 marks</p>	<p>The learner demonstrates adequate application of knowledge and understanding of the media theoretical framework to create a media product:</p> <ul style="list-style-type: none"> • An adequate use of a range of mostly appropriate media language techniques, including the use of codes and conventions that communicate meaning, that delivers a competent demonstration of knowledge and understanding of the distinctive media language of the media form. • 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.

	<ul style="list-style-type: none"> • An adequate application of knowledge and understanding of the industry requirements 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. • An adequate application of knowledge and understanding of the intended audience(s) of the media product demonstrated through a competent use of content and appeal.
Level 2 6–10 marks	<p>The learner demonstrates limited application of knowledge and understanding of the media theoretical framework to create a media product:</p> <ul style="list-style-type: none"> • A basic use of a limited range of appropriate media language techniques, including the use of codes and conventions that communicate meaning, that delivers a partial demonstration of knowledge and understanding of the distinctive media language of the media form. • A basic use of representations which create limited-selected insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form. • Limited application of knowledge and understanding of the industry requirements demonstrated through basic use of the media form that may not always be relevant to the media industry context of the set brief. • Limited application of knowledge and understanding of the intended audience(s) of the media product demonstrated through partial use of content and appeal.
Level 1 1–5 marks	<p>The learner demonstrates minimal application of knowledge and understanding of the media theoretical framework to create a media product:</p> <ul style="list-style-type: none"> • A poor use of media language techniques, including the use of codes and conventions that communicate meaning, that delivers an inadequate demonstration of knowledge and understanding of the distinctive media language of the media form. • A poor use of representations which create minimal-selected insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form. • Minimal application of knowledge and understanding of the industry requirements demonstrated through an inadequate use of the media form that may not be relevant to the media industry context of the set brief. • Minimal application of knowledge and understanding of the intended audience(s) of the media product demonstrated through inadequate use of content and appeal.
0	No work submitted or work that demonstrates no knowledge and understanding of the media theoretical framework to create a media product.

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

<p>Level 5 9–10 marks</p>	<p>The learner demonstrates excellent 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"> • Fully and coherently linked media products, fully in line with the intentions outlined in the Statement of Intent. • Highly developed use of media language which successfully creates meaning for the intended audience and is fully in line with the intentions outlined in the Statement of Intent.
<p>Level 4 7–8 marks</p>	<p>The learner demonstrates good 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"> • Clearly linked media products, generally in line with the intentions outlined in the Statement of Intent. • Well-developed use of media language which effectively creates meaning for the intended audience and is generally in line with the intentions outlined in the Statement of Intent.
<p>Level 3 5–6 marks</p>	<p>The learner demonstrates adequate 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"> • Competently linked media products, in the most-part in line with the intentions outlined in the Statement of Intent. • An adequate use of media language which competently creates meaning for the intended audience as is in the most-part in line with the intentions outlined in the Statement of Intent.
<p>Level 2 3–4 marks</p>	<p>The learner demonstrates limited 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"> • Partially linked media products, partly in line with the intentions outlined in the Statement of Intent. • Limited use of media language which partially creates meaning for the intended audience and is partly in line with the intentions outlined in the Statement of Intent.
<p>Level 1 1–2 marks</p>	<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"> • Inadequately linked media products, which may not be in line with the intentions outlined in the Statement of Intent. • Minimal use of media language which does not adequately create meaning for the intended audience and may not be in line with the intentions outlined in the Statement of Intent.
<p>0</p>	<p>No work submitted or work that demonstrates no knowledge and understanding of the digitally convergent nature of contemporary media to create meaning.</p>

