GCE AS/A LEVEL

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WJEC GCE AS/A Level in
MEDIA STUDIES

APPROVED BY QUALIFICATIONS WALES

SPECIFICATION

Teaching from 2017

For award from 2018 (AS)
For award from 2019 (A level)

Version 5 April 2024

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Amendment of the date for Series 1, Episode 1 of *The Bridge* to 2012.	31
	Sentence added to the end of the 'investigative research' paragraph to clarify that learners are not permitted to base the investigative research on any of the set products they have studied for Unit 3.	43
3	Production work must be uploaded as an e-portfolio.	52
	'Making entries' section has been amended to clarify resit rules and the carry forward of NEA marks.	53
4	Unit 1, Group 3: radio news online. As *Good Evening Wales* (BBC Radio Wales) is no longer broadcast, this has been replaced with *Gareth Lewis* show (BBC Radio Wales) Candidates may choose to answer questions using **either** *Good Evening Wales* **or** *Gareth Lewis* show in summer 2021. From summer 2022, *Good Evening Wales* **may not be used**.	17
	The following set briefs have been amended for assessment from summer 2022. (The original set briefs remain for assessment in summer 2021.) Unit 2, Brief 1: option 2 (print/online)	25
	Unit 2, Brief 3: Film, option 1 (audio visual) and option 2 (print/online)	28
	Unit 4, Brief 2: Magazines, option 1 (individual), option 2 (individual) and option B (advertisement)	49 & 50
5	Unit 1, Group 3: radio news online. This section is amended to reflect that *Gareth Lewis* show (BBC Radio Wales) is now called *Radio Wales Drive* (BBC Radio Wales)	17

WJEC GCE AS and A LEVEL in MEDIA STUDIES

For teaching from 2017
For AS award from 2018
For A level award from 2019

This specification meets the GCE AS and A Level Qualification Approval Criteria which set out the requirements for all new or revised GCE specifications developed to be taught in Wales from September 2017.

GCE AS and A LEVEL MEDIA STUDIES (Wales)
SUMMARY OF ASSESSMENT

This specification is divided into a total of 4 units, 2 AS units and 2 A2 units. Weightings noted below are expressed in terms of the full A level qualification.

AS (2 units)

AS Unit 1: Investigating the Media
Written examination: 2 hours 30 minutes
24% of qualification   100 marks

The exam consists of three sections.

Section A: Selling Images – Advertising and Music Video
This section assesses knowledge and understanding of **media language, representation** and **audiences in relation to** advertising or music video.
There is one question based on unseen print or audio-visual **resource material**.

Section B: News in the Online Age
This section assesses knowledge and understanding of **media language, representation, media industries** and **audiences.**
There is one two-part question requiring reference to the set news products studied.

Section C: Film Industries – from Wales to Hollywood
This section assesses knowledge and understanding of **media language, media industries** and **audiences.**
There is one two-part question requiring reference to the set films studied.

AS Unit 2: Creating a Media Production
Non-exam assessment
16% of qualification   80 marks

- A media production, including **individual** research and planning, created in response to a **choice of briefs set by WJEC**, and applying knowledge and understanding of key concepts
- An **individual** reflective analysis of the production.

A level (the above plus a further 2 units)

A2 Unit 3: Media in the Global Age
Written examination: 2 hours 30 minutes
36% of qualification   90 marks

This unit assesses knowledge and understanding of **media language, representation, media industries** and **audiences.** The exam consists of three sections. **One** section will also assess knowledge and understanding of **media contexts** and **one** section will also assess knowledge and understanding of **critical perspectives**.

Section A: Television in the Global Age
There is **one** question from a choice of two based on the set television programmes studied.

Section B: Magazines – Changing Representations
There is **one** question from a choice of two based on the set magazines studied.

Section C: Media in the Digital Age – Video Games
There is **one** question from a choice of two based on the set video games studied.

A2 Unit 4: Creating a Cross-Media Production
Non-exam assessment
24% of qualification   80 marks

- A cross-media production, including **individual** investigative research and development, created in response to a **choice of briefs set by WJEC** and applying knowledge and understanding of key concepts and digital convergence
- An **individual** critical analysis of the production.

This is a unitised specification which allows for an element of staged assessment. Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1 and Unit 2 will be available in 2018 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2018.

Unit 3 and Unit 4 will be available in 2019 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2019.

Qualification Number listed on [The Register](#):
GCE AS: 603/1982/3
GCE A level: 603/1976/8

Qualifications Wales Approval Number listed on [QiW](#):
GCE AS: C00/1186/3
GCE A level: C00/1165/4

Overview of the Specification: AS

Unit 1: Investigating the Media (examination unit)

Section	Forms studied in depth	Other forms studied	Media products studied	Key concepts studied
Section A: Selling Images – Advertising and Music Video	• Print and audio-visual advertising • Music video (marketing)	• Online media	A range of age appropriate examples chosen by the teacher in line with criteria provided in the specification covering the following: • print, online and audio-visual advertising • charity or public information and commercial advertising for consumer goods • historical examples of print and audio-visual advertising produced before 1980 • music videos, including examples produced before the year 2000 • contrasting representations, use of media language and target audiences	• Media Language • Representation • Audiences
Section B: News in the Online Age	• Newspapers • Online and social media	• Radio	• At least **one** printed newspaper and its online version from a list of options set by WJEC • At least **one** news website from a list of options set by WJEC • At least **one** online radio news source from a list of options set by WJEC • A news event as reported across a range of social media websites to be chosen by the teacher	• Media Language • Representation • Media industries • Audiences
Section C: Film Industries – from Wales to Hollywood	• Film	• Online media	• **Two** complete films • **One** Welsh film from a list of options set by WJEC • **One** Hollywood film chosen by the teacher from a list of options set by WJEC	• Media Language • Media industries • Audiences

Unit 2: Creating a Media Production (non-exam assessment)

Media form: options available	Elements to complete	Production media: options available
Music video, advertising and marketing	Research, planning, production and reflective analysis	Audio-visual *or* print media options
Online News	Research, planning, production and reflective analysis	*Two* online media options
Film	Research, planning, production and reflective analysis	Audio-visual *or* print media options

Overview of the Specification: A2

Unit 3: Media in the Global Age (examination unit)

Section	Forms studied in depth	Other forms studied	Media products studied	Key concepts and areas studied
Section A: Television in the Global Age	• Television	• Online media	• **Three** complete television programmes • **One** complete crime drama episode made in Wales set by WJEC • **One** complete non-English language crime drama episode chosen from a list of options set by WJEC • **One** complete crime drama episode produced in the 1990s chosen from a list of options set by WJEC	• Media Language • Representation • Media industries • Audiences • Media contexts
Section B: Magazines – Changing Representations	• Magazines • Online media		• **Three** magazines • **One** historical magazine chosen from a list of options set by WJEC • One mainstream contemporary magazine chosen from a list of options set by WJEC • One non-mainstream magazine chosen from a list of options set by WJEC	• Media Language • Representation • Media industries • Audiences • Media contexts
Section C: Media in the Digital Age – Video Games	• Video Games	• Online media	• Three contrasting video games chosen from a list of options set by WJEC	• Media Language • Representation • Media industries • Audiences • Media contexts

Unit 4: Creating a Cross-Media Production (non-exam assessment)

Media form: options available	Elements to complete	Production media: options available
Television	Investigative research and development, cross-media production and critical analysis	Audio-visual **plus** *either* online *or* print media options
Magazines	Investigative research and development, cross-media production and critical analysis	Print **plus** *either* online *or* audio-visual media options

GCE AS AND A LEVEL MEDIA STUDIES

1   INTRODUCTION

1.1 Aims and objectives

The media play a central role in contemporary culture, society and politics. They shape our perceptions of the world through the representations, ideas and points of view 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 generate significant global profit. The globalised nature of the contemporary media, ongoing technological developments and more opportunities to interact with the media suggest their centrality in contemporary life can only increase.

This WJEC specification offers learners the opportunity to develop a thorough and in depth understanding of these key issues, using key concepts and a variety of critical perspectives to support critical exploration and reflection, analysis and debate. The study of a wide range of rich and stimulating media products is central to the specification, offering opportunities for detailed analysis of how the media communicate meanings in a variety of forms. Learners will work from the product outwards to debate key critical questions related to the social, cultural and economic relevance and impact of the media. Through studying media products holistically in relation to all key concepts, learners will engage with the dynamic relationships between media products, media industries and audiences. Learners will also consider established media forms alongside more contemporary forms, developing an awareness of the relationship between media forms and online platforms.

Although the primary emphasis in this specification is on the contemporary media, at A2 learners will explore how the products relate to their wider historical contexts. Learners will also extend their experience of the media through the study of products with which they may be less familiar, including those produced by or for a minority group, non-mainstream and non-English language products. This specification aims to develop knowledge and understanding of the transnational nature of the media, considering the effect of different national contexts on representations in media products, the global reach of media industries, and the targeting of audiences on a national and global scale.

The media in Wales play a vital role both economically and culturally. This specification aims to celebrate Welsh talent and increasing success in film and television production, raise learners' awareness of key challenges facing media production in Wales, and provide opportunities for exploration of complex issues of representation of Welsh cultural identity.

Choice and flexibility are a vital part of the specification, enabling teachers to select the most appropriate, relevant and engaging products for their learners to study in both examination units.

This specification also recognises the fundamental relationship between theoretical understanding and practical work, providing learners with exciting opportunities to develop media production skills in different forms, apply their knowledge and understanding of the theoretical framework 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.

This specification enables learners to:
- understand the relevance and impact of the media and its role in their daily lives
- demonstrate knowledge and understanding of the global nature of the media
- develop skills of enquiry, critical understanding and analysis of the media through engagement with media products and concepts and through the creative application of practical skills
- explore and understand relevant contexts of media
- develop an understanding of the dynamic and changing relationships between media forms, products, media industries and audiences
- develop their independence when researching and creating practical work and forming their own views and interpretations
- analyse and apply critical perspectives to media products
- evaluate their own practical work.

This specification also gives learners an opportunity to produce extended written responses and demonstrate the quality of their written communication, including appropriate use of punctuation and grammar.

1.2 Prior learning and progression

Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. This specification builds on the knowledge, understanding and skills established at GCSE, particularly literacy and analytical skills.

Some learners will have already gained knowledge, understanding and skills through their study of Media Studies at GCSE.

This specification provides a suitable foundation for the study of Media Studies or a related area through a range of higher education courses, progression to the next level of vocational qualifications or employment. 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.

This specification is not age specific and, as such, provides opportunities for learners to extend their life-long learning.

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.

Centres are advised to provide in-class support for dyslexic learners who may be unable to process subtitles in Unit 1 Section C (Film Industries - Wales to Hollywood) or Unit 3 Section A (Television in the Global Age).

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). As a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.

1.4 Welsh Baccalaureate

In following this specification, learners should be given opportunities, where appropriate, to develop the skills that are being assessed through the Skills Challenge Certificate within the Welsh Baccalaureate:
• Literacy
• Numeracy
• Digital Literacy
• Critical Thinking and Problem Solving
• Planning and Organisation
• Creativity and Innovation
• Personal Effectiveness.

1.5 Welsh perspective

In following this specification, learners should be given opportunities, where appropriate, to consider a Welsh perspective if the opportunity arises naturally from the subject matter and if its inclusion would enrich learners' understanding of the world around them as citizens of Wales as well as the UK, Europe and the world.

2 SUBJECT CONTENT

Overview

This WJEC GCE AS and A level Media Studies specification is designed to provide a coherent, integrated and in-depth approach to studying the media, enabling learners to develop and apply their understanding of the media through both analysing and producing media products in relation to a detailed and comprehensive underpinning conceptual framework and a wide range of critical perspectives. Learners are encouraged to make connections: between different media forms and products, between media products and their contexts, and between concepts and practical work. Learners will therefore develop the ability to reflect critically on both existing media products and their own practical work.

Through this study, learners gain a developed understanding of the key conceptual approaches, critical perspectives, issues and debates within the subject, enabling them to question and critically explore aspects of the media that may seem familiar and straightforward from their existing experience. Building on this, learners will also extend their engagement with the media to the less familiar, including products from different historical periods and global settings, and those produced outside the commercial mainstream and aimed at non-mainstream audiences, providing rich and stimulating opportunities for interpretation and analysis. The study of relevant social, cultural, historical and industry 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. Specific forms are highlighted for detailed study, but this is in the context of their relationships to other media forms and platforms, recognising their fluidity and the way in which they respond to emerging, contemporary developments in the digital landscape.

This specification includes a Welsh dimension, enabling learners to study films made in Wales and, at A2, to explore key issues around representations of Wales and Welsh identity, relating them to social, economic and industry factors. The global nature of the contemporary media is also an important part of this specification. Learners will consider how media industries operate globally and target global audiences, and at A2 will explore media products made outside of the US and UK, including non-English language television.

Learning about the media involves both exploring and making media products and these two activities are fundamentally related in this specification. Learners create a media production for an intended audience, applying their knowledge and understanding of media language, representation, audience and industry in response to a choice of briefs set by WJEC. The opportunity to select forms, and the requirement to work in more than one form at A2, allows learners to pursue their own media interests and develop their practical skills in this unit.

Media Forms and Products

Learners study media products from a range of media forms - advertising and marketing, film, magazines, music video, newspapers, radio, television, video games and online media – including the in depth study of specified forms at AS and A2. Collectively, the products studied:

- possess social, cultural and historical significance
- encompass different historical periods and intended audiences, including a non-English or Welsh speaking audience
- include a Welsh dimension
- reflect contemporary and emerging developments in the media
- provide rich opportunities for interpretation, analysis and the development of a detailed understanding of how the media communicate meanings.

Learners will study a combination of age appropriate products chosen by the teacher and age appropriate products set by WJEC. The products set by WJEC will be reviewed periodically and changed where necessary.

Conceptual Framework

This GCE AS and A level Media Studies specification is based on the conceptual framework for analysing and creating media, which provides learners with the tools to develop a critical understanding and appreciation of the media. The framework consists of four inter-related areas:

- **media language:** how media language, codes, conventions and techniques create meanings
- **representation:** how the media represent events, issues, places and social/cultural groups
- **media industries**: processes of production, distribution and circulation
- **audiences:** how different audiences/users respond to and interact with media products and processes.

