



WJEC Eduqas GCE AS in MEDIA STUDIES

For teaching from 2017
For award from 2018

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This draft qualification has not yet been accredited by Ofqual. It is published to enable teachers to have early sight of our proposed approach to AS Media Studies. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in September 2017 and first award in 2018.

GCE AS MEDIA STUDIES

SUMMARY OF ASSESSMENT

Component 1: Investigating Media Language and Representation

Written examination: 1 hour 30 minutes

30% of qualification

This component covers **all** of the following media forms: music videos, video games, advertising, film marketing, newspapers and radio news/current affairs programmes.

The exam consists of three sections.

Section A: Media Language

One stepped question based on **one** specified media form.

Section B: Representations

One extended response question based on **one** specified media form.

There will be a choice of two questions.

Section C: Representations in Context

One extended response question based on **two** specified media forms.

Component 2: Investigating Media Forms and Products

Written examination: 2 hours

40% of qualification

This component assesses knowledge and understanding of **media language, representation, media industries** and **audiences**. The exam consists of three sections.

Section A – Television

Study **one** set product from a choice of three options.

One two-part question based on the set product studied.

Section B – Magazines

Study **one** set product from a choice of three options.

One two-part question based on the set product studied.

Section C – Online Media

Study **one** set product from a choice of three options.

One two-part question based on the set product studied.

Component 3: Media Production

Non-exam assessment

30% of qualification

An **individual** media production comprising a single media product created in response to a **choice of briefs set by WJEC**, applying knowledge and understanding of the theoretical framework.

This linear qualification will be available for assessment in May/June each year. It will be awarded for the first time in summer 2018.

Qualification Accreditation Number: [Click here to enter accreditation number.](#)

GCE AS 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.

The WJEC Eduqas specification offers learners the opportunity to develop an informed understanding of these key issues, using a comprehensive theoretical framework and key theories to support critical exploration, analysis and debate. Although the primary emphasis is on the contemporary media, learners will explore how the products relate to their wider historical contexts. The study of a range of rich and stimulating media products is central to the specification, working from the product outwards to debate key critical questions related to the social, cultural, political and economic role of the media. Learners will draw on their existing awareness of the media, but will also extend their experience and engagement through the study of products with which they may be less familiar, including products for minority or specialist audiences and products from different historical periods. In addition, learners will consider the global nature of the media today and the impact of this on media products and processes. Through an exploration of both established and evolving forms of media, learners will also gain an understanding of the dynamic relationships between media products, media industries and audiences.

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

This specification also recognises the fundamental relationship between theoretical understanding and practical work, providing learners with exciting opportunities to develop media production skills, 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.

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

- demonstrate skills of enquiry, critical thinking, decision-making and analysis
- demonstrate a critical approach to media issues
- demonstrate appreciation and critical understanding of the media and their role both historically and currently in society, culture, politics and the economy
- develop an understanding of the dynamic and changing relationships between media forms, products, industries and audiences
- demonstrate knowledge and understanding of the global nature of the media
- apply theoretical knowledge and specialist subject-specific terminology to analyse and compare media products and the contexts in which they are produced and consumed
- make informed arguments, reach substantiated judgements and draw conclusions about media issues
- engage in critical debate about academic theories used in media studies
- appreciate how theoretical understanding supports practice and practice supports theoretical understanding
- demonstrate sophisticated practical skills by providing opportunities for creative media production.

Overview of Specification

The subject content is covered across the components in the following way.

Component 1: Investigating Media Language and Representation

This component introduces learners to the knowledge, understanding and skills required to analyse media products through the study of key areas of the theoretical framework - **media language** and **representation**.

Learners study **media language** and **representation** in relation to **examples chosen by the centre** from the following forms:

- music video and video games - at least **two** examples
- advertising and film marketing - at least **two** examples
- newspapers and radio news/current affairs programmes - at least **two** examples.

In this component, learners explore and analyse how meanings and representations are constructed in media products through media language, as well as considering how they are influenced by social, cultural, historical and industry (including economic and political) contexts. Relevant theoretical approaches and theories are also studied.

Component 2: Investigating Media Forms and Products

In this component, learners build on the knowledge and understanding developed in Component 1 by studying all four areas of the theoretical framework.

Learners study **media language**, **representation**, **media industries** and **audiences** in relation to:

- **television** - a choice of three options, each including **one** product set by WJEC
- **magazines** - a choice of three options, each including **one** product set by WJEC
- **blogs** - a choice of three options, each including **one** product set by WJEC.

This component involves the **detailed study of set products** in a holistic way, building on the study of media language and representation in Component 1 to also consider industry and audience issues. Learners will explore the influence of relevant social, cultural, historical and industry contexts on the set products. Relevant theoretical approaches and theories are also studied.

Component 3: Media Production (non-exam assessment)

Learners create an individual media production in one form, applying their knowledge and understanding of **media language**, **representation**, **industry** and **audiences** in response to a choice of briefs set by WJEC. The forms that learners can work in include television, magazine, film marketing, music marketing and online options. The intended audience and industry context are specified in the brief.

