GCSE EXAMINERS' REPORTS

**GCSE (NEW)
MEDIA STUDIES**

SUMMER 2022

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WJEC GCSE MEDIA STUDIES

GCSE (NEW)

Summer 2022

UNIT 1: EXPLORING THE MEDIA

General Comments

It was very rewarding to see how many candidates were able to respond well to the questions set in the examination paper for Unit 1: Exploring the Media and were generally well answered by most candidates. All questions proved accessible for candidates who were able to demonstrate their knowledge and understanding of the key concepts of Media Studies and were able to analyse media texts in effective ways.

For **Section A: Representations - advertising, video games and newspapers,** the resource material, a newspaper front page from the South Wales Echo featuring the homecoming event for Geraint Thomas winner of the 2018 Tour De France, proved effective in enabling candidates to demonstrate their analytical skills on an unseen media text, and to apply their knowledge and understanding of representations comparing it with their own studies in centres. It was very pleasing to see evidence of high-level comparison skills based on excellent knowledge and understanding of how representations of events are constructed via newspapers and the messages and values that are imparted within them.

Section B: Music, also proved effective in allowing candidates to demonstrate their knowledge and understanding of the music industry. There was clear evidence in the candidates' responses, understanding the impact of music videos to the industry's success as well as good explanations why social media is an important marketing tool for bands/artists. Candidates further demonstrated good understanding of radio music programmes format highlighting a specific programme studied and the codes and conventions within. Further to this, there were many good examples of how an artist or bands were represented in a music magazine studied. The knowledge and understanding of a wide range of media products, including radio programmes, social media and music video was, at times, very impressive and showed clear evidence of candidates being well prepared by their centres, selecting a range of texts that need to be studied for the specification.

Comments on individual questions/sections

SECTION A: Representations – advertising, video games and newspapers

Q.1 **(a)** The vast majority of candidates were able to achieve the full two marks for this question identifying a specific camera shot used which was awarded one mark and then describing from the image the purpose of the shot. The description part of the question was then awarded a further one mark. Marks were awarded for camera shots such as long shot, wide shot, crowded shot, action shot, eye level shot.

(b) This question proved accessible for most candidates. The question required candidates to describe how written language was used to represent the event. Most candidates were able to identify some of the words used within the front page describing how these would impact on how the news was conveyed helping to represent the event.

Examples of written language analysed were the use of French language such as FANTASTIQUE! and its implications to the Tour de France, alliteration in the strapline within the dateline, emotive language used with the words *thousands turn out to welcome Tour de France champion home*. Where most candidates identified these key features and focused on how the language communicated meanings, they were awarded at least three marks for a satisfactory explanation. Answers which explored more fully and with specific detail analysis, further supported by subject specific terminology, were awarded four or five marks. These points included the jump lines p4 and 5, the strapline which emphasised the word your – your city, your pride, your passion, your echo – a sense of belonging, connotations of the French language used in relation to the event. However, there were some candidates that described the visuals rather than the written language which meant they self-penalised themselves and were unable to access marks beyond basic.

(c)   Candidates generally responded well to this question with its focus on visual features that were used to represent the event. Answers often focused on the layout design, headline, strapline, typography, the camera techniques used, symbolic meanings as well as connotations of colour codes used. Many described the colours used such as the yellow shirt of Geraint Thomas and the meanings this could suggest as well as the South Wales Echo using yellow within its masthead banner furthering the historical event. Layout was also described with the rule of thirds being outlined as well as the composition of the camera shot with the crowds within and what this would represent. Many discussed the blurred background that showed the Welsh flags representing that the event was covering a Welsh sporting star. Answers in the higher bands of 4 or 5 offered good, detailed answers of the visual features used to represent the event. Candidates awarded a mark of 8 at band 5 often further explored how the codes and conventions of the newspaper front page attracted readers and the patriotism within it.