The framework is set out in detail in the respective units in sections 2.1 and 2.2.

It provides a comprehensive, detailed and focused approach to interpreting and analysing the media, which learners will develop as they progress through the AS and A2.

Critical Perspectives

At AS, learners will study a range of critical perspectives to inform and support their analysis of media products and processes. At A2, learners will study a wider range of critical perspectives. They are as follows:

Media Language

- Semiotics - Roland Barthes
- Narratology - Tzvetan Todorov
- Genre theory - Steve Neale
- Structuralism - Claude Lévi-Strauss (A2 only)
- Postmodernism - Jean Baudrillard (A2 only)

Representation

- Critical perspectives on representation, including ethnicity – Stuart Hall
- Critical perspectives on identity - David Gauntlett
- Critical perspectives on gender - Liesbet van Zoonen (A2 only)
- Critical perspectives on gender and ethnicity - bell hooks (A2 only)

Audiences

- Media effects theory - Albert Bandura
- Cultivation theory - George Gerbner
- Reception theory - Stuart Hall
- 'End of audience' theories – Clay Shirky (AS only)
- Fandom - Henry Jenkins (A2 only)

The specific critical perspectives to be studied within each unit are specified in sections 2.1 and 2.2. A summary of each critical perspective is included in Appendix A.

These are the core critical perspectives that learners must study. Teachers may also teach other relevant critical perspectives.

Contexts of Media

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

Industry Contexts (AS and A2)

- how media products relate to their industry contexts, for example in terms of economic factors such as ownership, funding and regulation, and through their representations, messages and ideologies

Historical Contexts (A2 only)

- the effect of historical context on representations
- how media products relate to the time in which they were made and set through their representations, discourses and ideologies

Social and Cultural Contexts (A2 only)

- how media products relate to the social and cultural contexts in which they were made and set through their representations, discourses and ideologies
- how media products are shaped or informed by particular cultural influences such as genres, styles, movements and the work of other media producers
- how audience responses to and interpretations of media products reflect social and cultural circumstances

Skills

This specification enables learners to develop a range of skills required for both interpreting and producing media products, including analysis, comparison, critical thinking and debate, evaluation, decision-making and media production skills.

Access to social media

A significant part of studying the contemporary media is exploring the role of online and social media. This specification requires the study of:
* online advertising campaigns
* online sources of news, including online versions of newspapers, news websites and radio news online
* social media sites related to news, for example *Facebook* and *Twitter*
* online marketing of films made in Wales and Hollywood
* online marketing of television crime dramas
* online magazines
* online formats of video games.

It is the responsibility of the centre to enable access to online material for appropriate and legitimate educational use. This can be achieved in a number of ways:
* providing access to the above range of online material in suitably monitored environments, including teaching rooms
* informing parents/guardians of the legitimate, educational use of the above online media to enable access in home environments
* providing a policy for the legitimate educational use of online media for all concerned.

2.1 AS UNITS

Unit 1: Investigating the Media

Written examination: 2 hours 30 minutes
24% of qualification
100 marks

Overview

In this unit, learners will study three topics, developing knowledge and understanding of the key concepts within media studies - **media language**, **representations**, **media industries** and **audiences** – and using them as a framework for analysing the media. The areas to be studied are:

- Selling Images – Advertising and Music Video
- News in the Online Age
- Film Industries – from Wales to Hollywood.

Learners will explore these topics through close analysis and comparison of a range of media products, considering aspects such as their use of media language, genre and narrative features, and the representations they offer. Learners will study the role of media industries in shaping media products, as well as considering the way in which audiences are targeted and may interpret media products. Relevant critical perspectives will inform this study. Learners should develop their ability to use relevant subject-specific terminology in this unit.

Section A: Selling Images – Advertising, Marketing and Music Video

In this section, learners will be introduced to key approaches and skills for analysing media products, exploring how meanings are created through media language in online, print-based and audio-visual texts. The focus in this topic is on the construction of representations of gender, ethnicity and issues. The detailed study of advertising and music video as a form of marketing facilitates exploration of how particular representations are used to sell values, lifestyles and images, as well as to promote messages. The diverse range of representations offered by advertising and music video makes them a rich site for analysis and debate, particularly where representations may be controversial (as in some music videos). Learners will consider both commercial advertising and advertising with a different purpose, through a focus on how issues are represented in charity or public information advertisements. Advertising and music video also provide rich opportunities for exploration of how audiences are categorised, constructed and targeted by media producers, as well as consideration of how audiences may interpret or respond to these products.

Products for Study

In order to prepare for analysis of the unseen resource in the examination for this section, learners must study a range of age appropriate examples chosen by the teacher covering the following:

- print, online and audio-visual advertising
- **charity or public information** and **commercial** advertising for consumer goods
- historical examples of print and audio-visual advertising produced before 1980
- music videos, including **examples** produced before the year 2000
- contrasting representations, use of media language and target audiences.

Criteria for choosing products

- The products chosen for this section must be of a demand appropriate for AS.
- Each product studied must therefore enable learners to study all aspects of media language, representation and audiences, including the critical perspectives, set out in the specification below.
- Examples of appropriate products listed below are not intended to be exhaustive or prescriptive.
- Centres should contact WJEC if there is a concern over the suitability of chosen products.

Examples of charity or public information campaigns appropriate for AS study include:

- Government anti-bullying campaigns
- Government or Football Association anti-racism campaigns
- Government anti-smoking campaigns
- Children's charity campaigns, such as *Barnardo's* or *NSPCC*
- Environmental charity campaigns, such as *Greenpeace*
- Gender equality campaigns
- Sport awareness campaigns, such as *This Girl Can.*

There are extensive examples of both contemporary and historical advertising for consumer goods that could be used, including those for cars, perfume and beauty products, luxury goods, cleaning products, soft drinks or fast food.

Examples of music videos appropriate for AS study include:

Contemporary	Pre-2000
Beyoncé – *Run The World (Girls)*, *Sorry*, *Forward* Dizzee Rascal – *Love This Town* Katy Perry – *California Gurls* Leon Bridges - *River* Radiohead – *All I Need* Years & Years – *Desire* (ft. Tove Lo)	Björk – *It's Oh So Quiet* (1995) Fatboy Slim – *Praise You* (1999) Jay-Z – *Hard Knock Life* (1998) Madonna – *Like a Prayer* (1989) Missy Elliott – *The Rain* (1997) REM – *Everybody Hurts* (1993)

*Note: centres are responsible for selecting music videos appropriate for their learners and teaching circumstances.

In order to deepen their understanding of the forms and provide context to the products studied, learners should develop knowledge and understanding of advertising and music video as evolving media forms in terms of the relevant textual and audience issues they illustrate. To inform their understanding of the examples studied, learners should have an awareness of the historical significance of advertising and music video, their evolution within the media and how they change in response to audience factors.

Conceptual Framework
Learners must study the following:

Media Language
- the different elements of media language, including technical, visual and audio codes, layout, design, language, mode of address
- moving image media language such as camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic and post-production sound)
- print-based media language such as design and layout conventions (positioning of images/photographs and language, use of typography, graphics and colour)

- online media language such as design conventions (positioning of images/photographs and language, design of navigation features and use of links, graphics, colour and font design)
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- how media language incorporates points of view, messages and values
- how audiences may respond to and interpret media language.

Representation
- how social and cultural groups, including gender, ethnicity and age are represented
- how issues are represented
- how selection and combination of aspects of media language constructs representations of gender, ethnicity, age, and issues
- how and why particular social groups may be under-represented or misrepresented
- how and why stereotypes can be used positively and negatively
- how representations embody values, attitudes, beliefs and messages, which may be reinforced across a range of products or media
- the effect of purpose and context on representations
- how audiences may be positioned by representations and may respond to and interpret them.

Audiences
- how audiences are grouped and categorised by media producers, including by age, gender and social class, as well as by lifestyle and taste
- how media producers target, attract, reach, address and potentially construct audiences
- how media producers target audiences through the content and appeal of advertisements and music videos
- how audiences can be reached, both on a national and global scale, through different media technologies and platforms
- how audiences may interpret the media, including:
  o how and why audiences may interpret the same advertisements and music videos in different ways
  o different kinds of response, such as preferred, negotiated and oppositional readings, literal or actual responses
  o how meanings are created in the interaction of media language and audience response
- how audiences are positioned by advertisements and music videos.

Critical Perspectives

Media Language
- Semiotics - Roland Barthes

Representation
- Critical perspectives on representation, including ethnicity – Stuart Hall
- Critical perspectives on identity - David Gauntlett

Audiences
- Cultivation theory - George Gerbner
- Reception theory - Stuart Hall
- Media effects theory - Albert Bandura.

Section B: News in the Online Age

News plays a key role in informing audiences about the world and in shaping our perceptions of the 'real'. Consumption of television news is falling, radio has moved online, digital news is now more popular than newspapers, and the rise of web-based news continues. In this topic, learners will consider to what extent citizen journalism and the proliferation of news in online and social media have increased the range and diversity of viewpoints offered. Learners will explore how events are represented and disseminated across different sources of news. This topic links media products to their industry and audience contexts, considering the influence of established media organisations and increasingly powerful digital intermediaries such as *Facebook*. Learners will study a traditional print based news product alongside two news websites and radio news online. Audiences'/users' evolving relationship with news media including audience/users as producers, consumption and interaction will be explored through a supporting study of examples from social media.

Products for Study

Learners must study **one** option from **each** of the following groups including both print and online versions in Option 1:

Group 1
Newspaper and its Online equivalent
The Guardian and www.theguardian.com
The Daily Mirror and http://www.mirror.co.uk/
The Times and http://www.thetimes.co.uk/

Group 2
News Website
BBC News Online   www.bbc.co.uk/news
The Huffington Post   http://www.huffingtonpost.co.uk/
Wales Online   www.walesonline.co.uk

Group 3
Radio News Online
Today (BBC Radio 4)   http://www.bbc.co.uk/programmes/b08hl5rt
Radio Wales Drive (BBC Radio Wales) https://www.bbc.co.uk/programmes/m00050lt
Post Prynhawn (BBC Radio Cymru)   http://www.bbc.co.uk/programmes/b08h59py

At least one significant event must be studied and learners must consider how the event is represented and disseminated across the news media studied. The event must be a 'hard' news item, such as one related to politics, crime, foreign affairs or economics.

Learners should also study the changing nature of audiences'/users' relationship with news, including production, consumption and interaction, through exploration of the same news event across a range of different social media sites (e.g. Twitter, Facebook, BuzzFeed, YouTube) and responses (tweets, comments, likes, videos, blogs, vlogs).

Centres should monitor the suitability of online news and social media sites accessed by learners.

In order to deepen their understanding of the forms and provide context to the products studied, learners should develop knowledge and understanding of news as an evolving media form in terms of the relevant textual, industry and audience issues they illustrate. To inform their understanding of the examples studied, learners should have an awareness of the historical significance of news, its evolution within the media and how it changes in response to industry and audience factors.

Conceptual Framework

Learners must study the following:

Media Language
- the different elements of media language, including technical, visual and audio codes, layout, design, language, mode of address
- the codes and conventions of newspapers such as design and layout conventions (positioning of images/photographs and language, use of columns, mastheads, headlines, captions, use of typography, graphics and colour)
- the codes and conventions of online news such as design conventions (positioning of images/photographs and language, design of navigation features and use of links, graphics, colour and font design)
- the codes and conventions of radio news such as speech, presenters and interviews
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- how developing technologies affect media language
- how media language incorporates points of view and values
- how audiences may respond to and interpret media language.

Representation
- how selection and combination of aspects of media language construct representations of events
- the way the media construct versions of reality through re-presentation
- how representations embody values, attitudes and beliefs, which may be reinforced across a range of media
- the impact of industry contexts on the choices media producers make about how to represent events
- how audiences may be positioned by representations and may respond to and interpret them.

Media Industries
- how processes of production, distribution and circulation shape news media
- the relationship between recent technological change and the production, distribution and circulation of news
- the impact of digitally convergent media platforms on the production, distribution and circulation of news
- the significance of ownership and control of news media, including conglomerate ownership and public service.

Audiences
- how news producers target, attract, reach, address and construct audiences
- how the news industries target audiences through the content and appeal of news and through the ways in which it is distributed and circulated
- how audiences/users can be reached, both on a national and global scale, through different media technologies and platforms

- the interrelationship between media technologies and patterns of consumption and response
- how audiences interpret news, including:
  - how and why audiences may interpret the same media products in different ways
  - different kinds of response, such as preferred, negotiated and oppositional readings, literal or actual responses
  - how meanings are created in the interaction of media language and audience response
- how audiences are positioned by news
- how audiences/users interact with news and related online media such as news websites or social media platforms (e.g. *Facebook*)
- audiences/users as producers of news.

Critical Perspectives

Media Language
- Semiotics - Roland Barthes

Representation
- Critical perspectives on representation, including ethnicity – Stuart Hall

Audiences
- Cultivation theory - George Gerbner
- Reception theory - Stuart Hall
- 'End of audience' theories – Clay Shirky.

Section C: Film Industries – From Wales to Hollywood

In this section, learners study films from two highly contrasting film industries: the national film industry in Wales and the global Hollywood film industry. The film industry in Wales is a small but thriving one, with a growing reputation for film production including facilities, locations and talent. In recent years, investment in film in Wales has increased significantly and the industry has seen the success and critical acclaim of Welsh films. As a national cinema, however, Welsh film continues to face the key challenges of attracting funding and securing distribution, alongside the dominance of the global Hollywood film industry, with its large market and major distributors.

Through an in depth study of two films, learners will explore key issues of film production and distribution, including sources of funding, the importance of co-productions and film festivals to the Welsh film industry, and the specific ways in which Hollywood operates as a global film industry. Despite the differences in the two industries, both use aspects of genre as a key way of appealing to audiences and marketing their films, another focus of this study. Learners will consider the importance of genre to film industries and audiences through the study of two films from the same genre: one produced in Wales, the other produced in Hollywood.

