



# WJEC Eduqas GCE A LEVEL in MEDIA STUDIES

For teaching from 2017  
For award from 2019

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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 A level 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 2019.

# GCE A LEVEL MEDIA STUDIES

## SUMMARY OF ASSESSMENT

### Component 1: Meanings and Representations in the Media

Written examination: 2 hours

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 and Meanings

**One** extended response question based on **two** media products, either from the **same form** or from **two different forms**.

#### Section B: Representations and Meanings

**One** extended response question based on **two** media products, either from the **same form** or from **two different forms**. There will be a choice of two questions.

**One** question in **Section A** or **Section B** will be based on **evaluation of relevant theories**.

#### Section C: Contextual Study - Representations

**One** extended response question based on **two** media products, either from the **same form** or from **two different forms**.

### Component 2: Media Forms and Products in Depth

Written examination: 3 hours

40% of qualification

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

#### Section A – Television in the Global Age

Study **one** option from a choice of three including **two** set products.

**One** two-part question based on **both** of the set products studied.

#### Section B – Magazines: Mainstream and Alternative Media

Study **one** option from a choice of three including **two** set products.

**One** two-part question based on **both** of the set products studied.

#### Section C – Media in the Online Age

Study **one** option from a choice of three including **two** set products.

**One** two-part question based on **both** of the set products studied.

### Component 3: Cross-Media Production

Non exam assessment

30% of qualification

An **individual** cross-media production based on **two forms** in response to a **choice of briefs set by WJEC**, applying knowledge and understanding of the theoretical framework and digital convergence.

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

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

# GCE A LEVEL MEDIA STUDIES

## 1 INTRODUCTION

### 1.1 Aims and objectives

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

The WJEC Eduqas specification offers learners the opportunity to develop a thorough and in depth understanding of these key issues, using a comprehensive theoretical framework and a variety of advanced theoretical approaches and theories to support critical exploration and reflection, analysis and debate. The study of a wide range of rich and stimulating media products is central to the specification, offering opportunities for detailed analysis of how the media communicate meanings in a variety of forms. Learners will work from the product outwards to debate key critical questions related to the social, cultural, political and economic role of the media. Through studying media products holistically in relation to all areas of the theoretical framework, learners will engage with the dynamic relationships between media products, media industries and audiences. Learners will also consider established media forms alongside more contemporary forms, developing an awareness of emerging and evolving media.

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

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

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

The WJEC Eduqas A level in Media Studies offers a broad, engaging and stimulating 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: Meanings and Representations in the Media***

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 of media products **chosen by the centre** from the following forms:

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

In this component, learners analyse how representations, discourses and ideologies are constructed in media products through media language, as well as how representations are influenced by social, cultural, historical and industry (including economic and political) contexts. Learners will also develop the ability to use and reflect critically upon relevant theoretical approaches and theories.

### ***Component 2 - Media Forms and Products In Depth***

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, audiences** and **media industries** in relation to:

- **television** – a choice of three options, each including **two** contrasting programmes set by WJEC
- **magazines** – a choice of three options, each including **two** contrasting magazines set by WJEC
- **blogs and websites** – a choice of three options, each including **two** contrasting online products 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 and compare how relevant social, cultural and industry contexts influence the set products. Here, learners will again develop the ability to use relevant theoretical approaches and theories, with additional theories to those studied for Component 1.

### ***Component 3 - Cross-Media Production (non-exam assessment)***

Learners create an individual cross-media production in two different forms for an intended audience, applying their knowledge and understanding of the theoretical framework and digital convergence in response to a choice of briefs set by WJEC. The forms that learners can work in include television, magazines, film marketing, music marketing and online options. The intended audience and industry context are specified in the brief.

## 1.2 Prior learning and progression

Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. Skills in literacy and analysis will provide a good basis for progression to this Level 3 qualification.

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

This specification provides a suitable foundation for the study of Media Studies or a related area on 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 learners to extend their life-long learning.

## 1.3 Equality and fair access

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

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

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

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

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

## 2 SUBJECT CONTENT

### Overview

This WJEC Eduqas Media Studies specification is designed to provide a coherent, integrated and in depth approach to studying the media, enabling learners to develop and apply their understanding of the media through both analysing and producing media products in relation to a detailed and comprehensive underpinning theoretical framework and a wide range of advanced 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. In addition, learners will develop the ability to reflect critically on both media products and theories used to analyse media products.

