

Qualification  
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**A LEVEL**

*Delivery Guide*

# ***MEDIA STUDIES***

**H409**

For first teaching in 2017

## **Component 3: Non-exam assessment**

Version 2

# A LEVEL MEDIA STUDIES

This guide outlines approaches and ideas, including learner activities for the Component 3 Non-exam assessment.

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- **Content:** A clear outline of the content covered by the delivery guide;
- **Thinking Conceptually:** Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- **Thinking Contextually:** A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email [resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk)

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### DISCLAIMER

This resource was designed using the most up to date information from the specification at the time it was published. Specifications are updated over time, which means there may be contradictions between the resource and the specification, therefore please use the information on the latest specification at all times. If you do notice a discrepancy please contact us on the following email address: [resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk)

## Preparatory activities

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. This component allows learners to create media products for an intended audience by applying knowledge and understanding of the theoretical framework of media to communicate meaning. Work on each brief must be preceded by the learner undertaking a range of preparatory activities.

The preparatory activities for each of the four NEA briefs do not have marks attached to them but are a required element and form part of the process of authenticating each individual learner's work. They also form part of the process learners need to go through in order to produce effective final NEA outcomes, as researching the relevant genres and media forms and planning their chosen production should ensure they create recognisable and successful media products.

The preparatory activities come under two headings: 1(a) Research and 1(b) Planning. Learners will need to be prepared to complete both research and planning for their specific brief, which will have been chosen from **one** of the four options:

- **Television** as part of a cross-media brief
- **Radio** as part of a cross-media brief
- **Magazines** as part of a cross-media brief
- **Music video** as part of a cross-media brief.



### 1(a) Research

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 elements of media language appropriate to the chosen brief, as indicated 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.

Magazines 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.

The products they analyse and research will obviously vary according to the brief chosen, as will the planning materials they produce.

### 1(b) Planning

Learners should produce planning materials for their cross-media production. Planning tasks will vary depending on the brief chosen, but all briefs are likely to require evidence of the development of production ideas, production scheduling, and audience research and feedback. In addition, depending on the brief chosen, planning tasks may include scripts, storyboards, location reports, and mock-ups of layouts.

Pages 23-24 of the two year curriculum planner outline a range of research and planning ideas: <http://www.ocr.org.uk/Images/422274-curriculum-planner-a-level-two-year-approach.docx>

Research and planning materials, even though non-assessed, should be presented in an appropriate format, along with the assessed elements of the unit. This guide will explore options for the production of materials and possible routes for learners to present their work.

```
<!DOCTYPE html>
<html xmlns="http://www.w3.org/1999/xhtml">
<head>
  <title>Sample HTML Page</title>
  <meta http-equiv="Content-type" content="text/html; charset=utf-8" />
  <meta property="og:type" content="website" />
  <meta property="og:url" content="http://www.somedomain.com/" />
  <meta name="robots" content="index, follow" />
  <meta name="author" content="http://www.somedomain.com/" />
  <link href="http://www.somedomain.com/" rel="stylesheet" />
  <link href="http://www.somedomain.com/" rel="script" />
  <script type='text/javascript' src='http://www.somedomain.com/' />
  <script type='text/javascript' src='http://www.somedomain.com/' />
</head>
<body>
  <div class="mainHeader">
    <div class='logo'></div>
  </div>
```

## Approaches to teaching the content

### General approaches

The specification states 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' but these activities are also vital in the development of knowledge and understanding of the distinctive media language of their chosen form, enabling learners to use that language in their own production. It is essential to research and plan any project in sufficient detail in order to create successful production work, allowing learners to demonstrate the progression of their production idea, and develop their understanding of production practices and time management.

Learners should take the initiative in selecting appropriate activities in preparation for their productions and should draw upon prior learning; teachers should monitor the process closely and offer guidance on how to undertake research and plan effectively.

The two-year curriculum planner available on the website <http://www.ocr.org.uk/Images/422274-curriculum-planner-a-level-two-year-approach.docx> offers some activities that should help develop an understanding of the process then, if a learner's final choice of construction calls for new skills, the teacher can use this element to introduce and develop new learning.

### Common misconceptions or difficulties learners may have

Learners may not understand the importance of this element, given it is not marked; therefore it's important to stress to them that there is a high level of intrinsic value in effective, focused research and planning. For the final artefacts to resemble professionally produced media products, they need to understand how these products work and to have detailed knowledge of the appropriate media language; this is something that only comes with sufficient analysis of professional models.

Even though this work is not assessed learners will need to publish their research and planning activities, either in hard copy or digitally online, and submit them to OCR for moderation as part of a final portfolio of work in order to allow for the authentication of their individual production.

### Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course

Researching for the NEA should develop learners' understanding of the theoretical framework – Industry, Language, Audience and Representation (which is also required in their Statement of Intent) - as well as broadening their knowledge of the contexts of any television, radio, magazine, music video or online texts they may be studying for Media Messages (H409/01) or Evolving Media (H409/02). Any mini production tasks set by teachers in relation to the exam units earlier in the course will allow for practical application of understanding, as well as developing the research and planning skills needed for the NEA.



## Approaches to teaching the content

There are four different cross-media options each session, Television and Online, Radio and Online, Magazines and Online and Music Video and Online, and it is recommended that centres steer their learners towards the option best suited to them and also to the centre's facilities.