1.2 Prior learning and progression

There are no prior learning requirements. 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 at A level and subsequently onto a range of higher education degree courses, for the next level of vocational qualifications, or for employment. In addition, the specification provides a coherent, engaging and culturally valuable 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 candidates 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.

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.

2 SUBJECT CONTENT

Overview

This WJEC Eduqas Media Studies specification is designed to provide a coherent and integrated 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 comprehensive underpinning theoretical framework and key theoretical approaches and theories. Learners are encouraged to make connections: between different media forms and products, between media products and their contexts, and between theory and practical work.

Through this study, learners gain a real understanding of the key theoretical approaches, 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, providing rich and stimulating opportunities for interpretation and analysis. The study of relevant social, cultural, political, economic and historical contexts further enhances and deepens learners' understanding of the media, as they explore key influences on the meanings, representations and values in the products studied.

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

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

Media Forms and Products

Learners study a range of media forms - music video, video games, advertising, film marketing, newspapers and radio - through examples chosen by the teacher. In addition, television, magazines and blogs are studied in depth through products set by WJEC. Collectively, the products studied:

- possess social, cultural and historical significance
- represent different historical periods and global settings
- illustrate different industry contexts and different intended audiences
- reflect contemporary and emerging developments in the media
- provide rich opportunities for analysis and application of the theoretical framework detailed below.

Theoretical Framework

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

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

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

Theories

Learners will study a range of key theoretical approaches and theories to inform and support their analysis of media products and processes. They are as follows:

Media Language

- Semiotics - Roland Barthes
- Narratology - Tzvetan Todorov
- Genre theory - Steve Neale

Representation

- Theories of representation – Stuart Hall
- Theories of identity - David Gauntlett

Media Industries

- Power and media industries - Curran and Seaton

Audiences

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

The specific theoretical approaches and theories to be studied within each component are listed in sections 2.1 and 2.2. A summary of each theoretical approach or theory is included in Appendix B.

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:

Historical Contexts

- how media products relate to the time in which they were made and set through their representations, themes, values, attitudes and beliefs

Social and Cultural Contexts

- how media products relate to the social and cultural contexts in which they were made and set through their representations, themes, values, attitudes and beliefs
- how media products are shaped or informed by particular cultural influences, such as genres, styles, and the work of other media producers

Industry Contexts (including economic and political contexts)

- how media products relate to their industry contexts, for example in terms of economic and political factors, the global nature of the media, ownership, funding and regulation, and through their representations, themes, values, attitudes and beliefs.

Skills

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

2.1 Component 1

Investigating Media Language and Representation

Written examination – 1 hour 30 minutes

30% of qualification

80 marks

Overview

This component introduces learners to key aspects of the theoretical framework - **media language** and **representation** – as an essential basis for analysing media products from a range of forms. Theoretical approaches and theories will be used to inform and support analysis of media products. Learners will consider the influence of key aspects of social, cultural, historical and industry contexts on media products, as well as how audiences may respond to and interpret media products. Learners will develop their ability to use relevant subject-specific terminology in this component.

Learners must study the topics and pairs of media forms listed below for this component. Examples of products for each form will be chosen by the centre. In order to consider a range of representations, the examples chosen **within each pair of media forms** must include **contrasting** representations, for example a representation that upholds stereotypes and a representation that challenges stereotypes, representations reflecting different political viewpoints, or representations aimed at different audiences.

Contemporary Identities: Music Videos and Video Games

In this topic, learners will consider how **representations of gender and ethnicity** are constructed through media language in music videos and video games, providing opportunities to consider contrasting representations and the extent to which these forms reinforce or challenge stereotypical ideas around gender and ethnicity. The diverse range of representations offered by music videos and video games makes them a rich site for analysis and debate. This topic enables learners to explore the ways in which music videos and video games reflect their **social and cultural contexts** through the values and beliefs they convey. Both forms also elicit interesting debates around audience responses and the effects of the media, another focus of this study.

Changing Representations: Advertising and Film Marketing

The focus in this topic is on **historical contexts** and how **representations of gender** reflect the time in which they were made. The study of a historical film poster together with a contemporary print advertisement facilitates exploration of how representations of gender change over time and how particular images of men and women are used to sell values and lifestyles, as well as goods. These forms have been seen as often using stereotypical images of gender to communicate their ideas to audiences quickly. Through their study, learners will consider to what extent this is the case. This topic also allows exploration of audience responses to and interpretations of the representations offered by advertising and film marketing.

Issues and Events in News: Newspapers and Radio News/Current Affairs

News plays a key role in informing audiences about the world and shaping our perceptions of the 'real'. In this topic, learners will consider how **representations of issues and events** are constructed through media language and through processes of selection, combination and mediation in ways that convey values, attitudes and beliefs. This topic links media products to their **industry contexts**, considering the influence of media organisations, and economic and political factors on the representations and points of view in news media. The ways in which audiences may respond to and interpret representations of issues and events is also explored here.

The table below summarises the requirements for Component 1.