Through this study, learners gain a developed understanding of the key theoretical approaches, theories, 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, those produced outside the commercial mainstream and those aimed at or produced by minority groups, 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 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.

The global nature of the contemporary media is also an important part of this specification. Learners will consider how media industries operate globally and target global audiences, and will explore media products made outside of the US and UK, including non-English language television.

Learning about the media involves both exploring and making media products and these two activities are fundamentally related in this specification. Learners create a cross-media production for an intended audience, applying their knowledge and understanding of media language, representation, audience and industry in response to a choice of briefs set by WJEC. The opportunity to select forms, and the opportunity to work in more than one form, 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 media products chosen by the teacher. In addition, television, magazines, blogs and websites are studied in depth through products set by WJEC. Collectively, the products studied:

- possess social, cultural and historical significance
- illustrate a range of products in terms of genre/style, form and audience
- represent different historical periods and global settings
- illustrate different industry contexts, including those outside the commercial mainstream
- include those aimed at, or produced by, minority groups
- reflect contemporary and emerging developments in the media
- provide rich opportunities for analysis and application of the theoretical framework detailed below
- include media products that stimulate learners and extend their experience of the media.

## Theoretical Framework

This A Level 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 comprehensive, detailed and focused approach to interpreting and analysing the media, which learners will develop as they study the three components.

## Theories

Learners will study a wide range of theoretical approaches and theories, including advanced approaches, 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
- Structuralism - Claude Lévi-Strauss
- Postmodernism - Jean Baudrillard

### **Representation**

- Theories of representation – Stuart Hall
- Theories of identity - David Gauntlett
- Feminist theory - Liesbet van Zoonen
- Feminist theory - bell hooks
- Theories of gender performativity - Judith Butler
- Theories around ethnicity and postcolonial theory - Paul Gilroy

### **Media Industries**

- Power and media industries - Curran and Seaton
- Regulation - Livingstone and Lunt
- Cultural industries - David Hesmondhalgh

### **Audiences**

- Media effects - Albert Bandura
- Cultivation theory - George Gerbner
- Reception theory - Stuart Hall
- Fandom - Henry Jenkins
- 'End of audience' theories - Clay Shirky.

**The specific theoretical approaches and theories to be studied within each component are specified 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 to inform the study of media products:

#### **Historical Contexts**

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

### ***Social and Cultural Contexts***

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

### ***Industry Contexts (including economic and political contexts)***

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

### **Skills**

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

## 2.1 Component 1

### Meanings and Representations in the Media

Written examination – 2 hours  
30% of qualification  
80 marks

#### Overview

In this component, learners will develop knowledge and understanding of key aspects of the theoretical framework - **media language** and **representation** – as an essential basis for analysing media products from a variety of forms. A range of advanced theoretical approaches and theories will be used to inform and support analysis of media products and learners will reflect critically upon these theories. Learners will also explore the influence of social, cultural, historical and industry contexts on media products, and how audiences may respond to and interpret media products. Learners will develop their ability to use relevant subject-specific terminology in this component.

For this component, learners must study the topics and pairs of media forms listed below. 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 ideologies, 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 their discourses and ideologies. Both forms also elicit interesting debates around audience responses and the effects of the media.

#### **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 ideologies 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. In their targeting of specific audiences, these forms also allow exploration of audience response and interpretation.

#### **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 discourses and ideologies. 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.

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

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 and Meanings

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:

- 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 developing technologies affect media language, for example the impact of CGI on the visual and interactive features of video games, the impact of online platforms on the style and presentation of news etc.
- the genre codes and conventions of media forms and products, the dynamic nature of genre, genre hybridity and the significance of challenging and/or subverting genre conventions
- narrative construction, structures, techniques, codes and conventions
- the various ways intertextuality is used in the media and how it creates meanings through the way media products relate to one another
- how media language incorporates viewpoints and ideologies
- 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.

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 B: Representations and Meanings

Building on their study of media language, learners will develop an understanding of how it is used to construct and communicate representations, as well as the discourses and ideologies underlying those representations. Learners will consider the way in which representations are encoded in media products through media language and the different ways in which audiences may decode these representations.