Television and Online

Television	Online
<p>Learners are likely to include:</p> <ul style="list-style-type: none"> • an appropriate concept (title, location, situation) for the specified genre and audience • a range of shots (varied shot type, distance, length, angle, movement etc.) appropriate for the specified genre • appropriate and well-paced editing (continuity editing, possible use of montage) to communicate meaning and position/engage the audience • an appropriate use of sound, including possible voiceover, original dialogue and selection of appropriate music and sound effects • appropriate use of on-screen written text, including the name of the programme. <p>In the top level, learners may:</p> <ul style="list-style-type: none"> • use media language intertextually (referencing other similar television products or wider media products) or to construct genre hybridity • use representations which challenge or subvert stereotypes and convey a clear point of view. 	<p>Learners are likely to include:</p> <ul style="list-style-type: none"> • an appropriate concept (title, location, situation) for the specified genre and audience • 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 • media language which is used to establish a consistent house style that is used throughout the website • an appropriate use of language (tone, register, vocabulary) for the programme’s website and for the target audience, constructing a clear and appropriate mode of address • a use of appropriate original images to meet the purpose specified in the brief, including behind the scenes and merchandise • news and information, including scheduling. <p>In the top level, learners may:</p> <ul style="list-style-type: none"> • incorporate well-developed interactive features which will engage the target audience • use representations which challenge or subvert stereotypes and convey a clear point of view.

Radio and Online

Radio	Online
<p>Learners are likely to include:</p> <ul style="list-style-type: none">• an appropriate concept (title, location, situation) for the specified genre and audience• a range of voices (for example presenter(s) or contestants) appropriate for the specified genre• a range of sound effects appropriate for the specified genre• music (either made by the candidate or from a copyright-free source) appropriate to the programme and genre• appropriate editing to communicate meaning and position/engage the audience• demonstration of conventions of the genre. <p>In the top level, learners may:</p> <ul style="list-style-type: none">• use media language intertextually (referencing other similar radio products or wider media products) or to construct genre hybridity• use representations which challenge or subvert stereotypes and convey a clear point of view.	<p>Learners are likely to include:</p> <ul style="list-style-type: none">• an appropriate concept (title, location, situation) for the specified genre and audience• 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 of the brief, and to appeal to the target audience• media language which is used to establish a consistent house style that is used throughout the website• an appropriate use of language (tone, register, vocabulary) for the programme's website and for the target audience, constructing a clear and appropriate mode of address• a use of appropriate original images and/or sounds to meet the purpose specified in the brief, including behind the scenes and merchandise• news and information, including scheduling. <p>In the top level, learners may:</p> <ul style="list-style-type: none">• incorporate well-developed interactive features which will engage the specified target audience• use representations which challenge or subvert stereotypes and convey a clear point of view.

Print and Online

Print	Online
<p>Learners are likely to include:</p> <ul style="list-style-type: none">• an appropriate concept (title, branding etc.) for the product and specified audience• an appropriate 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• a clear sense of identity across the four pages of print product• media language which is used to establish a consistent house style• appropriate use of a range of original images and cover lines for the print product• appropriate use of language (tone, register, vocabulary) for the print product and for the target audience; clear and appropriate mode of address• appropriate anchoring of images and text to communicate meaning and engage the target audience. <p>In the top level, learners may:</p> <ul style="list-style-type: none">• use media language intertextually (referencing other similar print products or wider media products) or to construct genre hybridity• use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.	<p>Learners are likely to include:</p> <ul style="list-style-type: none">• a concept (title, branding etc.) appropriate for the print product and target audience• appropriate conventions of website design and layout (backgrounds, typography, logos etc.) used to create a brand identity to promote the print product and appeal to the target audience• media language which is used to establish a consistent house style that is used throughout the website• an appropriate use of language (tone, register, vocabulary) for the website and for the target audience, constructing a clear and appropriate mode of address• a use of appropriate original images to meet the purpose specified in the brief, including merchandise• at least one illustrated feature article. <p>In the top level, learners may:</p> <ul style="list-style-type: none">• incorporate well-developed interactive features which will engage the target audience• use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