Media Forms	<i>Contemporary Identities: Music Videos and Video Games</i>	<i>Changing Representations of Gender: Advertising and Film marketing</i>	<i>Issues and Events in News: Newspapers and Radio News/Current Affairs</i>
Pairs of Products	<ul style="list-style-type: none"> At least one contemporary music video for a band/artist signed to a major or independent label At least one contemporary video game 	<ul style="list-style-type: none"> At least one historical film poster At least one contemporary print advertisement 	<ul style="list-style-type: none"> At least one contemporary popular tabloid or broadsheet newspaper At least one contemporary radio news/current affairs programme
Areas of the theoretical framework, theories and theoretical approaches	<p>Areas of the theoretical framework</p> <ul style="list-style-type: none"> Media language Representation of gender and ethnicity <p>Theories and theoretical approaches:</p> <ul style="list-style-type: none"> Semiotics Theories of representation Media effects theory Reception theory 	<p>Areas of the theoretical framework</p> <ul style="list-style-type: none"> Media language Representation of gender <p>Theories and theoretical approaches:</p> <ul style="list-style-type: none"> Genre theory (film marketing only) Theories of identity Cultivation theory Reception theory 	<p>Areas of the theoretical framework</p> <ul style="list-style-type: none"> Media language Representation of one event in one newspaper and one issue in one radio news/current affairs programme <p>Theories and theoretical approaches:</p> <ul style="list-style-type: none"> Semiotics Cultivation theory Reception theory Power and media industries
Contexts	<ul style="list-style-type: none"> Analysis of how the products reflect their social and cultural contexts through their representations of gender and ethnicity 	<ul style="list-style-type: none"> Analysis of how the products reflect their historical contexts through their representations of gender 	<ul style="list-style-type: none"> Analysis of how the products reflect their industry contexts through their representations of issues and events

Contemporary is defined as produced **within ten years of the date when the programme of study started**. Historical is defined as **before 1990**.

Content

Section A: Media Language

Learners will study how meanings are encoded, mediated and communicated in media products through media language, considering the role of selection and construction in creating meanings. In addition, learners will consider the different ways in which audiences may decode, interpret, respond to and be positioned by media language.

Learners must study the following aspects of media language in relation to the forms included in this component:

- the different elements of media language, including technical, visual and audio codes, layout, design, language, mode of address
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- how media language incorporates values, attitudes and beliefs
- how developing technologies affect media language, for example the impact of CGI on the visual and interactive features of video games, the impact of technologies on the style and presentation of news
- narrative construction, structures, techniques, codes and conventions
- the genre codes and conventions of media forms and products
- how intertextuality is used in the media and how it creates meanings through the way media products relate to one another
- how audiences respond to and interpret media language, 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 language.

Section B: Representations

In this section, learners will investigate how media language is used to construct and communicate representations, and will develop an understanding of the values, attitudes and beliefs underlying those representations. Learners will consider the way in which representations are encoded through media language and the different ways in which audiences may interpret and respond to these representations.

Learners must study the following aspects of representation in relation to the forms included in this component:

- how events, issues, individuals and social groups (including social identity) are represented
- how the selection and combination of aspects of media language construct representations
- how the media construct versions of 'reality' through re-presentation
- 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 and beliefs, which may be reinforced across a wide range of media
- how representations may position audiences and how audiences may respond to and interpret representations, including:
 - how and why audiences may interpret representations in different ways

- different kinds of response, such as active/passive, preferred, negotiated and oppositional readings, literal or actual responses
- how meanings are created in the interaction between representations and audience responses.

Issues may include issues concerning sexuality, social class, age and disability, body image, as well as environmental issues, crime, poverty, immigration, and political issues. These are only examples and it is possible to study other appropriate issues.

Events are occurrences of importance and interest to audiences and may be national or international, for example sporting events such as the Olympics, elections, the marriage or birth of a royal, a natural disaster, global recession, or awards events such as the Oscars. These are only examples and it is possible to study other appropriate events.

Section C: Representations in Context

Learners will develop knowledge and understanding of the influence of relevant contexts on representations in media products. Learners must analyse how the products **within each pair of media forms** reflect their respective **social, cultural, historical or industry contexts**, as detailed in the summary of requirements **on page 11**.

Historical Contexts

- the effect of historical context on representations
- how the representations, themes, values, attitudes and beliefs expressed or encoded in the media product relate to the time in which it was made

Social and Cultural Contexts

- the effect of social and cultural context on representations
- how the representations, themes, values, attitudes and beliefs in the media product relate to the social and cultural context in which it was made
- how media products are shaped or informed by particular cultural influences, such as genres, styles, and the work of other media producers

Industry Contexts (including economic and political contexts)

- the significance of issues regarding ownership and control, such as the influence of media organisations, conglomerate ownership, public service broadcasting, political viewpoints or orientation
- the significance of economic factors such as funding, circulation, sales or audience figures
- the impact of regulation
- how the representations, themes, values, attitudes and beliefs in the media product relate to its industry context

Theories

Learners will be required to use the following theoretical approaches and theories to analyse media products, as detailed in the summary of requirements **on page 11**:

Media Language

- Semiotics - Roland Barthes
- Genre theory - Steve Neale

Representation

- Theories of representation - Stuart Hall
- Theories of identity - David Gauntlett

Media Industries

- Power and media industries - Curran and Seaton

Audiences

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

A summary of each theoretical approach or theory is provided in Appendix B.