Learners must study the following aspects of representation:

- 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, and how representations make claims about realism and the real
- how and why particular social groups may be under-represented or misrepresented
- how and why stereotypes can be used positively and negatively
- how representations embody values, attitudes, beliefs, ideologies and discourses, which may be systematically 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 preferred, negotiated and oppositional readings, literal or actual responses
  - how meanings are created in the interaction of representations and audience response.

### **Section C: Contextual Study - Representations**

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. The following must be considered:

#### ***Historical Contexts***

- the effect of historical context on representations
- how the representations, discourses and ideologies expressed or encoded in the media product relate to the time in which it was made and set
- how audience responses to and interpretations of representations reflect historical circumstances

#### ***Social and Cultural Contexts (including economic and political contexts)***

- the effect of social and cultural context on representations
- how the representations, discourses and ideologies in the media product relate to the social and cultural context in which it was made and set
- how media products are shaped or informed by particular cultural influences such as genres, styles, movements and the work of other media producers
- how audience responses to and interpretations of representations reflect social, and cultural circumstances

#### ***Industry Contexts***

- how processes of production, distribution and circulation shape media products
- 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
- the impact of industry contexts on the choices media producers make about how to represent events and issues - how the representations, discourses and ideologies in the media product relate to its industry context

## Theories

Learners must **use** and **evaluate** the following theoretical approaches and theories:

### **Media Language**

- Semiotics - Roland Barthes
- Genre theory - Steve Neale
- Structuralism - Claude Lévi-Strauss

### **Representation**

- Theories of representation - Stuart Hall
- Theories of identity - David Gauntlett
- Feminist theories - Liesbet van Zoonen
- Theories of ethnicity and postcolonial theory - Paul Gilroy

### **Media Industries**

- Power and media industries – Curran and Seaton

### **Audiences**

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

**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 or Section B** will assess **evaluation of theories**.

### **Section A: Media Language and Meanings (20 marks)**

Learners will complete **one** extended response question. Learners will be required to refer to **two** media products. These will either be from the **same** specified form or from **two different** specified forms.

### **Section B: Representations and Meanings (20 marks)**

Learners will complete **one** extended response question from a choice of two. Learners will be required to refer to **two** media products. These will either be from the **same** specified form or from **two different** specified forms.

### **Section C: Contextual Study: Representations (40 marks)**

Learners will complete **one** extended response question based on analysis of media language or representation in relation to **social, cultural, historical or industry contexts**. Learners will be required to refer to **two** media products. These will either be from the **same** specified form or from **two different** specified forms.

## 2.2 Component 2

### Media Forms and Products in Depth

Written examination: 3 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 as necessary. The forms to be studied in depth are:

- television
- magazines
- blogs and websites.

Learners will explore these three media forms through close analysis of the set products, comparing their use of media language and the representations they offer in relation to relevant social, cultural, economic, political and historical contexts. Learners will study the role of media industries in shaping media products, as well as considering the way in which both mass and specialised audiences are targeted and addressed. Relevant and advanced theories will inform study of the set products. Learners should continue to develop their ability to use relevant subject-specific terminology in this component.

#### **Section A: Television in the Global Age**

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

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

Whilst there is a specific focus on contemporary television programmes here, learners will also examine the way in which these products relate to broader cultural and historical contexts, analysing their use of media language and the cultural and ideological significance of the representations they offer.

For example, learners who study Option 1 will be able to consider the way in which *The Bridge* uses the conventions of earlier crime drama traditions such as film noir whilst exploring contemporary social, cultural and political issues. Similarly, in Option 2, learners will be able to consider the way in which *Humans* uses the established genre conventions of science-fiction to explore contemporary cultural issues and anxieties, whilst, in Option 3, learners will be able to analyse the way in which the set products draw on different documentary traditions. Genre is therefore a particular focal point here, as learners will consider the extent to which the set products support Steve Neale's proposition that genres are best understood as processes which may be 'dominated by repetition', but are also 'marked fundamentally by variation, difference and change.'