Products for Study

Learners must study **one** of the following pairs of films, including one independently distributed film made in Wales and one American film distributed by a major distributor:

Option 1	Option 2
Don't Knock Twice (James, 2016, certificate 15) **and** *Drag Me To Hell* (Raimi, 2009, certificate 15)	*Submarine* (Ayoade, 2010, certificate 15) **and** *Clueless* (Heckerling, 1995, certificate 12)
Option 3	**Option 4**
The Machine (James, 2013, certificate 15) **and** *Blade Runner* (Scott, 1982, certificate 15)	*Y Llyfrgell/The Library Suicides* (Lyn, 2016, certificate 15) **and** *Shutter Island* (Scorsese, 2010, certificate 15)
Option 5	
Yr Ymadawiad/The Passing (Bryn, 2015, certificate 15) **and** *The Village* (Night Shyamalan, 2004, certificate 12)	

Centres are responsible for selecting films appropriate to their learners and teaching circumstances.

In order to deepen their understanding of the forms and provide context to the products studied, learners should develop knowledge and understanding of film as an evolving media form in terms of the relevant textual and audience issues they illustrate. To inform their understanding of the examples studied, learners should have an awareness of the historical significance of film, its evolution within the media and how it changes in response to audience factors.

Conceptual Framework

Learners must study the following:

Media Language
- film language such as camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic and post-production sound)
- how the different elements of film language, and the combination of elements, influence and communicate meanings
- genre:
  - genre codes, conventions and iconography
  - principles of repetition and variation of a repertoire of elements
  - hybridity and intertextuality
  - the significance of challenging and/or subverting genre conventions
  - the dynamic nature of genre
  - the significance of genre to the film industry and film audiences
- narrative construction, structures, techniques and conventions.

Media Industries
- how processes of production, distribution (including marketing) and exhibition shape films in a global context
- the relationship between recent technological change and media production, distribution and exhibition
- the impact of digitally convergent media platforms on media production, distribution and exhibition
- the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
- the significance of economic factors, including studio funding, government funding, support from film agencies and grants, to film industries and their films
- the importance of co-productions to national film industries
- how film industries maintain, including through marketing, varieties of audiences nationally and globally
- the regulatory framework of film in the UK and the role of regulation in global production, distribution and exhibition
- the impact of 'new' digital technologies on media regulation.

Audiences
- how film industries target, attract, reach, address and potentially construct audiences
- how film industries target audiences through the content and appeal of films and through the ways in which they are marketed, distributed and exhibited
- how audiences can be reached, both on a national and global scale, through different media technologies and platforms
- the interrelationship between media technologies and patterns of consumption and response
- how audiences are positioned by films
- how audiences/users interact with film and related online media
- how audiences/users use film and related online media in different ways, reflecting demographic factors and aspects of identity.

Critical Perspectives
Learners must be able to apply the following critical perspectives when analysing the set films:

Media Language
- Semiotics – Roland Barthes
- Narratology – Tzvetan Todorov
- Genre theory – Steve Neale

Audiences
- Reception theory – Stuart Hall.

A summary of each critical perspective is provided in Appendix A.

Assessment of Unit 1

This unit assesses knowledge and understanding of **media language, representation, media industries** and **audiences**.

Learners will be assessed on their use of relevant critical perspectives and relevant subject-specific terminology in this unit.

The exam consists of three sections:

Section A: Selling Images – Advertising and Music Video (40 marks)

This section assesses knowledge and understanding of **media language, representation** and **audiences**.
Candidates will complete **one** question based on unseen print or audio-visual **resource material**.

Section B: News in the Online Age (30 marks)
This section assesses knowledge and understanding of **media language, representation, media industries** and **audiences**.
Candidates will complete **one** two-part question requiring reference to news products studied.

Section C: Film Industries – From Wales to Hollywood (30 marks)
This section assesses knowledge and understanding of **media language, media industries** and **audiences**.
Candidates will complete **one** two-part question requiring reference to the films studied.

Unit 2: Creating a Media Production

Non-exam assessment: internally assessed and externally moderated by WJEC
16% of qualification
80 marks

Content

This unit uses previous learning in a synoptic way by requiring learners to develop and apply their knowledge and understanding of media concepts through practical production. In Unit 1, learners gain a detailed understanding of media language, representation, industry and audience in relation to a range of media forms. In this unit, learners must apply their knowledge and understanding of key concepts of the media to a production for a specified industry context and audience in one of the following media:

- audio-visual (individual or in **pairs)**
- print (individual)
- online (individual).

Learners will complete the following:

- research and planning
- production
- reflective analysis on how representations have been constructed and how conventions have been used to target the specified audience.

Development of production

In developing their production, learners complete both research and planning.

Research

Learners will undertake research work into the way media language is used to establish genre conventions, representations and target specific audiences. Learners will be required to analyse **three** contrasting products comparable with their chosen production. This analysis may take the form of annotations and/or notes to accompany the product or, in the case of moving image products, suitable illustrations of key moments from the product. Learners should explore:

- the genre conventions of the products
- the representation issues raised by the products
- how media language is used to target a specific audience.

As the nature of the research will vary according to the products selected, the word limits are set at a minimum of **600 words** and a maximum of **750 words**.

All learners will conduct individual research, even if working collaboratively.

Planning

Learners will apply what they have established during research to create a plan for their main production task. This plan will take one of the following forms:

- a storyboard (audio-visual options)
- a draft design per page (print/online options), using appropriate software, which demonstrates how media language is used to establish genre conventions and representations.

Original images are not required for planning and found images may be used by way of exemplification.

All learners will complete individual planning, even if working collaboratively. Learners may select one of the two storyboards to realise in their collaborative production.

Production
A choice of production briefs will be set. These will be reviewed annually and any changes to production briefs will be published on WJEC's website two years in advance of their first assessment.

Production briefs will be set in the following media forms:

- music video, advertising and marketing
- online news
- film.

The production briefs will specify the context, genre and the intended target audience but will provide a choice of options in terms of the form and medium of production. The set briefs stipulate an understanding of the representation of particular social groups and places. For audio-visual productions, learners may work in **pairs** in clearly identified roles: **one learner will be responsible for camerawork and the other learner will be responsible for editing, including sound.**

It is recommended that learners complete the production for this unit within a time-period of approximately **32 to 40 hours** to enable an appropriate balance between work for the production and for the examination unit.

Set Production Briefs

Learners must select **one** option from **one** of the following briefs.

Brief 1: Selling Images – Advertising and Music Video		
Option 1 – Audio-visual option (individual or pair)	Task Requirements	Details
Create a music video for a new indie rock band or artist designed to sell the image of that band or artist. You should create the product for an **independent production company** targeting an audience of **16 – 25 year olds.**	Complete music video	3 – 5 minutes in length - Apply an understanding of the representation of at least one specific group (gender, ethnicity or age)
	Additional requirement for pairs (per learner): Tour poster	- Band/artist original logo - Inclusion of at least 1 original image

Option 2 – Print/Online option (individual)	Task Requirements	Details
Create an advertising campaign for a new cosmetic or fragrance product brand to be advertised in a mainstream fashion magazine with a website (such as *Vogue* or *GQ*). The target audience is **either** young **male** professionals aged 20 – 35 **or** young **female** professionals aged 20 - 35.	4 advertisements: 1 billboard advertisement 1 magazine advert 2 digital adverts designed for a relevant media platform	- Design and inclusion of original brand logo - A minimum of at least 5 different original images across the campaign - Apply an understanding of representations of gender and age in relation to target audience specified

Brief 2: News in the Online Age

Option 1 – Online option (individual)	Task Requirements	Details
Create the homepage for a new entertainment and showbiz news website. The website should target a **female audience aged 18 – 30.**	3 online pages: 1 homepage 2 further pages 1 audio or video report	• Design and inclusion of original website logo • Inclusion of a lead story and two additional stories across the three pages – one of these must be a 30 – 60 second audio or video report • A minimum of 500 words across all stories • A minimum of at least 5 original images across the three pages • Apply an understanding of representations of gender and age in relation to target audience specified

Option 2 – Online option (individual)	Task Requirements	Details
Create the homepage for a new regional news website. The website should target a **local Welsh adult audience aged 25-44**.	3 online pages: 1 homepage 2 further pages 1 audio or video report	• Design and inclusion of original website logo • Inclusion of a lead story and two additional stories across the three pages – one of these must be a 30 – 60 second audio or video report • A minimum of 500 words across all stories • A minimum of at least 5 original images across the three pages • Apply an understanding of representations of gender and age in relation to target audience specified

Brief 3: Film		

Option 1 - Audio-visual option (individual or pair)	Task Requirements	Details
Create the opening sequence for either a romantic comedy genre film or a teen horror genre film produced by either: 1. **a major film company (e.g. Warner or Universal), or** 2. **an independent film production company (e.g. Warp or Working Title)** The film should be aimed at a **young adult audience aged 16-25**.	Complete opening sequence	• 3 – 5 minutes in length • Apply an understanding of representations of gender and age in relation to genre and target audience
	Additional requirement for pairs (per learner): Teaser Poster	• Design and inclusion of original title and logo for the film • Inclusion of at least 1 original image

Option 2 – Print/Online option (individual)	Task Requirements	Details
Create a movie marketing campaign for either a romantic comedy genre film or a teen horror genre film produced by either: 1. **a major film company (e.g. Warner or Universal), or** 2. **an independent film production company (e.g. Warp or Working Title)** The campaign should be aimed at **a young adult audience aged 16-25.**	4 advertisements: 1 billboard poster 1 teaser poster 2 digital banner posters	• Design and inclusion of original title and logo for the film • A minimum of at least 6 different original images across the campaign • Apply an understanding of representations of gender and age in relation to genre and target audience

Reflective Analysis

Learners will analyse and evaluate their production in relation to the **three** products they researched. The reflective analysis will highlight the use of media concepts in learners' productions, making reference to appropriate critical perspectives, by focusing on:

- how key genre conventions have been incorporated in their production
- the representation issues raised by the production
- how media language and other conventions are used to target the specified audience.

Learners are encouraged to be selective and focus on key elements of the production, making comparisons between the products they researched and their completed production.

Work must be presented in word-processed form and may be illustrated (for example with screengrabs or images). The word limit is: **650 words - 850 words.**

All learners will complete an individual reflective analysis. Learners working collaboratively on audio visual productions should comment on the finished production as a complete product in relation to their individual research.

Other requirements

Independent and collaborative production

All productions must be individual with the exception of audio-visual productions. For **audio-visual productions**, learners may work either **individually** or in **pairs** in clearly identified roles: **one learner will be responsible for camerawork and the other learner will be responsible for editing, including sound.** In addition, non-assessed assistants, under the direction of the assessed learner(s), may operate sound and lighting equipment if independent sound and lighting is required. Other non-assessed assistants may appear in productions, for example as actors or models. All other work must be individual as noted below.

Collaborative audio-visual work: research, planning and reflective analysis

Where learners intend to collaborate on an audio-visual production, they should carry out individual research and complete an individual storyboard. In the evaluation, learners should analyse and evaluate the complete production as a whole rather than their own individual role and compare it with their own, individually researched products.

Original and non-original material

Learners are required to create original material for the production itself, although found material can be used for planning. Students working in print should avoid unnecessary duplication of imagery across products and these should be significantly different whilst maintaining a sense of brand identity. In certain circumstances, it may be necessary to include non-original, found images or footage, for example where the conventions of the genre include the use of found material (e.g. a documentary using archive footage) or where it would be impossible or impractical to produce the image or footage (e.g. a shot of an explosion or a background setting of a desert). In such cases, found material may be used provided it is not the main focus of the product (i.e., found images or material only support the main focus). The use of non-original images or footage is limited to:

- 30 seconds of found footage in an audio-visual or online product
- 1 found background image per page of print or online product

Non-original images and footage cannot be assessed – learners can be rewarded for **selecting** appropriate images or footage, but not for **creating** the image or footage. In print products, found images must only be used as backgrounds; in audio-visual products found footage must be additional to the time limit (e.g. a 2 minute television production could have

30 seconds of found footage, totalling 2 minutes, 30 seconds). **Candidates who do not use original footage, images or text for the majority of the production may only be awarded marks up to the top of band 1 of the marking criteria.**

Copyrighted material
It is the responsibility of centres to ensure that learners do not infringe copyright restrictions.

- For advertising or marketing productions, existing products or films may not be used.
- The use of any found material is the responsibility of the centre and the learner.

Within these guidelines, as noted above, it is acceptable for learners to use an existing song or track 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. Learners may also choose to collaborate with music learners or departments to create original music for use in productions.

Similarly, for the purposes of examination assessment only, existing organisations have been used to provide a clear industry context for some production briefs.

Equipment/Software
Learners need to have access to suitable equipment and resources for their production work.

For audio-visual work, access to digital cameras and digital editing software is recommended. The use of mobile phones for moving image productions is permitted if tripod mounted. Lighting and independent sound equipment are not a requirement but may be used.

The 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. It is not intended that learners will create a website using code. However, they should be responsible for the design of the website and should use plain templates. Where there has been over-reliance on pre-existing templates, this will result in a lower mark being awarded.

Assessment of Unit 2

Unit 2 is internally assessed and externally moderated using the assessment grids in Appendix B of this specification. The total number of marks available is 80, which are allocated as follows:

- **research** into three products comparable with the production (10 marks, AO3)
- **planning** for the production (10 marks, AO3)
- **production** (50 marks, AO3)
- **reflective analysis** (10 marks, AO2).

Assessment Objectives are set out in section 3.1 below.

Teachers must use the assessment grid and guidance provided in Appendix B when conducting internal assessment of Unit 2. 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.

See section 3.2 for further detail on:

- conditions for completion of the production
- authentication and assessment evidence
- suspected malpractice and plagiarism
- moderation and submission of marks.

2.2 A2 UNITS

Unit 3: Media in the Global Age

Written examination: 2 hours 30 minutes
36% of qualification
90 marks

Overview

In this unit learners are required to study a range of contrasting media forms in depth, exploring all of the key concepts – **media language, representation, media industries,** and **audiences.** The areas to be studied are:

*   Television in the Global Age
*   Magazines: Mainstream and Alternative Media
*   Media in the Digital Age - Video Games.

Learners will explore these areas through close analysis and comparison of media products, considering how representations of social and cultural groups are constructed through media language. Context is also an important part of this study. Learners will develop an understanding of how relevant social, cultural, historical and industry contexts shape media products. A wide range of relevant critical perspectives will inform study of the products. Learners will develop their ability to make connections between media products, concepts, contexts and critical perspectives, and use relevant subject-specific terminology in this unit.