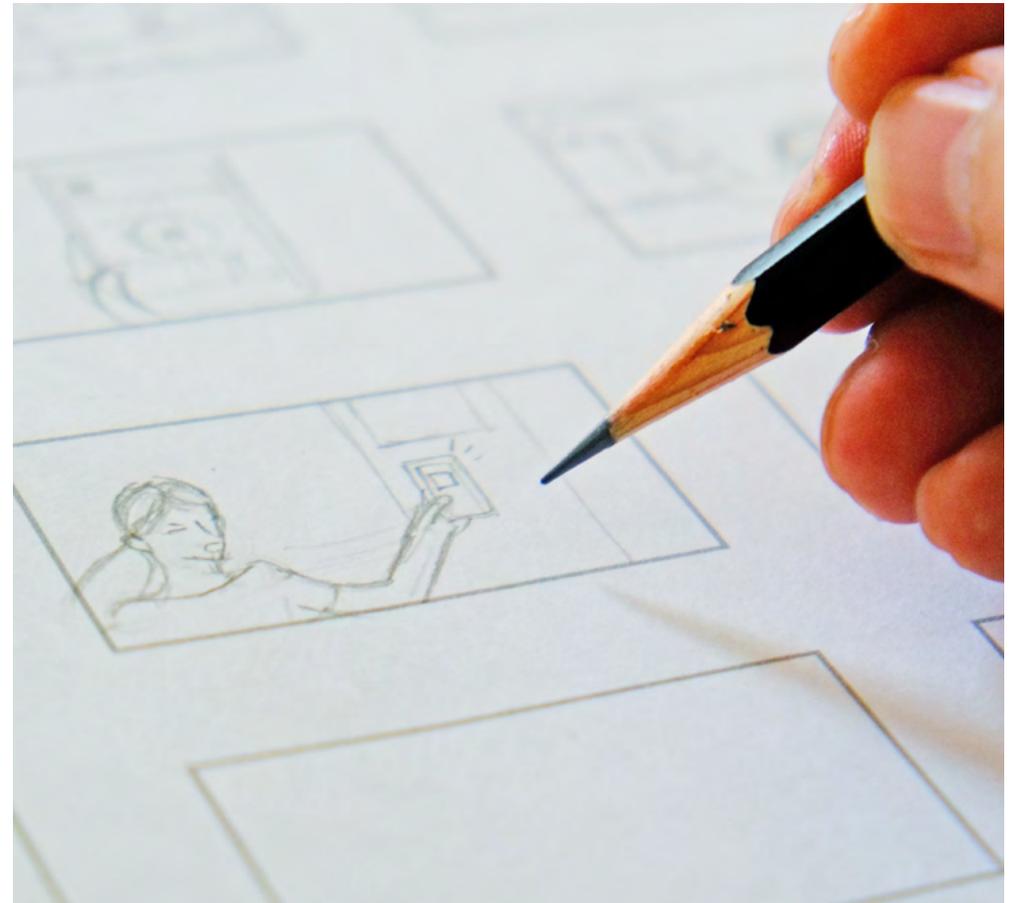
During the first part of the course, and before the set briefs are released, centres should consider building in a number of mini preparatory tasks related to the exam texts; this would develop understanding of the texts but also develop the skills needed for researching and planning the NEA. For instance:

- The research for the television dramas set in Component 02, Section B could lead into a storyboarding exercise to create a title sequence for a new series in the same genre, together with a short filming and editing exercise in which learners produce a rough cut of 20-25 seconds of the titles.
- The research for the radio text set in Component 02, Section A could lead into the creation of a running order for a breakfast show for a different audience or station and a rough edit of a 30 second radio trailer for the show.
- The research for the magazines set in Component 01, Section B could lead into the drafting of a layout for the front cover of a new magazine followed by a photography session, producing a set of marked up contact prints for the cover.
- The research for the music videos set in Component 01, Section B could lead into a storyboarding exercise for a different track in the same genre followed by the filming and editing of a rough cut of a 25-30 second section of the storyboard for lip synching practice.
- The research for the online newspapers in Component 01, Section A could lead to the planning of the layout of an online newspaper for a different audience, and the production of a rough draft of the homepage using a web-creation template.

The set briefs are released in March of Year 1, which means that, in a two year delivery model, the focused preparatory work may begin towards the end of the year, so that much of the research and planning has taken place in time for a pitch at the start of the second year.

The planning materials learners produce depend on the final product: TV/video work might have a script, storyboards and/or animatic; location planning (and perhaps filming permission); casting/auditions; costumes and prop resourcing. Magazines might have flat plans; marked up 'contact sheets' from photographic shoots; logo designs and drafts. Web work may have website wireframes, some logo design and evidence from photographic shoots, as well as drafts. Most radio productions will have scripts or running orders. Later planning includes rough cuts for TV, video and radio.

See the [learner activity section](#) at the end of the delivery guide for suggested learner activities relating to preparatory activities.



## A general introduction to the NEA Brief

### Choice of set production briefs

The NEA component offers a choice of four production briefs, from which learners must choose one. The set NEA briefs will be published on the OCR website on the 1st March each year for submission in the following academic year.

Learners will choose from one of the following options\*:

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

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 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.

\*When deciding upon their choice of production briefs, centres are advised to consider the resources and equipment that they have available for learners to employ.

### Statement of Intent

Learners must also complete a Statement of Intent for their cross-media production which must be submitted with their production. A penalty will be applied if it is not supplied to the teacher with a learner's final production (see Section 3f of this specification for more details). The Statement of Intent needs to outline the ways in which the learner proposes to 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 four areas of the media theoretical framework to communicate meaning and meet the requirements of their chosen brief, set by OCR. Learners must complete the Statement of Intent in approximately 500 words. A template for the Statement of Intent is provided on the OCR website. <http://www.ocr.org.uk/Images/http-stgprd-ocr.uctes.internal-images-412070-a-level-media-statement-of-intent-form.pdf.pdf>





When completing the Statement of Intent learners must address the two prompt questions below.

***How do you intend to use the four areas of the media theoretical framework to communicate meaning and meet the requirements of your chosen brief?***

Learners should consider how they will use elements of the media theoretical framework (Industry, Language, Audience and Representation) within their production work. This may include explanation of how they plan to use elements of media language to create meaning, and to address a specific target audience, and discussion of how they will use the codes and conventions of the relevant media form. Learners who intend to use intertextuality may want to outline this in their response to this question. In addition they should explain how they will construct representations within their media product. Learners should consider the set requirements of their chosen brief when addressing this question.

***How do you intend to link your media products to demonstrate your knowledge and understanding of the digitally convergent nature of your media production?***

Learners should outline the ways in which their two products will link together, with reference to the digitally convergent nature of the production. In addition they may want to consider how they will create an appropriate and consistent brand design. Learners intending to use 'Easter Eggs' to create links between the two products could explain this here.

**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 learner if required. The learner must, however, have creative control as director of all content recorded, 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 NEA cover sheet. In addition the role of unassessed learners can be made clear in planning documents such as production schedules and call sheets. Planning should also support the authentication of production work as being that of the individual learner.

**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 non-exam assessment cover sheet that clearly indicates the contribution of any unassessed learners used. This should be completed by the teacher.

In addition, centres must complete the CCS160 form.

