WJEC GCE AS and A LEVEL in MEDIA STUDIES

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

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

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

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

AS (2 units)

AS Unit 1: Investigating the Media
Written examination: 2 hours 15 minutes
24% of qualification   90 marks

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

Section A: Selling Images - Advertising and Marketing
One stepped question based on unseen print and audio-visual **resource material** and requiring reference to the advertising and marketing products studied.

Section B: News in the Online Age
One two-part question requiring reference to the news products studied. There is a choice of question in the second part.

Section C: Film Industries – from Wales to Hollywood
One two-part question requiring reference to the films studied. There is a choice of question in the second part.

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

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

A level (the above plus a further 2 units)

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

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

Section A: Television in the Global Age
One two-part question based on **both** of the set television programmes studied. There is a choice of question in the second part.

Section B: Magazines – Mainstream and Alternative Media
One two-part question based on **both** of the magazines studied. There is a choice of question in the second part.

Section C: Media in the Digital Age – Video Games
One two-part question based on **both** of the video games studied. There is a choice of question in the second part.

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

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

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

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

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

Qualification Approval Numbers
GCE AS: XXXXXXX
GCE A level: XXXXXXXX

Overview of the Specification – AS

Unit 1: Investigating the Media (examination unit)

Section	Forms studied in depth	Other forms studied	Media products studied	Key concepts studied
Section A: Selling Images – Advertising and Marketing	• Print and audio-visual advertising • Music video (marketing)	• Online media	• At least two advertising campaigns, including both print and audio-visual advertisements and one charity or public information campaign, chosen by the teacher • At least two music videos, including one produced before the year 2000, chosen by the teacher	• Media Language • Representation • Audiences
Section B: News in the Online Age	• Newspapers • Online and social media	• Radio	• At least one online newspaper • At least one news website • At least one social media site • All chosen by the teacher	• Media Language • Representation • Media industries • Audiences
Section C: Film Industries – from Wales to Hollywood	• Film	• Online media	• Two films, one Welsh film from a list of options set by WJEC and one Hollywood film chosen by the teacher	• Media Language • Media industries • Audiences

Overview of the Specification: AS

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

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

Overview of the Specification: A2

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

Section	Forms studied in depth	Other forms studied	Media products studied	Key concepts studied
Section A: Television in the Global Age	• Television	• Online media	• Two television programmes, one programme made in Wales set by WJEC and one non-English language programme chosen from a list of options set by WJEC	• Media Language • Representation • Media industries • Audiences
Section B: Magazines – Mainstream and Alternative Media	• Magazines	• Online media	• Two magazines, one mainstream and one non-mainstream, chosen by the teacher	• Media Language • Representation • Media industries • Audiences
Section C: Media in the Digital Age – Video Games	• Video Games	• Online media	• Two contrasting video games chosen by the teacher	• Media Language • Representation • Media industries • Audiences

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

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

GCE AS AND A LEVEL MEDIA STUDIES

1 INTRODUCTION

1.1 Aims and objectives

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

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

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

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

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

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

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

1.2 Prior learning and progression

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

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

This specification provides a suitable foundation for the study of Media Studies or a related area through a range of higher education courses, progression to the next level of vocational qualifications or employment. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

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

1.3 Equality and fair access

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

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

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

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

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

1.4 Welsh Baccalaureate

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

1.5 Welsh perspective

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

2 SUBJECT CONTENT

Overview

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

Through this study, learners gain a developed understanding of the key conceptual approaches, critical perspectives, issues and debates within the subject, enabling them to question and critically explore aspects of the media that may seem familiar and straightforward from their existing experience. Building on this, learners will also extend their engagement with the media to the less familiar, including products from different historical periods and global settings, and those produced outside the commercial mainstream and aimed at non-mainstream audiences, providing rich and stimulating opportunities for interpretation and analysis. The study of relevant social, cultural, historical and industry contexts further enhances and deepens learners' understanding of the media, as they explore key influences on the products studied.

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

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

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

Media Forms and Products

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

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

Conceptual Framework

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

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

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

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

Critical Perspectives

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

Media Language

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

Representation

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

Audiences

- Media effects theory - Albert Bandura
- Cultivation theory - George Gerbner
- Reception theory - Stuart Hall
- Fandom - Henry Jenkins (A2 only)

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

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

Contexts of Media

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

Industry Contexts (AS and A2)

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

Historical Contexts (A2 only)

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

Social and Cultural Contexts (A2 only)

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

Skills

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

2.1 AS UNITS

Unit 1: Investigating the Media

Written examination: 2 hours 15 minutes
24% of qualification
90 marks

Overview

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

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

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

Section A: Selling Images - Advertising and Marketing

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

Products for Study

Learners must study the following:

- At least **two** advertising campaigns, each of which must include **one print-based** and **one audio-visual** advertisement. Learners should consider how brands are created and promoted across forms and platforms, including online.
- The advertising campaigns studied must include **one charity or public information** campaign and **one commercial** advertising campaign for consumer goods.
- At least **two** music videos, including **one** produced before the year 2000.