### Set Options for Television

**One** option (including **both** products) from the following must be chosen:

Option 1	Option 2	Option 3
<p><b><i>Sherlock</i></b> (UK/US)</p> <p>Series 2, Episode 3: 'The Reichenbach Fall' (2012)</p> <p>Original Network: BBC One (UK) PBS (US)</p>	<p><b><i>Humans</i></b> (UK/US)</p> <p>Series 1, Episode 1 (2015)</p> <p>Original Network: Channel 4 (UK) AMC (US)</p>	<p><b><i>The Jinx: The Life and Deaths of Robert Durst</i></b> (US)</p> <p>Episode 1: 'Chapter 1: A Body in the Bay' (2015)</p> <p>Original Network: HBO UK Broadcaster: Sky Atlantic</p>
<p><b><i>The Bridge</i></b> (Denmark/Sweden)</p> <p>Season 3, Episode 1 (2015)</p> <p>Original Network: SVT1 (Sweden) DR1 (Denmark) UK Broadcaster: BBC Four</p>	<p><b><i>The Returned</i></b> (France)</p> <p>Season 1, Episode 1: 'Camille' (2012)</p> <p>Original Network: Canal+ (France) UK Broadcaster: Channel 4</p>	<p><b><i>No Burqas Behind Bars</i></b> (Sweden)</p> <p>(2013)</p> <p>Original Network: NRK Swedish Broadcaster: SVT1</p>

### Theories

Learners must use the following theoretical approaches and theories when analysing the set television products:

#### **Media Language**

- Narratology - Tzvetan Todorov
- Genre theory - Steve Neale
- Structuralism - Claude Lévi-Strauss
- Postmodernism – Jean Baudrillard

#### **Representation**

- Theories of representation - Stuart Hall
- Feminist theory - Liesbet van Zoonen
- Feminist theory – bell hooks
- Theories of gender performativity - Judith Butler

#### **Industry**

- Regulation - Livingstone and Lunt
- Cultural industries – David Hesmondhalgh

#### **Audiences**

- Reception theory - Stuart Hall
- Fandom – Henry Jenkins.

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

## Section B: Magazines – Mainstream and Alternative Media

The magazine industry in the UK is a highly challenging media environment, with thousands of titles competing for readers and market space. Here, learners will study two magazines in depth, developing an understanding of the contextual factors that shape their production, distribution, circulation and consumption, as well as considering the historical, social, and cultural significance of the representations they offer. Learners will also explore how media language incorporates viewpoints and ideologies.

Each option includes two magazines that have been produced within different historical and industry contexts and that target different audiences. One of the magazines will be contemporary, whilst the other will have been produced before 1970; one will be a commercial magazine with mainstream appeal, whilst the other will have been produced outside the commercial mainstream. The magazines in each option therefore offer rich opportunities for comparative analysis.

### Set Options for Magazines

One option (including **both** products) from the following must be chosen:

Option 1	Option 2	Option 3
<b>Woman</b> (23-29 August 1964) (IPC)	<b>Woman's Realm</b> (7-13 February 1965) (IPC)	<b>Vogue</b> (July 1965) (Conde Nast)
<b>Adbusters</b> (Adbusters Media Foundation)	<b>Huck</b> (TCO London)	<b>The Big Issue</b> (Dennis & The Big Issue Ltd)

The compulsory set editions of the historical magazines will be accessed on the WJEC Eduqas secure website. Centres will choose appropriate editions of the other magazine set for study. In order to ensure that they remain contemporary as a contrast to the historical set editions, these must be published within ten years of the date when the programme of study started.

### Theories

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

#### Media Language

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

#### Representation

- Theories of identity – David Gauntlett
- Feminist theory - Liesbet van Zoonen
- Feminist theory – bell hooks

#### Industry

- Power and media industries – Curran and Seaton
- Regulation - Livingstone and Lunt

#### Audiences

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

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

### Section C: Media in the Online Age

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 (*PointlessBlog*), and PewDiePie attract, and in the amount of web traffic that the websites of online newspapers and magazines generate.

Through an in-depth study of two contrasting online products, learners will look at the role played by blogs and websites in the media today, exploring the way in which these convergent media platforms increasingly overlap, as well as investigating the potential that they offer for self-representation. The changing relationship between media producers and audiences will be considered here, as learners will examine the idea that media consumers have now become producers who regularly and actively participate in the creation and dissemination of media content online.