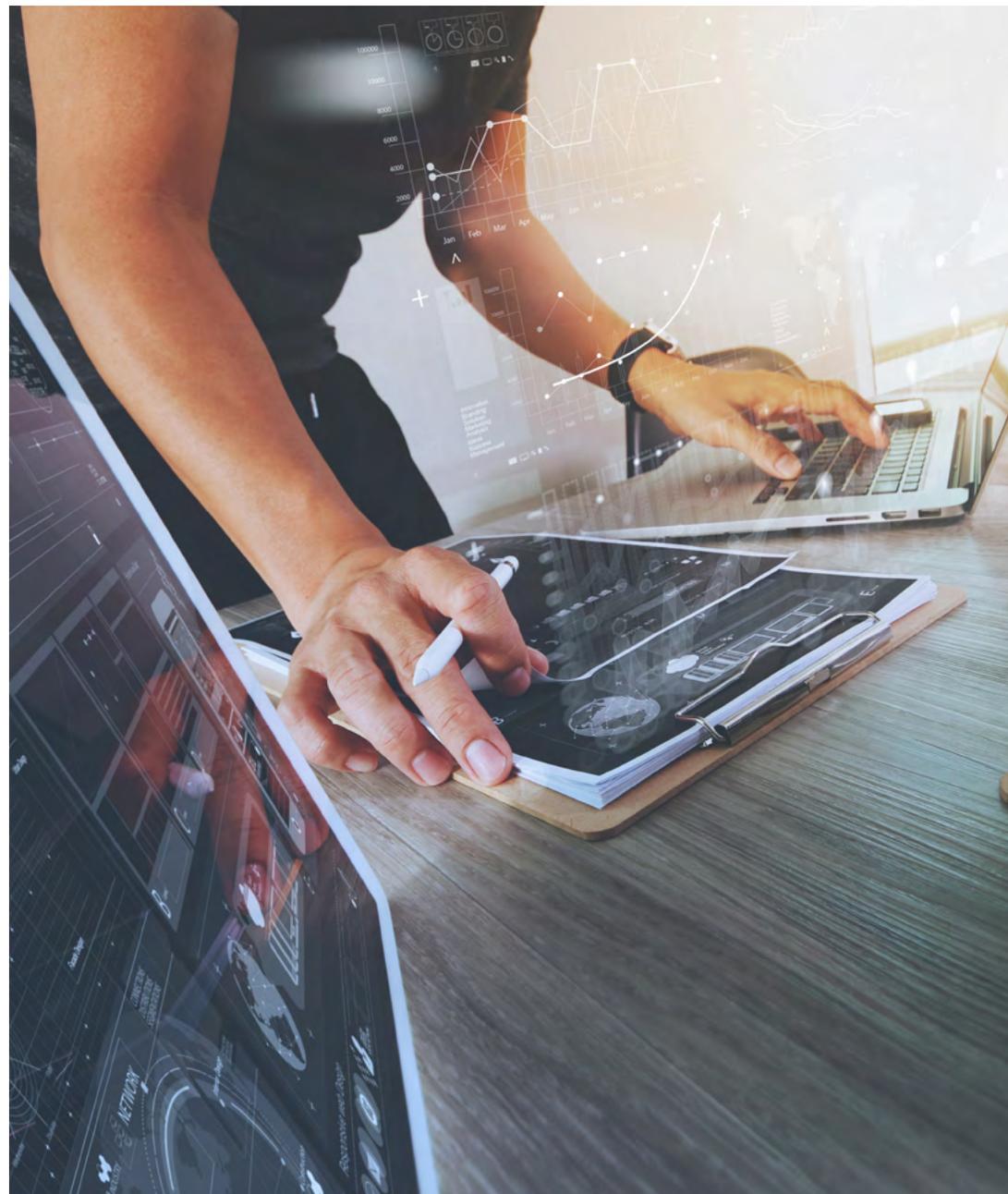
## Television and Online Cross-Media Brief

The NEA briefs change yearly but one of the four briefs will always ask for a cross-media production, featuring a television production element combined with a related online product. The Specimen briefs can be found at <http://www.ocr.org.uk/Images/316676-unit-h409-03-04-making-media-sample-non-exam-assessment-briefs.pdf>

The brief will specify the products to be produced, scheduling details and target audience. It may also outline a range of technical elements to be included in each of the two productions, such as the camera shots, sound, setting, characters, graphics, number of web pages, menu bar etc., as appropriate to the two tasks. It may indicate the appropriate media language to be employed.

There must be a clear sense of branding across the two elements of the cross-media production, and an understanding of digital convergence.

As noted above, this component provides the opportunity for the learner to demonstrate that they can apply knowledge and understanding of all four areas of the theoretical framework.



## Approaches to teaching the content

### General approaches

Learners are required to work in more than one medium for each of the set briefs, so it is essential that the necessary skills are taught before they embark on the NEA brief. Teachers may not practice the learner's chosen brief with them but there should be opportunities earlier in the course to develop the necessary skills through undertaking smaller related practical tasks.

The research and planning preparatory activities need to be sufficient to ensure successful production outcomes – this cannot be a post-production process. Enough time needs to be devoted to these activities before production starts. The production process should have a maximum of 30 hours of lesson time; preparatory activities will require extra time.

### Common misconceptions or difficulties learners may have

The notion of working independently may be intimidating for some learners but the specification outlines the ways in which they may enlist the help of others: **'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 learner 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.'

Where NEA briefs require a 'working website', learners may feel daunted by the thought of using programming languages such as HTML; however, learners may use web design software or templates (although they must be responsible for the design of the website and they must acknowledge any software or templates they have used on the cover sheet). Learners must be clearly instructed that all website content, such as copy, images and audio-visual material, must be original; no found material (or manipulated found material) may be included.

### Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course

Work on the NEA brief should develop learners' understanding of the theoretical framework – Industry, Language, Audience and Representation (which is also required in their Statement of Intent) – as well as broadening their knowledge of the contexts of any television and online texts they may be studying for Media Messages (H409/01) or Evolving Media (H409/02). Any mini production tasks set by teachers in relation to the exam units earlier in the course will allow for practical application of understanding.



## Approaches to teaching the content

This is one possible approach to organising the work and teaching the content:

### Production – the pitch

Producing a pitch before production starts is an excellent way to ensure the work focuses on the demands of the NEA. Before the start of Year 2, learners may have:

- recorded all evidence of their previous research and planning into their evidence trail (possibly in blog format)
- completed a summer homework to plan and organise their practical work ready to pitch in the first week of this term.

Then centres may plan to use seven weeks of Year 2 (or approximately 30 hours) for the production and post-production stages of the cross-media brief, starting with a pitch. The pitch should address a number of evidence requirements identified by the teacher, such as the name of the product, a synopsis of the main idea; completed storyboard or script; website wireframes; an audience profile of a target audience member; an outline of key camera and editing ideas, organised use of locations, props and costumes, a production schedule etc. Teachers should use the mark scheme to identify which elements learners need to plan for in detail, to ensure they are addressed in the construction of their work. This planning could also be included in the learner's evidence trail. The pitching period is a good time to address the Statement of Intent.

### Production and post-production

Now learners should be well-enough prepared to start making their two cross-media products, remembering that they should create a strongly linked and cohesive pair of artefacts.

