

Coursework Handbook

Cambridge International AS & A Level Media Studies 9607

For examination from 2021



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Introduction

This handbook is a guide to the delivery of the coursework components of Cambridge International AS & A Level Media Studies 9607. This Course Handbook provides guidance and advice covering:

- the requirements of the coursework tasks
- the role of the teacher
- how the syllabus covers the coursework
- carrying out the project or activity
- the administration of the coursework.

How to use this handbook

- **Section 1** makes sure you have a good understanding of the requirements of the coursework components (Component 1: Foundation Portfolio and Component 3: Advanced Portfolio)
- **Section 2** provides advice on delivering the coursework. This is particularly useful for those teaching this qualification for the first time. It includes advice on the different tasks and how to choose a project or activity.
- **Section 3** provides guidance on the production of the Foundation Portfolio.
- **Section 4** provides guidance specifically on the production of the Advanced Portfolio.
- **Section 5** offers advice on good practice regarding internal standardisation and moderation. It also explains the mark scheme and how to apply it.
- **Section 6** explains the administrative procedures relating to coursework.

Teaching and learning resources

School Support Hub

The [School Support Hub](#) is our secure online support platform for Cambridge teachers. You can obtain a password and username to access it from your Examinations Officer who will have received these at the point your school became a registered Cambridge centre. There are many resources on this site including the latest syllabuses and suggested textbooks.

Moderators' reports

For each examination series, moderators produce two types of report:

- 1) an individual report to each centre about their learners' coursework and the centre's marking
- 2) a general report to all centres. This describes good practice and offers general advice to centres.

Further help

If you have any further questions, here are some ways you can contact Cambridge International:

Phone: You can contact us via our email address info@cambridgeinternational.org or you can call us on +44 1223 553554. We are open 24 hours, Sunday to Friday, UTC (closed on Saturdays).

Webchat: You can also contact us online using our free instant messaging web-chat service. Visit our [public site](#) and click on the 'Help' tab in the horizontal grey bar on the right. Once here, a box will appear allowing you to communicate with us.

1. Syllabus requirements

Always check the syllabus for the year in which your learners are going to sit the examination for the most up-to-date and authoritative information on coursework requirements. The syllabus will contain a summary of any changes that have taken place regarding the requirements of the subject content and the assessment. Cambridge International AS & A Levels are designed to be delivered over a two-year period.

1.1 Portfolio components

Component 1: Foundation Portfolio (AS Level)

Component 3: Advanced Portfolio (A Level)

For both components, learners may work individually or in small groups, up to a maximum of four learners per group. Those working as part of a group should have clearly defined roles.

All learners are required to maintain separate blogs outlining the creative processes. These should include details of their individual role within the group task.

Learners should provide evidence of their work through the following tasks:

Task 1: Maintaining a blog based on the creative processes

Learners should set up and maintain a blog outlining the creative processes that are adopted during the production of the final products. The blog should be set up at the outset of the research stage and maintained regularly, outlining the research, planning and production stages, including refinement, reflection and editing choices.

Task 2: Researching and planning a media production

For the **Foundation Portfolio (AS Level)** learners should choose between **two** options:

Option 1: Film opening task (video)

or

Option 2: Magazine task (print).

Research should be based on the media form they plan to create and should consider the full range of codes and conventions of their chosen form of media. Research should cover the range of professional products upon which the learner could base their work.

For the **Advanced Portfolio (A Level)** learners should choose between **four** options:

Option 1: Music promotion package

or

Option 2: Film promotion package

or

Option 3: Documentary package

or

Option 4: Short film package.

While the images and video for this production must be original, the use of music taken from an acknowledged source is permissible. Research should be detailed and encompass all of the media forms within the chosen option.

Learners should evidence all of their research and use this material within their blogs and when producing their **creative critical reflection**. They should ensure that they engage with the key areas: forms and conventions, production contexts, the role of technologies, audiences and representations.

Task 3: Implementing the plan and creating a media production

For the **Foundation Portfolio** learners produce a two minute film opening including titles, or a front page, contents and double page spread for a new magazine. Creative choices should be based on research and evidenced and justified in the blog. Media productions should demonstrate a clear understanding of the codes and conventions and, in the case of the magazine option, present a clear house style.

For the **Advanced Portfolio** learners produce a media package of three products that are interlinked comprising one major task and two minor tasks. The media products should demonstrate a confident engagement with the key concepts and engage with the links and relationships between media products.

Task 4: Evaluating the project

For both the **Foundation and Advanced Portfolios**, evaluating the project is a compulsory part of the coursework, and should be embedded within the blog.

For the **Foundation Portfolio** candidates are required to produce a **creative critical reflection** on the production process, presented in a digital format. Acceptable digital formats may be used such as director commentaries, slideshows with voiceover, podcasts, Prezis, screencasts, etc.

