

GCSE (9-1)

# SUMMARY OF AMENDMENTS

Version	Description	Page number
2	We have clarified that NEA material for moderation is uploaded via the WJEC Eduqas secure website.	27
	GDPR guidance added.	
	'Making entries' section has been amended to clarify resit rules and carry forward of NEA marks.	29
3	Component 1 – the set newspaper front page for Section A has been changed for assessment from 2021.	11
	Component 1 - the set video game for Section B has been changed for assessment from 2021.	13-14
	Component 1 – the web pages to be studied for <i>Spectre</i> have been changed.	14
	Component 2 – the set music video from the 1990s has been changed from <i>Black or White</i> (assessment in 2019 & 2020) to <i>Waterfalls</i> (assessment from 2021 onwards).	19
4	Component 2 – the set contemporary music video has been changed from Pharrell Williams, <i>Freedom</i> (assessment in 2021 & 2022) to Justin Bieber, <i>Intentions</i> (assessment from 2023 onwards).	19
	Component 2 – the corresponding website has been changed from <a href="http://pharrellwilliams.com/">http://pharrellwilliams.com/</a> (assessment in 2021 & 2022) to <a href="https://www.justinbiebermusic.com/">https://www.justinbiebermusic.com/</a> (assessment from 2023 onwards).	19
5	Component 1 – references to set products for assessment in 2019 and 2020 have been removed.	throughout
	Component 1 – the text has been amended to clarify that WJEC will provide copies of the relevant set products for use by learners in the examination.	11 & 15
	Moderation and submission of marks – the text has been amended to reflect the fact that learners' work is submitted electronically for moderation.	28 & 29
6	Component 1 – set products for assessment from 2024 have been added.	Section 2.1
	Component 2 – set products for assessment from 2024 have been added.	Section 2.2
	Components 1 and 2 – mark allocations have been added to the assessment details for clarity.	15 & 23

# SUMMARY OF AMENDMENTS

Continued

7	Component 1, Section A – set products for assessment from 2025 have been added.	11
	Component 2, Section B – set products for assessment from 2025 have been added.	22
	References to set products for assessment in 2022 have been removed	20





# WJEC Eduqas GCSE (9-1) in MEDIA STUDIES

For teaching from 2017  
For award from 2019

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# GCSE MEDIA STUDIES

## SUMMARY OF ASSESSMENT

**Component 1: Exploring the Media**  
Written examination: 1 hour 30 minutes  
40% of qualification

### **Section A: Exploring Media Language and Representation**

This section assesses media language and representation in relation to **two** of the following print media forms: magazines, marketing (film posters), newspapers, or print advertisements. There are **two** questions in this section:

- **one** question assessing media language in relation to **one** set product (reference to relevant contexts may be required)
- **one** two-part question assessing representation in relation to **one** set product and **one** unseen resource in the same media form. Part (a) is based on media contexts. Part (b) requires comparison through an extended response.

### **Section B: Exploring Media Industries and Audiences**

This section assesses **two** of the following media forms: film, newspapers, radio, video games. It includes:

- **one** stepped question on media industries
- **one** stepped question on audiences.

**Component 2: Understanding Media Forms and Products**  
Written examination: 1 hour 30 minutes  
30% of qualification

This component assesses all areas of the theoretical framework and contexts of the media in relation to television and music.

### **Section A: Television**

- **one** question on **either** media language **or** representation, which will be based on an extract from **one** of the set television programme episodes to be viewed in the examination (reference to relevant contexts may be required)
- **one** question on media industries, audiences or media contexts.

### **Section B: Music (music videos and online media)**

- **one** question on **either** media language **or** representation (reference to relevant contexts may be required)
- **one** question on media industries, audiences or media contexts.

**Component 3: Creating Media Products**  
Non-exam assessment  
30% of qualification

An **individual** media production for an intended audience in response to a **choice of briefs set by WJEC**, applying knowledge and understanding of **media language** and **representation**.

This linear qualification will be available for assessment in May/June each year. It will be awarded for the first time in summer 2019.

**Qualification Accreditation Number: 603/1115/0**

## Overview of Specification

Learners study a range of media forms in terms of a theoretical framework which consists of media language, representation, media industries and audiences. (See section 2 for more detail.) The following forms are studied in depth through applying all areas of the framework: newspapers, television, music video and online, social and participatory media. Advertising and marketing, film, video games, radio and magazines are studied in relation to selected areas of the framework. Areas of the framework are studied in the following way across the **three** components:

<b>Component 1 Exploring the Media</b>						
<b>Theoretical Framework</b>	<b>Newspapers (in-depth study)</b>	<b>Film</b>	<b>Video games</b>	<b>Radio</b>	<b>Magazines</b>	<b>Advertising and marketing</b>
<b>Media Language</b>	Section A				Section A	Section A
<b>Representation</b>	Section A				Section A	Section A
<b>Media Industries</b>	Section B	Section B	Section B	Section B		
<b>Audiences</b>	Section B		Section B	Section B		

<b>Component 2 Understanding Media Forms and Products</b>		
<b>Theoretical Framework</b>	<b>Television (in-depth study)</b>	<b>Music including music video, online, social and participatory media (in-depth study)</b>
<b>Media Language</b>	Section A	Section B
<b>Representation</b>	Section A	Section B
<b>Media Industries</b>	Section A	Section B
<b>Audiences</b>	Section A	Section B

<b>Component 3 Creating Media Products</b>				
<ul style="list-style-type: none"> <li>Learners create an individual media production for an intended audience in one of the forms listed below, applying their knowledge and understanding of media language and representation.</li> <li>The genre/style and intended audience will be specified in the brief.</li> </ul>				
<b>Theoretical Framework</b>	<b>Television</b>	<b>Magazine</b>	<b>Film marketing</b>	<b>Music marketing</b>
<b>Media Language</b>	✓	✓	✓	✓
<b>Representation</b>	✓	✓	✓	✓
<b>Audiences</b>	✓	✓	✓	✓





# GCSE MEDIA STUDIES

## 1 INTRODUCTION

### 1.1 Aims and objectives

The media play a central role in contemporary society and culture. They shape our perceptions of the world through the representations, viewpoints and messages they offer. The media have real relevance and importance in our lives today, providing us with ways to communicate, with forms of cultural expression and the ability to participate in key aspects of society. The economic importance of the media is also unquestionable. The media industries employ large numbers of people worldwide and operate as commercial industries on a global scale. The global nature of the contemporary media, coupled with ongoing technological developments and more opportunities to interact with the media, suggest that their centrality in contemporary life can only increase.

The WJEC Eduqas specification offers learners the opportunity to develop knowledge and understanding of these key issues and the ability to debate important questions about the media. It introduces them to a theoretical framework for analysing the media, which also underpins study of the media at AS and A level. Although the specification focuses predominantly on the contemporary media, this is contextualised and enhanced through the exploration of significant products from different historical periods. Through studying both established and evolving media forms, learners will gain a real awareness of the role of the media in society and culture. The study of a range of rich and stimulating media products is central to this specification, working from the product outwards to develop appreciation and understanding of the media. Learners will draw on their existing experience of the media, but will also extend their appreciation and critical understanding through the study of products with which they may be less familiar, including products for different audiences. Choice is an important part of the specification, enabling teachers to select the most appropriate, relevant and engaging products for study for their learners in Component 2.

This specification also recognises the fundamental relationship between theoretical understanding and practical work, providing learners with exciting opportunities to develop media production skills. Learners will apply and develop their knowledge and understanding of media language and representation in relation to media forms and products, and become creators of meaning themselves. Learners will be offered a choice of briefs and forms within which to work, enabling them to explore and pursue their own media interests.

The WJEC Eduqas GCSE in Media Studies offers a broad, coherent and engaging course of study which enables learners to:

- demonstrate skills of enquiry, critical thinking, decision-making and analysis
- acquire knowledge and understanding of a range of important media issues
- develop appreciation and critical understanding of the media and their role both historically and currently in society, culture and politics
- understand and apply specialist subject-specific terminology to analyse and compare media products and the contexts in which they are produced and consumed in order to make informed arguments, reach substantiated judgements and draw conclusions about media issues
- appreciate how theoretical understanding supports practice and practice supports theoretical understanding
- develop practical skills by providing opportunities for creative media production.

## 1.2 Prior learning and progression

There are no previous learning requirements for this specification. Any requirements set for entry to a course based on this specification are at the school/college's discretion.

This specification builds on subject content which is typically taught at key stage 3 and provides a suitable foundation for the study of Media Studies at either AS or A level. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

## 1.3 Equality and fair access

This specification may be followed by any learner, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a learner to achieve because they have a particular protected characteristic.

The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

The specification has been discussed with groups who represent the interests of a diverse range of learners, and the specification will be kept under review.

Reasonable adjustments are made for certain learners in order to enable them to access the assessments (e.g. candidates are allowed access to a Sign Language Interpreter, using British Sign Language). Information on reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications*.

This document is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)). As a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.