### Filming

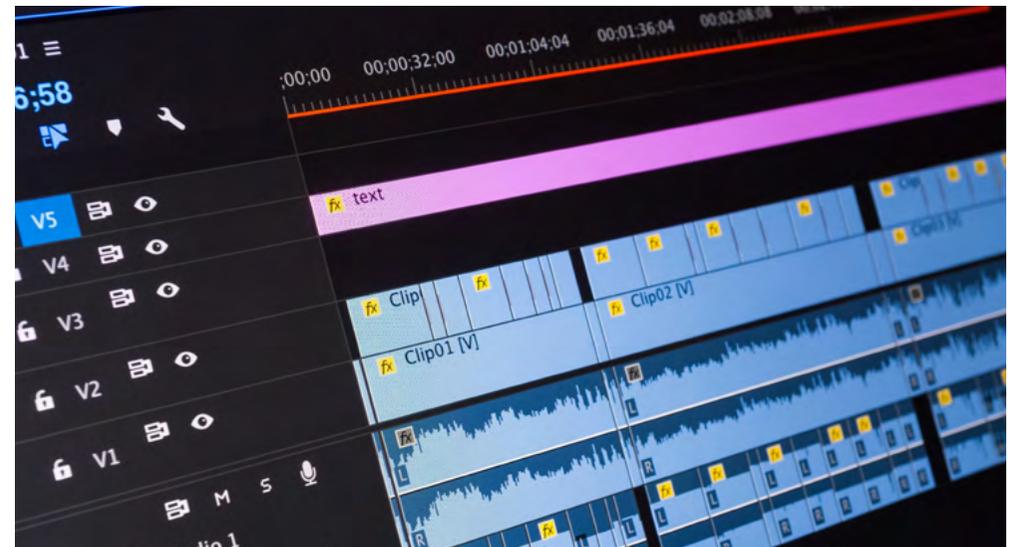
Depending on resources, aim to allow no more than two weeks for the filming of the production. Encourage learners to download and review their footage where possible during the filming period; this enables them to re-film unsuitable or less successful footage and encourages reflexive learning. Shot log templates are available online, and may be helpful to students in this process. Centres may want to consider providing opportunities for the filming and editing to run alongside each other, but would need an appropriate 'deadline' for the end of filming to ensure that the editing of the main task is to a good standard, with a number of rough cuts to allow for drafting. Centres should also be considering the best ways to use their available equipment so that all projects are individual.

### Editing

If editing once the filming/recording process has finished, learners should have no longer than two weeks to edit their main task. However, they may need tutorials and guidance on using post-production software; centres are advised to have provided opportunities to practice the skills required for the post-production aspects of the coursework well before the editing of the NEA coursework tasks. Learners must be given the opportunity to construct at least one rough cut, where they can reflect on their work and identify areas to develop before the final edit deadline, possibly using peer group feedback.

### Production of online task

Learners should use the final three weeks of their NEA time in the production and post-production of the online task. Appropriate opportunities for drafting and self-reflection on their progress should be provided. Learners are encouraged to refer back to their research and planning as it may have been completed two months earlier. They also need to ensure that the online task relates strongly to the television task. Where a working website is required learners do not have to create the site through programming languages – they can use web design templates like Wix BUT they have to create all content themselves and must produce an original design. Alternatively web development tools such as Adobe Dreamweaver may be used. Learners need to acknowledge on the cover sheet what software or templates they have used.



## Magazine and Online Cross-Media Brief

The NEA briefs change yearly but one of the four briefs will always ask for a cross-media production, featuring a magazine production element combined with a related online product. The specimen briefs can be found at <http://www.ocr.org.uk/Images/316676-unit-h409-03-04-making-media-sample-non-exam-assessment-briefs.pdf>

The brief will specify the products to be produced, distribution method and target audience. It may also outline a range of technical elements to be included in each of the two productions, such as the written text, images, settings, graphics, number of web pages, menu bar etc., as appropriate to the two tasks. It may indicate the appropriate media language to be employed.

There must be a clear sense of branding across the two elements of the cross-media production, and an understanding of digital convergence.

As noted above, this component provides the opportunity for the learner to demonstrate that they can apply knowledge and understanding of all four areas of the theoretical framework.



## Approaches to teaching the content

### General approaches

Learners are required to work in more than one medium for each of the set briefs, so it is essential that the necessary skills are taught before they embark on the NEA brief. Teachers may not practice the learner's chosen brief with them but there should be opportunities earlier in the course to develop the necessary skills through undertaking smaller related practical tasks.

The research and planning preparatory activities need to be sufficient to ensure successful production outcomes – this cannot be a post-production process. Enough time needs to be devoted to these activities before production starts. The production process should have a maximum of 30 hours of lesson time; preparatory activities will require extra time.

### Common misconceptions or difficulties learners may have

The notion of working independently may be intimidating for some learners but the specification outlines the ways in which they may enlist the help of others: **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 learner 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.'

Where NEA briefs require a 'working website', learners may feel daunted by the thought of using programming languages such as HTML; however, learners may use web design software or templates (although they must be responsible for the design of the website and they must acknowledge any software or templates they have used on the cover sheet). Learners must be clearly instructed that all website content, such as text, images and audio-visual material, must be original; no found material (or manipulated found material) may be included.

### Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course

Work on the NEA brief should develop learners' understanding of the theoretical framework – Industry, Language, Audience and Representation (which is also required in their Statement of Intent) - as well as broadening their knowledge of the contexts of any magazine and online texts they may be studying for Media Messages (H409/01). Any mini production tasks set by teachers in relation to the exam units earlier in the course will allow for practical application of understanding.



## Approaches to teaching the content

This is one possible approach to organising the work and teaching the content:

### Production – the pitch

Producing a pitch before production starts is an excellent way to ensure the work focuses on the demands of the NEA. Before the start of Year 2, learners may have:

- recorded all evidence of their previous research and planning into their evidence trail (possibly in blog format)
- completed a summer homework to plan and organise their practical work ready to pitch in the first week of this term.

Then centres may plan to use seven weeks of Year 2 (or approximately 30 hours) for the production and post-production stages of the cross-media brief, starting with a pitch. The pitch should address a number of evidence requirements identified by the teacher, such as the name of the product; a synopsis of the main idea; completed flat plans; rough masthead designs; website wireframes; an audience profile of a target audience member; organised use of locations, props and costumes; a production schedule etc. Teachers should use the mark scheme to identify which elements learners need to plan for in detail, to ensure they are addressed in the construction of their work. This planning could also be included in the learner's evidence trail. The pitching period is a good time to address the Statement of Intent.

### Production and post-production

Now learners should be well enough prepared to start making their two cross-media products, remembering that they should create a strongly linked and cohesive pair of artefacts.

### Production of magazine task

Hopefully there will already have been opportunities during the previous year to become confident with the appropriate software to layout pages, manipulate images, design mastheads etc., such as Adobe InDesign and Photoshop. During the four weeks set out for this production, learners should be setting up photoshoots, marking up contact sheets, interviewing, selecting and editing photos, writing and editing copy etc., as appropriate to the task set. They need to produce early rough drafts which they will then refine into the final magazine productions.

### Production of online task

Learners should use the final three weeks of their NEA time in the production and post-production of the online task. Appropriate opportunities for drafting and self-reflection on their progress should be provided. Learners are encouraged to refer back to their research and planning as it may have been completed two months earlier. They also need to ensure the online task relates strongly to the magazine task. Where a working website is required learners do not have to create the site through programming languages – they can use web design templates like Wix BUT they have to create all content themselves and must produce an original design. Alternatively web development tools such as Adobe Dreamweaver may be used. Learners need to acknowledge on the cover sheet what software or templates they have used.