As this is a creative critical reflection, creative flair should be strongly encouraged in order to clearly demonstrate the learner's knowledge and understanding. The creative critical reflection should be shaped and guided by the following questions:

- How does your product use or challenge conventions and how does it represent social groups or issues?
- How does your product engage with audiences and how would it be distributed as a real media text?
- How did your production skills develop throughout this project?
- How did you integrate technologies – software, hardware and online – in this project?

For the **Advanced Portfolio** candidates are required to produce a **critical reflection** consisting of an evaluative essay of around 1000 words. This must be completed individually, even if learners had collaborated in the creation of their products. Once completed the essay should be uploaded to the candidate's blog and clearly labelled. The critical reflection should be guided by the following questions:

- How do your products represent social groups or issues?
- How do the elements of your production work together to create a sense of 'branding'?
- How do your products engage with the audience?
- How did your research inform your products and the way they use or challenge conventions?

1.2 Teacher involvement

The teacher needs to verify that the work submitted is the candidate's own work. Sufficient work must be carried out under direct supervision to enable you to authenticate the coursework marks, with confidence. This is particularly important if the production work is carried out as a group.

You will be expected to guide and support your learners as they plan and undertake their coursework production: training learners how to use the technology you have in your centre and providing them with the necessary equipment to produce their media texts.

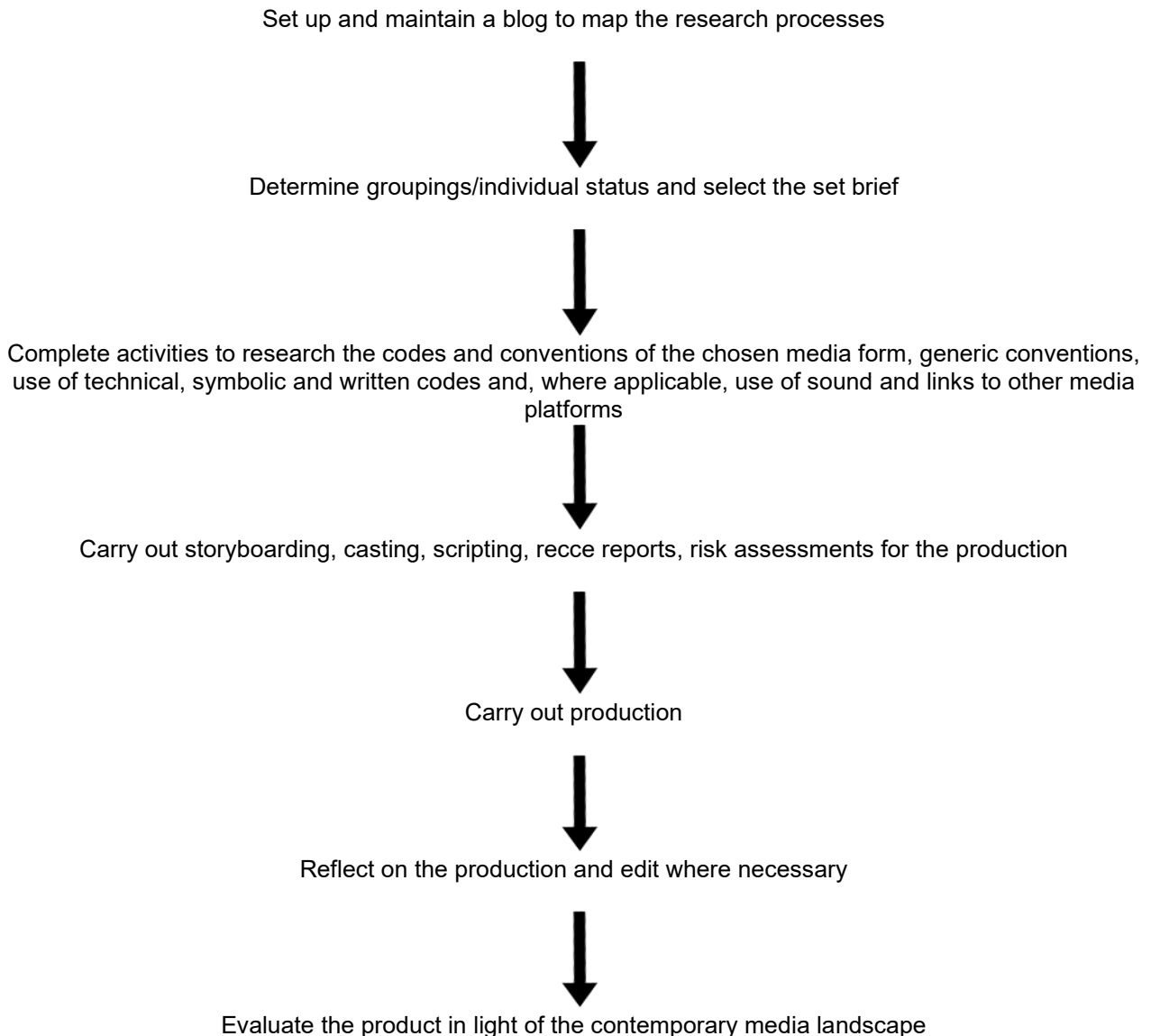
Prepare learners to fulfil the designated production briefs through delivering the fundamental basics of Media Studies. Guidance may be required for the choice of production brief, depending on available technology and teaching expertise. You should raise your learners' awareness of the grading requirements for the production work and promote critical engagement with the strengths and weaknesses of the production to help them access all available marks. You should not offer suggestions for production, however, you might recommend relevant materials to facilitate this critical engagement. You should bear in mind that you will need to comment on the individual's own contribution as part of the justification for marks submitted, on the **Individual Candidate Record Card (ICRC)**.