## 2 SUBJECT CONTENT

### Overview

The WJEC Eduqas specification is designed to introduce learners to the key areas of the theoretical framework for studying media - media language, representation, media industries and audiences – in relation to diverse examples from a wide range of media forms: advertising and marketing, film, magazines, music video, newspapers, online media, radio, television and video games. Through this study, learners gain an understanding of the foundations of the subject, enabling them to question and explore aspects of the media that may seem familiar and straightforward from their existing experience in a critical way. This extends learners' engagement with the media to the less familiar, including products from different historical periods or those aimed at different audiences, providing rich and challenging opportunities for interpretation and analysis. The study of relevant social, cultural, political and historical contexts further enhances and deepens learners' understanding of the media, as they explore key influences on the products studied.

This specification recognises the cross-media, multi-platform nature of the contemporary media and the centrality of online and social media platforms in distributing, accessing and participating in the media. In some instances, specific forms are highlighted for detailed study, but this is in the context of their relationships to other media forms and platforms, recognising the fluidity of these and emerging, contemporary developments in the digital landscape.

Learning about the media involves both exploring and making media products and these two activities are fundamentally related in the specification. Learners create a media production for an intended audience, applying and developing their knowledge and understanding of media language and representation in response to a choice of briefs set by WJEC. This selection of forms allows learners to pursue their own media interests and develop their practical skills in this component.

### Theoretical Framework

This GCSE Media Studies specification is based on the theoretical framework for exploring and creating media. The framework is based on four inter-related areas:

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

The framework provides a holistic and focused approach to interpreting and analysing the media, which learners will develop progressively as they study the three components.

**The framework is set out in detail in components 1 and 2.**

## Media Forms

Examples of all of the following media forms will be studied:

- advertising and marketing
- film
- magazines
- music video and online, social and participatory media studied through a single music topic
- newspapers
- radio
- television
- video games.

This will enable learners to develop knowledge and understanding of a broad range of media forms and products, providing a comprehensive and balanced study of the media that encompasses audio-visual, print-based and online forms, as well as exploring the inter-relationships between them.

## Media Products

Learners will study a wide range of media products, reflecting different forms, historical periods and audiences. Most of these products are set by WJEC, but learners will also study additional age appropriate products chosen by the teacher. All media products set by WJEC will be age-appropriate. All set products will be reviewed periodically and changed where necessary for other age-appropriate products.

## Contexts of Media

In addition to the theoretical framework, learners will develop knowledge and understanding of relevant contexts of media and their influence on media products and processes. The following contexts will be considered to inform the study of the set products.

### Historical Context

- how the product reflects the time in which it was made through its use of media language, genre conventions, representations, themes, values, messages and viewpoints
- how the product reflects the time in which it was made through aspects of its production, distribution, marketing, regulation, circulation and audience consumption

### Social and Cultural Context

- how the product reflects the society and culture in which it was made through its representations, themes, values, messages and viewpoints
- how the product is shaped or informed by particular cultural influences, such as genres, styles, technologies and the work of other media producers
- how the product reflects the society and culture in which it was made through aspects of its production, distribution, marketing, regulation, circulation and audience consumption
- how audience responses to and interpretations of media products may change over time

### Political Context

- how the product reflects the political contexts in which it was made through its representations, themes, values, messages and viewpoints
- how the product reflects the political contexts in which it was made through aspects of its ownership and political viewpoint, production, distribution, marketing, regulation, circulation and audience consumption.

## Skills

This specification enables learners to develop a range of skills in both analysing and creating media products.

In analysing the media, learners will:

- demonstrate skills of enquiry, critical thinking and analysis
- analyse and compare how media products construct and communicate meaning and generate intended interpretations and responses
- respond through discursive writing to show knowledge and understanding of media issues
- use specialist subject-specific terminology appropriately.

In creating a media production, learners will:

- develop practical and decision-making skills
- apply knowledge and understanding of media language and representation to a media production
- use media language to express and communicate meaning to an intended audience.

## Drawing Together Knowledge, Understanding and Skills

This specification provides opportunities for assessment which draws together knowledge, understanding and skills from across the full course of study.

Learners will always be provided with the opportunity to draw together knowledge and understanding from across the full course of study. This may be provided in Component 1, Section B, or Component 2, Questions 2 or 4. Component 3 draws on the knowledge and understanding of the theoretical framework of media and the analytical skills developed in Components 1 and 2 through the practical application of knowledge and understanding in a media production.

## 2.1 Component 1

### Exploring the Media

Written examination: 1 hour 30 minutes

40% of qualification

80 marks

#### Overview

This component provides a foundation for analysing media products, introducing learners to media language and representation through the study of print media forms. Learners will develop their ability to analyse media language, representations and meanings in a range of media products. In addition, learners will study products from specific media industries and audiences to develop their knowledge and understanding of those areas of the theoretical framework. Learners will also begin to explore how media products reflect, and are influenced by, the social, cultural, historical and political contexts in which they are produced. The following media forms will be studied.

Media forms	Areas to be studied
Newspapers (sections A and B)	In-depth study covering all areas of the theoretical framework: Media language (section A) Representation (section A) Media industries (section B) Audiences (section B) Media contexts (section A)
Advertising and Marketing (section A)	Media language Representation Media contexts
Magazines (section A)	Media language Representation Media contexts
Radio (section B)	Media industries Audiences Media contexts
Video games (section B)	Media industries Audiences
Film (section B)	Media industries

#### Section A: Exploring Media Language and Representation

In this section, learners will analyse media language, considering how the selection and combination of elements of media language influence and communicate meanings in media products. Learners will also explore the concept of representation and relevant representations of gender, ethnicity, age, issues and events in the media.

Learners will develop the ability to:

- analyse and compare how media products construct and communicate meanings and generate intended interpretations and responses
- use relevant theories or theoretical perspectives and relevant subject-specific terminology appropriately
- respond through discursive writing to show knowledge and understanding of media issues
- construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.

Learners must study the following media forms and products set by WJEC.

### Set products for assessment up to 2023

Magazine front covers	Film posters (marketing)	Newspaper front pages	Print advertisements
<i>Pride</i> (November 2015) GQ (July 2016)	<i>The Man with the Golden Gun</i> (1974) <i>Spectre</i> (2015)	<i>The Guardian</i> (12 September 2018) <i>The Sun</i> (12 June 2018)	<i>Quality Street</i> (1956) <i>This Girl Can</i> (2015)

### Set products for assessment from 2024 onwards

Magazine front covers	Film posters (marketing)	Newspaper front pages	Print advertisements
<i>Pride</i> (November 2015) GQ (August 2019)	<i>The Man with the Golden Gun</i> (1974) <i>No Time to Die</i> (2021)	<i>The Guardian</i> (18 January 2022) <i>The Sun</i> (01 January 2021)	<i>Quality Street</i> (1956) <i>This Girl Can</i> (2015)

### Set products for assessment from 2025 onwards

Magazine front covers	Film posters (marketing)	Newspaper front pages	Print advertisements
<i>Vogue</i> (July 2021) GQ (August 2019)	<i>The Man with the Golden Gun</i> (1974) <i>No Time to Die</i> (2021)	<i>The Guardian</i> (18 January 2022) <i>The Sun</i> (01 January 2021)	<i>Quality Street</i> (1956) <i>This Girl Can</i> (2015)

It is recommended that learners study at least **two** additional, contrasting products from each of the above forms to enable them to develop their analytical skills and explore a range of representations to support analysis of the representation issues highlighted in the set products.

The set products for Component 1, section A will be provided via the WJEC Eduqas secure website. Learners are required to refer to copies of the relevant set products in the examination for analysis and comparison. These will be provided by WJEC Eduqas with the other examination materials.

For Section A, learners must develop their knowledge and understanding of the following aspects of the theoretical framework:

<b>Media Language</b>	<b>Representation</b>
<ul style="list-style-type: none"> <li>• the various forms of media language used to create and communicate meanings in media products</li> <li>• how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values</li> <li>• the relationship between technology and media products</li> <li>• the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time</li> <li>• intertextuality, including how inter-relationships between media products can influence meaning</li> <li>• fundamental principles of semiotic analysis, including denotation and connotation</li> <li>• theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality</li> <li>• theories of narrative, including those derived from Propp</li> </ul>	<ul style="list-style-type: none"> <li>• the ways in which the media re-present (rather than simply present) the world, and construct versions of reality</li> <li>• the choices media producers make about how to represent particular events, social groups and ideas</li> <li>• the ways aspects of reality may be represented differently depending on the purposes of the producers</li> <li>• the different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly</li> <li>• how and why particular social groups may be under-represented or misrepresented</li> <li>• how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products</li> <li>• the social, cultural and political significance of particular representations in terms of the themes and issues that they address</li> <li>• how representations reflect the social, historical and cultural contexts in which they were produced</li> <li>• the factors affecting audience interpretations of representations, including their own experiences and beliefs</li> <li>• theoretical perspectives on representation, including processes of selection, construction and mediation</li> <li>• theoretical perspectives on gender and representation, including feminist approaches</li> </ul>



## Section B: Exploring Media Industries and Audiences

In this section, learners will develop knowledge and understanding of key aspects of media industries, including ownership, funding, regulation, production, distribution and technology. In addition, learners will consider relevant aspects of media audiences, such as targeting and categorisation, consumption and use, and theoretical perspectives on audiences.

Learners must study the following media forms and products set by WJEC.