Assessment

Questions will cover **any** of the six media forms studied for this component: music videos and video games, advertising and film marketing, newspapers and radio news/current affairs programmes. The allocation of the media forms studied to each section below will vary from year to year.

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

Section A: Media Language (20 marks)

Learners will complete **one** stepped question. Learners will be required to refer to **one** media product from **one** specified media form.

Section B: Representations (20 marks)

Learners will complete **one** extended response question from a choice of two. Learners will be required to refer to **one** media product from **one** specified media form.

Section C: Representations in Context (40 marks)

Learners will complete **one** extended response question based on analysis of representation in relation to **social, cultural, historical or industry contexts**. Learners will be required to refer to **two** specified media forms, including **one** media product from each.

2.2 Component 2

Investigating Media Forms and Products

Written examination: 2 hours

40% of qualification

90 marks

In this component learners are required to study three media forms in depth, exploring all areas of the theoretical framework - **media language, representation, media industries, and audiences** - in relation to audio-visual, print and online products set by WJEC. The products set for study will be reviewed periodically and updated when necessary. The forms to be studied in depth are:

- television
- magazines
- blogs.

Learners will explore these three media forms through close analysis of the set products, investigating their use of media language and the representations they offer in relation to relevant social, cultural, economic, political and historical contexts. Learners will also study media products in relation to the media industries in which they are produced, as well as considering the way in which audiences are targeted by media producers and the way in which they interpret and interact with the media. Relevant theories will inform study of the set products.

Section A: Television

Genre plays a key role in the production, distribution and consumption of media products. In the television industry, it can be seen to inform the way in which programmes are commissioned, scheduled and marketed, as well as the way in which they are enjoyed and read. Through an in-depth study of a set television product, learners will explore the dynamic and historically relative nature of genre, examining how the set product relates to established generic traditions.

As well as studying the different forms of appeal that the set product offers and the different readings and responses it may elicit, learners will consider the significance of the economic and industry contexts in which television programmes are produced. The way in which the television industry is regulated and the marketing strategies used to promote the set product will also be investigated. In addition to this, learners will explore the way in which media representations convey particular values, attitudes and beliefs as they analyse how audiences can be positioned through media language

Set Options for Television

One option from the following must be chosen:

Option 1	Option 2	Option 3
<p><i>Sherlock</i> (UK/US)</p> <p>Series 2, Episode 3: 'The Reichenbach Fall' (2012)</p> <p>Original Networks: BBC One (UK) PBS (US)</p>	<p><i>Humans</i> (UK/US)</p> <p>Series 1, Episode 1 (2015)</p> <p>Original Networks: Channel 4 (UK) AMC (US)</p>	<p><i>The Jinx: The Life and Deaths of Robert Durst</i> (US)</p> <p>Episode 1: 'Chapter 1: A Body in the Bay' (2015)</p> <p>Original Network: HBO UK Broadcaster: Sky Atlantic</p>

Theories

Learners will be required to use the following theoretical approaches or theories when analysing the set television product:

Media Language

- Narratology - Tzvetan Todorov
- Genre theory - Steve Neale

Representation

- Theories of representation - Stuart Hall

Audiences

- Reception theory - Stuart Hall

A summary of each theoretical approach or theory is provided in Appendix B.

Section B: Magazines

The magazine industry in the UK is a highly challenging media environment, with thousands of titles competing for readers and market space. Through an in-depth study of one set magazine produced before 1970, learners will develop an understanding of the way in which publishers target, attract, reach and address particular audiences, as well as exploring the effect of social, cultural and historical contexts on the representations that magazines offer. Learners will also consider how media language and representations convey values, attitudes and beliefs.

Set Options for Magazines

One option from the following must be chosen:

Option 1	Option 2	Option 3
<p>Woman (23-29 August 1964) (IPC)</p>	<p>Woman's Realm (7-13 February 1965) (IPC)</p>	<p>Vogue (July 1965) (Condé Nast)</p>

The compulsory set editions of these historical magazines can be accessed on the WJEC Eduqas secure website.

Theories

Learners will be required to use the following theoretical approaches or theories when analysing the set magazine product:

Media Language

- Semiotics – Roland Barthes

Representation

- Theories of identity – David Gauntlett

Industry

- Power and media industries – Curran and Seaton

Audiences

- Cultivation theory – George Gerbner
- Reception theory – Stuart Hall.

A summary of each theoretical approach or theory is provided in Appendix B.

Section C: Online Media

In a world increasingly dominated by digital technology, online, social and participatory media have become an integral part of the contemporary media landscape. The growing cultural significance of online platforms is evident in the number of subscribers that bloggers and YouTubers like Zoella, Alfie Deyes (*Pointless Blog*), and PewDiePie attract.

Through an in-depth study of one online product, learners will look at the role played by blogs and vlogs in the media today. The interrelationship between media technologies and patterns of consumption and response will be considered, as learners will explore the extent to which online products facilitate audience participation and interaction. The potential that these platforms offer for self-representation and the impact of technology on media language will also be addressed.