2. Planning and developing coursework

2.1 Stages in planning and developing the coursework

It is helpful to work through some research activities as a whole class before encouraging learners to adopt a more independent approach in terms of refining their research in light of their production choice.

Here is a suggested step-by-step process for learners to follow.



2.2 Setting up and maintaining a blog

If your centre is running the Cambridge course, we would like you to set up a blog hub from which all of the learners' blogs can be easily accessed. This is good practice for your teaching as it means you have a central record of where all the blogs are, and can easily access them. We would prefer to have just one URL to access all candidates' work from your centre for moderation purposes. Handwritten blog addresses can cause problems, as they can be hard to read and sometimes contain errors which make the blogs hard to find.

Examples of blog entries can be found on the links below:

<https://mariastreang.wordpress.com/>

<http://proudfilmopening.blogspot.co.uk/>

Learners should update their blog regularly to ensure a continuous narrative of the production process.

2.3 Determining group/individual status and deciding on a set brief

Learners may work in groups of up to four people. When deciding on the groups, it is worth considering the skill set of the learners, rather than just being friendship groups. Each learner in the group should adopt an area of expertise. This does not necessarily mean that they are the only person to work on this element, but that they lead on that part of the production. Possible roles might include: director, technical, creative and editor.

As the **creative critical reflection** (Foundation Portfolio) and the **critical reflection** (Advanced Portfolio) are produced individually, learners should review the contribution they make within their allocated role as well as part of the group as a whole, at this stage.

When deciding on which set brief to follow, we recommend that centres choose the brief based on their available resources and fields of expertise.

For further information, see the *Cambridge Handbook* for the relevant year of assessment at www.cambridgeinternational.org/eoguide

2.4 Carrying out research to inform the planning stage

Learners should evidence detailed research into relevant media forms and be able to demonstrate a confident engagement with the conventions of the form before deciding which brief they are going to follow (if a choice is going to be offered).

3. Foundation Portfolio

Research activities, modelled as a whole class initially, then explored further in group/individual tasks, might include for the **Foundation Portfolio**:

Option 1: Film opening task (video)

Watch the opening sequence to a range of films in the appropriate genre, make notes on:

- how many titles are displayed during the opening sequences to the film?
- what images are prioritised in the opening sequence?
- what connotations do the images carry?
- how is genre reinforced through symbolic and technical codes from the outset?
- how does the film establish an enigma from the outset?
- what strategies are used to ensure the film appeals to its target audience?
- how has technology been used effectively? You might want to consider camera angles, transitions and editing techniques.

Arrange learners in pairs to carry out research of a specific genre that particularly interests them. Learners could complete this activity individually, if preferred.

This research should be included on the learner's blog including images of sequence stills, that are annotated with: technical terminology, camera angles, genre specific conventions and notes about the speed of transition that may not otherwise be apparent from the still images.

Option 2: Magazine task (print)

Using a range of magazine front covers, give learners a list of the technical terms for the conventions used on magazine covers, such as: Buzz Word, Puff, Coverline, Masthead, Barcode, Anchorage Text, Superimposition, Slogan, Unique Selling Point.

Ask learners to match the terms to the section of the cover it relates to.

Discuss the terms, asking learners to justify their decisions.

Ensure that all are correct, prior to securing the terms against the images.