(d)   This question required candidates to compare the representation of one event that they had studied with the representation of the unseen stimulus – the South Wales Echo. There were some excellent examples used that were able to highlight how meanings were constructed, how viewpoints and ideas were constructed as well as how messages and values were conveyed within the event that had studied. A range of newspapers had been studied by centres which included the Daily Mirror, the Guardian, The Sun, Daily Mail. Some of the events analysed was Donald Trump's election victory in 2016, the outbreak of the Ukraine War, Boris Johnson's Party-gate, first lockdown and Megan Markle and Harry's wedding.

Comparisons were often supported with very effective use of subject specific terminology based on a wide range of technical and symbolic codes. Some candidates were able to discuss how the political leanings of the newspaper would impact on how the event was being represented. The use of central images within the front cover as well as the words used were compared well to the stimulus material and how different meaning were being created as well as similarities that were recognised within both events. For candidates awarded the higher marks in band 5, there was often clear reference to theoretical perspectives such as binary oppositions or the uses and gratifications theory. The best answers often explored the complexities of the messages and values imparted within the article, the extent of being a global or local issue and how audiences were likely to take meaning.

However, there were some candidates that struggled with the question as they selected an advert to compare the newspaper front page with – an advert is not an event and therefore this was rubric. Those who selected a magazine front cover, if the cover was depicting an event, then this was awarded marks, but candidates did struggle to compare as the medium was different to the stimulus and were placed in band mark 2.

SECTION B: Music

Q.2   **(a)**   Most candidates achieved one mark for identifying one media platform where audiences can view music videos. Majority gave YouTube as their answer, but other suitable answers were awarded such as TV, mobiles, PCs, and social media.

(b)   This question proved to be difficult for some as the question asked why music videos are important to *music producers*. Many candidates discussed why they were important to audiences rather than the producer themselves. However, many candidates were able to offer a simple explanation based on promoting a release of a new song, financial implications, a marketing tool. Higher level answers offered more detailed explanations, often addressing how the music video was used to give a visual interpretation of the song's lyrics creating success for the producer as increased sales would arise and this in turn would help enhance the producer's reputation meaning other artist would want to work with him/her.

(c)   Most candidates were able to engage well with this question that asked why music artists or bands used social media, offering detailed responses with many examples of the value of artists/bands having a social media presence. Answers included updated information from the artist/band on latest releases, tour dates, photo galleries, sharing of personal information, direct link with their fans, competitions, sale of merchandise, the feeling of belonging. It was very pleasing to see how well this question was answered with clear examples form specific artists/bands being presented in candidates' responses.

Q.3.   This question proved difficult for some as the question asked for candidates to explain how the genre codes and conventions were used in one radio programme that they studied. The wording 'codes and conventions of genre' confused some as they ended up discussing the genre of music as opposed to the 'format' of the programme. There were a few rubrics where candidates selected to discuss codes and conventions of an advert or a magazine and were therefore awarded zero marks. Candidates need to carefully read the question and highlight the focus within it to ensure that they realise what the question is asking – the focus being generic formula/format used within a specific radio programme studied. Some candidates wrote in general about a radio station, such as Radio 1, Nation, Capital FM, rather than a specific programme. These candidates were awarded marks but because of the generalisations were unable to gain higher than band mark 2. However, there were some good, detailed answers by some candidates on specific radio programmes such as Nick Grimshaw, Greg James and Chris Evans discussing the generic format of their programmes discussing pop playlists, interviews with celebrities, games, quizzes, records devoted to the public, public phone ins, going to the news, traffic reports, weather reports, jingles, soundbeds, promotion of big charity events as well as music events that created a successful formula for the genre. The responses awarded the higher marks demonstrated good or very good knowledge of the radio programme studied.

Q.4 This question, in general, was answered well in which candidates were asked to explore how a music artist or band was represented in one music magazine they had studied. Online magazines were valid options as well as traditional print magazines and marks awarded accordingly to detailed analysis as to how a specific artist/ band was represented. Answers included discussing how the page design and layout of the positioning of photographs and images and text design helped in the way in which the artist/band was being represented. Further to this, many discussed the dress code, body language, gestures that could challenge or re-enforce stereotypical representations of the artist and the genre they were a part of. A range of artists/bands were discussed many featuring in Kerrang magazine. A minority failed to state the name of the artist/band they were analysing making it difficult to access the higher mark bands as the answers became generic, as well as some discussing representation within music videos rather than one specific magazine, which was a rubric. However, many students were able to access the higher mark bands demonstrating that good guidance and teaching was in evidence and that candidates had been prepared well for this type of question.