Examples of charity or public information campaigns could include:

- Anti-bullying campaigns
- Anti-racism campaigns
- Anti-smoking campaigns
- Children's charity campaigns, such as *Barnardos* or *NSPCC*
- Environmental charity campaigns, such as *Greenpeace*
- Gender equality campaigns
- Sport awareness campaigns, such as *This Girl Can.*

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

Examples of music videos could include:

Contemporary	Pre-2000
Beyoncé – *Run The World (Girls)*, *Sorry*, *Forward* Dizzee Rascal – *Love This Town* Katy Perry – *California Gurls* Leon Bridges - *River* Radiohead – *All I Need* Years & Years – *Desire* (ft. Tove Lo)	Björk – *It's Oh So Quiet* (1995) Fatboy Slim – *Praise You* (1999) Jay-Z – *Big Pimpin'* (1999) Madonna – *Like a Prayer* (1989) Michael Jackson – *Thriller* (1983) Missy Elliott – *The Rain* (1997) REM – *Everybody Hurts* (1993)

The examples provided for advertising and music video are not prescriptive and other appropriate examples may be studied.

Conceptual Framework

Learners must study the following:

Media Language

- the different elements of media language, including technical, visual and audio codes, layout, design, language, mode of address
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- how media language incorporates points of view, messages and values
- how audiences may respond to and interpret media language.

Representation

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

Audiences

- how audiences are grouped and categorised by media producers, including by age, gender and social class, as well as by lifestyle and taste
- how media producers target, attract, reach, address and potentially construct audiences
- how media producers target audiences through the content and appeal of advertisements
- how audiences can be reached, both on a national and global scale, through different media technologies and platforms
- how audiences may interpret the media, including:
  - how and why audiences may interpret the same advertisements 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 advertisements and music videos.

Critical Perspectives

Media Language

- Semiotics - Roland Barthes

Representation

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

Audiences

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

Section B: News in the Online Age

News plays a key role in informing audiences about the world and shaping our perceptions of the 'real'. Consumption of television news is falling, radio has moved online, digital news is now more popular than newspapers, and the rise of web-based news continues. In this topic, learners will consider to what extent citizen journalism and the proliferation of news in online and social media has increased the range and diversity of viewpoints offered. Learners will explore how representations of issues and events are constructed through media language and through processes of selection and mediation. This topic links media products to their industry contexts, considering the influence of established media organisations, increasingly powerful digital intermediaries such as Google and Facebook, and individual contributors on the representations and points of view in news media. The ways in which audiences may respond to and interpret representations of events in news are also explored here.

Products for Study

Learners must study the representation of events in the following:

- At least **one** online newspaper (for example, *The Guardian*: www.theguardian.com, *The Daily Mail:* www.dailymail.co.uk)
- At least **one** news website (for example, *BBC News*: www.bbc.co.uk/news, *Yahoo News*: https://uk.news.yahoo.com/, including a radio news feed
- At least **one** social media site (for example *Facebook*, *Twitter*).

One significant event must be studied and learners must consider how the event is represented across the platforms detailed above. The event must be a 'hard' news item, such as one related to politics, crime, foreign affairs, economics etc. The focus should include both text-based reporting and online news videos.

Conceptual Framework

Learners must study the following:

Media Language

- the different elements of media language, including technical, visual and audio codes, layout, design, language, mode of address
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- the codes and conventions of news
- how developing technologies affect media language
- how media language incorporates points of view and values
- how audiences respond to and interpret media language.

Representation

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

Media Industries

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

Audiences

- how news producers target, attract, reach, address and construct audiences
- how the news industries target audiences through the content and appeal of news and through the ways in which it is distributed and circulated
- how audiences can be reached, both on a national and global scale, through different media technologies and platforms
- the interrelationship between media technologies and patterns of consumption and response
- how audiences interpret news, including:
  - how and why audiences may interpret the same media products in different ways
  - different kinds of response, such as preferred, negotiated and oppositional readings, literal or actual responses
  - how meanings are created in the interaction of media language and audience response
- how audiences are positioned by news
- how audiences interact with news.

Critical Perspectives

Media Language

- Semiotics - Roland Barthes

Representation

- Critical perspectives on representation, including ethnicity – Stuart Hall

Audiences

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

Section C: Film Industries – From Wales to Hollywood

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

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

Products for Study

Learners must study **one** of the following films made in Wales:

***Don't Knock Twice* (James, 2016, certificate to be confirmed)**
> This supernatural horror film deals with guilt, mother/daughter relationships and disturbing urban legends.

***Resistance* (Gupta, 2011, certificate 15)**
> Based on Owen Sheers' book, this is a war film with a difference, set in the aftermath of a Nazi invasion of Britain in a Welsh farming community.

***Submarine* (Ayoade, 2010, certificate 15)**
> This is a quirky 'coming of age' tale and teen romance dealing with adolescent imagination and young love.

***The Machine* (James, 2013, certificate 15)**
> This science fiction future noir thriller is the story of a flawed genius and a beautiful but deadly robot.

***Y Llyfrgell/The Library Suicides* (Lyn, 2016, certificate 15)**
> Set in the National Library of Wales, the film uses the thriller genre to deal with themes of memory and culture.

***Yr Ymadawiad/The Passing (*Bryn*, 2015, certificate 15*)**
> This psychological thriller uses the Welsh countryside setting to maximum effect and deals with secrets and truths, delivering a narrative twist.

The products set for study will be reviewed periodically and updated as necessary.

In addition to one of the above, learners must study **one** film made in Hollywood from the same genre.

Examples of possible combinations are given below. This is not prescriptive and teachers may choose other productive pairings. The films chosen must be from the same genre, but may be comparable or contrasting.

Film made in Wales	Films made in Hollywood
Don't Knock Twice	*The Babadook* *The Witch* *The Pact*
Resistance	*Defiance* *The Thin Red Line* *Saving Private Ryan*
Submarine	*Scott Pilgrim Vs. The World* *500 Days of Summer* *Clueless*
The Machine	*Terminator Genisys* *Bladerunner* *A.I. Artificial Intelligence*
Y Llyfrgell/The Library Suicides	*Memento* *What Lies Beneath* *Shutter Island*
Yr Ymadawiad/The Passing	*Insomnia* *The Village* *Sinister*

Learners must be able to **compare** the two films studied.