Set an individual/paired task to research a genre of magazines such as: Home, Music, Car, Teen, Gossip, or Gaming, and establish answers to the following questions:

- Looking at the magazine website, who is this magazine's primary audience?
- What techniques have been used to appeal to the target audience?
- In what way is the design of each page the same/similar? This is called 'house style' and will need to be replicated in magazine productions
- How have images been used to ensure they also appeal to the target audience?
- What are the connotations of the images used?
- What different types of articles are included in the magazines?
- How does the layout of the different entries vary? (Drawing up pages that include boxes located where the text falls is a useful activity)
- Make a note of where and how often online and social media links are situated. (Mark these in the text boxes from the previous activity).

Learners should clearly show which genre they researched and what their findings were, with evidence to demonstrate their claims in their blogs.

3.1 Implementing the plan

The production plan should draw on the research stage and should evidence decision-making based on media techniques, codes and conventions that have been identified. Some of your more able learners may attempt to challenge the conventions. However, if they do attempt this, they must justify and document it in both their blog, and their creative critical reflection work.

Learners working on **Option 1: Film opening task**, should be encouraged to draw up a range of planning materials to demonstrate the development of the production. The example below is a useful way to encourage learners to avoid a narrative approach and engage with the media strategies required at this level.

Elements	Narrative to sequence 1: The opening sequence suggests someone is running from a murder scene	Narrative to sequence 2: We see a flashback to the murder victim eating with her family
Symbolic codes	Dark lighting, man is dressed in dark clothes. Close up shot of the girl's face (eyes shut), non-diegetic sound of running footsteps fades in over deep music that ends on a single note. Camera pans back to drone height to show the girl laying in a pool of blood, still, whilst the lights darken to black.	An external view of a gently lit room containing a family eating around a table. The camera pans in 'through' the window as voices fade up to normal family discussions and pans around the table as though observing the conversation. This is a short sequence only.
Technical codes		
Genre		
Mise-en-scène		
Transition		

It may help learners to construct a storyboard to begin with: plan the narrative, then the *mise en scène*/generic conventions, then the camera shots, sound, movement and finally the transitions.

When the storyboard is complete, learners can start to film their production. Where the time scheduling matters (night time/daytime), it is advisable that learners film all narrative segments consecutively to maximise continuity of the *mise en scène* contained in the sequences.

When implementing a plan for **Option 2: Magazine task**, learners should determine the specific pages they are going to recreate and draw up blank versions of the productions that are labelled with the learners' intentions. They should also include recce reports (a pre-filming visit to a location to determine its suitability for shooting) for locations for photo shoots, contact prints of original images, risk assessments, etc.

It is important to use correct and specific terminology, for example, 'close up shot of a teenage girl wearing sunglasses / medium shot of young man on a stage playing guitar' with other appropriate *mise en scène* in shot such as a 'drum kit, keyboards and mixed lighting', etc.

Before they create their mock-up, learners should decide on:

- an appropriate house style for their chosen genre of magazine
- the content of any articles
- a range of images.

Creating a 'mood board' that explores the options for the house style, use of colours, formatting of page numbers, fonts and images can be a useful stepping stone to making some of these decisions.

When this planning stage is complete, learners can start to construct their productions.

3.2 Reviewing and editing coursework

It is likely that some teacher guidance will be given during the production process in terms of facilitating discussions that encourage a higher level of application and engagement with creative processes. However, as part of the learning process, it is also valuable to encourage whole class feedback on productions.

Creating a place where learners can watch the film productions and browse the magazine productions, initiates a good opportunity for critical reflection, peer assessment and feedback before the final edits on the coursework productions. A feedback form (see below) may be useful to ensure feedback is suitably critical, and constructive.

In order to ensure a fair learning environment for learners of all abilities, it is advisable to make time for editing, two or three hours should enable learners to re-film a sequence after feedback and complete a reasonable level of editing before submitting the final media coursework production.

Feedback form

	Observations/Likes/Dislikes	Recommendations
What symbolic codes can be identified as supporting the genre of the production?		
Does the end product have a clear house style? (magazines)		
What might stop this product being viewed as a professional product for publication?		
What aspect of this media production works particularly well?		
If you were to re-edit this product what would your top three priorities be?		
Recommendations for re-editing: (camera angles, transitions, spellings, grammar, layout, links to producers/social media/other media forms, use of colours/lighting)		

3.3 Creative critical reflections

Learners should reflect on the creative processes and assess the success of the decisions made during the production of the media product.

All learners should produce an individual **creative critical reflection**, which should also include the role they adopted if working as part of a group.

The **creative critical reflection** should draw on evidence from the research, production and editing stages and be presented using a range of digital applications as appropriate, to best demonstrate the learner's knowledge and understanding such as: a director commentary, slideshows with a voiceover, a podcast, Prezi or screencast presentation.

The completed **creative critical reflection** should appear before the final post, in the learner's blog.