Section A: Television in the Global Age

Television today is a global industry. The international popularity of genres like Nordic noir, and the growing number of international co-productions reflect the increasingly transnational outlook of television in the global age.

Through an in-depth study of **three** complete crime dramas, learners will explore the dynamics that shape television production, distribution and circulation in different contemporary social and cultural contexts and from a historical perspective. The role of public service broadcasting in a global marketplace will be considered as learners will explore the significance of the industry contexts in which the set products are produced. The way in which the television industry is regulated and the marketing strategies used to promote the set products will also be investigated. Learners will also have opportunities to explore how the television audience is defined, constructed and targeted on both a national and a global scale. In addition, the particular appeal of the programmes for audiences will be investigated, and the ways in which audiences use media texts will also be considered.

Learners will also examine the way in which these products relate to broader social and cultural contexts, analysing their use of media language and the cultural and ideological significance of the representations they offer. Specifically, learners will explore how place and complex aspects of cultural identity, both Welsh and that of other cultures, are represented, as well as considering representations of place and gender.

In addition, learners will explore the way in which recent crime dramas use the conventions of earlier crime drama traditions whilst exploring contemporary social, cultural and political issues. Genre is therefore a particular focal point here, as learners will consider the extent to which the set products support Steve Neale's proposition that genres are best understood as processes which may be 'dominated by repetition', but are also 'marked fundamentally by variation, difference and change.'

Products for Study

Learners must study **three** complete television crime dramas.

The following television crime drama produced in Wales must be studied:

Y Gwyll/Hinterland (Wales) **Hinterland/Y Gwyll** (Wales) Series 1, Episode 1: *Devil's Bridge* (2013) Original Network: S4C UK Broadcasters: BBC One Wales, BBC4

Learners must study **one** of the following options produced in Europe:

The Bridge (Denmark/Sweden) Season 1, Episode 1 (2012) Original Network: SVT1 (Sweden) DR1 (Denmark) UK Broadcaster: BBC4	***The Disappearance*** (France) Series1, Episode 1 (2015) Original Network: France 2 UK Broadcaster: BBC4
The Killing (Denmark) Series 1, Episode 1 (2007) Original Network: DR1 (Denmark) UK Broadcaster: BBC4	***Arne Dahl*** *(Sweden)* Series 2, Episode 1 (2015) Original Network: SVT1 (Sweden) UK Broadcaster: BBC4

In addition, learners must study **one** of the following UK crime dramas produced in the early 1990s:

***Prime Suspect* (UK)** Season 1, Episode 1 (1991) Original Network: ITV	***Touching Evil*** Series 1, Episode 1 (1997) 'Through the Clouds' Original Network: ITV
***Morse* (UK)** Series 8, Episode 1 (1995) 'The Way Through the Woods' Original Network: ITV	***Cracker* (UK)** Series 2, Episode 1 (1994) 'To be a Somebody', part 1 Original Network: ITV

Television Crime Drama produced in Wales
The ground-breaking 'Celtic noir' crime drama ***Hinterland*** is filmed in both Welsh and English, and broadcast on S4C (Welsh language version) and BBC Wales (bilingual version). This critically acclaimed and award-winning series has attracted large national and international audiences. Set in Aberystwyth and the surrounding area, *Hinterland's* landscapes create a powerful, atmospheric backdrop and play a key role in the narrative. This slow-paced, intense crime drama features interesting gender representations, particularly DCI Mathias, who is haunted by the past, and his female 'sidekick' DI Rhys.

Television Crime Drama produced in Europe outside the UK
'Nordic noir' has had an enormous impact on the television landscape and has influenced the development of the crime genre in recent years. Many exports from Scandinavia have achieved international success in terms of critical recognition and strong viewing figures. The options below feature female lead detectives, such as Sarah Lund and Saga Nóren, to provide a contrast to *Hinterland* in terms of gender representation*.*

The Danish crime drama, ***The Killing****,* is a hugely successful example of the 'Nordic noir' phenomenon. The complex, multi-stranded narrative explores the murder of a young female, considering personal, social and political perspectives. Each episode represents one day in the investigation and this structure effectively engages the audience throughout the long-running series. *The Killing* is also notable for its cinematography, which frames the urban and rural landscapes to establish a strong sense of place and cultural identity.

The Bridge, a critically acclaimed Danish/Swedish co-production, has become hugely popular with audiences and inspired several remakes in different countries. The series focuses on the collaboration between the Danish and Swedish police forces, revealing many contrasting social and cultural representations that provide much of the conflict in the narrative. *The Bridge* employs many traditional crime drama conventions, such as film noir, whilst exploring contemporary social, cultural and political issues.

Arne Dahl focuses on the contemporary social and political climate in Sweden through the investigation of a range of crimes, each in a two-part narrative. This structure also allows for more detailed exposition of the detectives' personal lives, reflecting a developing trend within the genre, and the evolving relationships between diverse members of the team. *Arne Dahl* explores issues such as terrorism, political corruption and sexual abuse that reflect current concerns in society.

The Disappearance is a recent example of a French crime drama and gained high viewing figures in Britain. This eight-part series explores the disappearance of a teenage girl and features a complex plot with multiple narrative twists. While many familiar conventions of the police/crime drama are in evidence, *The Disappearance* also focuses on character relationships and the personal impact of the events in the plot. Set in Lyon, the series establishes a clear sense of place and national identity.

Television Crime Drama produced in the UK, 1990s

In order to gain a historical perspective on contemporary television crime drama, learners are required to study **one** of the set crime dramas, all of which were ground-breaking dramas produced in the 1990s. This will enable learners to gain an understanding of television production in the 1990s and how crime dramas addressed social and cultural concerns of the time. In addition, learners will be able to study how the genre has been used at two different time periods and what this suggests about genre.

The options are:
- Lynda La Plante's *Prime Suspect*, which challenged institutional sexism through its female chief superintendent
- Paul Abbott's *Touching Evil*, including a male and female detective partnership and investigating the dark side of both policing and society in the 1990s
- Jimmy McGovern's *Cracker*, featuring an unconventional psychologist and confronting many important social issues of the 1990s
- Colin Dexter's *Inspector Morse,* produced by Anthony Minghella and Kenny McBain*,* a more conventional crime drama, notable for its intricate plotting and featuring a reactionary but unconventional detective.

In order to deepen their understanding of the form and provide context to the set products studied, learners should develop knowledge and understanding of television as an evolving media form in terms of the relevant textual, industry and audience issues they illustrate. To inform their understanding of the examples studied, learners should have an awareness of the historical significance of television, its evolution within the media and how it changes in response to industry and audience factors, as well as social, cultural and historical contexts.

Conceptual Framework

Learners must study the following:

Media Language

- the different elements of media language, including technical, visual and audio codes
- moving image media language such as camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic and post-production sound)
- print-based media language such as design and layout conventions (positioning of images/photographs and language, use of typography, graphics and colour)

- online media language such as design conventions (positioning of images/photographs and language, design of navigation features and use of links, graphics, colour and font design)
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- genre:
  - genre codes, conventions and iconography
  - principles of repetition and variation of a repertoire of elements
  - hybridity and intertextuality
  - the significance of challenging and/or subverting genre conventions
  - how genres reflect their social and historical contexts
  - the dynamic nature of genre
  - the significance of genre to the television industry and television audiences
- narrative construction, structures, techniques and conventions
- how media language incorporates viewpoints and ideologies.

Representation

- the processes of re-presenting the 'real': selection, construction and mediation
- how representations of crime and criminality are constructed
- how representations of place and social/cultural groups, including cultural identity and gender, are constructed
- stereotypes and representations:
  - processes of categorisation, identification and recognition
  - how and why stereotypes can be used positively and negatively
- how and why particular social groups may be under-represented or misrepresented
- how representations embody values, attitudes, beliefs, ideologies and discourses, which may be reinforced across a range of media
- the effect of social, cultural, historical and industry contexts on representations
- how audiences may be positioned by representations and may respond to and interpret them.

Media Industries

- how processes of production, distribution and circulation shape media products in a global context
- the relationship of recent technological change and media production, distribution and circulation
- the impact of digitally convergent media platforms on media production, distribution and circulation
- the significance of patterns of ownership and control, including ownership by media companies and public service broadcasting
- the significance of economic factors, including commercial and public funding, to television and its products
- how media organisations maintain, including through marketing, varieties of audiences nationally and globally
- the regulatory framework of television in the UK and the role of regulation in global production, distribution and circulation
- the impact of 'new' digital technologies on media regulation.

Audiences

- how audiences are grouped and categorised by the television industry, including by age, gender and social class, as well as by lifestyle and taste
- the role and significance of specialised audiences, including niche and fan, to the television industry
- how television producers target, attract, reach, address and potentially construct audiences
- how the television industry targets audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated
- how the television industry reflects the different needs of mass and specialised audiences including through targeting
- how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms
- the interrelationship between media technologies and patterns of consumption and response
- how audiences interpret the media, including:
  - how and why audiences may interpret the same media products in different ways
  - different kinds of response, such as preferred, negotiated and oppositional readings, literal or actual responses
  - how meanings are created in the interaction of media language and audience response
- how audiences are positioned by media products
- how audiences/users interact with television and related online media such as television industry websites or social media platforms (e.g. *Facebook*)
- how audiences/users use television and related online media such as television industry websites or social media platforms (e.g. *Facebook*) in different ways, reflecting demographic factors as well as aspects of identity and cultural capital
- how different audience interpretations reflect social and cultural circumstances.

Critical Perspectives

Learners must be able to apply the following critical perspectives when analysing the set television products:

Media Language
- Semiotics – Roland Barthes
- Narratology – Tzvetan Todorov
- Genre theory - Steve Neale
- Structuralism - Claude Lévi-Strauss
- Postmodernism – Jean Baudrillard

Representation
- Critical perspectives on representation, including ethnicity – Stuart Hall
- Critical perspectives on identity - David Gauntlett
- Critical perspectives on gender - Liesbet van Zoonen
- Critical perspectives on gender and ethnicity - bell hooks

Audiences
- Reception theory - Stuart Hall.

A summary of each critical perspective is provided in Appendix A.

Section B: Magazines – Changing Representations

The magazine industry in the UK is a highly challenging media environment, with thousands of titles competing for readers and market space. Here, learners will study three magazines in total. Through the study of two contemporary magazines online, learners will develop an understanding of the contextual factors that shape their production, distribution, circulation and consumption. The proliferation of online magazines is an important feature of the contemporary magazine market and learners will explore the importance of online platforms to the magazine industry and magazine audiences.

Learners will also consider the significance of the representations offered by the magazines studied. Through the study of extracts from a historical magazine in addition to the contemporary magazines online, learners will explore how representations and ideologies relate to social, cultural and historical contexts.

Products for Study

Learners must study **three contrasting** magazines that have been produced within different industry and historical contexts and that target different audiences, including a 1960s women's magazine, a contemporary mainstream lifestyle or celebrity magazine and a magazine produced outside the commercial mainstream for a niche or specialist audience. The magazines studied therefore offer rich opportunities to explore the impact of different industry, social, cultural and historical contexts on magazines. Learners must study the chosen magazines in relation to all areas of the conceptual framework of media: media language, representation, industry and audiences.

One magazine from **each** of the following three sets must be studied:

Set 1: Historical magazines	Set 2: Contemporary mainstream magazines online	Set 3: Contemporary non-mainstream magazines online
Vogue (July 1965, Conde Nast)	*Cosmopolitan* http://www.cosmopolitan.co.uk/	*Adbusters* https://www.adbusters.org/
Woman (23-29 August 1964, IPC)	*Hello* http://www.hellomagazine.com/	*Attitude* http://attitude.co.uk/
Woman's Realm (7-13 February 1965, IPC)	*Men's Health* http://www.menshealth.co.uk/	*Huck* http://www.huckmagazine.com/
Extracts from the historical magazines will be provided via the WJEC secure website.	*Vogue* http://www.vogue.co.uk/	*Pride* http://pridemagazine.com/

Centres are responsible for monitoring the content of the magazines online chosen and ensuring it is appropriate for their learners.

In order to deepen their understanding of the form and provide context to the set products studied, learners should develop knowledge and understanding of magazines as an evolving media form in terms of the relevant textual, industry and audience issues they illustrate. To inform their understanding of the examples studied, learners should have an awareness of the historical significance of magazines, their evolution within the media and how they change in response to industry and audience factors, as well as social, cultural and historical contexts.

Conceptual Framework

Learners must study the following:

Media Language

- the different elements of media language, including technical and visual codes, layout, design, language, mode of address
- print-based media language such as page design and layout, position and sizing of photographs and images, text design and layout, typography, graphics and colour
- online media language such as design conventions (position of photographs/images in relation to text, design of navigation features and use of links, graphics, colour and choice of font)
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- the codes and conventions of magazines as a form
- the codes and conventions of the magazine genre studied
- how media language incorporates viewpoints and ideologies
- how audiences respond to and interpret media language.

Representation

- how social and cultural groups (including gender, ethnicity and sexuality) are represented
- how selection and combination of aspects of media language construct representations
- how and why particular social groups, in a national and global context, may be under-represented or misrepresented
- how and why stereotypes can be used positively and negatively
- how representations embody values, attitudes, beliefs, ideologies and discourses, which may be reinforced across a range of media
- the effect of social and cultural contexts on representations
- the impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups
- how audiences may be positioned by representations and may respond to and interpret them
- how audience responses to and interpretations of media representations reflect social and cultural circumstances.

Media Industries

- how processes of production, distribution and circulation shape media products
- the relationship of recent technological change and media production, distribution and circulation
- the impact of digitally convergent media platforms on media production, distribution and circulation
- the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
- the significance of economic factors to the magazine industry and its products
- how the magazine industry maintains, including through marketing, varieties of audiences nationally and globally.

Audiences

- how audiences are grouped and categorised by the magazine industry, including by age, gender and social class, as well as by lifestyle and taste
- the role and significance of specialised audiences, including niche and fan, to the magazine industry
- how media producers target, attract, reach, address and potentially construct audiences

- how the magazine industry targets audiences through the content and appeal of magazines and through the ways in which they are marketed, distributed and circulated
- how the magazine industry reflects the different needs of mass and specialised audiences including through targeting
- how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms
- the interrelationship between media technologies and patterns of consumption and response
- how audiences interpret the media, including:
  - how and why audiences may interpret the same media products in different ways
  - different kinds of response, such as preferred, negotiated and oppositional readings, literal or actual responses
  - how meanings are created in the interaction of media language and audience response
- how audiences are positioned by magazines
- how audiences/users interact with magazines and related online media such as magazine websites or social media platforms (e.g. *Facebook*)
- how audiences use magazines in different ways, reflecting demographic factors as well as aspects of identity and cultural capital
- how different audience interpretations reflect social and cultural circumstances.