Conceptual Framework

Learners must study the following:

Media Language

- the different elements of film language, including mise-en-scène, cinematography, editing and sound
- how the different elements of film language, and the combination of elements, influence and communicate meanings
- genre:
  - genre codes, conventions and iconography
  - principles of repetition and variation of a repertoire of elements
  - hybridity and intertextuality
  - the significance of challenging and/or subverting genre conventions
  - the dynamic nature of genre
  - the significance of genre to the film industry and film audiences
- narrative construction, structures, techniques and conventions.

Media Industries

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

Audiences

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

Critical Perspectives

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

Media Language

- Semiotics – Roland Barthes
- Narratology – TvzetanTodorov
- Genre theory – Steve Neale

Audiences

- Reception theory – Stuart Hall.

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

Assessment of Unit 1

This unit assesses knowledge and understanding of **media language, representation, media industries** and **audiences**. The allocation of these areas to the sections below will vary from year to year.

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

The exam consists of three sections:

Section A: Selling Images - Advertising and Marketing (30 marks)

Candidates will complete **one** stepped question based on unseen print and audio-visual **resource material** and requiring reference to advertisement and music videos studied.

Section B: News in the Online Age (30 marks)

Candidates will complete **one** two-part question requiring reference to news products studied. There is a choice of question in the second part.

Section C: Film Industries – From Wales to Hollywood (30 marks)

Candidates will complete **one** two-part question requiring reference to the films studied. There is a choice of question in the second part.

Unit 2: Creating a Media Production

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

Content

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

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

Learners will also complete development work (research and planning) as well as a reflective analysis on how conventions have been used to target the specified audience.

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

Production briefs will be set in the following media forms:

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

The briefs will specify the industry context and the intended target audience but will provide a choice of genre/style of production. For audio-visual productions, learners may work in **pairs** in clearly identified roles: **one learner will be responsible for camerawork and the other learner will be responsible for editing, including sound.**

Set Production Briefs

The following production briefs are set for **first assessment in 2018.**

Learners must select **one** of the following options:

1. Selling Images: Music Video, Advertising and Marketing

> *Either*
> (a) Audio-visual option (individual or pair)
>> *Create an extract from a music video for a new or local/unsigned band or artist designed to sell the image of that band or artist for a mainstream production company aimed at an audience aged 16-25.*
>> *Length:*
>> - *1 minute 30 seconds to 2 minutes (individual)*
>> - *2 minutes 15 seconds to 2 minutes 45 seconds (pair).*
>
> *Note:* it is acceptable for learners to use an existing song or track by a band or artist for the music video production, provided there is no music video available.
>
> *Or*
> (b) Print option (individual)
>> *Create three advertisements from* **either** *a charity* **or** a *public information* **or** *a consumer goods campaign. Each advertisement must be appropriate for publication in a named magazine of the learner's choice and should reflect the target audience of that magazine.*
>> - *3 pages*

2. Online News

> *Either*
> (a) Online option (individual)
>> *Create the homepage and 2 other linked pages for a newly designed BBC news website, which includes* **one** 30 second *original audio-visual* **or** *audio report on a recent, important event.*
>> *Length:*
>> - *Equivalent to 3 online pages.*
>
> *Or*
> (a) Online newspaper option (individual)
>> *Create the lead story, two additional stories and images providing links only to two additional stories for* **either** *The Daily Mail (target audience aged 18-35, female-oriented)* **or** *i-news (target audience aged 18-25).*
>> *Length:*
>> - *Equivalent to 3 online pages.*

3. Film

> *Either*
> (a) Audio-visual (individual or pair)
>> *Create a sequence from a genre film, produced by either Working Title or Hammer Films, aimed at a mainstream audience aged 18-30.*
>> *Length:*
>> - *1 minute 30 seconds – 2 minutes (individual)*
>> - *2 minutes 15 seconds – 2 minutes 45 seconds (pair).*
>
> *Or*
> (b) Print (individual)
>> *Create a DVD front and back cover and a film poster for a new genre film produced by either Working Title or Hammer Films, aimed at a mainstream audience aged 18-30.*
>> *Length:*
>> - *3 pages (note: the front and back cover count as one page each).*

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

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

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

As the nature of the research will vary according to the products selected, the word limits are set at a minimum of **350 words** and a maximum of **600 words**.

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

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

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

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

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

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

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

Other requirements

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

Other non-assessed assistants may appear in productions, for example as actors or models.

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

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

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

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

- The use of existing brands and products is not permitted.
- The use of any found material is at the centre's and candidate's own risk.

Within these guidelines, as noted above, it is acceptable for learners to use an existing song or track by a band or artist for the **music video production** option, provided the track chosen for the music video *does not* have an existing video. Learners may also choose to collaborate with music learners or departments to create original music for use in productions.

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

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

Assessment of Unit 2

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

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

Assessment Objectives are set out in section 3.1 below.

Teachers must use the assessment grid and guidance provided in Appendix B when conducting internal assessment of Unit 2. These are designed to link the assessment objective to marks and help to discriminate clearly between the varying levels of achievement. The mark schemes will be of most value when used in conjunction with guidance and assessed examples of work, which will be made available by WJEC to help centres identify the quality of work associated with the various mark bands.

See section 3.2 for further detail on:

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

2.2 A2 UNITS

Unit 3: Media in the Global Age

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

Overview

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

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

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

Section A: Television in the Global Age

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

Through an in-depth study of 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 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 the ways in which audiences use media texts will also be considered.