Summary of key points

Overall, the paper proved successful in allowing candidates to demonstrate their knowledge and understanding of the key concepts within the specification for Unit 1. This gave candidates opportunities to demonstrate their abilities to analyse media products as specified for Unit 1 in Exploring the Media.

In most cases students were able to complete the whole paper with few questions not attempted. It is very pleasing to report that the time management by candidates in the examination proved effective and manageable, with only a few candidates not completing. There were many good examples where candidates had been well prepared demonstrating excellent guidance and support from their teachers. These centres are to be highly commended, and candidates are to be congratulated for their detailed and interesting responses.

In summary, centres should:
- Ensure all the codes and conventions of the print products for Section A are studied and how they are used to construct representation in advertising, video games and newspapers.
- Study representations of events in newspapers selecting appropriate events that candidates can analyse well. Select a range of examples of both men and women in video games and advertising.
- Study specific artists/bands, radio programmes and music magazines for Section B reminding candidates to refer to these when answering examination questions.

WJEC GCSE MEDIA STUDIES

GCSE (NEW)

Summer 2022

UNIT 2: UNDERSTANDING TELEVISION AND FILM

General Comments

It is very pleasing to report that the papers for both sections of Unit 2 namely Section A: Wales on Television and Section B: Contemporary Hollywood Film were successful in enabling candidates to demonstrate their knowledge and understanding of the key concepts of Media Studies supported by their analytical skills of the chosen texts. Given the challenges faced by Centres and learners over the last two years there was clear evidence of candidates acquitting themselves very well to the demands of the paper. The adaptations introduced by the Awarding body enabled centres to focus on one Section only either Section A or Section B with a reduced allocation of time for the actual examination being only 45 minutes. This gave candidates a clear focus on one section of the paper and it was evident from the scripts that this enabled candidates to perform well at their own levels of ability and demonstrate their knowledge and understanding of Wales on Television or Contemporary Hollywood Film and apply this to the texts chosen to demonstrate their analytical skills in applying their knowledge and understanding of these texts.
In the vast majority of cases most candidates clearly chose and selected the appropriate section and questions, however, in a small number of cases some candidates answered questions from the wrong section and applied them to the wrong text, e.g candidates studied the Wales on Television text but answered questions from Section B on Hollywood film. As instructed by the awarding body candidates were awarded zero marks in this instance. There was clear evidence of performance at the highest levels on both Sections A and B with a small number of candidates achieving full marks particularly on Section B: Hollywood Film with Section A providing a slightly more challenging paper given the more extended answer for question 1d required with a higher tariff of 20 marks.

Comments on individual questions/sections

Section A: Wales on Television.

Q.1 **(a)** Most candidates achieved 1 mark for identifying the target audience for Q.1(a).

(b) This question proved more challenging in explaining one way this audience was targeted. Candidates often offered lots of ways in which it was targeted through humour, comedy, dialogue, language, settings and stereotypes but failed to offer a brief explanation.

(c) This question often proved quite challenging for candidates in explaining how audiences respond to the television text studied. It must also be noted here that the only television programme studied by evidence from the scripts was Gavin and Stacey. Most candidates could offer a basic or satisfactory response to the question often explaining responses to the programme as either positive or negative linked to examples from the text of representations of Wales, age and gender or characters and narratives in the show or to the settings and locations.

Higher level responses often made explicit reference to a number of audience theories such as Blumler and Katz Uses and gratifications theory or Stuart Hall's Reception theory. For the excellent responses awarded 6 marks many candidates explored the full list of uses and gratifications such as escapism, entertainment, surveillance, personal identity or social interaction.