Set Options for Online Media

One option from the following must be chosen:

Option 1	Option 2	Option 3
<p>PointlessBlog https://www.youtube.com/user/PointlessBlog</p>	<p>PewDiePie http://www.pewdiepie.com/</p>	<p>Zoella https://www.zoella.co.uk/</p>

In order to fully engage with the inter-related nature of online products, learners must also study **examples linked to the set product**, for example the relevant *YouTube* channel, vlog or social networking stream.

Theories

Learners will be required to use the following theoretical approaches or theories when analysing the set online product:

Media Language

- Semiotics – Roland Barthes

Representation

- Theories of representation – Stuart Hall
- Theories of identity – David Gauntlett

Audiences

- Cultivation theory – George Gerbner.

A summary of each theoretical approach or theory is provided in Appendix B.

Learners must study all areas of the theoretical framework in relation to the set products as follows:

Media Language

- how elements of media language, including technical, visual and audio codes, layout, design, language, mode of address, and the combination of those elements, influence meaning and communicate multiple meanings
- how media language incorporates values, attitudes and beliefs
- how developing technologies affect media language, for example the impact of cross-platform technologies on media forms and products, the effect of interactive technologies
- narrative construction, structures, techniques, codes and conventions
- the genre codes and conventions of media forms and products, including how media language develops as genre and the dynamic, historically relative nature of genre
- how intertextuality is used in the media and how it creates meaning through the way media products relate to one another
- how audiences respond to and interpret media language.

Representation

- how events, issues and social groups (including social identity) are represented through processes of selection and combination of aspects of media language
- how the media construct versions of 'reality' through re-presentation
- the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups
- how and why particular social groups may be under-represented or misrepresented in a national and global context
- how and why stereotypes can be used positively and negatively
- how representations embody values, attitudes and beliefs, which may be systematically reinforced across a wide range of media
- the effect of social and cultural context on representations
- how audiences respond to and interpret media representations.

Media Industries

- processes of production, distribution and circulation by organisations, groups and individuals in a global context
- the specialised and institutionalised nature of media production, distribution and circulation
- the relationship of recent technological change and 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, including commercial and not-for-profit public funding, to media industries and their products
- how media organisations maintain, including through marketing, varieties of audiences nationally and globally
- the regulatory framework of contemporary media in the UK
- the impact of 'new' digital technologies on media regulation, including the role of individual producers.

Audiences

- how audiences are grouped and categorised by media industries, 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 industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated
- 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 interact with the media and can be actively involved in media production.

Assessment

This component assesses **media language, representation, industry and audiences**. The allocation of these areas to each section below will vary from year to year.

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

The paper consists of three sections:

Section A: Television (30 marks)

Candidates will complete **one** two-part question based on the set product studied.

Section B – Magazines (30 marks)

Candidates will complete **one** two-part question based on the set product studied.

Section C – Online Media (30 marks)

Candidates will complete **one** two-part question based on the set product studied.

2.3 Component 3

Media Production

30% of qualification

50 marks

Non-exam assessment: internally assessed and externally moderated by WJEC

Content

This component synthesises learning from the areas previously studied, providing learners with the opportunity to show their knowledge and understanding in a practical way. In Components 1 and 2, learners gain a detailed understanding of the theoretical framework in relation to a range of media forms. In this component, learners are required to apply their knowledge and understanding of media language, representation, media industries and audiences in an **individual** media production for an intended audience based on one media form in response to a **choice of briefs set by WJEC**.

The set production briefs will change **every two years**, requiring learners to create a production for a **different intended audience and/or industry context**.

The production briefs will be published on the WJEC Eduqas website on the release date specified:

Release of Briefs – Set 1	Published in specification	Assessment in 2018 and 2019
Release of Briefs – Set 2	September 2019	Assessment in 2020 and 2021
Release of Briefs – Set 3	September 2021	Assessment in 2022 and 2023

The briefs will always specify the intended target audience and industry context, as well as other key requirements. Learners will develop a response to their chosen brief by selecting the genre/style (or topic/issue) of their media production.

The following media forms will always be set:

Television

Create a sequence from a new television programme.

Advertising and Marketing: Music

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

Advertising and Marketing: Film

Create a print marketing campaign or a website to promote a new film.

The campaign or website must not include a complete short film, film sequence or trailer.

Magazines

Create a new print or online magazine.

Set Briefs

The following briefs are set for **assessment in 2018 and 2019**. Learners must select **one** of the following options:

1. Television

Task: A pre-title and title sequence for a new television programme in a factual or fictional genre of your choice. You should create a product for a **mainstream broadcaster** targeting a **teenage audience** with an interest in your genre/topic.

Length: 3-4 minutes

2. Advertising and Marketing: Music

Task: Create a product for an **independent** record label targeting a **niche** audience with an interest in your chosen genre of music.

(a) **Audio-visual option:** An original music video to promote a new or local/unsigned artist or band in a genre of your choice.

Length: 3-4 minutes

OR

(b) **Online option:** A functioning website, including a homepage and associated pages (e.g. biographies, rehearsal footage, tour page, blog, music clips etc.) to promote a new artist or band in a genre of your choice.

Length: 3-4 pages

3. Advertising and Marketing: Film

Task: Create a product for a **UK independent** film company targeting an audience of **16-24 year old** film fans.