Music Video and Online

Music video	Online
<p>Learners are likely to include:</p> <ul style="list-style-type: none">• an appropriate concept – interpretation of the song, identity of artist or band - for the specified music genre and target audience• an appropriate range of shots used for the specified genre of music video. Appropriate use of shot type, distance, length, angle, movement etc. to create a clear 'brand identity' to promote the artist or band, and establish the concept• appropriate and well-paced editing of performance footage• appropriate and well-paced editing of concept/narrative footage in relation to the music and lyrics, to communicate meaning and position/ engage the audience. <p>In the top level, learners may:</p> <ul style="list-style-type: none">• use media language intertextually (referencing other music videos or wider media products) or to construct genre hybridity• use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.	<p>Learners are likely to include:</p> <ul style="list-style-type: none">• a concept and identity of artist or band appropriate for the specified music genre and target audience• appropriate conventions of website design and layout (backgrounds, typography, logos etc.) which are used to create a 'brand identity' to promote the artist or band and appeal to the target audience• media language which is used to establish a consistent 'house style' that is used throughout the website• an appropriate use of language (tone, register, vocabulary) for the artist or band's website and for the target audience, constructing a clear and appropriate mode of address• a use of appropriate original images to meet the purpose specified in the brief, including behind the scenes and merchandise• news and information, including touring and/or album release. <p>In the top level, learners may:</p> <ul style="list-style-type: none">• incorporate well-developed interactive features which will engage the target audience• use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

3g. Synoptic assessment

Synoptic assessment is the learners' understanding of the connections between different elements of the subject. It involves the explicit drawing together of knowledge, skills and understanding within different parts of the A Level course.

The emphasis of synoptic assessment is to encourage the understanding of Media Studies as a discipline.

Synoptic assessment requires learners to make and use connections within and

between all different areas of A Level Media Studies, for example:

Section B of Component 02 (Evolving Media) offers opportunities for learners to draw on their knowledge and understanding from the whole course of study in comparing media products:

- in relation to their contexts; and
- through the use of all four areas of the theoretical framework.

3h. Calculating qualification results

A learner's overall qualification grade for A Level in Media Studies will be calculated by adding together their marks from the three components taken to give their total weighted

mark. This mark will then be compared to the qualification level grade boundaries for the relevant exam series to determine the learner's overall qualification grade.

4 Admin: what you need to know

The information in this section is designed to give an overview of the processes involved in administering this qualification so that you can speak to your exams officer. All of the following processes require you to submit something to OCR by a specific deadline.

More information about these processes, together with the deadlines, can be found in the *OCR Admin Guide and Entry Codes: 14–19 Qualifications*, which can be downloaded from the OCR website: www.ocr.org.uk

4a. Pre-assessment

Estimated entries

Estimated entries are your best projection of the number of learners who will be entered for a qualification in a particular series.

Estimated entries should be submitted to OCR by the specified deadline. They are free and do not commit your centre in any way.

Final entries

Final entries provide OCR with detailed data for each learner, showing each assessment to be taken. It is essential that you use the correct entry code, considering the relevant entry rules and ensuring that you choose the entry option for the moderation you intend to use.

Final entries must be submitted to OCR by the published deadlines or late entry fees will apply.

All learners taking an A Level in Media Studies must be entered for one of the following entry options:

Entry option		Components		
Entry code	Title	Code	Title	Assessment type
H409 A	Media Studies (OCR repository)	01	Media messages	External assessment
		02	Evolving media	External assessment
		03	Making media (Repository)	Non-exam assessment
H409 B	Media Studies (Postal moderation)	01	Media messages	External assessment
		02	Evolving media	External assessment
		04	Making media (Postal)	Non-exam assessment
H409 C*	Media Studies (Carried forward)	01	Media messages	External assessment
		02	Evolving media	External assessment
		80	Making media (Carried Forward)	Non-exam assessment

*Entry option H409 C should only be selected for learners who are retaking the qualification who want to carry forward their mark for the non-exam assessment.

4b. Special consideration

Special consideration is a post–assessment adjustment to marks or grades to reflect temporary injury, illness or other indisposition at the time the assessment was taken.

Detailed information about eligibility for special consideration can be found in the JCQ publication *A guide to the special consideration process*.

4c. External assessment arrangements

Regulations governing examination arrangements are contained in the JCQ *Instructions for conducting examinations*.

4d. Admin of non-exam assessment

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

The NEA briefs set by OCR every year for this qualification will be published on OCR Interchange.

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

It should be made clear to learners that once the final productions have been submitted for assessment, no further work may take place.