The impact of digitally convergent media platforms on media production, distribution and circulation will also be explored, as learners will study an online newspaper or an online magazine produced for a minority group, considering the way in which digital platforms can be used to reach specialised audiences. These set products can be seen to demonstrate significant emerging developments in the media, reflecting the ongoing impact of technology on media language and audience interaction.

#### Set Options for Media in the Online Age

One option (including **both** products) from the following must be chosen:

Option 1	Option 2	Option 3
<b>PointlessBlog</b> <a href="https://www.youtube.com/user/PointlessBlog">https://www.youtube.com/user/PointlessBlog</a>	<b>PewDiePie</b> <a href="http://www.pewdiepie.com/">http://www.pewdiepie.com/</a>	<b>Zoella</b> <a href="https://www.zoella.co.uk/">https://www.zoella.co.uk/</a>
<b>DesiMag</b> www.desimag.uk	<b>The Voice Online</b> <a href="http://www.voice-online.co.uk/">http://www.voice-online.co.uk/</a>	<b>Attitude</b> <a href="http://attitude.co.uk/">http://attitude.co.uk/</a>

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 etc.

#### Theories

Learners must use the following theoretical approaches and theories when analysing the set online products:

##### Media Language

- Semiotics – Roland Barthes
- Structuralism - Claude Lévi-Strauss
- Postmodernism – Jean Baudrillard

##### Representation

- Theories of representation – Stuart Hall
- Theories of identity – David Gauntlett
- Theories of gender performativity – Judith Butler

##### Industry

- Regulation - Livingstone and Lunt
- Cultural industries – David Hesmondhalgh

##### Audiences

- Cultivation theory – George Gerbner
- Fandom – Henry Jenkins
- 'End of audience' theories – Clay Shirky.

**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***

- 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 developing technologies affect media language, for example the impact of convergence on media forms and products, the effect of interactive technologies
- the genre codes and conventions of media forms and products
- how media language develops as genre and the significance of challenging and/or subverting genre conventions
- how genre conventions are socially and historically relative, dynamic and can be used in a hybrid way
- narrative construction, structures, techniques and conventions
- the various ways intertextuality is used in the media and how it creates meaning through the way aspects of media products relate to one another
- how media language incorporates viewpoints and ideologies
- how audiences respond to and interpret media language.

***Representation***

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

**Media Industries**

- how processes of production, distribution and circulation shape media products 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 impact of digitally convergent media platforms on media production, distribution and circulation, including individual producers
- 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 and the role of regulation in global production, distribution and circulation
- the impact of 'new' digital technologies on media regulation, including the role of individual producers
- the effect of individual producers on media industries.

**Media Audiences**

- how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste
- the role and significance of specialised audiences, including niche and fan, to the media
- 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
- how media organisations reflect the different needs of mass and specialised audiences including through targeting
- how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms
- the interrelationship between media technologies and patterns of consumption and response
- how audiences interpret the media, including:
  - how and why audiences may interpret the same media products in different ways
  - different kinds of response, such as preferred, negotiated and oppositional readings, literal or actual responses
  - how meanings are created in the interaction of media language and audience response
- how audiences are positioned by media products
- how audiences interact with the media and can be actively involved in media production
- how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital
- the way in which different audience interpretations reflect social, cultural and historical circumstances.

## Assessment

This component assesses **media language, representation, industry and audience**. The allocation of these areas to the sections 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 exam consists of three sections:

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

Candidates will complete **one** two-part question based on **both** of the set products studied.

### **Section B – Magazines: Mainstream and Alternative Media (30 marks)**

Candidates will complete **one** two-part question based on **both** of the set products studied.

### **Section C – Media in the Online Age (30 marks)**

Candidates will complete **one** two-part question based on **both** of the set products studied.

## 2.3 Component 3

### Cross-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, audiences, media industries and the digitally convergent nature of the media in an **individual** production for an intended audience. The production must be based on two media forms and completed 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:

<b>Release of Briefs – Set 1</b>	Published in specification	Assessment in 2019 and 2020
<b>Release of Briefs – Set 2</b>	September 2019	Assessment in 2021 and 2022
<b>Release of Briefs – Set 3</b>	September 2021	Assessment in 2023 and 2024

The briefs will always specify the 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 cross-media production. The following media forms will always be set:

#### **Television**

Create a cross-media production to include a sequence from a new television programme and related print or online products.