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

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

Products for Study

Learners must study the following television programme:

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

In addition, learners must study **one** of the following options:

The Bridge (Denmark/Sweden) Season 3, Episode 1 (2015) Original Network: SVT1 (Sweden) DR1 (Denmark) UK Broadcaster: BBC4	***The Disappearance*** (France) Series1, Episode 1 (2015) Original Network: France 2 UK Broadcaster: BBC4
The Killing (Sweden) Series 1, Episode 1 (2007) Original Network: DR1 Swedish Broadcaster: SVT1 UK Broadcaster: BBC4	***Arne Dahl*** *(Sweden)* Series 2, Episode 7: 'Afterquake' (2015) Original Network: SVT1 (Sweden) UK Broadcaster: BBC4

The products set for study will be reviewed periodically and updated as necessary.

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

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

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

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

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

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

Conceptual Framework

Learners must study the following:

Media Language

- the different elements of media language, including technical, visual and audio codes
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- genre:
  o genre codes, conventions and iconography
  o principles of repetition and variation of a repertoire of elements
  o hybridity and intertextuality
  o the significance of challenging and/or subverting genre conventions
  o how genres reflect their social and historical contexts
  o the dynamic nature of genre
  o the significance of genre to the television industry and television audiences
- narrative construction, structures, techniques and conventions
- how media language incorporates viewpoints and ideologies.

Representation

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

Media Industries

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

Audiences

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

Critical Perspectives

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

Media Language

- Semiotics – Roland Barthes
- Narratology - TvzetanTodorov
- Genre theory - Steve Neale
- Structuralism - Claude Lévi-Strauss
- Postmodernism – Jean Baudrillard

Representation

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

Audiences

- Reception theory - Stuart Hall.

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

Section B: Magazines – 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 social and cultural significance of the representations they offer. Learners will also explore the different points of view and ideologies conveyed by the magazines studied and consider how these are communicated through media language. The proliferation of online magazines is an important feature of the contemporary magazine market and learners will explore the importance of online platforms to the magazine industry and magazine audiences.

Products for Study

Learners must study **two contrasting** magazines that have been produced within different industry contexts and that target different audiences. One of the magazines must be a commercial magazine with mainstream appeal, whilst the other will have been produced outside the commercial mainstream for a niche or specialist audience. The magazines studied therefore offer rich opportunities for comparative analysis. Learners may study online or print-based magazines. Examples of possible combinations include:

Mainstream	Non-mainstream
Vogue	*Adbusters*
Hello	*The Big Issue*
Glamour	*Dazed*
Men's Health	*Attitude*
NME	*Huck*
Woman	*Bust*
Cosmopolitan	*Pride*

Centres will choose appropriate editions of the magazines for study to enable all of the areas detailed below to be covered. In order to ensure that they remain contemporary, print-based magazines must be published within **ten years** of the date when the programme of study started.

Learners must be able to **compare** the magazines studied.

Conceptual Framework

Learners must study the following:

Media Language

- the different elements of media language, including technical and visual codes, layout, design, language, mode of address
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- the codes and conventions of magazines as a form
- the codes and conventions of the magazine genre studied
- how media language incorporates viewpoints and ideologies
- how audiences respond to and interpret media language.

Representation

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

Media Industries

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

Audiences

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

Critical Perspectives

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

Media Language

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

Representation

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

Audiences

- Reception theory – Stuart Hall.

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

Section C: Media in the Digital Age - Video Games

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

Products for Study

- Learners must study at least **two contrasting** video games.
- The games should be contrasting in terms of different representations and/or different target audiences.
- The games chosen should provide opportunities for analysis of issues of representation of gender and ethnicity. Examples could include:
    - *Assassins Creed* franchise
    - *Final Fantasy* franchise
    - *Grand Theft Auto* franchise
    - *Mass Effect* franchise
    - *Resident Evil* franchise
    - *Streetfighter* franchise
    - *Tombraider* franchise
    - Film franchise spin-offs such as *Star Wars, Harry Potter, Ghostbusters, Batman* etc.

Conceptual Framework

Learners must study the following:

Media Language

- how technical, visual and audio codes create meaning
- the codes and conventions of video games as a form: for example, graphics, sound, interface, interactivity/immersion, ludic qualities and/or narrative features
- the codes and conventions of video game genres
- intertextuality – the use of references to existing media texts or products to create recognition in audiences
- how media language incorporates viewpoints and ideologies
- how audiences may respond to and interpret media language.

Representation

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

Media Industries

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

Audiences

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

Critical Perspectives

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

Media Language

- Semiotics – Roland Barthes
- Postmodernism - Jean Baudrillard

Representation

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

Audiences

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

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

Assessment of Unit 3

This unit assesses knowledge and understanding of **media language, representation, media industries and audiences**. The allocation of these areas to the sections below will vary from year to year.

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

The exam consists of three sections:

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

Candidates will complete **one** two-part question requiring reference to **both** of the set television programmes studied. There is a choice of question in the second part.

Section B: Magazines - Mainstream and Alternative Media (30 marks)

Candidates will complete **one** two-part question requiring reference to **both** of the magazines studied. There is a choice of question in the second part.

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

Candidates will complete **one** two-part question requiring reference to **both** of the video games studied. There is a choice of question in the second part.