(a) **Print option:** A marketing campaign to promote a new film from a genre of your choice, to include a range of posters and a DVD cover.

Length: 4 pages

OR

(b) **Online option:** A functioning website to promote a new film from a genre of your choice, to include a homepage and associated pages (e.g. director's blogs/vlogs, viral marketing, interactive, game etc.)

Length: 3-4 pages

*The media production must **not** include a complete short film, film sequence or trailer.*

4. Magazines

Task: Create a product for a **mainstream** publisher targeting an audience of **25-40 year old affluent 'aspirers'**.

(a) **Print option:** A magazine front cover, contents page and double page spread feature article for a new magazine in a genre of your choice.

Length: 4 pages

OR

(b) **Online option:** A functioning website, including a homepage and associated pages of content for a new online magazine in a genre of your choice.

Length: 3-4 pages

Research and Planning

Learners will undertake a substantial amount of research and planning during the production process that must be guided and monitored by the teacher. The research and planning will not be assessed but learners will be assessed on the production outcomes that result from these stages.

Learners should undertake **research** to develop their understanding of the theoretical framework in relation to their intended production including:

- Analysis of the use of media language in similar media products to identify the codes and conventions of the particular genres and forms. Analysis should focus on specific techniques such as: layout and composition; editing; sound, etc. used to create meaning, and the way in which representations of events, issues, individuals and social groups (as appropriate) are constructed.
- Research into the industry context – the media organisation, production processes, distribution and marketing, scheduling/positioning, regulatory issues etc. Identify examples from similar products analysed.
- Research into the methods used to target and address audiences, including how audiences interact with media products. Identify examples from the products analysed. Research into audience responses to media products.
- Secondary research - academic theoretical research appropriate to AS level to develop understanding and support analysis.
- Primary audience research such as the use of focus groups during the pre-production process

Learners should **plan** their production work carefully to ensure that they apply their understanding of the theoretical framework to the media production. The planning work may include:

- A pitch or treatment for the production
- A project plan including a timeline and the planned use of resources, equipment etc.
- Planning documents appropriate to the form/product undertaken such as: step outline; shot list; storyboard; script; draft designs; mock-ups of composition and layout etc.

Statement of Aims and Intentions

Learners will be required to complete a brief outline of their aims and intentions for the media production that must be submitted with the production. This will not be assessed but will enable learners to explain the ways in which they have applied the theoretical framework to the production. This is a **compulsory** component of the non-exam assessment and learners must complete the statement of aims and intentions in **Section B of the cover sheet** using approximately 350 words. A template is provided on the WJEC Eduqas website for guidance.

Assessment

Component 3 is internally assessed and externally moderated. It assesses AO3: create media products for an intended audience, applying knowledge and understanding of the theoretical framework of media to communicate meaning. The component is marked out of 50. 25 marks are awarded for the application of knowledge and understanding of media language and audience in the creation of the media product, and 25 marks are awarded for the application of knowledge and understanding of representation and industry in the creation of the media product.

The assessment of this component will be based solely on the media production. Learners are advised to consider the requirements of the marking criteria (Appendix A) when planning and creating their media production. Learners will be assessed on the application of their knowledge and understanding of the theoretical framework to the production work:

- Applying knowledge and understanding of the industry context specified in the brief by creating appropriate products.
- Applying knowledge and understanding of audience by, for example, using genre conventions and representations to communicate meanings and appeal to the intended audience specified in the brief.
- Applying knowledge and understanding of media language by using appropriate technical codes and conventions of the genre/form
- Applying knowledge and understanding of representations by constructing representations of particular events/issues/groups and individuals appropriate to the brief to convey values, attitudes and beliefs.

Teachers must use the assessment grid and guidance provided in Appendix A when conducting internal assessment of Component 3. Further details are provided on page 28.

Original and Non-original Material

Learners are required to create original products for this component. The use of existing brands and products is not permitted. The majority of the images and footage used in the cross-media production must be original, created by the learner. In certain circumstances it may be necessary to include non-original, found images or footage, for example where the conventions of the genre include 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). This is allowable; however, the found material should be used as supporting images or footage, rather than being the main focus of the product, and there are limits as to the amount of non-original images or footage that may be used:

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

The non-original footage cannot be assessed – candidates 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 4 minute television production could have 30 seconds of found footage, totalling 4 minutes 30 seconds). **Candidates who do not use original footage, images or text for the production must not be awarded marks above band 1 of the marking criteria.**

It is the responsibility of centres to ensure that they do not infringe copyright law and ensure appropriate permissions are sought for the use of found audio, visual or audio-visual material. The use of any found material is at the centre's and candidate's own risk and this will not be monitored by WJEC Eduqas moderators. Within these guidelines, it is acceptable for learners to use an existing song by a band or artist for the music video production option. Learners may also choose to collaborate with music students or departments to create original music for use in productions.

Any non-original material used (including images, footage and/or music) must be referenced and any work which is not entirely that of the learner identified on the cover sheet available on the WJEC Eduqas website.

Independent Work

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

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

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

Equipment/Software

Learners need to have access to suitable equipment and resources for production work for Component 3. 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. Where there has been over reliance on pre-existing templates, this will result in a lower mark being awarded.