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

Create a cross-media production to include an original music video for a new or local/unsigned artist or band and related print or online products.

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

Create a cross-media production to include a print marketing campaign for a new film, and related audio-visual or online products.

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

#### **Magazines**

Create a cross-media production to include a new print magazine and related audio-visual or online products.

## Set Briefs

The following specific briefs are set for **assessment in 2019 and 2020**. Learners must select **one** of the following options:

### 1. *Television*

Complete Task 1 **and one** option for Task 2.

#### Task 1:

##### Audio-visual:

- 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

**AND**

#### Task 2:

##### Print:

- A front cover and double page spread feature article for an original magazine (e.g. TV listings, lifestyle or weekend newspaper supplement) promoting the programme.
- **Length:** 3 pages

**OR**

##### Online:

- A functioning homepage and associated pages (e.g. director's production diary blog or vlog, links to information about the issue or topic etc.) from the programme's own website.
- **Length:** 3 pages

### 2. *Advertising and Marketing: Music*

Complete Task 1 **and one** option for Task 2.

#### Task 1:

##### Audio-visual:

- An original music video to promote a new or local/unsigned artist or band in a genre of your choice. You should create a product for an independent record label targeting a niche audience with an interest in your chosen genre of music.
- **Length:** 3-4 minutes

**AND**

#### Task 2:

##### Print:

- A front cover and double page spread feature article for a new, original music magazine including an interview with the artist or band promoting the launch of the album.
- **Length:** 3 pages

**OR**

##### Online:

- A functioning homepage and associated pages (e.g. biographies, rehearsal footage, tour page, blog, music clips etc.) from a website to promote the artist or band.
- **Length:** 3 pages

**3. Advertising and Marketing: Film**

Complete Task 1 **and one** option for Task 2.

**Task 1:****Print:**

- A marketing campaign to promote a new film (Certificate 15) from a genre of your choice, to include a range of posters and a DVD cover. You should create a campaign for a UK independent film company targeting an audience of 16-24 year old film fans.
- **Length:** 4 pages

**AND****Task 2:****Audio-visual:**

- A TV or radio documentary sequence (featuring interviews, commentary, discussion, 'making of' footage) to promote the new film.
- **Length:** 3 minutes

**OR****Online:**

- A functioning homepage and associated pages (e.g. director's blogs/vlogs, viral marketing, interactive content, game etc.) to promote the new film.
- **Length:** 3 pages

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

**4. Magazines**

Complete Task 1 **and one** option for Task 2.

**Task 1:****Print:**

- A magazine front cover, contents page and double page spread feature article for new magazine in a genre to of your choice. You should create a product for a mainstream publisher targeting an audience of 25-40 year old affluent 'aspirers'.
- **Length:** 4 pages

**AND****Task 2:****Audio-visual:**

- A sequence from a radio or television current affairs programme about the launch of the magazine.
- **Length:** 3 minutes

**OR****Online:**

- Functioning homepage and associated pages (e.g. content/short videos to establish the magazine's brand values, associated web content appropriate to the magazine, interactive features etc.) from the magazine's website.
- **Length:** 3 pages.

## Research and Planning

Learners will undertake a substantial amount of research and planning during the production process that must be guided, monitored and authenticated 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, considering viewpoints and ideologies.
- Research into the industry context – the media organisation, production processes, distribution and marketing, scheduling/positioning, regulatory issues etc. Research into the ways in which media industries use digital convergence across different platforms. 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 A Level to develop understanding and support analysis.
- Primary audience research such as focus groups research prior to completion of production work.

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

- A pitch or treatment for the production (including details of how the products link across different forms through digital convergence)
- A project plan including a timeline and the planned use of resources, equipment etc.
- Planning documents appropriate to the forms/products 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 cross-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** element of the non-exam assessment and learners must complete the statement of aims and intentions in Section B of the cover sheet using approximately 500 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 audiences in the creation of the media products, and 25 marks are awarded for the application of knowledge and understanding of representation and industry, including digital convergence, in the creation of the media products.