Critical Perspectives

Learners will be required to use the following critical perspectives when analysing magazines:

Media Language
- Semiotics – Roland Barthes
- Structuralism - Claude Lévi-Strauss

Representation
- Critical perspectives on identity - David Gauntlett
- Critical perspectives on gender - Liesbet van Zoonen
- Critical perspectives on gender and ethnicity - bell hooks

Audiences
- Reception theory – Stuart Hall.

A summary of each critical perspective is provided in Appendix A.

Section C: Media in the Digital Age - Video Games

Video games are a major cultural form worldwide. The global video games industry is huge and the popularity of video games rivals that of film and television. In this section, learners will study this important industry, investigating the links and synergies between video games and other media such as film and online platforms, and considering key issues such as the challenges of regulation in the digital age. Video games have their own distinctive features and learners will explore the appeal of the narrative, formal, aesthetic and interactive qualities of video games. The representations offered by video games make them a rich site for analysis, and learners will consider key debates around the representation of gender and ethnicity. As they are constantly evolving, video games offer opportunities to explore relationships between the products and the social and cultural contexts in which they are created and consumed. Video games also raise many interesting issues around audiences, including demographics, online communities and fans as producers. Questions of fandom, the appeals and pleasures of gaming, and media effects will be considered here.

Products for study

Learners must study at least **three contrasting** video games, including two that are action-led and one simulation or sandbox game.

Action-led franchise video games	*Games in other genres*
Two of the following must be studied	**One** of the following must be studied
Assassin's Creed franchise	*Wii Sports*
Grand Theft Auto franchise	*Cooking Mama*
Mass Effect franchise	*Minecraft*
Tomb Raider franchise	*The Sims*

In order to deepen their understanding of the form and provide context to the set products studied, learners should develop knowledge and understanding of video games as an evolving media form in terms of the relevant textual, industry and audience issues they illustrate. To inform their understanding of the contemporary examples studied, learners should have an awareness of the historical significance of video games, their evolution within the media and how they change in response to industry and audience factors, as well as social, cultural and historical contexts.

Conceptual Framework

Learners must study the following:

Media Language

- how technical, visual and audio codes create meaning
- moving image media language, presented in graphic form, such as types of shot (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic and post-production sound)
- the codes and conventions of video games as a form: for example, graphics, sound, interface, interactivity/immersion, ludic qualities and/or narrative features
- the codes and conventions of video game genres
- intertextuality – the use of references to existing media texts or products to create recognition in audiences
- how media language incorporates viewpoints and ideologies
- how audiences/users may respond to and interpret media language.

Representation

- how social and cultural groups (including gender and ethnicity) are represented
- how selection and combination of aspects of media language construct representations
- how and why particular social groups, in a national and global context, may be under-represented or misrepresented
- how and why stereotypes can be used positively and negatively
- how representations embody values, attitudes, beliefs, ideologies and discourses, which may be reinforced across a range of media
- the effect of social and cultural contexts on representations
- the impact of industry contexts on the choices media producers make about how to represent social groups
- how audiences/users may be positioned by representations and may respond to and interpret them
- how audience/user responses to and interpretations of media representations reflect social and cultural circumstances.

Media Industries

- how processes of production, distribution and circulation shape media products
- the relationship between recent technological change and media production, distribution and circulation
- the impact of digitally convergent media platforms on media production, distribution and circulation
- the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
- the links and synergies between the video games industry and other media industries, including film and online media such as video game websites or social media platforms (e.g. Facebook)
- the significance of economic factors to the video games industry and their products
- how the video games industry maintains, including through marketing, varieties of audiences/users nationally and globally.

Audiences

- the role and significance of specialised audiences, including fan, to the video games industry
- how the video games industry targets, attracts, reaches, addresses and constructs audiences
- how the video games industry targets audiences through the content and appeal of video games and through the ways in which they are marketed, distributed and circulated
- how audiences can be reached, both on a national and global scale, through different media technologies and platforms
- the interrelationship between media technologies and patterns of consumption and response
- how audiences are positioned by video games
- how users interact with video games and related online media
- how users can be actively involved with video games through gameplay and participatory cultures
- how users use video games in different ways, reflecting demographic factors as well as aspects of identity and cultural capital.

Critical Perspectives

Learners will be required to use the following critical perspectives when analysing video games:

Media Language
- Semiotics – Roland Barthes
- Postmodernism - Jean Baudrillard

Representation
- Critical perspectives on representation, including ethnicity – Stuart Hall
- Critical perspectives on identity - David Gauntlett
- Critical perspectives on gender - Liesbet van Zoonen
- Critical perspectives on gender and ethnicity - bell hooks

Audiences
- Media effects theory – Albert Bandura
- Fandom – Henry Jenkins.

A summary of each critical perspective is provided in Appendix A.

Assessment of Unit 3

This examination assesses knowledge and understanding of **all four** areas of the conceptual framework: media language, representation, media industries, audiences, as well as media contexts.

Each section of the examination will assess knowledge and understanding of a **different** area of the conceptual framework.

One section will also assess knowledge and understanding of **media contexts**.

One section will specifically require reference to **theoretical perspectives**.

Learners will also be credited for use of relevant critical perspectives and relevant subject-specific terminology in other responses.

The examination consists of three sections:

Section A: Television in the Global Age (30 marks)

Candidates will complete **one** question from a choice of two requiring reference to **two** of the set television dramas studied.

Section B: Magazines – Changing Representations (30 marks)

Candidates will complete **one** question from a choice of two requiring reference to **two** of the magazines studied.

Section C: Media in the Digital Age - Video Games (30 marks)

Candidates will complete **one** question from a choice of two requiring reference to **two** of the video games studied.

Unit 4: Creating a Cross-Media Production

Non-exam assessment: internally assessed and externally moderated by WJEC
24% of qualification
80 marks

Content

This unit builds on previous learning by requiring learners to develop and apply their knowledge and understanding of the media through a practical cross-media production.
In Units 1 and 3, learners gain a detailed understanding of the key concepts of media studies (media language, representation, industry and audience) in relation to a range of media forms. In this unit, learners will apply their knowledge and understanding of the key concepts of media studies by creating a cross-media production for an intended audience.

In this A2 unit, the emphasis of production development will be on investigative research. Learners will complete the following:

- investigative research
- a development outline, demonstrating how their research will inform their production
- a critical analysis of how a key media concept researched has been applied in the production.

The key media concepts to choose from are:
- genre
- representation
- narrative

Development of production

At A2, the emphasis of the development of the production will be on investigative research. Whilst planning will not be explicitly assessed at A2, learners will be required to provide an outline of how the findings of their investigative research will inform, and be developed into, their production.

Investigative research
Learners will complete investigative research of between **1250 and 1500 words** into **one** product comparable with the chosen cross-media production, focusing on **either** genre **or** narrative **or** representation issues. Learners must make reference to relevant critical perspectives, such as the theorists listed in this specification. The work will be word-processed and presented in continuous prose and will include a brief bibliography of at least five items using appropriate conventions. As this is independent work, learners are not permitted to base the investigative research on any of the set products they have studied for Unit 3.

Development outline
The findings of the investigative research will inform the cross-media production. Learners are required to outline the main findings of their research into genre, narrative or representation (three to five are recommended) and set out how they will be developed into the production (**approximately 500 words**). This development work will be presented as an additional section to the investigative research.

If learners choose to work as a pair for **one** of the audio-visual options, each learner must:
- research the same production medium
- select a different media concept for their investigative research
- develop the concept informing their research in their production
- base their critical analysis on the concept they have individually researched.

Planning

Although an explicit plan for the cross-media production is not part of the assessment of development for this unit, it is recommended that learners complete planning appropriate to their production to facilitate the production process.

Cross-media production

This will enable learners to apply their knowledge and understanding of key media concepts to a cross-media production for a specified industry and audience in one of the following media:

- audio-visual (individual or in **pairs)**
- print (individual)
- online (individual).

Production briefs will be set in the following media forms:

- television
- magazines.

These will be reviewed annually and any changes to production briefs will be published on WJEC's website two years in advance of their first assessment.

The production briefs will specify the industry context and the intended target audience but will provide a choice of genre/style of production. It is recommended that learners complete their cross-media production within a time-period of approximately **40 – 48 hours** to enable an appropriate balance between work for the production and for the examination unit.

For audio-visual productions, learners may work in **pairs** in clearly identified roles: **one learner will be responsible for camerawork and the other learner will be responsible for editing, including sound.** If learners work as a pair for the audio-visual production, they must ensure that all other phases of the production are completed individually as follows:

- each individual learner will be responsible for researching a **different** concept (genre, narrative or representation) for the production
- each individual learner must be responsible for ensuring that the aspects of genre, narrative or representation they researched and outlined for development inform their joint production
- each individual learner will analyse and evaluate the production critically in terms of their researched concept.
- All learners will complete an individual evaluation. Learners working collaboratively on audio visual productions should comment on the finished production as a complete product in relation to their individual researched key concept.

It is recommended that teachers coordinate the research, development and critical analysis of those learners who aim to produce an audio-visual production in pairs.

Set Production Briefs

Learners must select **one** of the following briefs. Each learner **must** complete **either** option 1 or 2 PLUS **either** option (a) **or** option (b).

Brief 1: Television (broadcast and online)		
Learners must select **one** of the following audio-visual options:		
Option 1 (individual or pair)	Task Requirements	Details
Create the opening sequence of a new TV programme in a genre of your choice for E4 The programme should be aimed at a **young adult audience aged 16-25.**	Complete opening sequence	• 3 - 4 minutes in length (individual) • 4 – 5 minutes in length (pair) • Apply an understanding of the representation of at least one specific group (gender, ethnicity or age), place or event • Apply an understanding of representation in relation to chosen genre and target audience • Genre choice should apply institutional understanding of E4 and its products
Option 2 (individual or pair)	Task Requirements	Details
Create the opening sequence of a new TV programme in a genre of your choice for BBC1 The programme should be aimed at an **adult audience aged 25 – 34.**	Complete opening sequence	• 3 - 4 minutes in length (individual) • 4 – 5 minutes in length (pair) • Apply an understanding of the representation of at least one specific group (gender, ethnicity or age), place or event • Apply an understanding of representation in relation to genre and target audience • Genre choice should apply an institutional understanding of the BBC and its products
PLUS **one** of the following options (to be completed individually):		
Option A	Task Requirements	Details
Create an online advertising campaign for your TV programme	3 web-based advertisements: 1 Leaderboard 1 skyscraper 15-20 second video ad to be screened on YouTube	• A minimum of at least 3 original images across the campaign, including TV show logo • Skyscraper measurements: 160 pixels wide x 600 pixels tall • Leaderboard measurements: 728 pixels wide x 90 pixels tall • YouTube advert may contain footage from your moving image production • Apply an understanding of representations in relation to genre and target audience
OR		

Option B	Task Requirements	Details
Create a TV Guide magazine which markets your TV programme	3 pages: Front cover Double page spread (counts as two pages)	• A minimum of at least 5 original images across the magazine – a maximum of 3 images may be stills from your moving image production. • You may use an existing TV Guide brand and/or template for your products (i.e. Radio Times, TV Times) • Apply an understanding of representation in relation to genre and target audience

Brief 2: Magazines		
Learners must select **one** of the following options:		
Option 1 (individual)	Task Requirements	Details
Create a new mainstream magazine for a major magazine publisher (e.g. Bauer Media or Conde Nast) The magazine should be aimed at a **young professional audience aged 18-30.**	4 pages: Front cover Contents Page Double page spread (counts as two pages)	• Design and inclusion of original masthead/logo • A minimum of at least 8 original images across the magazine • Minimum word count of 750 words across double page spread • Apply an understanding of the representation of at least one specific group (gender, ethnicity or age), place or event • Apply an understanding of representation in relation to chosen genre and target audience • Genre choice should apply institutional understanding of the chosen mainstream magazine publisher and its products

Option 2 (individual)	Task Requirements	Details
Create a new niche magazine for an independent/specialist magazine publisher (e.g. TCOLondon or Dennis Publishing) The magazine should be aimed at a **young professional audience aged 18-30.**	4 pages: Front cover Contents Page Double page spread (counts as two pages	• Design and inclusion of original masthead/logo • A minimum of at least 8 original images across the magazine • Minimum word count of 750 words across double page spread • Apply an understanding of the representation of at least one specific group (gender, ethnicity or age), place or event • Apply an understanding of representations in relation to chosen genre and target audience • Genre choice should apply institutional understanding of the chosen independent/specialist magazine publisher and its products

PLUS **one** of the following options (to be completed individually):		
Option A	Task Requirements	Details
Create an online advertising campaign for your new magazine	3 web-based advertisements: 1 leaderboard 1 skyscraper 1 x 15-20 second video ad to be screened on YouTube	• A minimum of at least 3 original images across the campaign, including magazine masthead • YouTube advert may contain images from your production • Apply an understanding of representations in relation to genre and target audience
OR		
Option B	Task Requirements	Details
Create 30 seconds of audio-visual material to promote the launch of your magazine through an appropriate social media platform (e.g. *Facebook* or *Instagram*)	30 second advert which must include video and audio content	• Advert may include magazine masthead and other imagery from print production • Apply an understanding of representations in relation to genre and target audience

Critical Analysis

Learners will analyse and evaluate their production in **650 to 850 words**. This critical analysis will focus on how learners' chosen media concept is reflected in their cross-media production and will provide reference to some critical perspectives. The critical analysis will include:

- how one key concept has been used in the production and the reasons for the approach taken
- reference to relevant theoretical perspectives relating to their chosen key concept
- reference to how key aspects of the production meet the industry and audience requirements of the brief.

A combination of continuous prose and focused bullet points may be used. Learners are encouraged to be selective and focus on key elements of the production.