Unit 4: Creating a Cross-Media Production

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

Content

This unit builds on previous learning by requiring learners to develop and apply their knowledge and understanding of the media through a practical cross-media production. In Units 1 and 3 in particular, learners gain a detailed understanding of the key concepts of the media (media language, representation, industry and audience) in relation to a range of media forms. In this unit, learners must carry out additional investigative research and apply their knowledge and understanding of key media concepts to a production for a specified industry and audience in one of the following media:

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

Learners will also complete development work and a critical analysis of how the key media concept researched has been applied in the production.

Production briefs will be set in the following media forms:

- television
- magazines
- video games.

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

The production briefs will specify the industry context and the intended target audience but will provide a choice of genre/style of production. For audio-visual productions, learners may work in **pairs** in clearly identified roles: **one learner will be responsible for camerawork and the other learner will be responsible for editing, including sound.**

Set Production Briefs

The following cross-media production briefs are set for **first assessment in 2019**.

Learners must select **one** of the following cross-media options. Each learner **must** complete option (a) PLUS **either** option (b) **or** option (c).

1. Television

(a) **Compulsory** Audio-visual option (individual **or** pairs)
Create a sequence from a new BBC 3 or Channel 4 television programme in a genre of your choice aimed at an audience aged 18-25.
Length:
- *2 minutes – 2 minutes 30 seconds (individual)*
- *3 minutes – 3 minutes 30 seconds (pair).*

PLUS*
Either
(b) Online option (individual)
Create a homepage and 2 other linked pages for a website for the new BBC 3 or Channel 4 television programme you have devised.
Length:
- *3 online pages.*

Or
(c) Print option (individual)
Create the cover and two pages for a Radio Times magazine which markets the new BBC 3 or Channel 4 television programme you have devised.
*Note: if option (a) is completed in pairs, each individual must complete either option (b) or (c) individually.

2. Magazines

(a) **Compulsory** Print option (individual)
Create the front cover, contents page and one additional page for a new Time Inc UK or Future Publishing magazine in any genre aimed at an audience aged 16-25.
*The magazine may be **either** mainstream **or** non-mainstream.*
Length:
- *3 pages.*
PLUS
Either
(b) Online option (individual)
Create the homepage and 2 other linked pages for an online version of the new Time Inc UK or Future Publishing magazine you have devised.
Length:
- *3 pages.*

Or
(c) Audio-visual option **(individual)**
Create a 30 to 45 second TV advert to launch your newly devised magazine.

3. Video Games

(a) **Compulsory** online option (individual)
Create the website for your new, mainstream video game consisting of **one** homepage and **two** linked pages.

PLUS
Either
(b) Print option (individual)
Create 3 contrasting magazine adverts for a new, mainstream specialist video game aimed at 16-25 year olds, to be published in a specialist, Future Publishing video games magazine.

(c) Audio-visual option (individual or pair)
Create a trailer for a new, mainstream video game aimed at 16-25 year olds.
Length:
- 1 minute to 1 minute 15 seconds (individual)
- 1 minute 30 seconds to 2 minutes (pair).

Research and development

Learners will complete investigative research of between **1250 and 1500 words** into **one** product comparable with the chosen cross-media production, focusing on **either** genre **or** narrative **or** representation issues. Learners must make reference to relevant critical perspectives, such as the theorists listed in this specification. The work will be word-processed and presented in continuous prose and will include a brief bibliography of at least five items using appropriate conventions.

In addition to the investigative research, learners will outline the main conclusions of their research into genre, narrative or representation (three to five are recommended) (**approximately 250 words**). These conclusions will be developed and applied in their production. This development work will be presented as an additional section to the investigative research.

Planning

Although planning will not be assessed separately for this unit, it is recommended that learners create a plan appropriate to their production to facilitate the production process.

Note: If learners work in pairs for one of the audio-visual options, they will need to be guided to research the same production medium. However, each learner must select a different media concept for their investigative research. Their critical analysis must be based on the concept they researched.

Critical Analysis

Learners will analyse and evaluate their production in relation to the conclusions they have identified in **600 to 800 words**. A combination of continuous prose and focused bullet points may be used. The critical analysis will focus on how learners' chosen media concept is reflected in their cross-media production and will provide reference to some critical perspectives. The critical analysis will include:

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

Learners are encouraged to be selective and focus on key elements of the production.

Other requirements

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

Other non-assessed assistants may appear in productions, for example as actors or models.

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

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

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

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

- The use of existing brands and products is not permitted.
- The use of any found material is at the centre's and candidate's own risk.

Within these guidelines, as noted above, it is acceptable for learners to use an existing song or track by a band or artist for the **music video production** option, provided the track chosen for the music video *does not* have an existing video. Learners may also choose to collaborate with music learners or departments to create original music for use in productions.

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

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

Assessment of Unit 4

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

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

Teachers must use the assessment grid and guidance provided in Appendix C when conducting internal assessment of Unit 4. These are designed to link the assessment objective to marks and help to discriminate clearly between the varying levels of achievement. The mark schemes will be of most value when used in conjunction with guidance and assessed examples of work, which will be made available by WJEC to help centres identify the quality of work associated with the various mark bands.

See section 3.2 for further detail on:

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

3 ASSESSMENT

3.1 Assessment objectives and weightings

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

AO1
Demonstrate knowledge and understanding of:
- the key concepts and critical perspectives of media; and
- at A2, contexts of media and their influence on media products and processes

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

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

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

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

3.2 Arrangements for non-examination assessment

Conditions for completion of the production

The production may be completed and assessed at any suitable time during the course.

Length/amount of work

- Specific requirements for length or quantity will be provided in the brief each year.
- There is no penalty for work that is under the specified limits for time and length, as this is likely to be self-penalising. There is a 10% tolerance for work that is over the specified limits for time and length. If a production exceeds the limits by more than 10%, the teacher/assessor should not mark the additional work submitted beyond this limit, as candidates can only be credited for work that falls within the stipulated limits for time and length.