## Radio and Online Cross-Media Brief

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The brief will specify the products to be produced, scheduling details and target audience. It may also outline a range of technical elements to be included in each of the two productions, such as a music soundtrack, voiceover, sound effects, images, logo, menu bar etc., as appropriate to the two tasks. It may indicate the appropriate media language to be employed.

There must be a clear sense of branding across the two elements of the cross-media production, and an understanding of digital convergence.

As noted above, this component provides the opportunity for the learner to demonstrate that they can apply knowledge and understanding of all four areas of the theoretical framework.



## Approaches to teaching the content

### General approaches

Learners are required to work in more than one medium for each of the set briefs, so it is essential that the necessary skills are taught before they embark on the NEA brief. Teachers may not practice the learner's chosen brief with them but there should be opportunities earlier in the course to develop the necessary skills through undertaking smaller related practical tasks.

The research and planning preparatory activities need to be sufficient to ensure successful production outcomes – this cannot be a post-production process. Enough time needs to be devoted to these activities before production starts. The production process should have a maximum of 30 hours of lesson time; preparatory activities will require extra time.

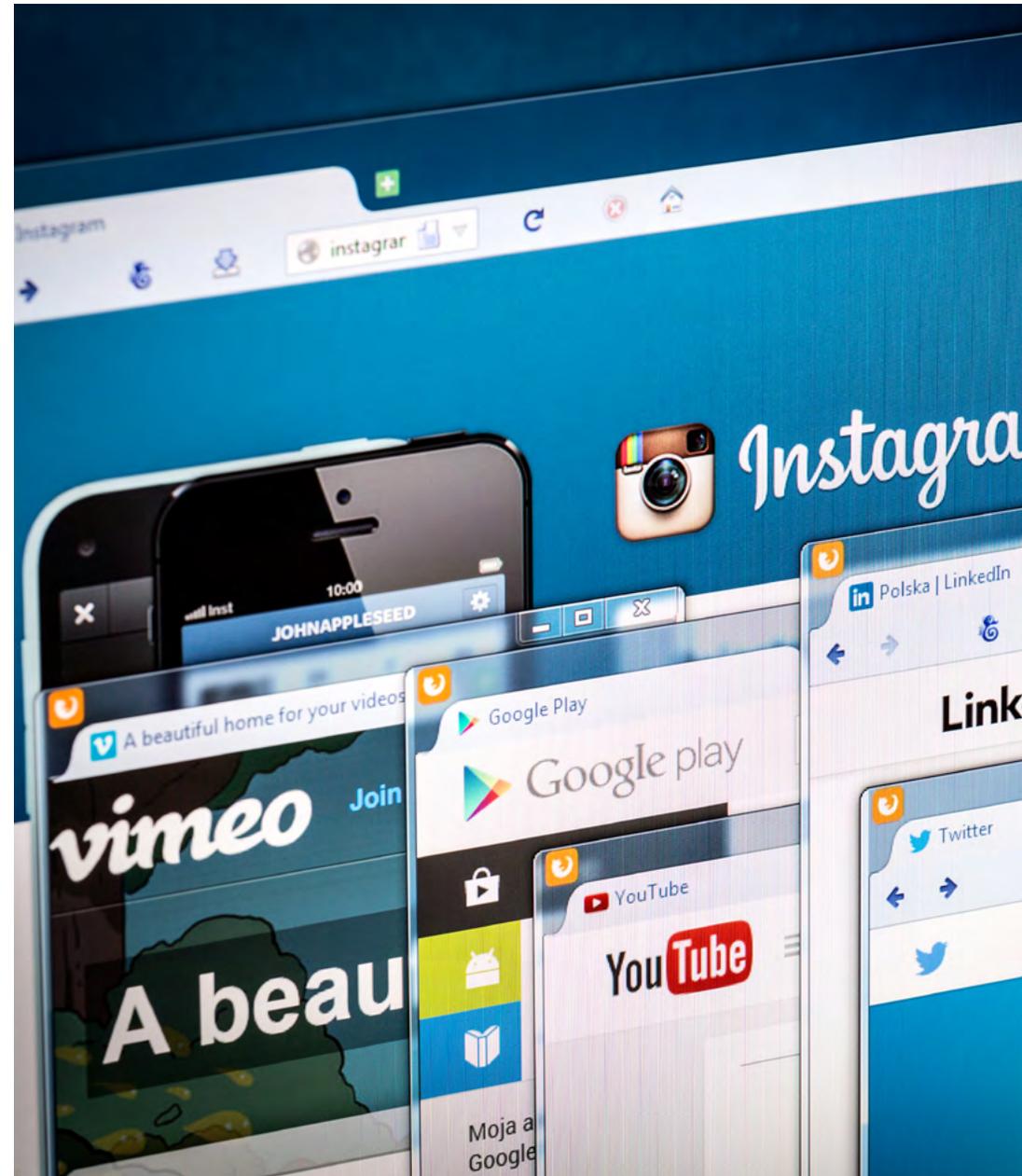
### Common misconceptions or difficulties learners may have

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This is one possible approach to organising the work and teaching the content:

### Production – the pitch

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- recorded all evidence of their previous research and planning into their evidence trail (possibly in blog format)
- completed a summer homework to plan and organise their practical work ready to pitch in the first week of this term.

Then centres may plan to use seven weeks of Year 2 (or approximately 30 hours) for the production and post-production stages of the cross-media brief, starting with a pitch. The pitch should address a number of evidence requirements identified by the teacher, such as the name of the radio programme; a synopsis of the main idea; completed running order or script; an audience profile of a target audience member; an outline of sound effects, music, jingles or speech and editing ideas as appropriate to the set brief, a production schedule etc. Teachers should use the mark scheme to identify which elements learners need to plan for in detail, to ensure they are addressed in the construction of their work. This planning could also be included in the learner's evidence trail. The pitching period is a good time to address the Statement of Intent.

### Production and post-production

Now learners should be well-enough prepared to start making their two cross-media products, remembering that they should create a strongly linked and cohesive pair of artefacts.

### Recording

Centres should allocate a maximum of two weeks focused time for recording, depending on the task. Learners need time to experiment with acoustic space, mic distance, creating spot FX, directing actors vocally, re-recording location sound if there is unwanted background noise etc. but the final recording need not be a long process (professionally, an hour-long drama takes less than a day to record, unlike TV).

### Editing

If editing once the recording process has finished, learners should have no longer than two weeks to edit their main task. However, they may need tutorials and guidance on using post-production software such as Adobe Audition and Audacity, and centres are advised to have provided opportunities to practice the skills required for the post-production aspects of the coursework well before the editing of the NEA coursework tasks. Learners must be given the opportunity to construct at least one rough cut, where they can reflect on their work and identify areas to develop before the final edit deadline, possibly using peer group feedback.