3 ASSESSMENT

3.1 Assessment objectives and weightings

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

AO1

Demonstrate knowledge and understanding of:

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

AO2

Apply knowledge and understanding of the theoretical framework of media to:

- analyse media products, including in relation to their contexts and through the use of academic theories
- make judgements and draw conclusions.

AO3

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

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

	AO1	AO2	AO3	Total
Component 1	15%	15%	-	30%
Component 2	20%	20%	-	40%
Component 3	-	-	30%	30%
Total	35%	35%	30%	100%

3.2 Arrangements for non-exam assessment

Component 3: Media Production

Component 3 is internally assessed and externally moderated by WJEC.

It assesses AO3 only. The maximum mark for Component 3 is 50.

Teachers must use the assessment grid and guidance provided in Appendix A when conducting internal assessment of Component 3. These are designed to link the assessment objective to marks and help to discriminate clearly between the varying levels of achievement. The mark schemes will be of most value when used in conjunction with guidance and assessed examples of work, which will be made available by WJEC to help centres identify the quality of work associated with the various mark bands. Cover sheets must be completed for each learner. The production may be completed and assessed at any suitable time during the course.

Length/amount of work

The length or amount of work required is specified in the brief. 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, including the 10% tolerance.

Supervision and Monitoring

- There is no restriction on the amount of time learners spend on developing and creating their production for Component 3.
- Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements of the set brief, the assessment and the marking grid.
- Teachers may advise learners on an appropriate brief or media form to choose.
- Teachers may advise on completion of the non-assessed research, planning and statement of aims.
- 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 the theoretical framework is not permitted.
- During the working period, teachers must continually monitor progress of the production, including three formal reviews at the research, planning and production stages 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.

Assessment Evidence and Authentication

Every learner must complete a cover sheet to be found on the WJEC Eduqas website. This form must be signed by both the teacher and the learner to authenticate the work undertaken at three key stages of the process (research, planning and production). It is important that completion of the production is rigorously monitored by centres to ensure that learners' work is their own and centres must countersign that they have taken all reasonable steps to validate this.

Learners must submit:

- A **media production**.
- A non-assessed **statement of aims and intentions** for the production, outlining the ways in which knowledge and understanding of the theoretical framework has been applied in response to the brief.
- A completed **cover sheet** available on the WJEC Eduqas website. Section A must be completed by the learner detailing key aspects of the work and crediting any non-original material used and non-assessed participants who assisted with the production. Learners and teachers must sign to authenticate the work at every stage. Section B is to be completed by the teacher detailing their assessment comments and the marks awarded.

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

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 - on disc, memory stick or uploaded as an e-portfolio via the WJEC Eduqas secure website in one of the following formats: MP4, .MOV or .AVI
- print-based material - on disc, memory stick or uploaded as an e-portfolio via the WJEC Eduqas 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 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.

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 and marks for either the component 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 Eduqas 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 for learners in the sample must be uploaded by e-portfolio or sent to the moderator by the required date in May.
- All necessary documentation can be found on the 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 October of the year of certification.

4 TECHNICAL INFORMATION

4.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in May/June each year, until the end of the life of this specification. Summer 2018 will be the first assessment opportunity.

Where learners wish to re-sit the qualification, all components must be re-taken.

The entry code appears below.

WJEC Eduqas AS Media Studies: B680QS

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

4.2 Grading, awarding and reporting

AS qualifications are reported as a grade on the scale from A to E. Results not attaining the minimum standard for the award will be reported as U (unclassified).

AS qualifications are free-standing and are awarded in their own right. Assessments at AS cannot contribute to an A level grade.

APPENDIX A

Component 3: Media Production

Guidance on Applying the Assessment Grid

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

Candidates who do not use original footage, images or text for the production must not be awarded marks above band 1.

A03 (30%): Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.		
Band	Create a media production for an intended audience, by applying knowledge and understanding of media language and audiences to communicate meaning. *Consider also the technical skills criteria for each form listed below	Create a media production for an intended audience, by applying knowledge and understanding of representations and media industries to communicate meaning.
5	<p style="text-align: center;">21-25 marks</p> <ul style="list-style-type: none"> • The media production demonstrates knowledge and understanding of media language in a proficient, generally fluent and consistent way. • Conventions of the genre or form are applied in an effective and consistent way, demonstrating very good technical skills and creativity. • The media production demonstrates a very good knowledge and understanding of audiences and communicates meanings to the intended audience with clarity and confidence 	<p style="text-align: center;">21-25 marks</p> <ul style="list-style-type: none"> • The media production demonstrates knowledge and understanding of representation in a proficient, generally fluent and consistent way • Representations of individuals, groups and issues/events (as appropriate) demonstrate very good awareness and effective use of techniques • The media production demonstrates a very good knowledge and understanding of the relevant industry context