4. Advanced Portfolio

While the fundamental stages of grouping, research and implementation of a proposed plan remains the same as for the Foundation Portfolio production, the key difference is that at A Level learners are expected to produce a range of products that demonstrate a higher level of engagement with the ways in which producers utilise the broader media landscape to produce, create and distribute interlinked media products across a range of media forms. They must also produce a critical reflection which consists of an evaluative essay of around 1000 words.

It is advisable to base research for this part of the course on contemporary film/music/documentary/short film packages and to ensure that research incorporates the conventions of the texts alongside the convergence of the media platforms.

Setting research for the Advanced Portfolio production, for completion during a term break, between completion of the AS Level and the beginning of the A Level production would ensure that the commencement of the production processes are not hindered during the final year of the course.

Option 1: Music promotion package

Guidance on teaching the various elements contained in this package are outlined in the Scheme of Work for this syllabus, which can be found on the School Support Hub at www.cambridgeinternational.org/support

Using the list of bands from Unit 6 of the scheme of work, arrange learners into pairs to investigate the links between the different platforms. Completing the table below, they could then share their findings as a whole group and then in turn, use this to inform their planning on their music promotion package.

	Music video	Social media page	Digipack
Where on this media form can you find a link/video promoting the other media forms?			
Are the links interactive in any way? (Do they have a QR code? Are they linked to music apps?)			
What evidence is there of branding across all three products?			
How is each media form effective in promoting the other products beyond containing a link to them? Interviews? Teasers? Competitions to win one of them?			
What methods do you think are most effective in promoting and marketing a new album?			

Option 2: Film promotion package

Film trailers

At Advanced level the key to an effective film promotion package is the level of attention to detail. Research is paramount in establishing 'how the professionals do this' and would recommend the following as initial exemplars of effective film trailers:

www.imdb.com/video/vi2051194393?playlistId=tt6723592&ref=tt_pr_ov_vi (Tenet 2020)

www.imdb.com/video/vi404864025?playlistId=tt8359816&ref=tt_ov_vii (Sorry We Missed You 2019)

www.imdb.com/video/vi2031927065?playlistId=tt9214832&ref=tt_pr_ov_vi (Emma 2020)

In order to achieve success at this higher level, learners should consider the following questions when creating their film trailers for this promotion package:

- how can you utilise the **depth of focus** to improve the impact of your trailer?
- is the lighting correct for the atmosphere you want to create
- how can you use *mise en scene* or movement in the foreground or background to make your trailer multi-dimensional?
- do you create, but not resolve, an enigma in your trailer?
- how does your trailer fit the conventions of its genre?
- is it clear who your target audience is?
- do your trailers demonstrate continuity in terms of sound, settings and *mise en scene*?
- how many sequences are usually included in a trailer and how many seconds long is the ideal?
- do your trailers demonstrate a high level of technical competence and a secure awareness of the conventions of film trailers?
- how does the trailer link to social media and/or print promotion material?

Using the recommended range of trailers above to answer these questions will offer an insight into the potential for exemplifying a higher level of technical competence in the learners production work.

Social media page

Using the films mentioned in the previous section, learners should carry out research into appropriate social media pages for these films and construct A3 design sheets for at least 3 social media pages for their own productions prior to the technical construction of it. Being able to visualise pages prior to construction is often key to their effectiveness. Technical competency at this advanced level should begin to embrace the functional aspect of social media pages, interactivity and hyperlinks to other relevant material.

(Films/Books/Reviews/Cinema Screenings etc.). Convergence of media forms also needs to be considered as part of these linked productions.

Examples

www.facebook.com/TenetFilmUK/

www.instagram.com/sorrywemissedyou/

<https://twitter.com/emmamovie>

Film posters

Creating a film poster primarily draws on the **key media concepts** taught at the beginning of the AS Level year.

In preparation for producing a film poster, an activity that can work well is issuing each learner a laminated A4 copy of a film poster, each poster should display a different film. Ask learners to organise themselves in groups according to their posters (avoid offering any additional direction at this point). Learners are likely to sort themselves into genres. In their genre group, learners should:

- 1) identify how *mise en scene* has been used effectively in their posters
- 2) using rulers or thin strips of paper they should then create a 3 x 3 grid on top of the image and decide how the poster has prioritised the images. What is central to the poster image? How do background images reinforce the narrative or genre or marginalise certain other characters?
- 3) how has colour been used to create effect?
- 4) how have graphics and font been used to promote the production company and link the products from the package? Where are these positioned? How has colour on the fonts been used to distinguish between different elements of the written aspects of the poster?

Asking learners to present their findings is useful for learners who might focus on a different genre to the one focused on for this activity and enables lower ability learners to feel supported in the early stages of this task.

An interesting challenge activity might be for learners to create a film poster that defies all of the conventions for its genre, which in turn could be used in a revision/introductory activity: 'What is wrong with this film poster'?