### Set products for assessment up to 2023

<b>Newspapers</b>	<b>Radio</b>
<i>The Sun</i> <a href="https://www.thesun.co.uk/">https://www.thesun.co.uk/</a>	<i>The Archers</i> <a href="http://www.bbc.co.uk/programmes/b006qpqr">http://www.bbc.co.uk/programmes/b006qpqr</a>
<b>Film (media industries only)</b>	<b>Video games</b>
<i>Spectre</i> , 12 (2015) <a href="http://www.007.com/">http://www.007.com/</a>	<i>Fortnite</i> (2017) <a href="https://www.epicgames.com/fortnite/en-US/home">https://www.epicgames.com/fortnite/en-US/home</a>

### Set products for assessment from 2024

<b>Newspapers</b>	<b>Radio</b>
<i>The Sun</i> <a href="https://www.thesun.co.uk/">https://www.thesun.co.uk/</a>	<i>The Archers</i> <a href="http://www.bbc.co.uk/programmes/b006qpqr">http://www.bbc.co.uk/programmes/b006qpqr</a>
<b>Film (media industries only)</b>	<b>Video games</b>
<i>No Time to Die</i> (2021) <a href="https://www.007.com/">https://www.007.com/</a>	<i>Fortnite</i> (2017) <a href="https://www.epicgames.com/fortnite/en-US/home">https://www.epicgames.com/fortnite/en-US/home</a>

Centres are responsible for accessing the set products for section B of this component.

The focus of section B is on the set products as examples of the related media industries and audiences. For this section, learners should not engage in analysis of the textual features of the set products, but should study them as examples of the relevant industry and audience issues that they illustrate (see bullet points on media industries and audiences below). The online presence of these media products provides a key way into both industry and audience issues.

#### **Newspapers: *The Sun***

Learners should have knowledge and understanding of *The Sun* as an evolving media product in terms of the relevant newspaper industry and audience issues it illustrates. In order to develop this awareness, learners should consider **one complete print edition of *The Sun*** chosen by the centre and **selected key pages from *The Sun* website**, including the homepage and at least one other page. It is the responsibility of centres to monitor the content of these products and ensure it is appropriate for their learners.

#### **Radio: *The Archers***

Learners should have knowledge and understanding of *The Archers* as an evolving media product in terms of the relevant radio industry and audience issues it illustrates. To inform their understanding of *The Archers* as an example of the contemporary radio industry and contemporary radio audiences, learners should have an awareness of the historical significance of the programme in terms of its evolution within the radio soap opera genre and how it has changed in response to industry and audience demands. In order to develop this awareness, learners should consider **one complete episode of *The Archers*** chosen by the centre and **selected key pages from *The Archers* website**, including the homepage and at least one other page.

**Film: *Spectre* (for assessment up to 2023)**

Film must be studied in relation to media industries only. Learners may study *Spectre* only in the context of cross-media study which explores the convergence of media platforms and technologies and in the context of the study of media industries. In order to develop an awareness of *Spectre* as part of the Bond franchise, learners should consider **selected key pages from the Official James Bond 007 website**, including the homepage and at least two other pages chosen by the centre. Extracts from the film must only be considered in relation to the industry issues exemplified.

**Film: *No Time to Die* (for assessment from 2024 onwards)**

Film must be studied in relation to media industries only. Learners may study *No Time to Die* only in the context of cross-media study which explores the convergence of media platforms and technologies and in the context of the study of media industries. In order to develop an awareness of *No Time to Die* as part of the Bond franchise, learners should consider **selected key pages from the Official James Bond 007 website**, including the homepage and at least two other pages chosen by the centre. Extracts from the film must only be considered in relation to the industry issues exemplified.

**Video games: *Fortnite***

Learners should have knowledge and understanding of *Fortnite* as a contemporary online game in terms of the relevant video games industry and audience issues it illustrates. In order to develop this awareness, learners should consider **selected key pages from the Fortnite website**, including the homepage and at least two other pages chosen by the centre. Extracts from the game may be considered to illustrate industry and audience issues.

Learners will develop the ability to use relevant theories or theoretical perspectives and relevant subject-specific terminology appropriately.

For Section B, learners must develop their knowledge and understanding of the following aspects of the theoretical framework:

<b>Media Industries</b>	<b>Audiences</b>
<ul style="list-style-type: none"> <li>• the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups</li> <li>• the impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced</li> <li>• the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration</li> <li>• the impact of the increasingly convergent nature of media industries across different platforms and different national settings</li> <li>• the importance of different funding models, including government funded, not-for-profit and commercial models</li> <li>• how the media operate as commercial industries on a global scale and reach both large and specialised audiences</li> <li>• the functions and types of regulation of the media</li> <li>• the challenges for media regulation presented by 'new' digital technologies</li> </ul>	<ul style="list-style-type: none"> <li>• how and why media products are aimed at a range of audiences, from small, specialised audiences to large, mass audiences</li> <li>• the ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audience(s)</li> <li>• how media organisations categorise audiences</li> <li>• the role of media technologies in reaching and identifying audiences, and in audience consumption and usage</li> <li>• the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences</li> <li>• the ways in which people's media practices are connected to their identity, including their sense of actual and desired self</li> <li>• the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires and the functions they serve in everyday life and society</li> <li>• how audiences may respond to and interpret media products and why these interpretations may change over time</li> <li>• theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation</li> <li>• Blumler and Katz's Uses and Gratifications theory</li> </ul>

<b>Assessment</b>
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Learners will be assessed on their use of relevant subject-specific terminology and relevant theories or theoretical perspectives in this component.

### Section A: Exploring Media Language and Representation (45 marks)

This section will assess knowledge and understanding of media language and representation in relation to **two** of the media forms studied for this section: magazine front covers, film posters, newspaper front pages, **or** print advertisements. Learners will analyse two types of resource material:

- **Set products:** learners are required to refer to copies of the set products in the examination in both questions one and two\*
- **Unseen resource:** in question two, an unseen resource in the same media form as one of the set products will be set for comparison.

\* Copies of the relevant set products will be provided by WJEC Eduqas in the examination.

There will be two questions:

- **Question 1** (15 marks) will assess **media language** and will require analysis of **one** of the products set for study in this section. Learners refer to a copy of the product in the examination. Reference to relevant contexts may be required.
- **Question 2** (30 marks) will assess **context** and **representation** in relation to a different media form from that assessed in question one.
  - Part (a) (5 marks) will assess knowledge and understanding of context in relation to **one** set product.
  - Part (b) (25 marks) will require a comparison of an unseen resource with a set product in the same media form. Learners refer to the unseen resource and a copy of the set product in the examination. This question requires an extended response.

### Section B: Exploring Media Industries and Audiences (35 marks)

This section will assess knowledge and understanding of media industries and audiences in relation to **any of the four** forms studied for this section: film, newspapers, radio and video games. The mark allocations for each question and part-question vary across examinations series.

- **Question 3** will be a stepped question assessing knowledge and understanding of media industries in relation to one form studied.
- **Question 4** will be a stepped question assessing knowledge and understanding of audiences in relation to a different media form from that assessed in question 3.

## 2.2 Component 2

### Understanding Media Forms and Products

Written examination: 1 hour 30 minutes  
30% of qualification  
60 marks

#### Overview

This component builds on the introduction to key areas of the theoretical framework provided in Component 1. In Component 2, learners will gain a deeper knowledge and understanding of media language and representation, as well as extending their appreciation of these areas through the study of **media industries** and **audiences**. Learners will also develop knowledge and understanding of how relevant social, cultural, political and historical contexts of media influence media products.

In this component learners will explore particular media forms in depth through **both** of the following topics:

- 1) Television: crime drama **or** sitcom
- 2) Music: music video and online media.

Learners should explore these topics through analysis of products set by WJEC. Centres are responsible for accessing the products set for this component. The television set products are available in disc format and via online distribution services. Details of how to access the set products for the Music topic are provided below. The music videos are also commercially available.

Both topics, including music video and online media within the music topic, must be studied in-depth through all areas of the theoretical framework: media language, representation, industry and audiences. The specific aspects to be covered are listed in detail after the overview of each section.

Learners will develop the ability to:

- analyse and compare how media products construct and communicate meanings and generate intended interpretations and responses
- use relevant theories or theoretical perspectives and relevant subject-specific terminology
- respond through discursive writing to show knowledge and understanding of media issues
- construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.

#### Section A: Television - Crime Drama or Sitcom

This section involves a detailed study of a specific television genre. Television genres have distinct social and cultural significance in terms of their particular representations of the world, their financial importance to the television industry, and their popularity with television audiences. Each set option involves study of a complete episode from a contemporary programme and **one** ten minute extract from a programme produced in the past. This is designed to enable learners to develop a knowledge and understanding of how genres change over time. Learners will thus be able to explore how media language, representations, messages and values, themes and issues in the specified crime dramas and sitcoms reflect the key social, cultural, political and historical contexts in which they are produced. The complete episodes set will also exemplify industry issues and emerging, contemporary developments in television in the form of online broadcasting. Both genre studies provide opportunities to address key aspects of media audiences, including targeting, consumption and appeals.