Authentication of learners' work

Centres must declare that the work is the learner's own.

Teachers must declare that the work submitted for internal assessment is the learner's own work by completing a centre authentication form (CCS160) for each internally-assessed component. This form is retained by the centre.

Authentication control

Research (limited supervision – non-assessed)

The non-assessed research element for Component 03/04 can be completed under limited supervision. Limited supervision means that learners can undertake this part of the process without direct teacher supervision and outside the centre as required.

During the research phase, learners can be given support and guidance.

Teachers **can**:

- explain the brief
- advise on how the brief could be approached
- advise on resources
- alert the learner to key things that must be included in their final piece of work.

Teachers **must not**:

- practise the learner's chosen brief with them.

Research **must** include:

- learners notes on professionally produced media products that are similar in genre, style and form to the media products proposed in their chosen brief (see Section 2f of this specification).

Research may also include:

- fieldwork (e.g. a location recce for filming or digitally photographed stills) and internet or paper-based research as appropriate to the chosen brief.

Learners must be guided on the use of information from other sources to ensure that confidentiality and intellectual property rights are maintained at all times.

Planning (formal supervision – non-assessed)

Formal supervision means work should be completed within the centre under normal teacher supervision in classroom conditions. This ensures that the work of the individual learners is recorded accurately and that plagiarism does not take place. This forms part of the authentication process. Candidates must also be guided on appropriate health and safety considerations when planning and carrying out their production tasks.

Found materials

It is essential that any non-original found materials that learners plan to use in their media production are appropriately and rigorously referenced within their planning documents so that there can be no question of learners claiming the work as their own. Examples of acceptable found materials would include:

- found footage, for example a short clip of an explosion that would be impossible for a learner to film, or a very short contextual segment from a news bulletin
- found audio, for example music from an existing artist used contextually within the diegetic or non-diegetic sound of the production.

Where found materials are used learners should be encouraged to explain the context of their use in their planning documents.

During the planning phase learners can be given support and guidance including:

- explain the purpose of planning materials

- advise on approaches to planning materials
- advise on resources for planning materials
- alert learners to key elements of planning materials e.g. the conventions and layout of a storyboard
- advise on health and safety considerations to take into account when planning a production.

Teachers **must not**:

- make creative planning decisions for learners.

Productions (formal supervision)

All elements of the media production must be completed under formal supervision within the centre, **with the exception of filming and digital still photography**, which may take place off-site, where appropriate. However, all off-site activities must be agreed in advance with teaching staff and parental permissions must be sought where required from the learner and cast members. Teachers must be satisfied learners have carried out sufficient health and safety checks before allowing off-site work and learners **must** submit copies of their pre-shooting shot lists and storyboards to teachers.

During the production phase, learners can be given support and 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
- and personally intervening to improve the presentation or content of the work.
- and personally intervening 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.

First drafts

What teachers can do:

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.

Head of centre annual declaration

The Head of Centre is required to provide a declaration to the JCQ as part of the annual NCN update, conducted in the autumn term, to confirm that all learners at the centre have had the opportunity to undertake the prescribed activities for the course.

Please see the JCQ publication *Instructions for conducting non-examination assessments* for further information. Any failure by a centre to provide the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

Private candidates

Private candidates may enter for OCR assessments.

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

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

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

Internal standardisation

Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all learners entered for

the component from that centre. This process is outlined further in Section 3f under 'Final Submission'.

Moderation

The purpose of moderation is to bring the marking of internally-assessed components in all participating centres to an agreed standard. This is achieved by checking a sample of each centre's marking of learner's work.

Following internal standardisation, centres submit marks to OCR and the moderator. If there are ten or fewer learners, all the work should be submitted for moderation at the same time as marks are submitted.

Once marks have been submitted to OCR and your moderator, centres will receive a moderation sample request. Samples will include work from across the range of attainment of the learners' work.

There are two way to submit a sample:

Moderation via the OCR Repository – Where you upload electronic copies of the work included in the sample to the OCR Repository and your moderator accesses the work from there.

Postal moderation – Where you post the sample of work to the moderator.