The assessment of this component will be based solely on the cross-media production. Learners are advised to consider the requirements of the marking criteria (Appendix A) when planning and creating their cross-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, and digital convergence, by creating appropriate products that are clearly and symbiotically linked.
- Applying knowledge and understanding of audience by, for example, using genre conventions and representations to communicate meanings 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 and applying theoretical approaches (for example postmodern hybridisation and intertextuality).
- Applying knowledge and understanding of representation by constructing representations of particular events/issues/groups and individuals appropriate to the brief, showing understanding of ideological perspectives.

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 32.

### Original and Non-original material

Learners are required to create original material 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 TV 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, provided the track chosen for the music video **does not** have an existing video. 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 on the cover sheet and any work which is not entirely that of the learner must be identified.

### **Independent Work**

The learner must complete an individual cross-media production. However, the learner may use unassessed students and others 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 individuals 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 teachers will be required to sign to state that this is the case.

### **Equipment/Software**

Learners need to have access to suitable equipment and resources for production work in Component 3. The software packages used in the creation of the cross-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.

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## 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
- evaluate 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.

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

## 3.2 Arrangements for non-exam assessment

### Component 3: Cross-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

Learners will be required to submit a cross-media production comprising related media products in two different forms. The length or amount of work 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 grids.
- 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. While technical support such as instruction on how to operate equipment or Health and Safety may be given, specific advice regarding elements such as the creative ideas, appeal to the intended audience or the application 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 **cross-media production**
- A non-assessed **statement of aims and intentions** for the production, outlining the ways in which 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 students or others 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 WJEC Eduqas website.
- As a result of the moderation, the marks of learners may be adjusted to bring the centre's marks into line with the national standard. If required, 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 2019 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 A level Media Studies: A680QS

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

### 4.2 Grading, awarding and reporting

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

# APPENDIX A

## Component 3: Cross-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 reflect the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band – completely met** (upper part of band), **adequately met** (middle of band), **just met** (lower part of band).
- The total marks for each column may reflect performance at different bands across the different parts of the assessment objective. For example, a candidate may achieve band 4 for column 1 and band 5 for column 2.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

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

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

4	<p style="text-align: center;"><b>16-20 marks</b></p> <ul style="list-style-type: none"> <li>The cross-media production demonstrates knowledge and understanding of media language in a proficient, generally fluent and consistent way.</li> <li>Conventions of the genre or form are applied in an appropriate and consistent way, demonstrating good technical skills and creativity.</li> <li>The cross-media production demonstrates a good knowledge and understanding of audiences and communicates meanings to the intended audience in a coherent way.</li> </ul>	<p style="text-align: center;"><b>16-20 marks</b></p> <ul style="list-style-type: none"> <li>The cross-media production demonstrates knowledge and understanding of representation in a proficient, generally fluent and consistent way.</li> <li>Representations of individuals, groups and issues/events (as appropriate) demonstrate good awareness and effective use of techniques.</li> <li>The cross-media production demonstrates a good knowledge and understanding of the relevant industry context and digital convergence, integrating the products in a coherent way.</li> </ul>
3	<p style="text-align: center;"><b>11-15 marks</b></p> <ul style="list-style-type: none"> <li>The cross-media production demonstrates knowledge and understanding of media language in a generally appropriate and reasonably consistent way.</li> <li>Conventions of the genre or form are applied in a generally appropriate way, demonstrating competent technical skills and creativity.</li> <li>The cross-media production demonstrates a reasonable knowledge and understanding of audiences and communicates meanings to the intended audience in a reasonably consistent way.</li> </ul>	<p style="text-align: center;"><b>11-15 marks</b></p> <ul style="list-style-type: none"> <li>The cross-media production demonstrates knowledge and understanding of representation in a generally appropriate and reasonably consistent way.</li> <li>Representations of individuals, groups and issues/events (as appropriate) demonstrate reasonable awareness and use of recognised techniques</li> <li>The cross-media production demonstrates a reasonable knowledge and understanding of the relevant industry context and digital convergence, integrating the products in a generally appropriate way.</li> </ul>
2	<p style="text-align: center;"><b>6-10 marks</b></p> <ul style="list-style-type: none"> <li>The cross-media production demonstrates knowledge and understanding of media language, but in an inconsistent way.</li> <li>Conventions of the genre or form are applied, but in an inappropriate or inconsistent way, demonstrating some technical skills and creativity.</li> <li>The cross-media production demonstrates basic knowledge and understanding of audiences and communicates meanings to the intended audience in a basic way.</li> </ul>	<p style="text-align: center;"><b>6-10 marks</b></p> <ul style="list-style-type: none"> <li>The cross-media production demonstrates knowledge and understanding of representation, but in an inconsistent way.</li> <li>Representations of individuals, groups and issues/events (as appropriate) demonstrate basic awareness and some use of recognised techniques.</li> <li>The cross-media production demonstrates basic knowledge and understanding of the relevant industry context and digital convergence, integrating the products in an inconsistent way.</li> </ul>
1	<p style="text-align: center;"><b>1-5 marks</b></p> <ul style="list-style-type: none"> <li>The cross-media production demonstrates limited knowledge and understanding of media language.</li> <li>Conventions of the genre or form are applied in a limited way, demonstrating limited technical skills and creativity.</li> <li>The cross-media production demonstrates limited knowledge and understanding of audiences and communicates meanings to the intended audience in a limited way.</li> </ul>	<p style="text-align: center;"><b>1-5 marks</b></p> <ul style="list-style-type: none"> <li>The cross-media production demonstrates limited knowledge and understanding of representation.</li> <li>Representations of individuals, groups and issues/events (as appropriate) demonstrate limited awareness and using few techniques.</li> <li>The cross-media production demonstrates limited knowledge and understanding of the relevant industry context and digital convergence, integrating the products in a limited way.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>Production not worthy of credit.</li> </ul>	