Learners must study **one** of the options below:

**For assessment up to 2023**

Option 1 – Crime Drama	Option 2 – Sitcom	Areas to be studied
<p><b>Luther, Series 1, Episode 1 (2010), 15</b></p> <ul style="list-style-type: none"> <li>Original broadcaster: BBC</li> </ul> <p><b>Plus</b> a ten minute extract from:</p> <p><b>The Sweeney, Series 1, Episode 1 (1975), 15</b></p> <ul style="list-style-type: none"> <li>Original broadcaster: ITV.</li> </ul>	<p><b>The IT Crowd, 12</b> <b>Series 4, Episode 2: The Final Countdown (2010)</b></p> <ul style="list-style-type: none"> <li>Original broadcaster: Channel 4</li> </ul> <p><b>Plus</b> a ten minute extract from:</p> <p><b>Friends, Season 1, Episode 1 (1994), 12</b></p> <ul style="list-style-type: none"> <li>Original broadcaster: NBC/Channel 4.</li> </ul>	<p>In-depth study covering all areas of the theoretical framework:</p> <p>Media language Representation Media industries Audiences Media contexts</p> <p><i>Note: If the 15 certificate option is selected, it is the centre's responsibility at what point in the course the study is undertaken.</i></p>

**For assessment from 2024 onwards**

Option 1 – Crime Drama	Option 2 – Sitcom	Areas to be studied
<p><b>Luther, Series 1, Episode 1 (2010, cert. 15)</b></p> <ul style="list-style-type: none"> <li>Original broadcaster: BBC</li> </ul> <p><b>Plus</b> a ten minute extract from:</p> <p><b>The Sweeney, Series 1, Episode 1 (1975, cert. 15)</b></p> <ul style="list-style-type: none"> <li>Original broadcaster: ITV</li> </ul>	<p><b>Man Like Mobeen, Series 1, Episode 2: Wifey Riddim (2019, cert.15)</b></p> <ul style="list-style-type: none"> <li>Original broadcaster: BBC</li> </ul> <p><b>OR,</b></p> <p><b>Modern Family, Season 8 Episode 2: A Stereotypical Day (2017, cert. 12)</b></p> <ul style="list-style-type: none"> <li>Original broadcaster: ABC</li> </ul> <p><b>Plus</b> a ten minute extract from:</p> <p><b>Friends, Season 1, Episode 1 (1994, cert. 12)</b></p> <ul style="list-style-type: none"> <li>Original broadcaster: NBC/Channel 4</li> </ul>	<p>In-depth study covering all areas of the theoretical framework:</p> <p>Media language Representation Media industries Audiences Media contexts</p> <p><i>Note: The products set are considered age appropriate but it is the centre's responsibility to ensure that the content is appropriate for their learners and to decide at what point in the course the study is undertaken, particularly for set products with a 15 certificate. A 12 certificate option is provided for any learners for whom these products are considered inappropriate.</i></p>

Each set option involves study of a complete episode of a contemporary programme and **one** ten minute extract from an episode of a programme produced in the past. The extract is selected by the centre, must be at least ten minutes in length and, in conjunction with the complete episode, must enable learners to explore all aspects of the media theoretical framework, which includes the following main areas:

- how the complete episode and the chosen extracts reflect the society and culture of the time in which they were made
- what the complete episode and extract suggest about the representations of gender, ethnicity and age
- key aspects of the broadcasting industry
- key audience issues.

The media theoretical framework is set out in detail at the end of the component.

*Luther* allows learners to study an example of a contemporary crime drama which incorporates ethnic diversity. It uses familiar crime conventions to raise contemporary issues whilst at the same time extending and varying them. It contrasts in its representation of gender in particular with *The Sweeney*, whose conventions reflect a 1970s interest in blending action with police procedure. The two series demonstrate different approaches to public service broadcasting, one publicly funded and the other commercially funded.

The sitcom option offers the opportunity to study a contemporary example of the sitcom genre. *Man Like Mobeen* and *Modern Family* are award-winning television programmes that offer a range of interesting representations and play on stereotypes of age, gender and ethnicity. *Friends* uses sitcom conventions in a typical way and represents a conservative representation of the diversity of US society whilst being slightly more challenging in its representation of gender. The productions reflect different broadcasting contexts: a 'home-grown' British production initially created for the BBC Three digital channel, now returned to linear television (*Man Like Mobeen*), an American production licensed to Netflix (*Modern Family*), and a terrestrial broadcaster purchasing an American series for broadcast (*Friends*). These series reflect the continued growth of online streaming services and global, on-demand consumption by audiences.

**Section B: Music - Music Video and Online Media**

Section B requires a detailed study of music through focusing on **two** contemporary music videos **and** the online, social and participatory media surrounding the artists. In addition, learners study **one** music video from the past to enable learners to develop their understanding of media language and of how representations reflect, and are influenced by, relevant contexts.

**For assessment up to 2023**

<p><b>Music video</b>  <b>Contemporary music videos</b>  <b>Two</b> music videos from the following options will be studied:  <b>Either</b> Katy Perry, <i>Roar</i> (2013)  <a href="https://www.youtube.com/watch?v=CevxZvSJLk8">https://www.youtube.com/watch?v=CevxZvSJLk8</a>  <b>or</b> Taylor Swift, <i>Bad Blood</i> (2014)  <a href="https://www.youtube.com/watch?v=Qcly9NiNbmo">https://www.youtube.com/watch?v=Qcly9NiNbmo</a>  <b>AND</b>  <b>Either</b> Bruno Mars, <i>Uptown Funk</i> (2014)  <a href="https://www.youtube.com/watch?v=OPf0YbXqDm0">https://www.youtube.com/watch?v=OPf0YbXqDm0</a>  <b>or</b>            Justin Bieber, <i>Intentions</i> (2020)  <a href="https://www.youtube.com/watch?v=3AyMjyHu1bA">https://www.youtube.com/watch?v=3AyMjyHu1bA</a></p>	<p><b>Areas to be studied</b></p> <p>In-depth study covering all areas of the theoretical framework:</p> <p>Media language            Representation            Media industries            Audiences            Media contexts</p>
<p><b>Music videos from the 1980s and early 1990s</b>  <b>One</b> of the following music videos will be studied:  <b>Either</b> Duran Duran, <i>Rio</i> (1982)  <a href="https://www.youtube.com/watch?v=nTizYn3-QN0">https://www.youtube.com/watch?v=nTizYn3-QN0</a>  <b>or</b> TLC, <i>Waterfalls</i> (1995)  <a href="https://www.youtube.com/watch?v=8WEtxJ4-sh4">https://www.youtube.com/watch?v=8WEtxJ4-sh4</a></p>	<p><b>Areas to be studied</b></p> <p>Media language            Representation            Media contexts</p>
<p><b>Online media</b>            Learners must study the corresponding websites for both of the chosen contemporary music videos and artists above.  <b>Websites</b>  <b>Either</b> <a href="http://www.katyperry.com/">http://www.katyperry.com/</a>  <b>or</b> <a href="http://taylorswift.com/">http://taylorswift.com/</a>  <b>AND</b>  <b>Either</b> <a href="http://www.brunomars.com/">http://www.brunomars.com/</a>  <b>or</b>  <a href="https://www.justinbiebermusic.com/">https://www.justinbiebermusic.com/</a></p> <p><b>Social and participatory media</b>            The role of social and participatory media in relation to an artist's website will be studied. Reference should be made at least to <b>Facebook</b> and <b>Twitter</b> although other social and participatory media (such as <i>Instagram</i>, <i>Pinterest</i> and <i>YouTube</i>) may be considered. These can be accessed through each of the artist's websites.</p>	<p><b>Areas to be studied</b></p> <p>In-depth study covering all areas of the theoretical framework:</p> <p>Media language            Representation            Media industries            Audiences            Media contexts</p> <p><i>Note: all music videos and websites are considered age-appropriate but it is the centre's responsibility to select appropriate options for their teaching circumstances and to study them at an appropriate point during the course.</i></p>