Supervision and Monitoring

- There is no restriction on the amount of time learners spend on developing and creating their production for Unit 2 and Unit 4.
- Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements of the set brief, the assessment and the marking grid.
- Teachers may advise learners on an appropriate brief or media form to choose.
- Teachers may advise on completion of the non-assessed research, planning and statement of aims.
- Once work is underway, feedback must be limited to general advice on what needs to be improved. Teachers must not provide specific guidance on how to make these improvements. Whilst technical support such as instruction on how to operate equipment and Health and Safety may be given, advice regarding elements such as appeal to the intended audience or application of knowledge and understanding of media language and representation is not permitted.
- During the working period, teachers must monitor progress of the production three times in order to be able to authenticate the work as the learner's own.
- Once the work is finished and the final assessment made, no further amendments may be made.

Authentication and Assessment Evidence

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

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

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

All of the above items must be available for moderation and the production work must be submitted to the moderator in the following forms:
- audio-visual material - on disc, memory stick or uploaded as an e-portfolio via the WJEC 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 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
- marks for either the unit or the complete qualification may be withdrawn if malpractice or plagiarism is established.

Moderation and submission of marks
- Centres are required to submit marks online by the specified date in May each year. A moderation sample based on the overall rank order for the total entry will be automatically generated when marks are submitted and the sample must be sent to the moderator to arrive by the specified date in May each year.
- The internal completion date is determined by the centre and the centre must take into account time needed for internal assessment, internal moderation and submission of marks to WJEC.
- Individual cover sheets, available on the WJEC website, will be used for recording marks to be sent to the moderator. Centres must retain copies of all mark sheets sent to the moderator.
- It is essential that where there is more than one teacher in a centre, work from all teaching groups is standardised internally. This is designed to ensure that the final assessment reflects a single agreed standard for all teaching groups involved.
- All work and associated documentation for learners in the sample must be submitted to the moderator by the required date in May.
- All necessary documentation can be found on the WJEC website.
- As a result of the moderation, the marks of learners may be adjusted to bring the centre's marks into line with the national standard. If required, the moderator will ask for additional samples of work and if necessary, the work of all learners will be called for and externally moderated regardless of entry numbers. In this case, all of the work will be sent to the moderator.
- All centres will receive detailed feedback from the moderation in August.
- All work not submitted to WJEC should be retained by the centre until the end of October of the year of certification

4   TECHNICAL INFORMATION

4.1   Making entries

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

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

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

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

Candidates may re-sit units **ONCE ONLY** prior to certification for the qualification, with the better result contributing to the qualification. Individual unit results, prior to the certification of the qualification, have a shelf-life limited only by that of the qualification.

A candidate may retake the whole qualification more than once.

The entry codes appear below.

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

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

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

4.2 Grading, awarding and reporting

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

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

Uniform marks correspond to unit grades as follows:

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

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

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

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

APPENDIX A

Summary of Critical Perspectives to be studied

MEDIA LANGUAGE

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

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

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

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

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

REPRESENTATION

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

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

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

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

AUDIENCES

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

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

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

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

APPENDIX B

AS Unit 2: Creating a Media Production

Guidance on Applying the Assessment Grids

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

Research and Planning

AO3 (10%): Research and develop media products for an intended audience, applying knowledge and understanding of key concepts of media studies		
Band	Research media products for an intended audience, applying knowledge and understanding of key concepts of media studies.	Develop media products for an intended audience, applying knowledge and understanding of key concepts of media studies.
5	**9-10 marks** • Proficient ability to research media products for an intended audience. • Research is highly relevant and appropriate. • Very good application of knowledge and understanding of genre, representation and audience.	**9-10 marks** • Proficient ability to plan media products for an intended audience. • Planning is highly relevant and appropriate. • Very good application of knowledge and understanding of genre, representation and audience

4	**7-8 marks** • Secure ability to research media products for an intended audience. • Research is relevant and appropriate. • Good application of knowledge and understanding of genre, representation and audience.	**7-8 marks** • Secure ability to plan media products for an intended audience. • Planning is relevant and appropriate. • Good application of knowledge and understanding of genre, representation and audience.
3	**5-6 marks** • Satisfactory ability to research media products for an intended audience. • Research is mostly relevant and appropriate. • Satisfactory application of knowledge and understanding of genre, representation and audience.	**5-6 marks** • Satisfactory ability to plan media products for an intended audience. • Planning is mostly relevant and appropriate. • Satisfactory application of knowledge and understanding of genre, representation and audience.
2	**3-4 marks** • Some ability to research media products for an intended audience, but in a limited and inconsistent way. • Research is partially relevant and appropriate. • Some application of knowledge and understanding of genre, representation and audience, but this is limited and inconsistent.	**3-4 marks** • Some ability to plan media products for an intended audience, but in a limited and inconsistent way. • Planning is partially relevant and appropriate. • Some application of knowledge and understanding of genre, representation and audience, but this is limited and inconsistent.
1	**1-2 marks** • Very limited ability to research media products for an intended audience. • Research is of limited relevance and may be incomplete. • Very limited application of knowledge and understanding of genre, representation and audience.	**1-2 marks** • Very limited ability to plan media products for an intended audience. • Planning is of limited relevance and may be incomplete. • Very limited application of knowledge and understanding of genre, representation and audience.
	0 marks • The research is not worthy of credit.	**0 marks** • The planning is not worthy of credit.