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

Band 5 – Highly proficient, fluent, consistent, sophisticated technical skills and creativity

Band 4 – Proficient, generally fluent and consistent, good technical skills and creativity

Band 3 – Generally appropriate, reasonably consistent, competent technical skills and creativity

Band 2 – Inconsistent, some ability, basic technical skills and creativity

Band 1 – Limited, incomplete.

**Audio/Visual media products:**

Camera:

- framing and composition, including an appropriate range of shots and appropriate shot type, distance, length, angle etc.
- use of filters, lenses, use of correct shutter speed
- 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

- 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.

DRAFT

# 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.

#### ***Structuralism - Claude Lévi-Strauss***

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

#### ***Postmodernism - Jean Baudrillard***

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

## 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.

### ***Feminist theory - Liesbet van Zoonen***

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

### ***Feminist theory - bell hooks***

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

### ***Theories of gender performativity - Judith Butler***

- the idea that identity is performatively constructed by the very 'expressions' that are said to be its results (it is manufactured through a set of acts)
- the idea that there is no gender identity behind the expressions of gender
- the idea that performativity is not a singular act, but a repetition and a ritual.

### ***Theories around ethnicity and postcolonial theory - Paul Gilroy***

- the idea that colonial discourses continue to inform contemporary attitudes to race and ethnicity in the postcolonial era
- the idea that civilisationism constructs racial hierarchies and sets up binary oppositions based on notions of otherness.

## **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.

### **Regulation – Sonia Livingstone and Peter Lunt**

- the idea that there is an underlying struggle in recent UK regulation policy between the need to further the interests of citizens (by offering protection from harmful or offensive material), and the need to further the interests of consumers (by ensuring choice, value for money, and market competition)
- the idea that the increasing power of global media corporations, together with the rise of convergent media technologies and transformations in the production, distribution and marketing of digital media, have placed traditional approaches to media regulation at risk

### **Cultural industries - David Hesmondhalgh**

- the idea that cultural industry companies try to minimise risk and maximise audiences through vertical and horizontal integration, and by formatting their cultural products (e.g. through the use of stars, genres, and serials)
- the idea that the largest companies or conglomerates now operate across a number of different cultural industries
- the idea that the radical potential of the internet has been contained to some extent by its partial incorporation into a large, profit-orientated set of cultural industries

## **AUDIENCES**

### ***Media effects - Albert Bandura***

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

### ***Cultivation theory - George Gerbner***

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

### **Reception theory - Stuart Hall**

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

### **Fandom - Henry Jenkins**

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

### **'End of audience' theories - Clay Shirky**

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