Using the findings from these activities learners should construct their posters ensuring that the following media concepts are considered:

- the narrative contained in the film poster (and links to the trailer content)
- the colour palette used; the generic conventions
- the written codes
- *mise en scene* and the layout (considering the priority given to key images).

Examples

www.imdb.com/title/tt6723592/mediaviewer/rm710584321

www.imdb.com/title/tt8359816/mediaviewer/rm324830977

www.imdb.com/title/tt9214832/mediaviewer/rm274892545

Option 3: Documentary package

TV documentary extract

Vertov suggests that documentaries show 'life as it is' and that the TV documentary should adhere to this. Sequences should not be too fragmented, music should be used for dramatic effect and the voiceover should be informative and engaging. It's one point of view and is a good discussion point to make learners consider the form of their own production and the effects of different approaches.

It is helpful for learners to watch extracts from a range of documentaries making notes on the:

- length of sequences
- use of sound
- how a sense of verisimilitude (realism) is achieved
- role of the voiceover
- most frequently used camera angles and movements in this media form.

Some good documentaries to watch extracts from as a start point might include:

Making a Murderer (Netflix 2015)

Blue Planet 2 www.bbc.co.uk/iplayer/episode/b09jbn5f/blue-planet-ii-series-1-7-our-blue-planet (BBC 2017-2018)

Tiger King www.netflix.com/gb/title/81115994 (Netflix 2020)

At A Level, learners should aim to experiment with a range of documentary media conventions for best effect. A particularly good website to use for reference and research is:

www.desktop-documentaries.com/storytelling-techniques.html.

As a means of engaging learners with the full range of conventions that can be drawn on in this media form, challenge pairs of learners to construct a storyboard outlining the media methods used to construct a documentary about the dangers of the internet in the 21st century. Learners should create a storyboard that outlines the strategies used in their documentary, rather than the narrative contained in it. Learners should share their suggestions and justify their decisions with the rest of the group before opening up discussions about which one, or which parts of which ones, might work best based on their research.

Lower ability learners might find the more straightforward point of view methods more workable. However, in order to challenge higher ability learners, they should be encouraged to consider their own innovative methods that build or extend on those covered by the website link as these methods are not definitive.

Social media page

Using the documentaries mentioned in the previous section and the website link, learners should carry out research on the social media pages for these documentaries and construct A3 design sheets for at least 3 pages prior to the technical construction of their own social media page. Being able to visualise prior to construction is often key to its effectiveness. Technical competency at this advanced level should begin to embrace the functional aspect of social media, interactivity and hyperlinks to other relevant material. (Similar documentaries/charity support groups for documentary focus/books etc.). Convergence of media forms also needs to be considered as part of these linked productions.

Examples

www.facebook.com/watch/bbcearth/

www.facebook.com/TigerKingTVShow/

Magazine article

In preparation for producing a magazine article about the learner's documentary they should critically analyse a range of professionally produced articles (see link below for a starting point). Ask learners to organise themselves in groups to discuss:

- media codes and conventions of the article (it is useful if one or more learners per group have previously studied for the magazine option – if not some pre-teaching may be required)
- linguistic codes and conventions of the copy
- how have images been used? Are they simply stills from the documentary or have they been specifically constructed for the article?
- how have cross-media elements been used to promote the production company and link the products from the package?

Asking learners to present their findings is useful for learners who might not have focussed on print production before and enables lower ability learners to feel supported in the early stages of this task.

Using the findings from these activities learners should construct their articles ensuring that the following media concepts are considered:

- the generic codes and conventions
- linguistic codes and conventions
- imagery
- cross-media links.

A useful link to a wide range of articles about documentaries is: www.documentary.org/magazine/explore

Option 4: Short film package

Short films should narrate a complete narrative, some examples of successful short films can be found on these links:

<https://vimeo.com/375749787> (All These Creatures 2018)

<https://vimeo.com/233819409> (Paag 2018)

<https://vimeo.com/289877929> (Their War 2019)

Whilst this media form follows a similar format to the film brief, a short film tends to narrate one simple idea, contain minimal characters, and can be animated or live action.

Ask learners to come up with a single narrative strand for the following titles:

- The Secret
- The Graveyard
- The Cat with Ten Lives
- The Zoo

What might the camera need to focus on to convey meaning to narrate the story? Learners should list the visual images in the order they are seen (without any additional explanation). What sound effects will be audible whilst each visual image is displayed? Creating a marketplace of ideas, learners should display their suggestions for a short film narrative. Using peer assessment the class should offer feedback on the plans, pose questions about the scenario and suggest recommendations for improvement. All pairs should then edit their efforts before repeating this cycle of feedback. Watching additional short films is useful during this process as it will help learners visualise the impact of the conventions used in this media form. Additional high quality short films can be found here to use with your classes:

www.shortoftheweek.com/news/oscar-nominated-shorts-2016/

This brief challenges learners beyond the remit at AS Level as a successful production relies on the subtle use of symbolic codes and sound to create atmosphere whilst also offering opportunities to demonstrate a higher level of technical competence.