## For assessment from 2024 onwards

<p><b>Music video</b> <b>Contemporary music videos</b> <b>Two</b> music videos from the following options will be studied:</p> <p><b>Either</b> Lizzo, <i>Good as Hell*</i> (2019) <a href="https://www.youtube.com/watch?v=vuq-VAiW9kw">https://www.youtube.com/watch?v=vuq-VAiW9kw</a> <b>or</b> Taylor Swift, <i>Bad Blood</i> (2014) <a href="https://www.youtube.com/watch?v=Qcly9NiNbmo">https://www.youtube.com/watch?v=Qcly9NiNbmo</a></p> <p><b>AND</b> <b>Either</b> Bruno Mars, <i>Uptown Funk</i> (2014) <a href="https://www.youtube.com/watch?v=OPf0YbXqDm0">https://www.youtube.com/watch?v=OPf0YbXqDm0</a> <b>or</b> Justin Bieber, <i>Intentions</i> (2020) <a href="https://www.youtube.com/watch?v=3AyMjyHu1bA">https://www.youtube.com/watch?v=3AyMjyHu1bA</a></p>	<p><b>Areas to be studied</b></p> <p>In-depth study covering all areas of the theoretical framework:</p> <p>Media language Representation Media industries Audiences Media contexts</p>
<p><b>Music videos from the 1980s and early 1990s</b> <b>One</b> of the following music videos will be studied:</p> <p><b>Either</b> Duran, <i>Rio</i> (1982) <a href="https://www.youtube.com/watch?v=nTizYn3-QN0">https://www.youtube.com/watch?v=nTizYn3-QN0</a> <b>or</b> TLC, <i>Waterfalls</i> (1995) <a href="https://www.youtube.com/watch?v=8WEtxJ4-sh4">https://www.youtube.com/watch?v=8WEtxJ4-sh4</a></p>	<p><b>Areas to be studied</b></p> <p>Media language Representation Media contexts</p>
<p><b>Online media</b> Learners must study the corresponding websites for both of the chosen contemporary music videos and artists above.</p> <p><b>Websites</b></p> <p><b>Either</b> <a href="https://www.lizzomusic.com/">https://www.lizzomusic.com/</a> <b>or</b> <a href="http://taylorswift.com/">http://taylorswift.com/</a></p> <p><b>AND</b> <b>Either</b> <a href="http://www.brunomars.com/">http://www.brunomars.com/</a> <b>Or</b> <a href="https://www.justinbiebermusic.com/">https://www.justinbiebermusic.com/</a></p> <p><b>Social and participatory media</b> The role of social and participatory media in relation to an artist's website will be studied. Reference should be made at least to <b>Facebook</b> and <b>Twitter</b> although other social and participatory media (such as <i>Instagram</i>, <i>Pinterest</i> and <i>YouTube</i>) may be considered. These can be accessed through each of the artist's websites.</p>	<p><b>Areas to be studied</b></p> <p>In-depth study covering all areas of the theoretical framework:</p> <p>Media language Representation Media industries Audiences Media contexts</p>
<p><i>Note: all music videos and websites are considered age-appropriate but online, social and participatory media are constantly changing and it is impossible to fully predict future content. It is the centre's responsibility to monitor and select appropriate content for their teaching circumstances and to study this at an appropriate point during the course.* The song lyrics for Good as Hell contain mild expletives. The primary emphasis is on studying representation and media language (camera, editing, visual codes etc.) within the music videos and there is no explicit requirement to study the lyrics themselves. If the lyrics are studied, teachers can provide 'clean' versions with expletives removed. Alternative options for both female and male artists are available to provide a route through the specification for any learners for whom content is inappropriate.</i></p>	

## For assessment from 2025 onwards

<p><b>Music video</b>  <b>Contemporary music videos</b>  <b>Two</b> music videos from the following options will be studied:</p> <p><b>Either</b> Lizzo, <i>Good as Hell</i>* (2019)  <a href="https://www.youtube.com/watch?v=vuq-VAiW9kw">https://www.youtube.com/watch?v=vuq-VAiW9kw</a>  <b>or</b> Taylor Swift, <i>The Man</i> (2020)  <a href="https://www.youtube.com/watch?v=AqAJLh9wuZ0">https://www.youtube.com/watch?v=AqAJLh9wuZ0</a></p> <p><b>AND</b>  <b>Either</b>  Stormzy, <i>Superheroes</i>* (2014)  <a href="https://www.youtube.com/watch?v=g-EW4-B11hw">https://www.youtube.com/watch?v=g-EW4-B11hw</a>  <b>or</b> Justin Bieber, <i>Intentions</i> (2020)  <a href="https://www.youtube.com/watch?v=3AyMjyHu1bA">https://www.youtube.com/watch?v=3AyMjyHu1bA</a></p>	<p><b>Areas to be studied</b></p> <p>In-depth study covering all areas of the theoretical framework:</p> <p>Media language  Representation  Media industries  Audiences  Media contexts</p>
<p><b>Music videos from the 1980s and early 1990s</b>  <b>One</b> of the following music videos will be studied:</p> <p><b>Either</b> Duran, <i>Rio</i> (1982)  <a href="https://www.youtube.com/watch?v=nTizYn3-QN0">https://www.youtube.com/watch?v=nTizYn3-QN0</a>  <b>or</b> TLC, <i>Waterfalls</i> (1995)  <a href="https://www.youtube.com/watch?v=8WEtxJ4-sh4">https://www.youtube.com/watch?v=8WEtxJ4-sh4</a></p>	<p><b>Areas to be studied</b></p> <p>Media language  Representation  Media contexts</p>
<p><b>Online media</b>  Learners must study the corresponding websites for both of the chosen contemporary music videos and artists above.</p> <p><b>Websites</b></p> <p><b>Either</b> <a href="https://www.lizzomusic.com/">https://www.lizzomusic.com/</a>  <b>or</b> <a href="http://taylorswift.com/">http://taylorswift.com/</a>  <b>AND</b>  <b>Either</b> <a href="http://www.stormzy.com/">http://www.stormzy.com/</a>  <b>Or</b> <a href="https://www.justinbiebermusic.com/">https://www.justinbiebermusic.com/</a></p> <p><b>Social and participatory media</b>  The role of social and participatory media in relation to an artist's website will be studied. Reference should be made at least to <b>Facebook</b> and <b>Twitter</b> although other social and participatory media (such as <i>Instagram</i>, <i>Pinterest</i> and <i>YouTube</i>) may be considered. These can be accessed through each of the artist's websites.</p>	<p><b>Areas to be studied</b></p> <p>In-depth study covering all areas of the theoretical framework:</p> <p>Media language  Representation  Media industries  Audiences  Media contexts</p>
<p><i>Note: all music videos and websites are considered age-appropriate but online, social and participatory media are constantly changing and it is impossible to fully predict future content. It is the centre's responsibility to monitor and select appropriate content for their teaching circumstances and to study this at an appropriate point during the course.* The song lyrics for Good as Hell and Superheroes contain mild expletives. The primary emphasis is on studying representation and media language (camera, editing, visual codes etc.) within the music videos and there is no explicit requirement to study the lyrics themselves. If the lyrics are studied, teachers can provide 'clean' versions with expletives removed.</i></p> <p><i>Alternative options for both female and male artists are available to provide a route through the specification for any learners for whom content is inappropriate.</i></p>	

The contemporary media industries are increasingly dependent on each other for the production, distribution and circulation of their products. This is particularly evident in the music industry, where forms such as the music video have developed both as products popular with audiences and as marketing. Learners will also be able to explore how the music industry uses conventional online forms such as websites as well as social and participatory media. This will enable learners to explore a range of industry and audience issues.

Websites, by their very nature, are dynamic and updated to respond to industry and audience needs. Learners are required to study the following elements of their chosen websites:

- the design of the home page, including its use of images and topical material
- links to other content, including audio-visual material and music videos
- interactive links, including to social and participatory media.

For this component, learners must develop their knowledge and understanding of **all** aspects of the theoretical framework as follows:

<b>Media Language</b>	<b>Representation</b>
<ul style="list-style-type: none"> <li>• the various forms of media language used to create and communicate meanings in media products</li> <li>• how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values</li> <li>• the relationship between technology and media products</li> <li>• the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time</li> <li>• intertextuality, including how inter-relationships between media products can influence meaning</li> <li>• fundamental principles of semiotic analysis, including denotation and connotation</li> <li>• theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality</li> <li>• theories of narrative, including those derived from Propp</li> </ul>	<ul style="list-style-type: none"> <li>• the ways in which the media re-present (rather than simply present) the world, and construct versions of reality</li> <li>• the choices media producers make about how to represent particular events, social groups and ideas</li> <li>• the ways aspects of reality may be represented differently depending on the purposes of the producers</li> <li>• the different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly</li> <li>• how and why particular social groups may be under-represented or misrepresented</li> <li>• how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products</li> <li>• the social, cultural and political significance of particular representations in terms of the themes and issues that they address</li> <li>• how representations reflect the social, historical and cultural contexts in which they were produced</li> <li>• the factors affecting audience interpretations of representations, including their own experiences and beliefs</li> <li>• theoretical perspectives on representation, including processes of selection, construction and mediation</li> <li>• theoretical perspectives on gender and representation, including feminist approaches</li> </ul>

Media Industries	Media Audiences
<ul style="list-style-type: none"> <li>• the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups</li> <li>• the impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced</li> <li>• the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration</li> <li>• the impact of the increasingly convergent nature of media industries across different platforms and different national settings</li> <li>• the importance of different funding models, including government funded, not-for-profit and commercial models</li> <li>• how the media operate as commercial industries on a global scale and reach both large and specialised audiences</li> <li>• the functions and types of regulation of the media</li> <li>• the challenges for media regulation presented by 'new' digital technologies</li> </ul>	<ul style="list-style-type: none"> <li>• how and why media products are aimed at a range of audiences, from small, specialised audiences to large, mass audiences</li> <li>• the ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audience(s)</li> <li>• how media organisations categorise audiences</li> <li>• the role of media technologies in reaching and identifying audiences, and in audience consumption and usage</li> <li>• the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences</li> <li>• the ways in which people's media practices are connected to their identity, including their sense of actual and desired self</li> <li>• the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires and the functions they serve in everyday life and society</li> <li>• how audiences may respond to and interpret media products and why these interpretations may change over time</li> <li>• theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation</li> <li>• Blumler and Katz's Uses and Gratifications theory.</li> </ul>

**Assessment**

Learners will be assessed on their use of relevant subject-specific terminology and relevant theories or theoretical perspectives in this component.

This component assesses all areas of the theoretical framework and contexts of the media in relation to television and music.

**Section A: Television (30 marks)**

A television resource\* will be set for this examination. One extract will be set from *Luther*, one from *Man Like Mobeen*, and one from *Modern Family*, to be screened as appropriate by the centre.