(d) As the highest tariff question on the paper for a more extended answer in exploring how Wales was represented in the television programme studied (namely Gavin and Stacey) this question offered candidates the opportunity to demonstrate their knowledge and understanding of the key concept of representation and applied to the Welsh television text.

There was evidence of some outstanding answers which were perceptive in their exploration of Wales with detailed and accurate knowledge and understanding of the key concepts with excellent and detailed analysis of the texts. Particularly impressive responses included references to the three models theory of Wales and Welsh identity applied in sophisticated ways to Gavin and Stacey with appropriate and detailed examples chosen for the programme.

The vast majority of candidates made explicit reference to stereotyping of Wales and its people supported by appropriate examples and using some media terminology to support their arguments.

Candidates awarded the lower band marks often failed to develop a more extended response and offered only basic or limited media terminology in exploration of the chosen text

Section B: Contemporary Hollywood Film.

Q.2 **(a)** This question was attempted by the vast majority of candidates with few incorrect answers with a wide range of appropriate genres identified from science fiction to fantasy and adventure, super hero genre and sub genres and hybrids.

(b) Most candidates were able to identify three key conventions from iconography, mise-en-scène, characters and stars, super heroes, camerawork, editing, sound, narratives and themes. A few candidates explored aspects of representation.
The vast majority of candidates achieved 3 marks on this question.

(c) This question was perhaps less well done in that many candidates did not make reference to the marketing techniques used. There was detailed reference to the codes and conventions of the genre but with some candidates this was applied to the whole film rather than the marketing. Higher level responses made clear reference to posters, trailers, social media and online websites.

Q.3 This question was particularly well answered with many very good and perceptive responses in analysing characters such as Spider-man, Iron Man, Batman, James Bond, Wonder woman and Black Panther, to name a few. Films such as Avengers offered excellent opportunities to explore multiple heroes and the complexities of the relationships between them

Some of the very good responses explored issues of gender representation with explicit reference to stereotyping of super heroes and often with reference to Propp's Theory of character functions. There was also explicit reference to Levi Strauss' theory of Binary opposites of heroes and villains and themes of good versus evil. Todorovian narrative structures were also often explored linked to how heroes resolved conflicts and restoring equilibrium. The higher level responses often explored the complexities of the hero characters and how these roles could change and develop throughout the film.

Q.4 This question also performed very well with most candidates being able to explore aspects of mise-en-scène in their chosen film. Some very good and perceptive responses were particularly evident where candidates had studied Black Panther with explicit reference to the issues of Afro-futurism, African culture and its use within key scenes from the film in terms of settings and locations, props and costumes and analysed in sophisticated ways.

Summary of key points

Overall a very successful examination session given the changes faced from the pandemic with Centres preparing their learners well for the chosen section of the paper.

- Ensure candidates study the full range of key concepts of media studies including genre, representations, organisations and audiences
- For question 1(d) learners should manage their time in the examination to write more extended and developed answers to access the full range of marks as this is the highest mark tariff on the paper at 20 marks.
- For Section B ensure the Contemporary Hollywood film selected by Centres is within the time frame allowed by the specification 10 years of first teaching
- Ensure candidates have studied wider organisational issues such as marketing and promotion associated with the chosen film such as trailers, posters, websites and social media.

MEDIA STUDIES

GCSE (NEW)

Summer 2022

UNIT 3: CREATING MEDIA

General Comments

This year was the first opportunity for candidates to submit NEA portfolios following two years of the pandemic and ongoing interruption to face to face teaching. These combined factors meant inevitable challenges for teaching and learning during this accreditation period. It is a credit to both teachers and candidates across Wales that the challenges were met with success in most centres.

The set briefs (reduced for this one year only) remain accessible to the full range of candidates. Portfolios of all four components presented for moderation demonstrated the full range of media production skills and application of knowledge and understanding of the key concepts: media language, representation and audiences in relation to a production for a specified audience as set out in WJEC's GCSE Media Studies Unit 3 Summer 2022 Adaptations.