The method that will be used to submit the moderation sample must be specified when making entries. The relevant entry codes are given in Section 4a.

All learners' work must be submitted using the same entry option. It is not possible for centres to use both options within the same series.

Centres will receive the outcome of moderation when the provisional results are issued. This will include:

Moderation Adjustments Report – Listing any scaling that has been applied to internally assessed components.

Moderator Report to Centres – A brief report by the moderator on the internal assessment of learners' work.

Carrying forward non-exam assessment

Learners who are retaking the qualification can choose either to retake the non-exam assessment or to carry forward their mark for that component from the previous exam series.

If a learner decides to carry forward their mark, they must be entered in the retake series using the entry code for the carry forward option in Section 4a.

Learners must decide at the point of entry whether they are going to carry forward the non-exam assessment, or if they are going to

retake it to count towards their result. It is not possible for a learner to retake the non-exam assessment and then choose whether the retake result or a carried forward result is used for certification.

Learners can only carry forward from one year into the following year. Where the gap between the initial qualification and the retake is more than one year, carry forward is not permitted.

A result for a non-exam assessment component can only be carried forward once.

4e. Results and certificates

Grade Scale

A level qualifications are graded on the scale: A*, A, B, C, D, E, where A* is the highest. Learners who fail to reach the minimum

standard for E will be Unclassified (U). Only subjects in which grades A* to E are attained will be recorded on certificates.

Results

Results are released to centres and learners for information and to allow any queries to be resolved before certificates are issued.

The following supporting information will be available:

Centres will have access to the following results' information for each learner:

- the grade for the qualification
- the raw mark for each component
- the total weighted mark for the qualification.

- raw mark grade boundaries for each component
- weighted mark grade boundaries for each entry option.

Until certificates are issued, results are deemed to be provisional and may be subject to amendment.

A learner's final results will be recorded on an OCR certificate. The qualification title will be shown on the certificate as 'OCR Level 3 Advanced GCE in Media Studies'.

4f. Post-results services

A number of post-results services are available:

- **Enquiries about results** – If you are not happy with the outcome of a learner's results, centres may submit an enquiry about results.

- **Missing and incomplete results** – This service should be used if an individual subject result for a learner is missing, or the learner has been omitted entirely from the results supplied.
- **Access to scripts** – Centres can request access to marked scripts.

4g. Malpractice

Any breach of the regulations for the conduct of examinations and non-exam assessment work may constitute malpractice (which includes maladministration) and must be reported to OCR as soon as it is detected.

Detailed information on malpractice can be found in the JCQ publication *Suspected Malpractice in Examinations and Assessments: Policies and Procedures*.

5 Appendices

5a. Accessibility

Reasonable adjustments and access arrangements allow learners with special educational needs, disabilities or temporary injuries to access the assessment and show what they know and can do, without changing the demands of the assessment. Applications for these should be made before the examination series. Detailed information about eligibility for access arrangements can

be found in the *JCQ Access Arrangements and Reasonable Adjustments*.

The A level qualification and subject criteria have been reviewed in order to identify any feature which could disadvantage learners who share a protected Characteristic as defined by the Equality Act 2010. All reasonable steps have been taken to minimise any such disadvantage.

5b. Overlap with other qualifications

This qualification allows for knowledge and understanding to be drawn on and applied

from other qualifications such as AS and A Level Film Studies, but there is no significant content overlap with these qualifications.

5c. Accepted file formats

Further explanation of the use of formats for non-exam assessment can be found in Section 4d.

Movie formats for digital video evidence:

MPEG (*.mpg)
QuickTime movie (*.mov)
Macromedia Shockwave (*.aam)
Macromedia Shockwave (*.dcr)
Flash (*.swf) Windows Media File (*.wmf)
MPEG Video Layer 4 (*.mp4).

Audio or sound formats:

MPEG Audio Layer 3 (*.mp3).

Graphics formats including:

JPEG (*.jpg)
Graphics file (*.pcx)
MS bitmap (*.bmp)
GIF images (*.gif).

Animation formats:

Macromedia Flash (*.fla).