**Question 1** (20 marks) will assess the ability to analyse **either** media language **or** representation in relation to the extract set and will be in two parts. Part (a) will assess the ability to analyse media products. Part (b) will assess the ability to analyse and make judgements and draw conclusions. Reference to relevant contexts may be required.

**Question 2** (10 marks) will assess knowledge and understanding of media industries, audiences or media contexts.

\*Centres will be provided with a DVD which will include an extract from the set episodes of *Luther*, *Man Like Mobeen* and *Modern Family*. The extract will be approximately **three** minutes in length and will be played twice, with a **six** minute break for making notes between each viewing. Learners will be given **two** minutes to read the questions in Section A before the extract is shown.

**Section B: Music (music videos and online media) (30 marks)**

**Question 3** (20 marks) will assess the ability to make judgements and draw conclusions through an analysis of the set media products in terms of **either** media language **or** representation. Reference to relevant contexts may be required.

**Question 4** (10 marks) will assess knowledge and understanding of media industries, audiences or media contexts.

## 2.3 Component 3

### Creating Media Products

Non-exam assessment: internally assessed and externally moderated by WJEC  
30% of qualification  
60 marks

#### Content

This component draws together knowledge and understanding of the media theoretical framework gained throughout their course by requiring learners to apply their knowledge and understanding of the media synoptically through practical production. In Components 1 and 2, learners gain a detailed understanding of media language, representation and audience in relation to a range of media forms. In this component, learners must apply their knowledge and understanding of media language and representation to an **individual** media production for an intended audience in response to **a choice of briefs set by WJEC**.

The set production briefs will change **every year**, requiring learners to create a production in a **different genre/style** and/or for a **different intended audience**. The briefs will be released annually on 1 March in the year prior to assessment, and will be published on the WJEC Eduqas website. Task-specific indicative content will be issued each year with the non-exam assessment briefs.

Production briefs will always be set in the following media forms: television, magazines, film marketing and music marketing. The briefs will always specify the intended target audience, as well as other key requirements such as genre/style. Learners will develop a response to their chosen brief by creating a production aimed at the specified intended audience.

The following media forms and frameworks will form the basis of all set briefs:

#### **Television**

- Create a sequence from a new television programme **or** a website\* to promote a new television programme.

#### **Advertising and Marketing: Music**

- Create a music video **or** a website\* to promote a new artist/band.

#### **Advertising and Marketing: Film**

- Print-based marketing material for a new film.

#### **Magazines**

- Create a new print **or** online magazine.

In order to ensure that an undue amount of time is not spent on the production, all phases of the production – aims, research and planning and the production itself – should be completed over a period of no longer than **twelve** weeks.

#### **\*Website production**

Learners are not required to create websites through programming languages such as HTML. It is acceptable for learners to use web design software or templates in the online options. However, learners must be responsible for the design of the website and all content (such as language, images, audio-visual material) must be original. Learners must acknowledge any software or templates which have been used on the appropriate cover sheet.

## Statement of Aims

Learners must complete a brief outline of their aims for the media production that must be submitted with the production. This will be assessed with the production and will enable learners to explain the ways in which they will apply knowledge and understanding of media language and representation to the production and target the intended audience. This is a compulsory element of the non-exam assessment and learners must complete the statement of aims in Section B of the cover sheet using approximately 250 words. A template is provided on the WJEC Eduqas website for guidance.

## Research and Planning

Learners will undertake preparatory work to develop their understanding of media language, representation and audience in relation to their intended production that must be guided, monitored and authenticated by the teacher. This research and planning **will not be assessed separately** but learners will be assessed on the production outcomes that result from these stages.

The research may include:

- analysis of the use of media language in similar media products to identify the codes and conventions of the particular genres and forms
- analysis should focus on how specific techniques such as layout and composition, camerawork, editing and sound are used to create meaning, and the way in which representations of events, issues, individuals and social groups (as appropriate) are constructed, considering how choice of elements of media language influences meaning
- research into how media products are aimed at and target audiences, including analysis of the techniques used to appeal to and engage an intended audience
- secondary research – internet-based research appropriate to GCSE into audiences to develop understanding and support analysis
- primary audience research such as focus groups prior to completion of production work.

Learners will also plan their production work carefully to ensure that they apply their understanding of media language and representation to the media production. The planning work may include:

- a pitch or treatment for the production
- a project plan including a timeline and the planned use of, for example, resources or equipment
- planning documents appropriate to the forms/products undertaken such as a step outline, a shot list, a storyboard, a script, draft designs, mock-ups of composition and layout.

## Assessment

Component 3 is internally assessed and externally moderated. The total number of marks available is **60**:

- **10 marks** for the statement of aims
- **20 marks** for creating a media product that meets the requirements of the set brief
- **30 marks** for creating a media product which uses media language to communicate meanings and construct representations.

The assessment of this component will be based on the statement of aims and the media production. Learners who do not submit a production will be awarded zero marks for the statement of aims.

Learners are advised to consider the requirements of the marking criteria (Appendix A) when planning and creating their production. Learners will be assessed on their ability to create a production for an intended audience by applying their knowledge and understanding of media language and representation to the production work in the following ways:

- responding to the requirements of the brief and completing all tasks detailed in the chosen set brief
- appealing to, and engaging, the intended target audience detailed in the brief through the use of, for example, genre conventions and representations to communicate meanings to the intended audience
- applying knowledge and understanding of media language by using appropriate codes and conventions of the genre/style/form
- applying knowledge and understanding of representations of particular events/issues/groups and individuals appropriate to the brief, by using appropriate representational devices, showing understanding of how meanings are created.

### Assessment Evidence and Authentication

Every learner must complete a cover sheet to be found on the WJEC Eduqas website. This form must be signed by both the teacher and the learner to authenticate the work undertaken. Work should be reviewed for authentication purposes at three key stages of the process:

- when the **planning stage** is completed
- at a suitable point during the **production process** e.g. when footage has been shot for an audio-visual production or a full draft completed for a print or online production, including main images/text
- when the **production is completed**.

At each authenticating stage, teachers must sign and date the appropriate section of the cover sheet. It is important that the completion of the production is rigorously monitored by centres to ensure that learners' work is their own. Teachers must sign the completed cover sheet to validate the authenticity of learners' work.

### Learners must submit:

- A **media production**.
- A **statement of aims** for the production, outlining the ways in which knowledge and understanding of media language and representation will be applied in response to the brief and how the intended audience will be targeted.
- A completed **cover sheet** available on the WJEC Eduqas website. Section A must be completed by the learner detailing key aspects of the work, including the software used in its construction and crediting any non-original music used and non-assessed participants who assisted with the production. Learners and teachers must sign to authenticate the work at three key stages as detailed above. Section C is to be completed by the teacher detailing their assessment comments and the marks awarded.



Research and planning work should **not** be submitted but learners and teachers are required to authenticate the process on the cover sheet. **Centres must retain all learners' research and planning work, and all learners' production work, until December of the calendar year in which the assessment has been taken, and make this work available to WJEC should this be requested.**

### Original and Non-Original Material

Learners are required to create original material for this component. Candidates who do not use original footage, images or text for the production must not be awarded marks above band 2 for the production. The use of existing brands or products is not permitted and the images, footage and text used in the media production must be original (i.e. created by the learner).

It is acceptable for learners to use an existing song by a band or artist for the music video production option, provided the track chosen for the music video **does not** have an existing video. All other aspects of the production must be the candidate's own, original work. It is also acceptable for learners to use existing music for sound-tracks (e.g. for an audio-visual sequence). In this case, music must be copyright-free.

Any non-original music used as a soundtrack or in a music video must be acknowledged on the cover sheet (available on the WJEC's Eduqas website).

### Independent Work

The learner must complete an **individual** media production. However, the learner may use unassessed participants as follows:

- to appear in their media products, as actors or models for example
- to operate equipment, such as lighting or sound recording equipment, under the direction of the assessed learner.

All non-assessed participants involved in the production must be credited on the cover sheet. Learners can be credited only for work completed by themselves, or under their direction, and both learners and teachers will be required to sign to state that this is the case.

### Equipment/Software

Learners need to have access to suitable equipment and resources for production work in order to apply media language appropriately (including the appropriate codes and conventions of media forms, genres and/or styles) to the products they create for Component 3.

As noted on page 21, learners are not required to create websites through programming languages such as HTML. It is acceptable for learners to use web design software or templates in the online options. However, learners must be responsible for the design of the website and all content (such as language, images, audio-visual material) must be original.

Software packages used in the creation of the media production must be listed on the cover sheet with a brief explanation of how they have been used. The assessor will take this information into account when marking each production. Where there has been over-reliance on pre-existing templates, this will result in a lower mark being awarded.

### Re-sitting the qualification: non-examination assessment

As noted in Section 4 below, learners may re-sit the qualification. Components 1 and 2 must be re-taken whereas marks for Component 3 may be carried forward. Should a learner choose to re-take Component 3, they must follow the brief set for the relevant year and be subject to all the authenticating conditions of the production.

# 3 ASSESSMENT

## 3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must:

### **AO1**

Demonstrate knowledge and understanding of:

- the theoretical framework of media
- contexts of media and their influence on media products and processes.

### **AO2**

Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.

### **AO3**

Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

The table below shows the weighting of each assessment objective for each component and for the qualification as a whole.