Print options: magazine and film once more were most popular, with a smaller number of candidates selecting audio-visual brief options: music, film, and TV. As in the first year of the specification, online options were the least popular. In the context, work produced across Unit 3 was in line with published adaptions to the specification, although for a small but significant number of centres, the interpretation and application of adaptions resulted in minimalistic outcomes, particularly in planning.

Administration:

- Centres and moderators used Surpass to upload and download Unit 3 work which allowed for the efficient management of sample materials.
- May 5th was the deadline for work to be uploaded to Surpass. Keycodes for Surpass were generated 48 hours after the sample had been generated from IAMIS. To avoid late arrival of scripts both times should be noted to avoid the late arrival of samples. The vast majority of centres met the 5th May deadline.
- Centres are advised to contact the Media Team at WJEC directly, should there be issues related to the submission of the moderation sample.
- Centres must use the required file formats. This aspect of the administration presented few issues for moderators this year.
- Should a candidate be selected in the sample with an incomplete portfolio, centres are advised to contact the Media Team and request a new code for a replacement candidate at the closest mark with a complete portfolio. Centres are reminded to include a cover note to inform the moderator if this has been agreed by WJEC. There were many examples of centres following this protocol, which aided the moderation process.
- It is imperative centres identify all files and the work itself with candidate surname, forename, and candidate number.
- All forms must be signed by teacher and candidate.

- Three authentication signatures and dates during the media production must be completed on the coversheets by both candidate and teacher.
- When uploading paired (audio visual) work, it is important to complete the pair work form indicating both candidates' names, numbers, and the role they have taken.
- All correspondence related to the moderation sample between the centre and WJEC should be uploaded on SURPASS and clearly labelled for the moderator.
- When completing summative comments on the coversheet, the moderator should be provided with sufficient detail to have a clear understanding of the context of the work. Comments should reference the mark grid and explain how the marks have been awarded with brief examples from the work itself. Importantly, this does not mean simply cutting and pasting the statements from the marking grid. Moderators noted many centres took this minimalistic approach when providing supporting commentary to justify the marks awarded this year; this approach does little to help direct the moderator to how individual candidate's specific outcomes have met the assessment criteria. Although it is no longer a requirement to annotate individual pieces of work (but much appreciated by the moderator), this form of assessment does help highlight specific points where work exemplifies assessment criteria being met. Summative teacher comments therefore may be the only opportunity for the centre to justify the marks awarded..

Assessment and Task Setting:

Only the official production briefs published by WJEC for the year of the accreditation are permissible. Please note, where centres did not apply the Summer 2022 Adaptations, candidates were not penalised.

It is important candidates demonstrate within their portfolios the specific requirements for each element of the brief. Centres should not design tasks outside the remit of the specification. Importantly, marks cannot be awarded for work undertaken which is irrelevant and extraneous to the criteria set out in marking grids for research, planning production and reflective analysis respectively.

In most of the centres, assessment was secure, and candidates placed within the correct band. Where it was generous, over rewarding of work was because assessment criteria were applied inaccurately when awarding marks in some or all descriptors for each band in the mark grids. Moderators saw examples of over rewarding at band 5 in production work, for example. Within this band, candidates should demonstrate excellent technical and creative skills for the genre and form. The production must demonstrate consistently excellent knowledge and understanding of media language, and construct representations of people, places, events, or issues that target the intended audience in a highly appropriate way. Additionally, the production must demonstrate an excellent ability to use media language to communicate meaning to the intended audience.

When assessing candidates, centres are advised to adapt a best-fit approach, using the assessment criteria in the mark grid for each component which best describes the evidence. Once the band has been agreed, centres should then decide upon a mark. At this point, summative comments can be written with the justification for marks awarded, and if appropriate, annotations added to the candidate's work.

Comments on individual questions/sections

Research:

Research requirements are clearly set out on page 21 of the specification; there were no changes made to the specification in this unit in the summer 2022 accreditation.

Much research presented for moderation was appropriate However, the message to centres remains consistent; it is imperative to review task setting to ensure candidate's outcomes will enable them to access the criteria within the mark grid.