### Production of online task

Learners should use the final three weeks of their NEA time in the production and post-production of the online task. Appropriate opportunities for drafting and self-reflection on their progress should be provided. Learners are encouraged to refer back to their research and planning as it may have been completed two months earlier. They also need to ensure the online task relates strongly to the radio task. Where a working website is required learners do not have to create the site through programming languages – they can use web design templates like Wix BUT they have to create all content themselves and must produce an original design. Alternatively web development tools such as Adobe Dreamweaver may be used. Learners need to acknowledge on the cover sheet what software or templates they have used.

## Music Video and Online Cross-Media Brief

The NEA briefs change yearly but one of the four briefs will always ask for a cross-media production, featuring a radio production element combined with a related online product. The Specimen briefs can be found at <http://www.ocr.org.uk/Images/316676-unit-h409-03-04-making-media-sample-non-exam-assessment-briefs.pdf>

The brief will specify the products to be produced, scheduling details and target audience. It may also outline a range of technical elements to be included in each of the two productions, such as the camera shots, settings, graphics, images, text, logo, menu bar etc., as appropriate to the two tasks. It may indicate the appropriate media language to be employed.

There must be a clear sense of branding across the two elements of the cross-media production, and an understanding of digital convergence.

As noted above, this component provides the opportunity for the learner to demonstrate that they can apply knowledge and understanding of all four areas of the theoretical framework.



## Approaches to teaching the content

### General approaches

Learners are required to work in more than one medium for each of the set briefs, so it is essential that the necessary skills are taught before they embark on the NEA brief. Teachers may not practice the learner's chosen brief with them but there should be opportunities earlier in the course to develop the necessary skills through undertaking smaller related practical tasks.

The research and planning preparatory activities need to be sufficient to ensure successful production outcomes – this cannot be a post-production process. Enough time needs to be devoted to these activities before production starts. The production process should have a maximum of 30 hours of lesson time; preparatory activities will require extra time.

### Common misconceptions or difficulties learners may have

The notion of working independently may be intimidating for some learners but the specification outlines the ways in which they may enlist the help of others: ***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 learner 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.'

Where NEA briefs require a 'working website', learners may feel daunted by the thought of using programming languages such as HTML; however, learners may use web design software or templates (although they must be responsible for the design of the website and they must acknowledge any software or templates they have used on the cover sheet). Learners must be clearly instructed that all website content, such as text, images and audio-visual material, must be original; no found material (or manipulated found material) may be included.

### Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course

Work on the NEA brief should develop learners' understanding of the theoretical framework – Industry, Language, Audience and Representation (which is also required in their Statement of Intent) - as well as broadening their knowledge of the contexts of any magazine and online texts they may be studying for Media Messages (H409/01). Any mini production tasks set by teachers in relation to the exam units earlier in the course will allow for practical application of understanding.



## Approaches to teaching the content

This is one possible approach to organising the work and teaching the content:

### Production – the pitch

Producing a pitch before production starts is an excellent way to ensure the work focuses on the demands of the NEA. Before the start of Year 2, learners may have:

- recorded all evidence of their previous research and planning into their evidence trail (possibly in blog format)
- completed a summer homework to plan and organise their practical work ready to pitch in the first week of this term.

Then centres may plan to use seven weeks of Year 2 (or approximately 30 hours) for the production and post-production stages of the cross-media brief, starting with a pitch. The pitch should address a number of evidence requirements identified by the teacher, such as the name of the band/artist; a synopsis of the main idea; completed storyboard; an audience profile of a target audience member; an outline of key camera and editing ideas; organised use of locations, props and costumes; a production schedule etc. Teachers should use the mark scheme to identify which elements learners need to plan for in detail, to ensure they are addressed in the construction of their work. This planning could also be included in the learner's evidence trail. The pitching period is a good time to address the Statement of Intent.

### Production and post-production

Now learners should be well-enough prepared to start making their two cross-media products, remembering that they should create a strongly linked and cohesive pair of artefacts.

### Filming

Depending on resources aim to allow no more than two weeks for the filming of the production. Encourage learners to download and review their footage where possible during the filming period; this enables them to re-film unsuitable or less successful footage and encourages reflexive learning. Shot log templates are available online, and may be helpful to students in this process. Centres may want to consider providing opportunities for the filming and editing to run alongside each other, but would need an appropriate 'deadline' for the end of filming to ensure that the editing of the main task is to a good standard, with a number of rough cuts to allow for drafting. Centres should also be considering the best ways to use their available equipment so that all projects are individual.

### Editing

If editing once the filming process has finished, learners should have no longer than two weeks to edit their main task. However, they may need tutorials and guidance on using post-production software and centres are advised to have provided opportunities to practice the skills required for the post-production aspects of the coursework well before the editing of the NEA coursework tasks. Learners must be given the opportunity to construct at least one rough cut, where they can reflect on their work and identify areas to develop before the final edit deadline, possibly using peer group feedback.

### Production of online task

Learners should use the final three weeks of their NEA time in the production and post-production of the online task. Appropriate opportunities for drafting and self-reflection on their progress should be provided. Learners are encouraged to refer back to their research and planning as it may have been completed two months earlier. They also need to ensure the online task relates strongly to the music video task. Where a working website is required learners do not have to create the site through programming languages – they can use web design templates like Wix BUT they have to create all content themselves and must produce an original design. Alternatively web development tools such as Adobe Dreamweaver may be used. Learners need to acknowledge on the cover sheet what software or templates they have used.

**Learner Activity 1****Publishing research and planning materials**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide.*

This activity explores the options open to the learner for publication of their work.

It is important that learners publish their work for submission to OCR. It is desirable to be able to see the process from brief to research to idea to planning to production. This can be achieved through a folder or scrapbook of paper based materials or a digital platform that allows the user to organise items chronologically, such as a blog. Learners will not be advantaged by using either form of presentation, what is important is that the teacher and moderator can see a clear 'journey' from beginning to end of the process.

In small groups learners could discuss their experience of presenting projects. What in their opinion works well, what not so well? Is there a difference between presenting orally, on paper, and digitally? Which do they prefer? Why? They could then nominate one member of the group to feedback to the rest of the group.

**Additional guidance**

The teacher could present a sample of digital and physical presentations (these may be made available after the first series). Learners could then create a 'pros and cons' sheet to explore the advantages and disadvantages of using the different formats.

Learners could then make a decision about which format they will use for their NEA and set up a blog or physical folder. Teachers may need to demonstrate how to set up and use both formats depending upon the experience of the group. It is important that this is done at the start of the process so that learners can publish work from the very start of the process.

If there are safeguarding issues with using online applications it is permissible to create passworded access to blogs such as within intranets etc. as long as a password is provided for the moderator to gain access. It is the teacher's responsibility to provide clear instructions as to how to access learners' work. No images or videos of candidates should be linked with their real names in work submitted in an online format; students should be identified through candidate numbers only.

**Learner Activity 2****Researching television conventions and representations**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide.*

An activity to investigate genre conventions and representations in television programmes.