Other requirements

Independent and collaborative production

All productions must be individual with the exception of audio-visual productions. For **audio-visual productions**, learners may work either **individually** or in **pairs** in clearly identified roles: **one learner will be responsible for camerawork and the other learner will be responsible for editing, including sound.** Each learner will also be responsible for developing the concept they have researched in the production. Each learner must be responsible for ensuring that the aspects of genre, narrative or representation they aim to develop inform their production. In addition, non-assessed assistants, under the direction of the assessed learner(s), may operate sound and lighting equipment if independent sound and lighting is required. Other non-assessed assistants may appear in productions, for example as actors or models.

Original and non-original material

Learners are required to create original material for the production itself, although found material can be used for planning. In certain circumstances, it may be necessary to include non-original, found images or footage, for example where the conventions of the genre include the use of found material (e.g. a documentary using archive footage) or where it would be impossible or impractical to produce the image or footage (e.g. a shot of an explosion or a background setting of a desert). In such cases, found material may be used provided it is not the main focus of the product (i.e., found images or footage only support the main focus). The use of non-original images or footage is limited to:

- 30 seconds of found footage in an audio-visual or online product
- 1 found background image per page of print or online product.

Non-original images and footage cannot be assessed – learners can be rewarded for **selecting** appropriate images or footage, but not for **creating** the image or footage. In print products, found images must only be used as backgrounds; in audio-visual products found footage must be additional to the time limit (e.g. a 2 minute television production could have 30 seconds of found footage, totalling 2 minutes, 30 seconds). **Candidates who do not use original footage, images or text for the majority of the production may only be awarded marks up to the top of band 1 of the marking criteria.**

Copyrighted material

It is the responsibility of centres to ensure that learners do not infringe copyright restrictions.

- For advertising or marketing productions, existing products or films may not be used.
- The use of any found material is the responsibility of the centre and the learner.

Similarly, for the purposes of examination assessment only, existing organisations have been used to provide a clear industry context for some production briefs.

Equipment/Software

Learners need to have access to suitable equipment and resources for their production work.

For audio-visual work, access to digital cameras and digital editing software is recommended. The use of mobile phones for productions is permitted if tripod mounted. Lighting and independent sound equipment are not a requirement but may be used.

The 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. It is not intended that learners will create a website using code. However, they should be responsible for the design of the website and should use plain templates. Where there has been over-reliance on pre-existing templates, this will result in a lower mark being awarded.

Assessment of Unit 4

Unit 4 is internally assessed and externally moderated using the assessment grids attached as Appendix C of this specification. The total number of marks available is 80, which are allocated as follows:

- **research** into one product comparable with the production and **development** (30 marks, AO3)
- **production** (40 marks, AO3)
- **critical analysis** (10 marks, AO2).

Teachers must use the assessment grid and guidance provided in Appendix C when conducting internal assessment of Unit 4. 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.

See section 3.2 for further detail on:

- conditions for completion of the production
- authentication and assessment evidence
- suspected malpractice and plagiarism
- moderation and submission of marks.

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 key concepts and critical perspectives of media; and
- at A2, contexts of media and their influence on media products and processes

AO2
Apply knowledge and understanding of the key concepts of media studies to:
- analyse media products, and at A2, in relation to their contexts, using critical perspectives as appropriate;
- evaluate their own practical work.

AO3
Research, develop and create media products for an intended audience, applying knowledge and understanding of key concepts of media studies.

Assessment objective weightings are shown below as a percentage of the full A level, with AS weightings in brackets.

	AO1	AO2	AO3	Total
Unit 1	12% (30%)	12% (30%)	-	**24%**
Unit 2	-	2% (5%)	14% (35%)	**16%**
Unit 3	18%	18%	-	**36%**
Unit 4		3%	21%	**24%**
Overall weighting	**30%**	**35%**	**35%**	**100%**

3.2 Arrangements for non-examination assessment

Conditions for completion of the production

The production may be completed and assessed at any suitable time during the course. It is recommended that learners complete their AS production within a time-period of approximately **32 to 40 hours** and their A level cross-media production with a period of approximately **40 to 48 hours** to enable an appropriate balance between work for the production and for the examination units.

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. There is a 10% tolerance for work that is over the specified limits for time and length. If a production exceeds the limits by more than 10%, 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

- Centres should follow the stipulated guidelines for minimum and maximum hours learners spend on developing and creating their production for Unit 2 and Unit 4.
- 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.
- Teachers may advise learners on an appropriate brief or media form to choose.
- Once work is underway, feedback must be limited to general advice on what needs to be improved. Teachers must not provide specific guidance on how to make these improvements. Whilst technical support such as instruction on how to operate equipment and Health and Safety may be given, advice regarding elements such as appeal to the intended audience or application of knowledge and understanding of media language and representation is not permitted.
- During the working period, teachers must monitor progress of the production three times in order to be able to authenticate the work as the learner's own.
- Once the work is finished and the final assessment made, no further amendments may be made.

Authentication and Assessment Evidence

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:
1. Cover sheet
The teacher and learner will sign an authentication statement contained within the cover sheet.
2. Media production (including research, planning and reflective analysis for AS and investigative research, development and critical analysis for A level)
All four elements of the media production will be submitted:
- **AS:** research, planning, production and reflective analysis
- **A level:** investigative research, development, production and critical analysis.

Please note: learners must clearly identify all elements of their production work with their name, candidate number, centre name and centre number.

All of the above items must be available for moderation and the production work must be submitted to the moderator in the following forms:
- audio-visual material - uploaded as an e-portfolio via the WJEC secure website in one of the following formats: MP4, .MOV or .AVI
- print-based material - uploaded as an e-portfolio via the WJEC secure website 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 unit or the complete qualification may be withdrawn if malpractice or plagiarism is established.

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 sent to the moderator to arrive 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 website, will be used for recording marks to be sent to the moderator. Centres must retain copies of all mark sheets sent to the moderator.
- 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.
- All work and associated documentation for learners in the sample must be submitted to the moderator by the required date in May.
- All necessary documentation can be found on the WJEC 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, the moderator will ask for additional samples of work 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 sent to the moderator.
- All centres will receive detailed feedback from the moderation in August.
- All work not submitted to WJEC should be retained by the centre until the end of October of the year of certification

4   TECHNICAL INFORMATION

4.1 Making entries

This is a unitised specification which allows for an element of staged assessment.

Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1 and Unit 2 will be available in 2018 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2018.

Unit 3 and Unit 4 will be available in 2019 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2019.

A qualification may be taken more than once. However, if any unit has been attempted twice and a candidate wishes to enter the unit for the third time, then the candidate will have to re-enter all units and the appropriate cash-in(s). This is referred to as a 'fresh start'. When retaking a qualification (fresh start), a candidate may have up to two attempts at each unit. However, no results from units taken prior to the fresh start can be used in aggregating the new grade(s).

Marks for NEA units may be carried forward for the life of the specification.

If a candidate has been entered for but is absent for a unit, the absence does not count as an attempt. The candidate would, however, qualify as a resit candidate.

The entry codes appear below.

	Title	Entry codes	
		English-medium	Welsh-medium
AS Unit 1	Investigating the Media	2680U1	2680N1
AS Unit 2	Creating a Media Production	2680U2	2680N2
A2 Unit 3	Media in the Global Age	1680U3	1680N3
A2 Unit 4	Creating a Cross-Media Production	1680U4	1680N4
AS Media Studies cash-in		2680QS	2680CS
A level Media Studies cash-in		1680QS	1680CS

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

There is no restriction on entry for this specification with any other WJEC AS or A level specification.

4.2 Grading, awarding and reporting

The overall grades for the GCE AS qualification will be recorded as a grade on a scale A to E. The overall grades for the GCE A level qualification will be recorded as a grade on a scale A* to E. Results not attaining the minimum standard for the award will be reported as U (unclassified). Unit grades will be reported as a lower case letter a to e on results slips but not on certificates.

The Uniform Mark Scale (UMS) is used in unitised specifications as a device for reporting, recording and aggregating candidates' unit assessment outcomes. The UMS is used so that candidates who achieve the same standard will have the same uniform mark, irrespective of when the unit was taken. Individual unit results and the overall subject award will be expressed as a uniform mark on a scale common to all GCE qualifications. An AS GCE has a total of 200 uniform marks and an A level GCE has a total of 500 uniform marks. The maximum uniform mark for any unit depends on that unit's weighting in the specification.

Uniform marks correspond to unit grades as follows:

Unit Weighting	Maximum unit uniform mark	Unit Grade				
		a	b	c	d	e
Unit 1 (24%)	120	96	84	72	60	48
Unit 2 (16%)	80	64	56	48	40	32
Unit 3 (36%)	180	144	126	108	90	72
Unit 4 (24%)	120	96	84	72	60	48

The uniform marks obtained for each unit are added up and the subject grade is based on this total.

	Maximum uniform marks	Qualification grade				
		A	B	C	D	E
GCE AS	200	160	140	120	100	80
GCE A level	500	400	350	300	250	200

At A level, Grade A* will be awarded to candidates who have achieved a Grade A (400 uniform marks) in the overall A level qualification and at least 90% of the total uniform marks for the A2 units (270 uniform marks).

APPENDIX A

Summary of Critical Perspectives to be studied

MEDIA LANGUAGE

Semiotics - Roland Barthes
- the idea that texts communicate their meanings through a process of signification
- the idea that signs can function at the level of denotation, which involves the 'literal' or common-sense meaning of the sign, and at the level of connotation, which involves the meanings associated with or suggested by the sign
- the idea that constructed meanings can come to seem self-evident, achieving the status of myth through a process of naturalisation.

Narratology - Tzvetan Todorov
- the idea that all narratives share a basic structure that involves a movement from one state of equilibrium to another
- the idea that these two states of equilibrium are separated by a period of imbalance or disequilibrium
- the idea that the way in which narratives are resolved can have particular ideological significance.

Genre theory - Steve Neale
- the idea that genres may be dominated by repetition, but are also marked by difference, variation, and change
- the idea that genres change, develop, and vary, as they borrow from and overlap with one another
- the idea that genres exist within specific economic, institutional and industrial contexts.

Structuralism - Claude Lévi-Strauss
- the idea that texts can best be understood through an examination of their underlying structure
- the idea that meaning is dependent upon (and produced through) pairs of oppositions
- the idea that the way in which these binary oppositions are resolved can have particular ideological significance.

Postmodernism - Jean Baudrillard
- the idea that in postmodern culture the boundaries between the 'real' world and the world of the media have collapsed and that it is no longer possible to distinguish between reality and simulation
- the idea that in a postmodern age of simulacra we are immersed in a world of images which no longer refer to anything 'real'
- the idea that media images have come to seem more 'real' than the reality they supposedly represent (hyper reality).

REPRESENTATION

Critical perspectives on representation, including ethnicity – Stuart Hall
- the idea that representation is the production of meaning through language, with language defined in its broadest sense as a system of signs
- the idea that the relationship between concepts and signs is governed by codes
- the idea that stereotyping, as a form of representation, reduces people to a few simple characteristics or traits
- the idea that stereotyping tends to occur where there are inequalities of power, as subordinate or excluded groups are constructed as different or 'other' (e.g. through ethnocentrism).

Critical perspectives on identity - David Gauntlett
- the idea that the media provide us with 'tools' or resources that we use to construct our identities
- the idea that whilst in the past the media tended to convey singular, straightforward messages about ideal types of male and female identities, the media today offer us a more diverse range of stars, icons and characters from whom we may pick and mix different ideas.

Critical perspectives on gender - Liesbet van Zoonen
- the idea that gender is constructed through discourse, and that its meaning varies according to cultural and historical context
- the idea that the display of women's bodies as objects to be looked at is a core element of western patriarchal culture
- the idea that in mainstream culture the visual and narrative codes that are used to construct the male body as spectacle differ from those used to objectify the female body.

Critical perspectives on gender and ethnicity - bell hooks
- the idea that feminism is a struggle to end sexist/patriarchal oppression and the ideology of domination
- the idea that feminism is a political commitment rather than a lifestyle choice
- the idea that race and class as well as sex determine the extent to which individuals are exploited, discriminated against or oppressed.

AUDIENCES

Media effects - Albert Bandura
- the idea that the media can implant ideas in the mind of the audience directly
- the idea that audiences acquire attitudes, emotional responses and new styles of conduct through modelling
- the idea that media representations of transgressive behaviour, such as violence or physical aggression, can lead audience members to imitate those forms of behaviour.

Cultivation theory - George Gerbner
- the idea that exposure to repeated patterns of representation over long periods of time can shape and influence the way in which people perceive the world around them (i.e. cultivating particular views and opinions)
- the idea that cultivation reinforces mainstream values (dominant ideologies).

Reception theory - Stuart Hall
- the idea that communication is a process involving encoding by producers and decoding by audiences
- the idea that there are three hypothetical positions from which messages and meanings may be decoded:
    - the dominant-hegemonic position: the encoder's intended meaning (the preferred reading) is fully understood and accepted
    - the negotiated position: the legitimacy of the encoder's message is acknowledged in general terms, although the message is adapted or negotiated to better fit the decoder's own individual experiences or context
    - the oppositional position: the encoder's message is understood, but the decoder disagrees with it, reading it in a contrary or oppositional way.

Fandom - Henry Jenkins
- the idea that fans are active participants in the construction and circulation of textual meanings
- the idea that fans appropriate texts and read them in ways that are not fully authorised by the media producers ('textual poaching')
- the idea that fans construct their social and cultural identities through borrowing and inflecting mass culture images, and are part of a participatory culture that has a vital social dimension.

'End of Audience' – Clay Shirky
- the idea that the Internet and digital technologies have had a profound effect on the relations between media and individuals
- the idea that the conceptualisation of audience members as passive consumers of mass media content is no longer tenable in the age of the Internet, as media consumers have now become producers who 'speak back to' the media in various ways, as well as creating and sharing content with one another.

APPENDIX B

AS Unit 2: Creating a Media Production
Mark Scheme

Guidance on Applying the Assessment Grids

- Candidates are responding to a brief that has certain parameters that should be adhered to. These are detailed alongside each brief.
- The appropriate band for each part of the assessment objective should be established by determining which performance descriptors best reflects 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), **securely** 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.
- Where students (working in pairs) have submitted an additional product, a 'best fit' approach should be taken with the main product taking priority when allocating a band
- Candidates who do not use original footage, images or text in the production must not be awarded marks above band 1 for the production.
- Candidates who do not submit a production must be awarded zero marks.
- Work meeting the criteria of bands 1 and 2 may be under the specified parameters of the set brief in terms of minimum requirements.
- There is no additional penalty for work that is under the specified limits for time and length as this will be self-penalising.
- If an audio-visual 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.
- 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 3, 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.