Research provides candidates with the knowledge and understanding of genre conventions to successfully produce their own productions. Less successful responses lacked focus on the three areas of study: knowledge and understanding and analytical exploration into specific genre codes, representations of people, places or events.

Centres are advised to direct candidates to identify representations, using appropriate media language to demonstrate their knowledge and understanding. Theories may be applied as appropriate but are not a prerequisite to achieve even the highest band marks. Good practice supports candidates to make explicit reference to textual details, codes, and conventions. Exploration and analyses of the representation of for example: issues or viewpoints, messages, values, and beliefs maybe a close focus of the research report. How the representations reflect social, cultural and industry contexts may also be a valuable area of research. The analysis of how media language is used to target specific audiences should be demonstrated. Close analysis of stereotypes, which enable audiences to interpret media texts quickly, is a rich area for research and could be used to greater effect in many centres. What is most effective is close focused analysis of key media concepts of the two investigation texts rather than simply identifying genre codes, representations, and audiences through, for example: visual codes, technical codes, camera work, framing, editing, language, or sound codes. It is not sufficient to imply this knowledge. Weaker responses often relied on basic, superficial textual identification and descriptions of how media language is used to target specific audiences, and discussion of representations was often simple labelling or descriptive prose.

It is essential that candidates select and analyse two products comparable with their chosen production, but not use the two texts for direct comparison. Assessment was generous at some centres who over-awarded work where research was not highly relevant and appropriate to the future production, or research texts selected did not match the intended audience set in the brief, or the application of knowledge and understanding of genre, representations and audience was often good or satisfactory and not excellent, as is required for the allocation of marks in the top band 5.

Please note: candidates were not penalised for centres' divergent interpretation of the specification this year. For clarification, candidates working in print options are advised that the expectation is that two products will be analysed (i.e. 2 x covers or 1 x cover and 1 x contents page) as opposed to 2 full productions (contents x 2, cover x 2, additional page x 2) to allow candidates to go into sufficient depth with their analyses given the word count.

This year, moderators once again noted candidates presented their research in a range of forms, including annotations, tables, and formal reports. The word count of 250-500 words was adhered to in most moderated samples. A reminder to centres that should candidates exceed this limit, 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. This applies to the Research word count (see Page 26 of the Specification).

Planning:

Summer 2022 Adaptations did not apply to planning. Samples seen by moderators included planning tasks as set out on page 21 of the specification, however, they did not always include the full requirement. Centres are to be assured that candidates were not penalised this year for misinterpretations of the requirements.

Candidates should submit a hand-drawn storyboard for the audio-visual options. Grabbed stills from completed productions do not meet the specification requirements for a storyboard since they exemplify post-production activities. Although not included in the specification itself, centres are advised that storyboards should be approximately 15-20 frames in length. When developing a storyboard, candidates are advised to consider technical aspects such as camera work, editing, lighting, timings, and language/audio codes to demonstrate appropriate and 'relevant' planning. Moderators noted several centres included extraneous planning activities such as scripts, character costume designs and edits for photographs which could not be credited within the mark grid.

Please note also, whilst original images are not required for print planning, hand drawn flat plans, or mood boards do not support the planning process. Page 21 of the specification sets out the requirements; for print and online: a draft design per page using appropriate software (not hand drawn) plans which demonstrate how media language is used to establish genre conventions and representations, and appeal to the intended audience should have been completed.

Candidates should be supported to carefully consider how to apply the knowledge and understanding gained from their research to plan their production to appeal to the specified audience, make representational choices and apply genre conventions through the visual composition including use of space, layout of images, framing; mode of address; lighting; use of mise-en-scène and language content and tone.

There is no requirement for candidates to annotate their flat plans and no credit for doing so. Centres are strongly advised to ensure they understand fully the specification details and if unsure to contact the Media Team at WJEC for clarification.

Best practice in planning shows a direct correlation between candidate's research and informs their final production.