Choose a range of television programmes to do some initial research of genre conventions and representations. If this activity is undertaken before the release of the NEA set briefs, you could initially look at the list of set long form TV dramas, moving on to look at game and quiz shows, documentary, sports coverage and news, for example. If undertaken after the paper's release, then learners can look at a range of similar products to the one set in the official brief.

Analyse the productions in terms of the use of media language and the construction of representations, considering:

- narrative structures
- camerawork, shot sizes, angles, focus and movement
- editing transitions, pace, synching, colour correction
- mise-en-scène, including locations, costumes, make up, props, lighting and performance
- use of graphics
- use of music and sound
- intertextuality
- social, cultural and historical contexts.

What difference does scheduling make? How does this relate to regulations?

How can you identify the target audience and how is the audience addressed?

If this activity is undertaken before the release of the NEA paper, a range of programmes should be provided; if after its release then learners can look at a range of similar products to the one set in the official brief. The responses could be gathered via a pro forma or grid or digitally with screenshots of key elements.

This activity can be published (physically or online) and submitted as a preliminary activity.

**Learner Activity 3****Researching Magazine conventions and representations**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide.*

An activity to investigate the codes and conventions of magazines and representations constructed in them.

Investigate the magazine market in the UK, looking at niche and mass magazines aimed at a range of audiences; weekly and monthly; special interest and lifestyle.

Look at the shared codes and conventions and the representations on the front covers. Discuss the effects of the following, both separately and how they work together:

- mise-en-scène (locations, costumes, makeup, props, body language and facial expression)
- photography (camera angle, shot size, focus, lens) and lighting
- layout
- colour
- typography including masthead, sell lines, plugs, puffs
- written language and mode of address
- pricing
- relation to any online presence
- intertextuality.

How does the cover communicate to the audience? How does it appeal?

What are the social, cultural or political contexts for each magazine and how do they affect the language and the representations?

How might different audiences respond to each front cover? Consider the target audience's possible reading and then compare with an audience that might give a different reading. Why might they respond differently?

A range of magazines should be supplied. The responses could be gathered via a pro forma or grid or digitally with screenshots of key elements.

This activity can be published (physically or online) and submitted as a preliminary activity.

**Learner Activity 4****Researching Radio conventions and representations**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide.*

An activity to investigate genre conventions and representations in radio products.

If this activity is undertaken before the release of the NEA set briefs, you could initially look at the Radio 1 Breakfast Show, moving on to look at radio advertisements, radio drama, game and quiz shows, documentary, sports and news, for example. If undertaken after the paper's release, then learners can look at a range of similar products to the one set in the official brief.

Analyse the productions in terms of the use of media language and the construction of representations, considering:

- narrative structures
- camerawork, shot sizes, angles, focus and movement
- editing transitions, pace, synching, colour correction
- mise-en-scène, including locations, costumes, make up, props, lighting and performance
- use of graphics
- use of music and sound
- intertextuality
- social, cultural and historical contexts.

What difference does scheduling make?

How can you identify the target audience and how is the audience addressed?

What differences are there between radio programmes on commercial and public service broadcasters?

If this activity is undertaken before the release of the NEA paper, a range of programmes should be provided; if after its release then learners can look at a range of similar products to the one set in the official brief. The responses could be gathered via a pro forma or grid or digitally identifying key elements.

This activity can be published (physically or online) and submitted as a preliminary activity.

**Learner Activity 5****Researching Music video conventions and representations**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide.*

An activity to investigate genre conventions and representations in music videos.

Choose a range of music videos to do some initial research of genre conventions and representations. You could initially look at the complete list of set music videos or you could choose some of your own.

Analyse the videos in terms of the use of media language and the construction of representations, considering:

- performance
- narrative structures
- camerawork, shot sizes, angles, focus and movement
- editing transitions, pace, synching, colour correction
- mise-en-scène , including locations, costumes, make up, props, lighting
- intertextuality
- social, cultural and historical contexts.

What different types of music video can be identified? What are they key differences between them? Are there any differences between genres?

A range of music videos should be provided. The responses could be gathered via a pro forma or grid or digitally with screenshots of key elements.

All activities with outcomes such as the one above can be published (physically or online) and submitted as a preliminary activity.

**Learner Activity 6****Audience research**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide.*

An activity to investigate genre conventions and representations in radio products.

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

<https://www.abc.org.uk>

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

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

Set learners to do some audience research for their products. Each task in the brief is always targeted at the same age range, 16-25 year olds, but how else might the audience be categorised and what interests, attitudes and tastes might they have that could influence the final product?

Possible processes include:

- using Survey Monkeys
- setting up focus groups
- face-to-face interviews
- personal meaning mapping
- looking at online secondary research from Rajar, ABC, BARB, NRS, as appropriate to the product.

This is a useful process to use in other areas of the course, not only for developing the necessary research skills for the NEA but for developing the understanding of any topics or texts they may be studying for Media Messages (H409/01) or Evolving Media (H409/02).

This activity can be published (physically or online) and submitted as a preliminary activity.

**Learner Activity 7****Storyboard Consequences**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide.*

A class activity to show the meaning of shots and develop and understanding of continuity. This is a good exercise to do before storyboarding their NEA.

Draw a blank storyboard on the class board. Teacher completes the first frame – an establishing shot of a house works well, as does an insert shot of a hand on a door handle. Encourage each member of the class in turn to draw the next frame to see where the narrative might take them, using each subsequent frame to discuss the meaning of that shot size or angle and how the audience might read it.

Do it a second time (start with a different opening shot) and add in camera movement and a third to discuss sound. This could move on to paired work, building in discussions around shot duration, transitions, colour correction etc.

Other exercises that are useful include storyboarding existing texts – a section of a music video, the title sequence of a game show, the opening of a TV drama or a TV advertisement, for example. These could be tied in with the study of some of the set texts.

There are many examples of professional storyboards online which may be worth looking at to help learners develop this planning skill.

Some of this work may be published (physically or online) and submitted as a preliminary activity.

**Learner Activity 8****An introduction to practical activity**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide.*

Provide students with an early opportunity to acquire practical skills in planning, construction and post-production.

This can be undertaken as part of an induction course at the start of Year 1 or later in the course. It should be a very short activity to familiarise students with practical equipment and to practise constructing some elements of media language, for instance:

- the filming of 'passing a package'
- producing the front cover of a new college magazine
- recording a podcast about the history of the Radio 1
- producing a web page for the Media course

Students can complete a 'preliminary' style activity in one week where they research, plan and produce a small media text, with time for some class feedback at the end.

These activities may be published (physically or online) and submitted as a preliminary activity.

**Learner Activity 9****Developing camera and editing skills to make meaning**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide and Television and Music Video briefs: Thinking Contextually.*

<https://youtu.be/fe2PqbUk0bU>

<https://youtu.be/Fd2YUPGovQw>

<https://youtu.be/Z68dMBAAn-k>

<https://youtu.be/nljErrYRQ8E>

An activity to develop basic understanding of filming and editing

At least four sessions:

**Session 1**

Show the linked online videos.