Production		
Candidates who do not use original footage, images or text for the production must not be awarded marks above band 1.		
AO3 (25%): Create media products for an intended audience, applying knowledge and understanding of key concepts of media studies.		
Band	Create a media production for an intended audience, ***applying knowledge and understanding of media language***. . ***Consider also the technical skills criteria for each form listed below**	Create a media production for an intended audience, ***applying knowledge and understanding of representation.***	Create a media production ***for an intended audience, applying knowledge and understanding of media industries***.
5	**17-20 marks** • The media production demonstrates knowledge and understanding of media language in a proficient, generally fluent and consistent way. • Conventions of the genre or form are applied in an effective and consistent way. • Proficient technical skills and creativity*.	**13-15 marks** • The media production demonstrates knowledge and understanding of representation in a proficient, generally fluent and consistent way. • Representations of individuals, groups and issues/events (as appropriate) demonstrate very good awareness and effective use of techniques.	**13-15 marks** • The media production demonstrates a very good knowledge and understanding of audiences and communicates meanings to the intended audience with clarity and confidence. • The media production demonstrates a very good knowledge and understanding of the relevant industry context.
4	**13-16 marks** • The media production demonstrates knowledge and understanding of media language in a secure and reasonably consistent way. • Conventions of the genre or form are applied in an appropriate way. • Competent technical skills and creativity*.	**10-12 marks** • The media production demonstrates knowledge and understanding of representation in a secure and reasonably consistent way. • Representations of individuals, groups and issues/events (as appropriate) demonstrate clear awareness and use of recognised techniques.	**10-12 marks** • The media production applies a secure knowledge and understanding of audiences and communicates meanings to the intended audience with clarity. • The media production demonstrates a secure knowledge and understanding of the relevant industry context.

3	**9-12 marks** • The media production demonstrates knowledge and understanding of media language in a satisfactory way. • Conventions of the genre or form are applied in a generally accurate way. • Adequate technical skills and creativity*.	**7-9 marks** • The media production demonstrates knowledge and understanding of representation in a satisfactory way. • Representations of individuals, groups and issues/events (as appropriate) demonstrate adequate awareness and some use of recognised techniques.	**7-9 marks** • The media production demonstrates a satisfactory knowledge and understanding of audiences and communicates meanings to the intended audience in a generally clear way. • The media production demonstrates a satisfactory knowledge and understanding of the relevant industry context.
2	**5-8 marks** • The media production demonstrates some knowledge and understanding of media language, but in a limited and inconsistent way. • Conventions of the genre or form are applied, but in an inappropriate, inconsistent or partial way. • Limited technical skills and creativity*.	**4-6 marks** • The media production demonstrates some knowledge and understanding of representation, but in a limited and inconsistent way. • Representations of individuals, groups and issues/events (as appropriate) demonstrate some limited awareness and use of limited techniques.	**4-6 marks** • The media production demonstrates limited knowledge and understanding of audiences and communicates meanings to the intended audience in an inconsistent way. • The media production demonstrates some limited knowledge and understanding of the relevant industry context.

	1-4 marks	1-3 marks	1-3 marks
1	- The media production demonstrates very limited knowledge and understanding of media language. - Conventions of the genre or form are applied in an inaccurate or incomplete way. - Very limited technical skills and creativity*.	- The media production demonstrates very limited knowledge and understanding of representation. - Representations of individuals, groups and issues/events (as appropriate) demonstrate very limited awareness and using very limited techniques	- The media production demonstrates very limited knowledge and understanding of audiences and fails to communicate meanings to the intended audience. - The media production demonstrates very limited knowledge and understanding of the relevant industry context.
	0 marks The production is not worthy of credit.		

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

Band 5 – Proficient, generally fluent and consistent, effective, proficient technical skills and creativity
Band 4 – Secure, reasonably consistent, appropriate, competent technical skills and creativity
Band 3 – Satisfactory, generally accurate, adequate technical skills and creativity
Band 2 – Limited, inconsistent, inappropriate, partial, limited technical skills and creativity
Band 1 – Very limited, inaccurate, incomplete, very limited technical skills and creativity

Audio/ Visual media products:
Camera
- framing and composition, including an appropriate range of shots and appropriate shot type, distance, length, angle etc.
- shots are steady (use of tripod where appropriate), in focus etc.

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

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

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

Print products:
Creating appropriate images/photographs
- framing, focus, resolution etc. and use of mise-en-scene, lighting etc.

Manipulating images
- cropping, resizing, layering etc.

Demonstrating skills in composition and layout
- appropriate range of font styles/sizes; use of colour

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

Online products:
Creating appropriate content
- images/photographs/video content/text etc.

Demonstrating skills in composition and layout
- appropriate range of font styles/sizes use of colour

Using language appropriately for form and audience
- mode of address – direct/indirect/formal/informal

Technical/IT skills in creating a working website/digital content
- interactive features.