Production:

Much of the work moderators saw in the production component of portfolio of samples was good and, in some cases, excellent. Many candidates across the ability range were able to apply knowledge and understanding of concepts of Media Studies which was relevant and appropriate. Although fewer examples of audio-visual productions were submitted in this year's cohort, the productions seen were often technically and creatively excellent pieces, meeting the requirements set out in the adapted set briefs. If anything, audio-visual music videos and film sequences were often longer than the reduced requirement for this year. Centres are advised, however, that where productions do not meet the requirements and standards for each band in the mark grid, this should be reflected in the marks awarded. The most successful production outcomes had been explicitly derived and influenced by appropriate research and focused planning.

If candidates work in a pair, the role they have taken in the production, either camera work or editing (including sound) must be clearly defined; the teacher / assessor should also detail, the role the candidate has taken.

Timings are different for each brief. In successful productions timings were planned in detail and transferred to the production effectively. Technical skills, framing, shots, lighting, editing were also creatively planned, using appropriate storyboards and clearly influenced from research that had been undertaken. It was particularly pleasing to see how genre codes were created through mise-en-scène, character representations and audience address using effective narrative or documentary style production codes and values.

Productions that exceeded the time limits can only be assessed up to the times set out in the individual briefs, with the 10% allowance applied. Productions which fell short were sometimes over marked since such productions are technically incomplete.

Centres are reminded that it is their responsibility to ensure candidates do not infringe copyright restrictions. These apply specifically to the use of existing brands and products, which is not permitted. In music video productions, learners can use an existing song or track by a band or artist for the music video production, provided the track chosen for the music video doesn't have an existing video. Other restrictions apply to 15 seconds of found footage in an audio video or online product and 1 found background image per page of print or online products.

Page 22 of the specification provides detail of key skills in audio-visual productions. Further helpful advice is available in the supporting resources available for WJEC GCSE Media Studies.

Candidates who did not meet the revised briefs for summer 2022 were not penalised. Magazines, print adverts and DVD covers were the most popular print productions; however, many candidates produced and submitted more than the requirements and others followed through to produce film posters rather than the DVD sleeves.

Online print options were less popular this year than in previous years. The most successful print products were a result of effective draft design plans. It was pleasing to note, across the ability range, candidates' ability to communicate meaning to an intended audience was a strong feature of production products. Language was selected well to appeal to its target audience, with the best candidates taking account of the mode of address, appropriate formality and tone. Layout and design were creative and technical skills, particularly regarding image resolution, sizing, cropping and placement of images, demonstrated excellent execution. However, moderators noted that it was this area of assessment, AO3, which was least secure, with many candidates over rewarded for good and satisfactory technical and creative skills, but not warranting marks within the highest band, which requires excellence in both production components.

Reflective Analysis:

Reflective analysis requires candidates to analyse and evaluate their production in relation to the two products they researched. The very best reflective analyses were articulate and detailed, highlighting the use of media concepts in productions by focusing and evaluating how key media concepts had been incorporated. Less successful reports described the process of how they made their productions and used word count to identify ways they would change their work for future productions. Centres are advised to encourage candidates to be selective and focus on evaluating the media concepts of genre codes, representations and audience address and the application of media language to demonstrate their understanding within the 500 -750 words limit. The Reflective Analysis must be word-processed and it may be illustrated (for example with screengrabs or images). Excessive word counts should not be rewarded beyond the 10% allowance.

Summary of key points

Comments on individual questions/sections

Appropriate task setting is paramount if candidates are to fulfil the specification requirements for research, planning production and reflective analysis.

Centres must not deviate from the set briefs when setting the tasks.

Centres are encouraged to seek clarification from the media team at WJEC if there is any clarification required on the specification requirements.

Learners should analyse two products comparable with their chosen production in Research tasks.

Candidates can only be rewarded for work completed that is within the requirements of the Specification; any extraneous work that is submitted cannot be assessed.

Centres must adhere to the specification requirement pertaining to paired work, and all paired work must be appropriately detailed in the paperwork submitted to WJEC.

Learners must submit portfolios which adhere to the specified limits for time and length.