Demonstrate how your own camera(s) work ensuring learners can frame, focus, control lighting, record sound, use a tripod.

Set the class up into groups of four – one to film, one to direct and two to act.

Ask each group to film no more than six shots (in order) to create the opening of a new TV drama. Part of the trick is not to reveal too much, perhaps using a tracking shot, possibly using a close up of an enigmatic object etc. Show results to the rest of the class for feedback. How could they have increased the effectiveness?

Film again if necessary incorporating the suggested improvements.

**Session 2**

Demonstrate how to import their film from the previous lesson. Offer a selection of soundtracks and sound effects, show them how to add the new soundtrack and how to add graphics and text.

**Session 3 onwards**

Now they need to film longer and more complex sequences and learn how to add transitions, control speed, use colour correction, other effects. There are a number of online tutorials for any software you may be using and it's worth identifying some of these for learners to refer to as necessary. You could try getting learners to remake a short chosen section of a TV programme or music video – deconstructing in order to reconstruct is an invaluable process.

These activities may be published (physically or online) and submitted as a preliminary activity.

**Learner Activity 10****Developing still photography and image manipulation skills Part 1**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide and Magazine and Online briefs: Thinking Contextually.*

<https://youtu.be/EID0ibXFPw>

[https://youtu.be/8\\_TIRTqRr1A](https://youtu.be/8_TIRTqRr1A)

<https://youtu.be/5XD96iFylXo>

<https://www.mediacollege.com/lighting/three-point/>

Exploring still cameras, lighting and composition.

Two sessions:

**Session 1**

Demonstrate the essential features of the camera. Ensure learners can control focus and depth of field.

Set up a simple studio. If you don't have access to photography lights experiment with other forms of lighting such as angle poises and use white sheets as reflectors. Try moving the lights to create fill and back lighting and see what difference it makes to the subject.

<https://www.mediacollege.com/lighting/three-point/>

**Session 2**

Discuss useful compositional elements such as rule of thirds, balance, leading lines, framing, golden hour, pattern, depth of field, colour etc. Get the class to find examples online to present to the rest of the class.

Take photos using some of these techniques.

Print out some of the resulting photos and, using card to mask areas or image editing software, play around with the effects of cropping. Mark up the final choice to show cropping.

These activities may be published (physically or online) and submitted as a preliminary activity.

**Learner Activity 11****Developing still photography and image manipulation skills Part 2**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide and Magazine and Online briefs: Thinking Contextually*

<https://youtu.be/EIDOiblXFPw>

[https://youtu.be/8\\_TIRtqRr1A](https://youtu.be/8_TIRtqRr1A)

<https://youtu.be/5XD96iFylXo>

Produce a magazine advertisement for a product.

Possibly two sessions:

Bring in some products such as a bottle of shower gel, a can of soup, a bar of soap, a jar of mustard, packet of mints etc. and some old sheets/pieces of plain fabric in various colours. Get the learners to set up mini studio areas and take macro photos of the products. Control lighting and focus.

Import photos into Photoshop. Demonstrate basic features of Photoshop (or any other image manipulation software you are using), making sure they understand layers, the magic wand, layer styles, text tool etc.

Use the magic wand to cut accurately around the photo of the product (made easier because of the plain fabric background); source a suitable background image from the internet to add meaning to the product; devise a slogan or tagline and select an appropriate font (perhaps using [www.Dafont.com](http://www.Dafont.com) or [www.fontspace.com](http://www.fontspace.com)); experiment with adding shadow to the product or an effect to the text; try using the dropper tool to change the text colour to something cohesive with the images; experiment with the masking tool.

**Learner Activity 12****Developing design and layout skills**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide and Magazine and Online briefs: Thinking Contextually*

<https://youtu.be/EIDOiblXFPw>

[https://youtu.be/8\\_TIRtqRr1A](https://youtu.be/8_TIRtqRr1A)

<https://youtu.be/5XD96iFylXo>

<http://www.magazinedesigning.com/>

Produce a front cover for a new magazine.

Probably two sessions of work.

Create the front cover of a new non-mainstream magazine aimed at young people, considering the construction of representation of young people and/or issues as well as the codes and conventions. This task should embed understanding of the exam topic on Magazines but also develop the skills needed for the magazine option for the NEA.

Draw up a rough layout first, then use Photoshop, InDesign etc. to create the cover digitally. Design a new masthead; consider carefully what the sell lines might be; take the cover photo(s) considering how the subject is represented (shot size and angle, lighting, facial expression, colour palette, make up, background, clothing etc. will all have an effect on how the figure is represented, anchored by the text)

Remember to consider the price, to include a barcode, date and a web address.

These activities may be published (physically or online) and submitted as a preliminary activity.

**Learner Activity 13****Radio drama exercise**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide and Radio and Online briefs: Thinking Contextually*

Record an extract from a horror radio drama.

At least two sessions.

You will need at least one fairly decent microphone and some editing software.

Take a short section from a pre-existing horror story. Turn this into a radio script, including several different characters, a couple of different locations, music and sound effects.

Make sure that not all the sound effects are from the internet or CD but are created live by the learners (a range of things from the kitchen can make wonderfully uncomfortable sounds, especially when recorded and imported into sound software with reverb added etc.)

Play around with distance from the mic and see what happens if you record in the corner of the room and hold a blanket behind the speaker compared with recording them in the middle of the room.

Try slowing down some recorded speech to see what happens to voices and sounds.

Edit into one extract and play the final recording to an audience for feedback – does the audience understand the narrative and locations as you intended? If not why not?

These activities may be published (physically or online) and submitted as a preliminary activity.

**Learner Activity 14****Online production exercise**

*This activity relates to the Preparatory Activities: Thinking Contextually section of this guide and All briefs: Thinking Contextually*

<http://england.shelter.org.uk/>

<https://shortiedesigns.com/2014/03/10-top-principles-effective-web-design/>

Produce the homepage of a charity website.

At least two sessions.

Create the homepage for a new charity campaign website, considering the codes and conventions of web design.

Develop ideas for the content of a homepage using existing charity websites such as <http://england.shelter.org.uk/> to get an understanding of conventions of existing products.

Complete a website wireframe to plan what content will be included on the homepage and develop ideas for the potential layout of the page.

Produce content for the homepage – take suitable photographs, and write some appropriate copy.

Consider the design choices you will make in the creation of the homepage – how can font styles, images, and colour be used effectively? Try to develop a clear sense of branding through your use of fonts and colour.

Using Wix or a similar website template provider create the homepage of the website considering the use of images, typography, written language, colour palette, and including other elements to be expected from a website, including navigation buttons and tool bars.

These activities may be published (physically or online) and submitted as a preliminary activity.

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