4	<p style="text-align: center;">16-20 marks</p> <ul style="list-style-type: none"> • The media production demonstrates knowledge and understanding of media language in a secure and reasonably consistent way. • Conventions of the genre or form are applied in an appropriate way, demonstrating competent technical skills and creativity. • The media production applies a secure knowledge and understanding of audiences and communicates meanings to the intended audience with clarity. 	<p style="text-align: center;">16-20 marks</p> <ul style="list-style-type: none"> • The media production demonstrates knowledge and understanding of representation in a secure and reasonably consistent way. • Representations of individuals, groups and issues/events (as appropriate) demonstrate clear awareness and use of recognised techniques. • The media production demonstrates a secure knowledge and understanding of the relevant industry context.
3	<p style="text-align: center;">11-15 marks</p> <ul style="list-style-type: none"> • The media production demonstrates knowledge and understanding of media language in a satisfactory way. • Conventions of the genre or form are applied in a generally accurate way, demonstrating adequate technical skills and creativity. • The media production demonstrates a satisfactory knowledge and understanding of audiences and communicates meanings to the intended audience in a generally clear way. 	<p style="text-align: center;">11-15 marks</p> <ul style="list-style-type: none"> • The media production demonstrates knowledge and understanding of representation in a satisfactory way. • Representations of individuals, groups and issues/events (as appropriate) demonstrate adequate awareness and some use of recognised techniques. • The media production demonstrates a satisfactory knowledge and understanding of the relevant industry context.
2	<p style="text-align: center;">6-10 marks</p> <ul style="list-style-type: none"> • The media production demonstrates some knowledge and understanding of media language, but in a limited and inconsistent way. • Conventions of the genre or form are applied, but in an inappropriate, inconsistent or partial way, demonstrating some limited technical skills and creativity. • The media production demonstrates limited knowledge and understanding of audiences and communicates meanings to the intended audience in an inconsistent way. 	<p style="text-align: center;">6-10 marks</p> <ul style="list-style-type: none"> • The media production demonstrates some knowledge and understanding of representation, but in a limited and inconsistent way. • Representations of individuals, groups and issues/events (as appropriate) demonstrate some limited awareness and use of limited techniques. • The media production demonstrates some limited knowledge and understanding of the relevant industry context.

1	1-5 marks	1-5 marks
	<ul style="list-style-type: none"> • The media production demonstrates very limited knowledge and understanding of media language. • Conventions of the genre or form are applied in an inaccurate or incomplete way, demonstrating very limited technical skills and creativity. • The media production demonstrates very limited knowledge and understanding of audiences and fails to communicate meanings to the intended audience. 	<ul style="list-style-type: none"> • The media production demonstrates very limited knowledge and understanding of representation. • Representations of individuals, groups and issues/events (as appropriate) demonstrate very limited awareness and using very limited techniques • The media production demonstrates very limited knowledge and understanding of the relevant industry context.
	0 marks	
	<ul style="list-style-type: none"> • The production is not worthy of credit. 	

***Mark Scheme – technical skills criteria for Using Media Language: applying appropriate form, codes and conventions for the genre/style and audience**

Band 5 – Proficient, generally fluent and consistent, effective, very good technical skills and creativity

Band 4 – Secure, reasonably consistent, appropriate, competent technical skills and creativity

Band 3 – Satisfactory, generally accurate, adequate technical skills and creativity

Band 2 – Limited, inconsistent, inappropriate, partial, limited technical skills and creativity

Band 1 – Very limited, inaccurate, incomplete, very limited technical skills and creativity

Audio/ Visual media products:

Camera

- framing and composition, including an appropriate range of shots and appropriate shot type, distance, length, angle etc.
- shots are steady (use of tripod where appropriate), in focus etc.

Editing

- continuity (or different techniques e.g. montage if appropriate), making meaning clear, appropriate transitions to communicate meaning
- post-production effects: e.g. colour manipulation/special effects

Sound

- use of appropriate diegetic and non-diegetic sound to communicate meanings (sound effects, soundtrack, dialogue etc.)
- quality of sound is clear

Mise-en-scène

- location, set/props, costume etc. to communicate meanings.

Print products:

Creating appropriate images/photographs

- framing, focus, resolution etc. and use of mise-en-scene, lighting etc.

Manipulating images

- cropping, resizing, layering etc.

Demonstrating skills in composition and layout

- appropriate range of font styles/sizes; use of colour

Using language appropriately for form and audience

- mode of address – direct/indirect/formal/informal
- vary tone according to platform (e.g. online edition of a magazine may be less formal than print edition) as well as audience.

Online products:

Creating appropriate content

- images/photographs/video content/text etc.

Demonstrating skills in composition and layout

- appropriate range of font styles/sizes use of colour

Using language appropriately for form and audience

- mode of address – direct/indirect/formal/informal

Technical/IT skills in creating a working website/digital content

- interactive features.

APPENDIX B

Summary of Theories 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.

REPRESENTATION

Theories of representation – 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).

Theories of 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.

MEDIA INDUSTRIES

Power and media industries - Curran and Seaton

- the idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power
- the idea that media concentration generally limits or inhibits variety, creativity and quality
- the idea that more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions.

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:
 - i. the dominant-hegemonic position: the encoder's intended meaning (the preferred reading) is fully understood and accepted
 - ii. 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
 - iii. the oppositional position: the encoder's message is understood, but the decoder disagrees with it, reading it in a contrary or oppositional way.