Social media page

Using the short films mentioned in the previous section and the short film website link, learners should carry out research on how short films are promoted via social media. Technical competency at this advanced level should begin to embrace the functional aspect of social media, interactivity and hyperlinks to other relevant material. (other film shorts, competitions, awards for short films etc.). Convergence of media forms also needs to be considered as part of these linked productions.

Examples

www.facebook.com/allthesecreturesfilm/

www.facebook.com/paggfilm/

<https://twitter.com/theirwarshort>

Postcard advertisement

This element of the production package should include the following:

- **Film logo/title** – challenge learners to consider the use of font type and colour to reflect the genre of the media product.
- **Tagline** – this should ideally be a question that will engage their audience or a short ‘teaser’ or ‘quote’ from the film that hints at the narrative.
- **Image** – this should be striking and therefore memorable. Encourage learners to experiment with camera angles and tilts for best effect.

- **Credentials: festival/awards** – take the opportunity to share the successes the film has had at previous festivals/awards.
- **Credits** – name the producer, director, actors etc.
- **Links** – especially to the film's social media.
- **Reviews** – include brief quotes from reviews. Ask learners to think about who would be a relevant review for their genre of film. Creating a matching activity to engage learners with potential outlets for different genres of films might help clarify this for some learners.

On the reverse of the postcard there should be: contact details, social media links, this is important in building a loyal following and potential future work; a QR code and the film festival screening times/venues.

Examples

www.instagram.com/allthesecreaturesfilm/

www.browngirlmagazine.com/wp-content/uploads/2019/09/PAGG-Image-2-1920x899.jpg

https://cdn.shortpixel.ai/client/to_webp,q_glossy,ret_img,w_1895/...

<https://scontent.flhr4-2.fna.fbcdn.net/v/t1.0-9/...>

4.1 Critical reflection

At A Level the learners should reflect critically on their production, guided by the following **compulsory** questions:

- How do your products represent social groups or issues?
- How do the elements of your production work together to create a sense of 'branding'?
- How do your products engage with the audience?
- How did your research inform your products and the way they use or challenge conventions?

As well as the compulsory questions, the **critical reflection** should also include a broad outline of the production work undertaken, details of the roles within the production groups including specific responsibilities for the learner whose reflection it is, evidence from the research stages, peer assessment/teacher feedback and resultant editing decisions and an overarching reflection on the effectiveness of strategies used within the creative processes adopted. It is worth advising learners to avoid being critical of the hardware and technical resources available to them during their production work as this tends to add little in terms of analysis or evaluation of the end product itself.

5. Assessing coursework

The assessment of coursework remains the responsibility of centre staff, and it is important that those staff responsible for delivering these components fully understand the entire process of assessment.

The teacher marks the coursework using the marking criteria provided in the syllabus for this qualification. Marks are recorded against each assessment objective on the **Individual Candidate Record Cards (ICRC)**.

Details on how to use the marking criteria can be found below. (Please note that the URL of the learner's blog or that of the blog hub (if one is used) should be included on the **ICRC**.)

The submission of marks and the submission of the sample for external moderation occur separately and require different forms.

The form for **submitting coursework marks** to Cambridge International (**MS1**) is a computer-printed document containing all the names and numbers of the candidates in the cohort and is sent to centres. All marks are recorded on it once they have been completed, by transferring them from the **Coursework Assessment Summary Form**. The **MS1** is sent to Cambridge International by centres in a specially provided envelope. This is a separate task from that of sending the moderation sample to Cambridge International.

All the forms required for **submitting the external moderation sample**, along with their instructions, can be found on the [Samples database](#). Enter your centre number and the syllabus code 9607 to access all forms and information.

More detail about the administrative process can be found in Section 6 of this handbook.

Where more than one teacher is marking the coursework productions, Centres should ensure that the marks are internally moderated.

5.1 Internal moderation

Where more than one teacher is involved in assessment, marking must be standardised across teachers and teaching groups. This will ensure that all candidates have been judged against the same standards for a particular syllabus. It will also ensure that a rank order can be produced for all candidates.

Standardisation is achieved by all teachers involved in assessing samples of work, coming to an agreement on the marks to be awarded. Marks for some teaching groups may be moved up or down (moderated) to make sure they are consistent for the whole centre. Round up any part marks to reach the final total marks.