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

APPENDIX C

A2 Unit 4: Creating a Cross-Media Production

Guidance on Applying the Assessment Grids

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

Investigative Research and Development		
Band	**AO3 (10%):** Research media products for an intended audience, applying knowledge and understanding of key concepts of media studies.	**AO3 (5%):** Develop media products for an intended audience, applying knowledge and understanding of key concepts of media studies.
5	**17-20 marks** • Highly proficient ability to research media products. • Research is insightful and perceptive. • Sophisticated application of knowledge and understanding of genre/ narrative/ representation (as appropriate).	**9-10 marks** • Highly proficient ability to develop media products for an intended audience. • Sophisticated application of knowledge and understanding of research findings on genre/ narrative/ representation (as appropriate).
4	**13-16 marks** • Proficient ability to research media products for an intended audience. • Research is highly relevant and appropriate. • Confident application of knowledge and understanding of genre/ narrative/ representation (as appropriate).	**7-8 marks** • Proficient ability to develop media products for an intended audience. • Confident application of knowledge and understanding of genre/ narrative/ representation (as appropriate).
3	**9-12 marks** • Competent ability to research media products for an intended audience. • Research is relevant and appropriate. • Reasonable application of knowledge and understanding of genre/ narrative/ representation (as appropriate).	**5-6 marks** • Competent ability to develop media products for an intended audience. • Reasonable application of knowledge and understanding of genre/ narrative/ representation (as appropriate).

2	**5-8 marks** • Some ability to research media products for an intended audience, but in an inconsistent way. • Research is partially relevant, but inconsistent. • Some application of knowledge and understanding of genre/ narrative/ representation (as appropriate), but this is inconsistent.		**3-4 marks** • Some ability to develop media products for an intended audience, but in an inconsistent way. • Some application of knowledge and understanding of genre/ narrative/ representation (as appropriate), but this is inconsistent.
1	**1-4 marks** • Limited ability to research media products for an intended audience. • Research is of limited relevance and may be incomplete. • Limited application of knowledge and understanding of genre/ narrative/ representation (as appropriate).		**1-2 marks** • Limited ability to develop media products for an intended audience. • Limited application of knowledge and understanding of genre/ narrative/ representation (as appropriate).
	0 marks • The research is not worthy of credit.		**0 marks** • The development is not worthy of credit.

Cross-Media Production

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

AO3 (20%): Create media products for an intended audience, applying knowledge and understanding of key concepts of media studies.

Band	Create a cross-media production for an intended audience, *applying knowledge and understanding of media language.* ***Consider also the technical skills criteria for each form listed below**	Create a cross-media production for an intended audience, *applying knowledge and understanding of representation.*	Create a cross-media production *for an intended audience, applying knowledge and understanding of media industries.*
5	**17-20 marks** • The cross-media production demonstrates knowledge and understanding of media language in a highly proficient, fluent and consistent way. • Conventions of the genre or form are applied in a highly appropriate and imaginative way. • Sophisticated technical skills and creativity*.	**9-10 marks** • The cross-media production demonstrates knowledge and understanding of representation in a highly proficient, fluent and consistent way. • Representations of individuals, groups and issues/events (as appropriate) demonstrate sophisticated awareness and highly appropriate use of techniques.	**9-10 marks** • The cross-media production demonstrates an excellent knowledge and understanding of audiences and communicates meanings to the intended audience in a sophisticated way. • 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.

4	**13-16 marks** • The cross-media production demonstrates knowledge and understanding of media language in a proficient, generally fluent and consistent way. • Conventions of the genre or form are applied in an appropriate and consistent way. • Proficient technical skills and creativity*.	**7-8 marks** • The cross-media production demonstrates knowledge and understanding of representation in a proficient, generally fluent and consistent way. • Representations of individuals, groups and issues/events (as appropriate) demonstrate good awareness and effective use of techniques.	**7-8 marks** • The cross-media production demonstrates a good knowledge and understanding of audiences and communicates meanings to the intended audience in a coherent way. • 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.
3	**9-12 marks** • The cross-media production demonstrates knowledge and understanding of media language in a generally appropriate and reasonably consistent way. • Conventions of the genre or form are applied in a generally appropriate way. • Competent technical skills and creativity*.	**5-6 marks** • The cross-media production demonstrates knowledge and understanding of representation in a generally appropriate and reasonably consistent way. • Representations of individuals, groups and issues/events (as appropriate) demonstrate reasonable awareness and use of recognised techniques	**5-6 marks** • The cross-media production demonstrates a reasonable knowledge and understanding of audiences and communicates meanings to the intended audience in a reasonably consistent way. • 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.

2	**5-8 marks** • The cross-media production demonstrates knowledge and understanding of media language, but in an inconsistent way. • Conventions of the genre or form are applied, but in an inappropriate or inconsistent way. • Some technical skills and creativity*.	**3-4 marks** • The cross-media production demonstrates knowledge and understanding of representation, but in an inconsistent way. • Representations of individuals, groups and issues/events (as appropriate) demonstrate basic awareness and some use of recognised techniques.	**3-4 marks** • The cross-media production demonstrates basic knowledge and understanding of audiences and communicates meanings to the intended audience in a basic way. • The cross-media production demonstrates basic knowledge and understanding of the relevant industry context and digital convergence, integrating the products in an inconsistent way.
1	**1-4 marks** • The cross-media production demonstrates limited knowledge and understanding of media language. • Conventions of the genre or form are applied in a limited way. • Limited technical skills and creativity*.	**1-2 marks** • The cross-media production demonstrates limited knowledge and understanding of representation. • Representations of individuals, groups and issues/events (as appropriate) demonstrate limited awareness and using few techniques.	**1-2 marks** • The cross-media production demonstrates limited knowledge and understanding of audiences and communicates meanings to the intended audience in a limited way. • The cross-media production demonstrates limited knowledge and understanding of the relevant industry context and digital convergence, integrating the products in a limited way.
	0 marks The production is not worthy of credit.		

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

Band 5 – Highly proficient, fluent, consistent, sophisticated technical skills and creativity
Band 4 – Proficient, generally fluent and consistent, proficient technical skills and creativity
Band 3 – Generally appropriate, reasonably consistent, competent technical skills and creativity
Band 2 – Inconsistent, inappropriate, some 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

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