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>Total</b>
<b>Component 1</b>	20%	20%	-	<b>40%</b>
<b>Component 2</b>	10%	20%	-	<b>30%</b>
<b>Component 3</b>	-	-	30%	<b>30%</b>
<b>Total</b>	<b>30%</b>	<b>40%</b>	<b>30%</b>	<b>100%</b>

## 3.2 Arrangements for non-exam assessment

### Component 3: Creating Media Products

Component 3 is internally assessed and externally moderated by WJEC.

It assesses AO3 only. The maximum mark for Component 3 is 60.

Teachers must use the assessment grid and guidance provided in Appendix A when conducting internal assessment of Component 3. These are designed to link the assessment objective to marks and help to discriminate clearly between the varying levels of achievement. The mark schemes will be of most value when used in conjunction with guidance and assessed examples of work, which will be made available by WJEC to help centres identify the quality of work associated with the various mark bands. Cover sheets must be completed for each learner. The production may be undertaken at any suitable time after the release of the briefs. It is essential that learners develop knowledge and understanding of media language and representation before they undertake the production, in order to be able to use appropriate conventions in their work. The work must be completed and assessed prior to the moderation deadline in May of the year of assessment.

#### Length/amount of work

- Specific requirements for length or quantity will be provided in the brief each year.
- There is no penalty for work that is under the specified limits for time and length, as this is likely to be self-penalising, as detailed in the mark scheme.
- If a production exceeds the upper limit stipulated in the brief, the teacher/assessor should not mark the additional work submitted beyond this limit, as candidates can only be credited for work that falls within the stipulated limits for time and length.

#### Supervision and Monitoring

- To avoid an undue amount of time being spent on the NEA, it is advised that learners spend up to **twelve** weeks developing and creating their production for Component 3.
- Teachers **may**:
  - provide guidance and support to learners to ensure that they have a clear understanding of the requirements of the set brief, the assessment and the marking grid.
  - advise learners on an appropriate brief or media form to choose.
  - advise on completion of the non-assessed research and planning.
- Once work is underway, feedback must be limited to general advice (written or verbal) on what needs to be improved. Learners can then be allowed to re-draft their work.
- Teachers **must not**:
  - provide specific guidance on how to make these improvements to meet the assessment criteria
  - offer detailed advice regarding elements such as appeal to the intended audience or using conventions of media language and representational devices
  - provide writing frames for the structuring of the statement of aims.
- During the working period, teachers must monitor progress of the production in order to be able to authenticate the work as the learner's own. Work should be formally reviewed three times (at the planning stage, at a suitable point during the production process and when the production is completed) and teachers should sign and date the appropriate section of the cover sheet.
- Once the work is finished and the final assessment made, no further amendments may be made.

## Assessment Evidence and Authentication

It is important that assessment is rigorously monitored by centres to ensure that learners' work is their own. All learners are required to sign an authentication statement on the cover sheet endorsing the work as their own and centres must countersign that they have taken all reasonable steps to validate this. Authentication documentation must be completed by all learners, not just for those learners selected for the sample to be seen by the moderator.

Every learner must produce and submit the following evidence:

### 1. A cover sheet (non-assessed)

The teacher and learner will sign an authentication statement contained within the cover sheet.

### 2. A statement of aims

### 3. A media production

Learners must be clearly identified by centre, name and candidate number on all production work.

All of the above items must be available for moderation and the production work must be submitted for moderation in the following forms:

- audio-visual material - uploaded as an e-portfolio via the WJEC Eduqas secure system in one of the following formats: MP4, .MOV or .AVI
- print-based material - uploaded as an e-portfolio via the WJEC Eduqas secure system in one of the following formats: PDF, JPEG
- online material – websites must be available online for the duration of the moderation period and until December of the calendar year in which the assessment has been taken. All links must be tested to ensure they work. The URL (web address) must be given to the moderator on the cover sheet submitted with the work. **It is the centre's responsibility to ensure that all websites published online are in line with GDPR regulations, and that appropriate measures are taken to protect the identities of learners and unassessed participants.**

## Suspected malpractice and plagiarism

Learners should be aware that:

- the initial responsibility for any cases of suspected malpractice or plagiarism is with the centre
- if either the centre or the moderation process uncovers any cases of malpractice or suspected plagiarism, a formal investigation, following current Joint Council of Qualifications procedures, will be undertaken
- marks for either the component or the complete qualification may be withdrawn if malpractice or plagiarism is established.

## Internal standardisation and NEA policy

- It is essential that where there is more than one teacher in a centre, work from all teaching groups is standardised internally. This is designed to ensure that the final assessment reflects a single agreed standard for all teaching groups involved.
- Exemplar material and CPD events will be provided by WJEC to support centres with internal standardisation.
- The JCQ requires each centre to have a non-examination assessment policy in place:
  - to cover procedures for planning and managing non-examination assessments;
  - to define staff roles and responsibilities with respect to non-examination assessments;
  - to manage risks associated with non-examination assessments.

## **Moderation and submission of marks**

- Centres are required to submit marks online by the specified date in May each year. A moderation sample based on the overall rank order for the total entry will be automatically generated when marks are submitted and the sample must be uploaded for moderation by the specified date in May each year.
- The internal completion date is determined by the centre and the centre must take into account time needed for internal assessment, internal moderation and submission of marks to WJEC.
- Individual cover sheets, available on the WJEC Eduqas website, will be used for recording marks to be submitted. Centres must retain copies of all mark sheets uploaded for moderation.
- All work and associated documentation for learners in the sample must be uploaded for moderation by the required date in May.
- All necessary documentation can be found on the WJEC Eduqas website.
- As a result of the moderation, the marks of learners may be adjusted to bring the centre's marks into line with the national standard. If required, additional samples of work will be requested and, if necessary, the work of all learners will be called for and externally moderated regardless of entry numbers. In this case, all of the work will be uploaded for moderation.
- All centres will receive detailed feedback from the moderation in August.
- All work not submitted to WJEC should be retained by the centre until December of the year of certification.

## 4 TECHNICAL INFORMATION

### 4.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in May/June each year, until the end of the life of this specification. Summer 2019 will be the first assessment opportunity.

A qualification may be taken more than once. Candidates must resit all examination components in the same series.

Marks for NEA may be carried forward for the life of the specification. If a candidate resits an NEA component (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt.

Where a candidate has certificated on two or more previous occasions, the most recent NEA mark is carried forward, regardless of whether that mark is higher or lower (unless that mark is absent).

The entry code appears below.

WJEC Eduqas GCSE Media Studies: C680QS

The current edition of our *Entry Procedures and Coding Information* gives up-to-date entry procedures.

### 4.2 Grading, awarding and reporting

GCSE qualifications are reported on a nine point scale from 1 to 9, where 9 is the highest grade. Results not attaining the minimum strand for the award will be reported as U (unclassified).

# APPENDIX A

## Component 3: Creating Media Products

### Guidance on Applying the Assessment Grid

The appropriate band **for each part of the assessment objective** should be established by determining which performance descriptors best reflect the candidate's performance.

- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band – completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band).
- The total marks for each column may reflect performance at different bands across the different parts of the assessment objective. For example, a candidate may achieve band 4 for column 1 and band 5 for column 2.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

**Candidates who do not use original footage, images or text for the production must not be awarded marks above band 2 for the production.**

**There is no additional penalty for work that is under the specified limits for time and length as this will be self-penalising. The work should be assessed in accordance with the guidance on applying the assessment grid above. Work meeting the criteria of bands 1 and 2 may be under the specified limits for length/quantity and there may be a reliance on pre-existing templates.**

**Candidates who do not submit a production must be awarded zero marks for the statement of aims.**

**If an audio-visual production exceeds the upper time limit stipulated in the brief, the teacher/assessor should not mark the additional work submitted beyond this limit, as candidates can only be credited for work that falls within the maximum stipulated limits for time. If a print or online production exceeds the maximum number of pages stipulated in the brief, the teacher/assessor should mark all of the work submitted then credit only the best pages up to the maximum stipulated number of pages, as candidates can only be credited for work that falls within the maximum stipulated limits for length.**

**If a production exceeds the time or length stipulated in the brief, it can still be credited as having met all the requirements of the brief and therefore be awarded marks in column 2, band 5, provided the other criteria for that column and band are met within the work that does fall within the stipulated time or length.**

**This generic marking grid should be used in conjunction with the indicative content for the appropriate brief and option.**

AO3 (30%): Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning			
Band	<b>Produce a statement of aims to create a media product for an intended audience (10 marks)</b>	<b>Create a media product that meets the requirements of the set brief, including suitability for the specified form, genre and audience (20 marks)</b>	<b>Create a media product which uses media language to communicate meanings and construct representations (30 marks)</b>
5	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent, detailed statement of consistently relevant aims which clearly responds to the brief and targets the intended audience</li> <li>• The aims demonstrate a plan for a consistent use of appropriate conventions and purposeful representations</li> <li>• Excellent evidence of application of knowledge and understanding of the theoretical framework of media through sustained use of appropriate subject-specific terminology</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent realisation of the brief that uses conventions relevant to the chosen form or genre consistently</li> <li>• An excellent realisation of the brief that is likely to consistently engage the intended audience through a mode of address which is highly appropriate</li> <li>• The product addresses all requirements set out in the brief; all elements of the tasks are completed fully</li> </ul>	<p><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent use of media language in the product to communicate meanings in a complex way, such as through intertextuality and a purposeful control of connotations, and to construct points of view</li> <li>• An excellent product that constructs a very effective narrative or design (as appropriate)</li> <li>• An excellent use of media language in the product to construct purposeful, appropriate representations</li> </ul>