One teacher must be responsible for standardising the marking of members of staff for each syllabus. This teacher must make sure that a valid set of marks is produced for candidates for that centre, for that syllabus.

Moderated marks should be noted on the **Individual Candidate Record Cards** and transferred to the **Coursework Assessment Summary Form** in the appropriate column. When transferring marks to the computer printed mark sheet (**MS1**) for submission to Cambridge International, the moderated mark not the original mark should be recorded.

5.2 External moderation

External moderation of internal assessment is carried out by Cambridge International. Centres must submit candidates' internally assessed marks to Cambridge International. The deadlines and methods for submitting internally assessed marks are in the *Cambridge Handbook* available on our website.

For Cambridge International AS & A Level Media Studies 9607 all work by learners should be presented online via a blog (or blog hub address) indicated on the **Individual Candidate Record Cards**.

Blogs must be accessible online for the duration of the moderation period. During this period no changes may be made to the portfolios. Centres should make each learner's blog accessible via a hub or gateway which links to the work of each individual learner, properly signalled with the learner's name and number. Cambridge International must receive notification of the URL of the centre's hub when the externally moderated samples are submitted.

Centres should keep all records and supporting candidate work until after publication of results.

5.3 Assessing Component 1 and Component 3

The assessment criteria for Component 1 and Component 3 can be found in the syllabus.

The marking grids are generic. Teachers are advised to adopt a 'best-fit' approach. For each of the assessment criteria, the teacher must select the set of descriptors that most closely describes the quality of the work being marked. As the teacher works upwards through the levels, s/he will eventually arrive at a set of descriptors that fits the learner's performance. When s/he reaches this point, the teacher should then check the descriptors at the level above to confirm whether or not there is just enough evidence to award a mark at the higher level.

To select the most appropriate mark within each set of descriptors, teachers should use the following guidance:

- If most of the descriptors fit the piece, then the teacher will award at or near the middle of the level.
- If the descriptors fully fit the piece (and the teacher had perhaps been considering the level above), then the teacher will award at or near the top of the level.
- If there is just enough evidence (and the teacher had perhaps been considering the level below), then the teacher will award at or near the bottom of the level.

Assessment objectives

Assessment objective (AO)	Description	Sources of evidence
AO2 Evaluation	Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches.	The candidate's creative critical reflection / critical reflection on their own finished media product.
AO3 Practical Application	Research, plan and construct critical informed media products using appropriate technical and creative skills.	An online blog which details the process of the candidate's work (research, planning and production). A finished media product designed by the candidate. For AS Level only: The candidate's creative critical reflection on their own finished media product.

6. Coursework administration

There are two parts to the administration of coursework

- submitting your external moderation sample to Cambridge International
- submitting your coursework (internally assessed) marks to Cambridge International.

For the live examination series, interactive electronic forms can be found on the [Samples database](#). Enter your centre number and the syllabus code 9607 to access all forms and information.

6.1 Submitting the external moderation sample

For each candidate you must complete an **Individual Candidate Record Card** (ICRC) including the URL address of the blog (either individual blogs or the blog hub if one is used). The ICRC must contain a breakdown of the marks and brief explanatory comments. Instructions for completing the form can be found on the back of the document. These forms are available from the Samples Database.

Once you have completed the ICRC forms for **all** your learners, you should transfer *all learners'* marks to the Coursework Assessment Summary Form (CASF). Get someone to check the transferred marks are correct. If changes are made at internal moderation these should be indicated in the appropriate column and the ICRC should be amended to reflect the new marks.

Check the Samples Database for how to select the sample if you are an international centre. (Cambridge International selects the sample work in the case of UK centres and informs them.)

To submit your external moderation sample, print out:

- (a) A completed **Individual Candidate Record Card** for each learner in the sample
- (b) A completed Coursework Assessment Summary Form **for the whole group**
- (c) The second copy of the Mark Sheet (MS1) that your centre sent to Cambridge International

These should all be sent to Cambridge International in the envelope provided. Please keep soft copies of all documents.

6.2 Submitting internally assessed (coursework) marks

In a pre-exam administrative despatch to your centre, Cambridge International will send you a computer-printed Mark Sheet (MS1) which has three layers. It contains all the names and numbers of all learners in your centre who have taken the coursework component. You will need to fill in the top copy of the MS1 with the total marks and overall totals (using the internally moderated marks where these have been amended) for *all* your coursework candidates. You can transfer these marks to the MS1 from your completed Coursework Assessment Summary Form. (Get someone to check the transferred marks are correct.)

You will then need to send this top copy of the MS1 to Cambridge International in the specially provided envelope before or by the deadline indicated in the *Cambridge Handbook* or on the Samples Database.

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