Research and Planning		
AO3 (10%): Research and develop media products for an intended audience, applying knowledge and understanding of key concepts of media studies		
Band	Research media products for an intended audience, applying knowledge and understanding of key concepts of media studies.	Develop media products for an intended audience, applying knowledge and understanding of key concepts of media studies.
5	**9-10 marks** • Excellent ability to research media products for an intended audience. • Research is highly relevant and appropriate. • Excellent application of knowledge and understanding of genre, representation and audience.	**9-10 marks** • Excellent ability to plan media products for an intended audience. • Planning is highly relevant and appropriate. • Excellent application of knowledge and understanding of genre, representation and audience
4	**7-8 marks** • Good ability to research media products for an intended audience. • Research is relevant and appropriate. • Good application of knowledge and understanding of genre, representation and audience.	**7-8 marks** • Good ability to plan media products for an intended audience. • Planning is relevant and appropriate. • Good application of knowledge and understanding of genre, representation and audience.
3	**5-6 marks** • Satisfactory ability to research media products for an intended audience. • Research is mostly relevant and appropriate. • Satisfactory application of knowledge and understanding of genre, representation and audience.	**5-6 marks** • Satisfactory ability to plan media products for an intended audience. • Planning is mostly relevant and appropriate. • Satisfactory application of knowledge and understanding of genre, representation and audience.

2	**3-4 marks** • Basic ability to research media products for an intended audience, but in an inconsistent way. • Research is partially relevant and appropriate. • Some application of knowledge and understanding of genre, representation and audience, but this is limited and inconsistent.	**3-4 marks** • Basic ability to plan media products for an intended audience, but in an inconsistent way. • Planning is partially relevant and appropriate. • Some application of knowledge and understanding of genre, representation and audience, but this is limited and inconsistent.
1	**1-2 marks** • Limited ability to research media products for an intended audience. • Research is of limited relevance and may be incomplete. • Limited application of knowledge and understanding of genre, representation and audience.	**1-2 marks** • Limited ability to plan media products for an intended audience. • Planning is of limited relevance and may be incomplete. • Limited application of knowledge and understanding of genre, representation and audience.
	0 marks • The research is not worthy of credit.	**0 marks** • The planning is not worthy of credit.

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

Production		
AO3 (25%): Create media products for an intended audience, applying knowledge and understanding of key concepts of media studies.		
Band	Create a media production for an intended audience, *applying knowledge and understanding of media language*.	Create a media production for an intended audience, *applying knowledge and understanding of representation.*	Create a media production that meets the requirements of the set brief, *including suitability for the chosen form, genre, industry context and target audience*
5	**17-20 marks** • The media production applies knowledge and understanding of media language in an excellent, generally fluent and consistent way. • Conventions of the genre or form are applied in a highly appropriate and imaginative way. • Excellent technical skills and creativity.	**13-15 marks** • The media production applies knowledge and understanding of representation in an excellent, generally fluent and consistent way. • Representations of individuals, groups and issues/events (as appropriate) apply excellent awareness of representation issues and effective use of techniques to convey them.	**13-15 marks** • An excellent realisation of the brief that consistently uses conventions relevant to the chosen forms, genre and industry context • An excellent realisation of the brief that is likely to engage and position the intended audience through a highly appropriate mode of address • The product/s address all the requirements set out in the brief
4	**13-16 marks** • The media production applies knowledge and understanding of media language in a good and reasonably consistent way. • Conventions of the genre or form are applied in an appropriate and consistent way. • Good technical skills and creativity.	**10-12 marks** • The media production applies knowledge and understanding of representation in a good and reasonably consistent way. • Representations of individuals, groups and issues/events (as appropriate) apply a good awareness of representation issues, using recognised techniques to convey them.	**10-12 marks** • A good realisation of the brief that uses conventions relevant to the chosen forms, genre and industry context in a mostly consistent way • A good realisation of the brief that is likely to engage and position the intended audience through an appropriate mode of address • The product/s address almost all the requirements set out in the brief

	9-12 marks	**7-9 marks**	**7-9 marks**
3	• The media production applies knowledge and understanding of media language in a satisfactory way. • Conventions of the genre or form are applied in a generally appropriate way. • Satisfactory technical skills and creativity.	• The media production applies knowledge and understanding of representation in a satisfactory way. • Representations of individuals, groups and issues/events (as appropriate) apply a satisfactory awareness of representation issues, using some recognised techniques to convey them.	• A satisfactory realisation of the brief that uses conventions relevant to the chosen forms, genre and industry context in a reasonably consistent way • A satisfactory realisation of the brief that is likely to engage and position the intended audience through a generally appropriate mode of address • The product/s address most of the requirements set out in the brief
	5-8 marks	**4-6 marks**	**4-6 marks**
2	• The media production applies a basic knowledge and understanding of media language, but in an inconsistent way. • Conventions of the genre or form are applied, but in an inappropriate or inconsistent way. • Basic technical skills and creativity.	• The media production applies some knowledge and understanding of representation, but in a limited and inconsistent way. • Representations of individuals, groups and issues/events (as appropriate) apply basic awareness of representation issues, using basic techniques to convey them.	• A basic realisation of the brief that uses conventions relevant to the chosen forms, genre and industry context in a sometimes inconsistent way • A basic realisation of the brief that is likely to engage and position the intended audience through a mode of address that is not always appropriate • The product/s address some of the requirements set out in the brief

	1-4 marks - The media production applies limited knowledge and understanding of media language. - Conventions of the genre or form are applied in a limited way. - Limited technical skills and creativity.	**1-3 marks** - The media production applies limited knowledge and understanding of representation. - Representations of individuals, groups and issues/events (as appropriate) apply limited awareness of representation issues, using limited techniques to convey them.	**1-3 marks** - A limited realisation of the brief that uses minimal conventions relevant to the chosen forms, genre and industry context - A limited realisation of the brief that is unlikely to engage and position the intended audience with little sense of address to the intended audience - The product/s address few requirements set out in the brief and is likely to be incomplete
1			
	0 marks The production is not worthy of credit.		

Indicative Content for Production Options

Brief 1: Selling Images – Advertising and Music Video
Option 1 – Create a music video for a new indie rock band or artist designed to sell the image of that band or artist. You should create the product for an **independent production company** targeting an audience of **16 – 25 year olds**.
Learners are likely to include: - an appropriate concept – interpretation of the song, identity of artist or band – for the indie rock music genre, the independent record label and the niche adult audience   - appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)   - an appropriate range of shots for the indie rock music genre of music video, to interpret/ amplify the music and lyrics   - appropriate use of shot type, distance, length, angle, movement etc. to create a clear 'brand identity' to promote the new artist or band, and establish the narrative   - appropriate and well-paced editing of performance and narrative footage in relation to the music and lyrics, to communicate meaning and position/engage the audience   - narrative sections which clearly communicate conflict and equilibrium   - appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/location, costume etc.) and technical codes (camera angles, lighting etc.)   - appropriate and meaningful conventions of a tour poster (where appropriate) which has coherent links to the moving image product and appeals to intended target audience   **At Bands 4 and 5, learners may:**   - use media language intertextually (referencing other music videos from the same genre or wider media products) or to construct genre hybridity   - convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes   - use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)   - convey values, attitudes and beliefs appropriate to the independent industry context, constructing a clear point of view
Option 2 - Create an advertising campaign for a new cosmetic or fragrance product brand to be advertised in a mainstream fashion magazine with a website (such as *Vogue* or *GQ*). The target audience is **either** young **male** professionals aged 20 – 35 **or** young **female** professionals aged 20 - 35.
Learners are likely to include: - an appropriate advertising concept and cosmetic or fragrance product brand for the chosen genre of magazine, the mainstream publication and the adult audience of 'young professionals'   - appropriate conventions of advertisement design and layout (backgrounds, typography, logos etc.)   - conventions used to create a 'brand identity' for the mainstream publication and appeal to the adult audience of 'young professionals'   - media language to establish a consistent brand that is used throughout the campaign   - an appropriate range of original images for the chosen brand, magazine and audience   - appropriate use of language (tone, register, vocabulary) for the mainstream magazine which engages/positions the adult audience, constructing a clear and appropriate mode of address   - appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/location, costume etc.), technical codes (camera angles, lighting etc.) and language   - appropriate conventions of digital advertisements   - coherent links between products   **At Bands 4 and 5, learners may:**   - use media language intertextually (referencing other adverts of the same genre or wider media products) or to construct genre hybridity

- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the mainstream industry context, constructing a clear point of view

Brief 2: News in the Online Age
Option 1 – Create the homepage for a new entertainment and showbiz news website. The website should target a **female audience aged 18 – 30.**
Learners are likely to include: - an appropriate concept and title for the chosen genre of website and target audience of females aged 18-30   - appropriate conventions of website design and layout (backgrounds, typography, logos etc.) used to create a 'brand identity' which appeals to the target audience   - media language to establish a consistent 'house style' that is used throughout the website   - an appropriate use of language (tone, register, vocabulary) for the website which engages/ positions the target audience, constructing a clear and appropriate mode of address   - use of appropriate original images to establish the locations, characters/social groups featured on the website   - appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/location, costume etc.), technical codes (camera angles, lighting etc.) and language   - lead and additional stories which show content appropriate to the intended audience of females aged 18-30   - audio or audio-visual footage that is appropriately linked to the website.   **At Bands 4 and 5, learners may:**   - use media language in a creative way to enhance audience appeal, drawing on intertextual references to create and enhance audience appeal   - convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes   - use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)   - convey values, attitudes and beliefs appropriate to the online context and target audience, constructing a clear point of view.
Option 2 – Create the homepage for a new regional news website. The website should target a **local Welsh adult audience aged 25-44**.
Learners are likely to include: - an appropriate concept and title for the chosen genre of website and target audience of local Welsh adults aged 25-44.   - appropriate conventions of website design and layout (backgrounds, typography, logos etc.) used to create a 'brand identity' which appeals to the target audience   - media language to establish a consistent 'house style' that is used throughout the website   - an appropriate use of language (tone, register, vocabulary) for the website which engages/ positions the target audience, constructing a clear and appropriate mode of address   - a use of appropriate original images to establish the locations, characters/ social groups featured on the website   - appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language   - lead and additional stories show content appropriate for the intended audience of local Welsh adults aged 25 - 44   - audio or audio-visual footage that is appropriately linked to the website.   **At Bands 4 and 5, learners may:**   - use media language in a creative way, drawing on intertextual references to create and enhance audience appeal   - convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes

- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the online context and target audience, constructing a clear point of view

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Brief 3: Film

Option 1 - Create the opening sequence for either a romantic comedy genre film or a teen horror genre film produced by either a major film company (e.g. Warner or Universal) or an independent film production company (e.g. Warp or Working Title). The film should be aimed at a **young adult audience aged 16-25**.

Learners are likely to include:
- an appropriate concept – title, location, narrative situation – for the chosen film genre, industry context and audience of young adults aged 16-25
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- a wide range of shots (varied shot type, distance, length, angle, movement etc.) appropriate to the chosen film genre
- appropriate and well-paced editing (continuity editing in the pre-title sequence, montage in the title sequence) to communicate meaning and position/engage the audience
- appropriate use of diegetic and non-diegetic sound for the chosen film genre, including original dialogue/narration (as appropriate) and selection of soundtrack to create meaning and atmosphere
- a narrative exposition which follows the conventions of an opening sequence, establishing a sense of conflict and/or equilibrium, and gives suggestions of further narrative development in the episode
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language (tone, register, vocabulary etc.)

At Bands 4 and 5, learners may:
- use media language intertextually (referencing other films from the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the independent industry context, constructing a clear point of view.

Option 2 - Create a movie marketing campaign for either a romantic comedy genre film or a teen horror genre film produced by either a major film company (e.g. Warner or Universal) or an independent film production company (e.g. Warp or Working Title).
The campaign should be aimed at a **young adult audience aged 16-25.**

Learners are likely to include:
- an appropriate concept – title, genre and narrative – for the chosen genre of film, institution and the target audience of young adults aged 16-25
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- an appropriate design and layout (composition and use of backgrounds, typography, film title, credit block, reviews, star names etc.) to create a 'brand identity' for the campaign which appeals to the intended target audience
- media language which is used to establish a consistent 'house style' that is used throughout the campaign
- an appropriate range of original images (as outlined in the brief) for the chosen genre of film and institution
- appropriate use of language (tone, register, vocabulary) for the chosen genre of film, institution and target audience; constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- appropriate anchoring of images and text to communicate meaning and position/ engage the audience.
- coherent links between products

At Bands 4 and 5, learners may:
- use media language intertextually (referencing other films from the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the independent industry context, constructing a clear point of view.

Reflective Analysis	
Band	**AO2 (5%):** Apply knowledge and understanding of the key concepts of media studies to evaluate their own practical work
5	**9-10 marks** • Excellent ability to evaluate use of concepts in own practical work. • Excellent application of knowledge and understanding of media language, representation, media industries and audiences. • Highly effective communication of ideas.
4	**7-8 marks** • Good ability to evaluate use of concepts in own practical work. • Good application of knowledge and understanding of media language, representation, media industries and audiences. • Effective communication of ideas.
3	**5-6 marks** • Satisfactory ability to evaluate use of concepts in own practical work. • Satisfactory application of knowledge and understanding of media language, representation, media industries and audiences. • Clear communication of ideas.
2	**3-4 marks** • Basic ability to evaluate use of concepts in own practical work, but in a limited and inconsistent way. • Basic application of knowledge and understanding of media language, representation, media industries and audiences, but this is limited, inconsistent and likely to be descriptive. • Basic ability to communicate ideas, but in a limited and inconsistent way.
1	**1-2 marks** • Limited ability to evaluate use of concepts in own practical work. • Limited application of knowledge and understanding of media language, representation, media industries and audiences, which is likely to lack relevance and may be incomplete. • Limited ability to communicate ideas.
	0 marks • The evaluation is not worthy of credit.