4	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A good, reasonably detailed statement of relevant aims which responds to the brief and targets the intended audience</li> <li>• The aims demonstrate a plan for a reasonably consistent use of appropriate conventions and generally purposeful representations</li> <li>• Good evidence of application of knowledge and understanding of the theoretical framework of media through use of appropriate subject-specific terminology</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• A good realisation of the brief that uses conventions generally relevant to the chosen form or genre</li> <li>• A good realisation of the brief that is likely to engage the intended audience through a mode of address which is appropriate</li> <li>• The product addresses the requirements set out in the brief; almost all elements of the tasks are completed</li> </ul>	<p style="text-align: center;"><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• A good use of media language in the product to communicate meanings in a reasonably complex way, with a good control of connotations, and to imply points of view, not always intentionally</li> <li>• A good product that constructs an effective narrative or design (as appropriate)</li> <li>• A good use of media language in the product to construct generally appropriate representations</li> </ul>
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3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory statement of aims which respond to the brief and demonstrate a satisfactory targeting of the intended audience</li> <li>• The aims demonstrate a plan for a use of generally appropriate conventions and representations</li> <li>• Satisfactory evidence of application of knowledge and understanding of the theoretical framework of media through use of subject-specific terminology which is mainly appropriate</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory realisation of the brief that uses conventions relevant to the chosen form or genre inconsistently</li> <li>• A satisfactory realisation of the brief that is likely to engage the intended audience through a mode of address which is generally appropriate</li> <li>• The product addresses most of the requirements set out in the brief; the main tasks are completed, but some of the details may be missing</li> </ul>	<p style="text-align: center;"><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory use of media language in the product to communicate meanings in an uncomplicated way, with only occasional control of connotations</li> <li>• A satisfactory product that constructs a satisfactory narrative or design (as appropriate)</li> <li>• A satisfactory use of media language in the product to construct uncomplicated representations</li> </ul>
2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A basic statement of aims which are not always relevant and which inconsistently respond to the brief and inconsistently reach the intended audience</li> <li>• The aims demonstrate a basic plan for a use of conventions and representations, which are not always appropriate</li> <li>• Basic evidence of application of knowledge and understanding of the theoretical framework of media through use of subject-specific terminology which is not always appropriate</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• A basic realisation of the brief that uses conventions only occasionally relevant to the chosen form or genre</li> <li>• A basic realisation of the brief that is likely to engage the intended audience only occasionally through a mode of address which is inconsistent or not fully appropriate to the audience</li> <li>• The product addresses some of the requirements set out in the brief but not all of the tasks are completed and the product may be below the stipulated limits or length/quantity; there may be a reliance on software packages or pre-existing templates</li> </ul>	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• A basic use of media language in the product to communicate basic meanings, with little awareness of connotations</li> <li>• A basic product which constructs a basic narrative or design (as appropriate)</li> <li>• A basic use of media language in the product to construct basic representations</li> </ul>

1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A minimal statement of aims which demonstrates little sense of responding to the brief or reaching the intended audience</li> <li>• The aims demonstrate a minimal, if any, plan for a use of conventions and representations, with little sense of their appropriacy</li> <li>• Minimal evidence of application of knowledge and understanding of the theoretical framework of media through minimal, if any, use of appropriate subject-specific terminology</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• A minimal realisation of the brief, with minimal use of relevant conventions</li> <li>• A minimal realisation of the brief that is unlikely to engage the intended audience, with little sense of address to the intended audience</li> <li>• The product addresses few of the requirements set out in the brief, is likely to be incomplete and substantially below the stipulated limits for length/quantity; there may be an over-reliance on software packages or pre-existing templates</li> </ul>	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• A minimal use of media language in the product to communicate extremely limited meanings</li> <li>• A minimal product which demonstrates little evidence of any control over narrative or design construction</li> <li>• A minimal use of media language in the product to construct extremely limited representations</li> </ul>
0	Statement of aims not worthy of credit or not attempted	Production not worthy of credit or not attempted	Production not worthy of credit or not attempted

## Indicative Content: Television

### Audio-visual

Learners are likely to include:

- an appropriate concept – title, location, narrative situation - for the TV crime genre and young adult audience
- a range of shots (varied shot type, distance, length, angle, movement etc.) for the TV crime genre
- appropriate and well-paced editing (continuity editing, possible use of montage) to communicate meaning and position/engage the audience
- an appropriate use of diegetic and non-diegetic sound for the TV crime drama, including original dialogue and selection of soundtrack to create tension or enigma
- a narrative exposition which follows a clear structure with possible use of enigma codes

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other crime dramas or wider media products) or to construct genre hybridity
- convey complex representations of the protagonist, antagonist and others through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

### Online

Learners are likely to include:

- an appropriate concept – title, location, narrative situation - for the crime genre and young adult audience
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) are used to create a 'brand identity' to promote the new programme and appeal to the young adult audience
- media language which is used to establish a consistent 'house style' that is used throughout the website
- an appropriate use of language (tone, register, vocabulary) for the programme's website and for the young adult audience, constructing a clear and appropriate mode of address
- a use of appropriate original images to establish the location/s, characters and narrative of the new programme
- the audio or audio-visual footage is appropriately linked to the TV programme.

At Bands 4 and 5, learners may:

- convey complex representations of the protagonist, antagonist and others through the use of visual and technical codes
- incorporate well-developed interactive features which will engage a young audience
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

## Indicative Content: Magazines

### Print

Learners are likely to include:

- an appropriate concept – title, sub-genre, brand - for the music or sport magazine and the young adult audience
- an appropriate design and layout (composition and use of backgrounds, typography, masthead/ headings and sub-headings, colour etc.) of the magazine to create a 'brand identity' and appeal to the young adult audience
- media language which is used to establish a consistent 'house style' that is used throughout the pages of the magazine
- an appropriate range of original images and cover lines for the music or sport magazine are used
- appropriate use of language (tone, register, vocabulary) for the music or sport magazine and for the young adult audience; clear and appropriate mode of address
- appropriate anchoring of images and text to communicate meaning and engage the young adult audience.

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other music or sport magazines or wider media products) or to construct genre hybridity
- convey complex representations through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

### Online

Learners are likely to include:

- an appropriate concept – title, sub-genre, brand - for the music or sport magazine and the young adult audience
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) are used to create a 'brand identity' for the magazine and appeal to the young adult audience
- media language which is used to establish a consistent 'house style' that is used throughout the website
- an appropriate range of original images for the music or sport magazine website are used
- appropriate use of language (tone, register, vocabulary) for the music or sport magazine website and for the young adult audience; clear and appropriate mode of address
- appropriate techniques to construct representations, including sophisticated use of visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- audio or audio-visual footage which is appropriately linked to the music or sport magazine.

At Bands 4 and 5, learners may:

- convey complex representations through the use of visual and technical codes
- incorporate well-developed interactive features which will engage a young audience
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

## Indicative Content: Film marketing

### Print

Learners are likely to include:

- an appropriate concept – title, location, narrative situation - for the crime genre and young adult audience
- appropriate conventions of design and layout of the DVD cover and poster (composition and use of backgrounds, typography, images, text, colour etc.) to create a 'brand identity' to promote the film and appeal to the young adult audience. Media language is used to establish a consistent 'house style' that is used throughout the marketing materials
- an appropriate range of original images (including variety of shot type, distance, angle etc.) used to establish the crime genre, narrative situation and characters in the film
- an appropriate use of language (tone, register, vocabulary) to promote the film and engage the young adult audience, constructing a clear and appropriate mode of address
- appropriate anchoring of images and text to communicate meaning, promote the film and engage the young adult audience
- a coherent link between front and back cover of DVD

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other crime films or wider media products) or to construct genre hybridity
- convey complex representations through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

## Indicative Content: Music marketing

### Audio-visual

Learners are likely to include:

- an appropriate concept – interpretation of the song, identity of artist or band - for the pop genre and young adult audience
- an appropriate range of shots used for the pop genre of music video. Appropriate use of shot type, distance, length, angle, movement etc. to create a clear 'brand identity' to promote the pop artist or band, and establish the narrative
- appropriate and well-paced editing of performance and/or narrative footage in relation to the music and lyrics, to communicate meaning and position/ engage the audience
- narrative sections which clearly communicate disruption and resolution

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other pop music videos or wider media products) or to construct genre hybridity
- convey complex representations through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

### Online

Learners are likely to include:

- an appropriate concept – interpretation of the song, identity of artist or band - for the pop genre and young adult audience
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) to create a clear 'brand identity' to promote the pop band or artist and appeal to the young adult audience
- media language which is used to establish a consistent 'house style' that is used throughout the website
- an appropriate range of original images used to establish the identity of the pop band or artist and promote the music
- an appropriate use of language (tone, register, vocabulary) for the pop artist or band's website and for the young adult audience, constructing a clear and appropriate mode of address
- audio or audio-visual footage is appropriately linked to the pop band or artist

At Bands 4 and 5, learners may:

- convey complex representations through the use of visual and technical codes
- incorporate well-developed interactive features which will engage a young audience
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.