APPENDIX C

A2 Unit 4: Creating a Cross-Media Production
Mark Scheme

Guidance on Applying the Assessment Grids

- Candidates are responding to a brief that has certain parameters that should be adhered to. These are detailed alongside each brief.
- The appropriate band for each part of the assessment objective should be established by determining which performance descriptors best reflects 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), **securely** 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.

Band Indicators

Band 5: Both tasks within the cross-media brief should be completed to an equal standard.
Band 4: Both tasks within the cross-media brief should be completed to a generally equal standard, although one product may be slightly better than the other.
Band 3: Both tasks within the cross-media brief should be completed, but one product may be better than the other.
Band 2: The work may be under the specified limits for length/quantity and there may be a reliance on pre-existing templates. Both tasks within the cross-media brief should be attempted, but one may be significantly better than the other
Band 1: The work may be substantially under the specified limits for length/quantity. Only one of the cross-media tasks may be attempted.

- Candidates who do not use original footage, images or text in the production must not be awarded marks above band 1 for the production.
- Candidates who submit only one of the cross-media production tasks must not be awarded marks above band 1.
- 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
- If an audio-visual 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.
- 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.

	Investigative Research and Development	
Band	**AO3 (10%):** Research media products for an intended audience, applying knowledge and understanding of key concepts of media studies	**AO3 (5%):** Develop media products for an intended audience, applying knowledge and understanding of key concepts of media studies.
5	**17-20 marks** • Excellent ability to research media products. • Research is insightful and perceptive. • Sophisticated application of knowledge and understanding of genre/ narrative/ representation (as appropriate). • Excellent reference to relevant critical perspectives.	**9-10 marks** • Excellent ability to develop media products for an intended audience. • Sophisticated application of knowledge and understanding of research findings on genre/ narrative/ representation (as appropriate).
4	**13-16 marks** • Good ability to research media products for an intended audience. • Research is highly relevant and appropriate. • Confident application of knowledge and understanding of genre/ narrative/ representation (as appropriate). • Good reference to relevant critical perspectives.	**7-8 marks** • Good ability to develop media products for an intended audience. • Good application of knowledge and understanding of genre/ narrative/ representation (as appropriate).
3	**9-12 marks** • Satisfactory ability to research media products for an intended audience. • Research is relevant and appropriate. • Satisfactory application of knowledge and understanding of genre/ narrative/ representation (as appropriate). • Satisfactory reference to relevant critical perspectives.	**5-6 marks** • Satisfactory ability to develop media products for an intended audience. • Satisfactory application of knowledge and understanding of genre/ narrative/ representation (as appropriate).
2	**5-8 marks** • Basic ability to research media products for an intended audience, but in an inconsistent way. • Research is partially relevant, but inconsistent. • Basic application of knowledge and understanding of genre/ narrative/ representation (as appropriate), but this is inconsistent. • Basic reference to relevant critical perspectives.	**3-4 marks** • Basic ability to develop media products for an intended audience, but in an inconsistent way. • Basic application of knowledge and understanding of genre/ narrative/ representation (as appropriate), but this is inconsistent.

	1-4 marks • Limited ability to research media products for an intended audience. • Research is of limited relevance and may be incomplete. • Limited application of knowledge and understanding of genre/ narrative/ representation (as appropriate). • Limited, if any, reference to relevant critical perspectives.	**1-2 marks** • Limited ability to develop media products for an intended audience. • Limited application of knowledge and understanding of genre/ narrative/ representation (as appropriate).
1		
	0 marks The research is not worthy of credit.	**0 marks** The development is not worthy of credit.

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

	Cross-Media Production	
	Candidates who do not use original footage, images or text for the production must not be awarded marks above band 1. *Where there is an imbalance between the quality of the two elements of the cross-media production, a band/mark should be awarded which reflects the best fit for the two products taken together.*	
	AO3 (20%): Create media products for an intended audience, applying knowledge and understanding of key concepts of media studies.	
Band	Create a media production for an i*ntended audience and industry context*, that *uses media language to communicate meanings and construct representations*	Create a media production that meets the *requirements of the set brief*, including *suitability for the chosen form*
5	**17-20 marks** • The cross media production shows an excellent use of media language that is likely to engage and position the intended audience through a highly appropriate mode of address • An excellent, sustained use of media language in the products to construct insightful, appropriate representations • A highly consistent use of conventions relevant to the specified genre and industry contexts in products that are coherently interrelated	**17-20 marks** • The cross media production applies knowledge and understanding of media language in an excellent, highly fluent and consistent way • An excellent realisation of the brief that consistently uses conventions relevant to the chosen form • Conventions of the form are applied in a highly suitable and imaginative way. • The product/s address all the requirements set out in the brief • Excellent technical skills and creativity.
4	**13-16 marks** • The cross media production shows a good use of media language that is likely to engage and position the intended audience through an appropriate mode of address • A good, sustained use of media language in the products to construct purposeful, appropriate representations • A consistent use of conventions relevant to the specified genre and industry contexts through a clear concept for interrelated products	**13-16 marks** • The cross media production applies knowledge and understanding of media language in a good, generally fluent and consistent way • A good realisation of the brief that uses conventions mostly relevant to the chosen form • Conventions of the form are applied in a suitable and imaginative way. • The product/s address almost all the requirements set out in the brief • Good technical skills and creativity.

3	**9-12 marks** • The cross media production shows a satisfactory use of media language that is likely to engage and position the intended audience through a generally appropriate mode of address • A satisfactory, straightforward use of media language in the products to construct generally appropriate representations • A satisfactory use of conventions relevant to the specified genre and industry contexts through a straightforward concept for linked products	**9-12 marks** • The cross media production applies knowledge and understanding of media language in a satisfactory and straightforward way • A satisfactory realisation of the brief that uses conventions mostly relevant to the chosen form • Conventions of the form are applied in a generally appropriate way. • The product/s address most of the requirements set out in the brief • Satisfactory technical skills and creativity.
2	**5-8 marks** • The cross media production shows a basic use of media language that is likely to engage and position the intended audience inconsistently through a mode of address that is not always appropriate • A basic use of media language in the products to construct representations that are not always appropriate • A basic use of conventions, not always relevant to the specified genre and industry contexts showing some basic links between products	**5-8 marks** • The cross media production applies knowledge and understanding of media language in a basic, at times inconsistent way • A basic realisation of the brief that uses conventions not always appropriate to the chosen form • Conventions of the form are applied in a basic, uncomplicated way • The products address 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; • Basic technical skills and creativity.
1	**1-4 marks** • The cross media production shows a limited use of media language that is unlikely to engage and position the intended audience through an inappropriate mode of address • A minimal use of media language in the products to construct limited representations • A minimal realisation of the brief, with minimal use of conventions relevant to the chosen forms, genre and industry context and few, if any, links between the products	**1-4 marks** • The cross media production applies knowledge and understanding of media language in a minimal way, communicating limited meanings • A minimal realisation of the brief that uses conventions in a limited way, inappropriate to the chosen form • Conventions of the form are applied in a limited way • 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 • Limited technical skills and creativity.
	0 marks The production is not worthy of credit.	

Indicative Content for Cross-Media Production Options

Brief 1: Television (broadcast and online)
Option 1 –   **Create the opening sequence of a new TV programme in a genre of your choice for E4**   The programme should be aimed at a **young adult audience aged 16-25.**
Option 2 –   **Create the opening sequence of a new TV programme in a genre of your choice for BBC1.**   The programme should be aimed at an **adult audience aged 25 – 34.**

Learners are likely to include:
- an appropriate concept – title, location, narrative situation – for the chosen TV genre, commercial or public service broadcaster and intended target audience   - appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)   - a wide range of shots (varied shot type, distance, length, angle, movement etc.) appropriate to the chosen TV genre   - appropriate and well-paced editing (continuity editing in the pre-title sequence, montage in the title sequence) to communicate meaning and position/engage the audience   - appropriate use of diegetic and non-diegetic sound for the chosen TV genre, including original dialogue/ narration (as appropriate) and selection of soundtrack to create meaning and atmosphere   - a narrative exposition which follows a clear structure, establishes a sense of conflict and equilibrium, and gives suggestions of further narrative development in the episode   - appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language (tone, register, vocabulary etc.)   **At Bands 4 and 5, learners may:**   - use media language intertextually (referencing other programmes from the same genre or wider media products) or to construct genre hybridity   - convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes   - use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)   - convey values, attitudes and beliefs appropriate to the commercial or public service industry context, constructing a clear point of view.

Option A - Create an online advertising campaign for your TV programme
Learners are likely to include: - an appropriate concept linked to the main production which reflects the chosen TV genre and intended audience for the production   - appropriate conventions of web advertising (backgrounds, typography, logos etc.) used to create a 'brand identity' to promote the new programme for the commercial or public service broadcaster and appeal to the intended target audience   - media language to establish consistent branding that is used throughout the production   - appropriate use of language (tone, register, vocabulary) for the campaign which is used to engage/ position the intended target audience, constructing a clear and appropriate mode of address   - use of appropriate original images (as set out in the brief)   - appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/location, costume etc.), technical codes (camera angles, lighting etc.) and language   - audio or audio-visual footage that is appropriately linked to the TV programme.

At Bands 4 and 5, learners may:
- use media language in a creative way, drawing on intertextual references to create and enhance audience appeal
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the publishing context, constructing a clear point of view.

Option B - Create a TV Guide magazine which markets your TV programme

Learners are likely to include:
- an appropriate concept – title, genre, brand – for the genre of magazine and its target audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- an appropriate design and layout (composition and use of backgrounds, typography, masthead/ headings and subheadings, colour etc.) of the magazine to create a 'brand identity' that will appeal to the intended target 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 genre of magazine
- appropriate use of language (tone, register, vocabulary) for the genre of magazine, the mainstream publisher and the adult audience; constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- appropriate anchoring of images and text to communicate meaning and position/ engage the audience/promote the product
- a coherent link between magazine and main production

At Bands 4 and 5, learners may:
- use media language in a creative way, drawing on intertextual references to create and enhance audience appeal
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the publishing context, constructing a clear point of view.

Brief 2: Magazines
Option 1 – Create a new mainstream magazine for a major magazine publisher (e.g. Bauer Media or Conde Nast). The magazine should be aimed at a **young professional audience aged 18-30.**
Option 2 - Create a new niche magazine for an independent/specialist magazine publisher (e.g. TCOLondon or Dennis Publishing). The magazine should be aimed at a **young professional audience aged 18-30.**

Learners are likely to include:
- an appropriate concept – title, genre, brand – for the chosen genre or sub-genre of magazine, the chosen publisher and the young professional audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- an appropriate design and layout (composition and use of backgrounds, typography, masthead/ headings and subheadings, colour etc.) of the magazine to create a 'brand identity' for the chosen publisher and appeal to the young professional 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 chosen genre or sub-genre of magazine and the chosen publisher
- appropriate use of language (tone, register, vocabulary) for the chosen genre or sub-genre of magazine, the major or independent/specialist publisher and the adult audience, constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- appropriate anchoring of images and text to communicate meaning and position/ engage the audience.
- coherent links between cover-lines, contents and double page spread

At Bands 4 and 5, learners may:
- use media language intertextually (referencing other genre magazines or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the mainstream industry context, constructing a clear point of view.

Option A - Create an online advertising campaign for your new magazine.

Learners are likely to include:
- an appropriate concept for the chosen magazine, publisher and the young professional audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- a wide range of shots (varied shot type, distance, length, angle, movement etc.) appropriate to the magazine
- appropriate conventions of web advertising (backgrounds, typography, logos etc.) used to create a 'brand identity' to promote the new magazine for the chosen publisher and appeal to the intended target audience
- media language to establish consistent branding that is used throughout the production
- appropriate use of language (tone, register, vocabulary) for the campaign which is used to engage/ position the intended target audience, constructing a clear and appropriate mode of address
- use of appropriate original images (as set out in the brief)

- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- audio or audio-visual footage that is appropriately linked to the TV programme
- coherent links between productions which promotes a consistent brand.

At Bands 4 and 5, learners may:
- use media language in a creative way, drawing on intertextual references to create and enhance audience appeal
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the publishing context, constructing a clear point of view.

Option B - Create 30 seconds of audio-visual material to promote the launch of your magazine through an appropriate social media platform (e.g. Facebook or Instagram).

Learners are likely to include:
- an appropriate concept linked to the main production which reflects the chosen magazine, publisher and young professional audience
- appropriate conventions of advertising used to create a 'brand identity' to promote the new magazine and appeal to the young professional audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- a wide range of appropriate shots (varied shot type, distance, length, angle, movement etc.)
- appropriate and well-paced editing to communicate meaning, promote the magazine product and position/engage the audience
- appropriate use of diegetic and non-diegetic sound or soundtrack to create meaning and atmosphere
- media language used to establish consistent branding that is used throughout the production
- appropriate use of language (tone, register, vocabulary) for the advert which is used to promote the product and engage/ position the intended target audience, constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- audio-visual footage that is appropriately linked to the production.

At Bands 4 and 5, learners may:
- use media language in a creative way, drawing on intertextual references to create and enhance audience appeal
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the publishing context, constructing a clear point of view.

Critical Analysis	
Band	**AO2 (5%):** Apply knowledge and understanding of the key concepts of media studies to evaluate their own practical work
5	**9-10 marks** • Excellent ability to evaluate use of concepts in own practical work. • Sophisticated application of knowledge and understanding of media language, representation, media industries and audiences. • Highly effective communication of ideas.
4	**7-8 marks** • Good ability to evaluate use of concepts in own practical work. • Good application of knowledge and understanding of media language, representation, media industries and audiences. • Effective communication of ideas.
3	**5-6 marks** • Satisfactory ability to evaluate use of concepts in own practical work. • Satisfactory application of knowledge and understanding of media language, representation, media industries and audiences. • Clear communication of ideas.
2	**3-4 marks** • Basic ability to evaluate use of concepts in own practical work, but in an inconsistent way. • Basic application of knowledge and understanding of media language, representation, media industries and audiences, but this is inconsistent and likely to be descriptive. • Basic ability to communicate ideas, but in an inconsistent way.
1	**1-2 marks** • Limited ability to evaluate use of concepts in own practical work. • Limited application of knowledge and understanding of media language, representation, media industries and audiences, which is likely to lack relevance and may be incomplete. • Limited ability to communicate ideas.
	0 marks • The evaluation is not worthy of credit.