GCSE

WJEC GCSE in

MEDIA STUDIES

APPROVED BY QUALIFICATIONS WALES

GUIDANCE FOR TEACHING

Teaching from 2017

This Qualifications Wales regulated qualification is not available to centres in England.

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1. Overview of Specification

Unit 1	**Exploring the Media** Written Exam: 1.5 hours (30%) Section A: Representation of gender and events in a range of media forms. Section B: Focus on the form of music, assessment of media language, representation, media industries, and audiences.
Unit 2	**Understanding Television and Film** Written Examination: 1.5 hours (30%) Section A: Based on the set product 'Wales on Television', knowledge and understanding of media industries, audiences, media languages, and representation. Section B: Focus on Contemporary Hollywood Film, assessing knowledge and understanding of media industries.
Unit 3	**Creating Media** Non-exam assessment (40%). Media production and reflective analysis. Learners will select from a choice of briefs set by the WJEC.

2. Explanation of Assessment Objectives

The assessment objectives are explained below. Both AO1 and AO2 are assessed in Unit 1 and Unit 2 (written exams); AO2 and AO3 are assessed in Unit 3 (NEA).

AO1 and AO2

- Unit 1 and 2 – Questions across the examinations will assess AO1 and AO2

AO1 – Demonstrate knowledge and understanding of the key concepts of media studies.

AO1 focuses on demonstrating knowledge and understanding.
The key concepts are the basis for analysing and creating media. It encompasses Media Language, Representation, Media Industries, and Audiences. Specific areas are assessed in different sections of Unit 1. Section A assesses Representation, while in Section B Media Language, Representation, Media Industries, and Audiences are assessed. In Unit 2, learners must study Media Languages, Audiences, and Media Industries for both sections and also Representation in Section A.

Learners will be assessed on their ability to **demonstrate knowledge** (e.g. by giving key facts, details) and understanding (e.g. by explaining, giving examples) of key concepts. A small number of marks may be allocated to purely knowledge-based questions in Unit 1 Section B (Q2a in the SAMs). The majority will expect learners to **demonstrate understanding**, (Q2b in the SAMs) or **knowledge and understanding** (Q3 in the SAMs).

The focus is on contemporary texts but learners contextualise their understanding through the exploration of historical products from different periods.

There is a particular focus on Media from Wales and Welsh media industries. Learners consider representations of Wales and Welsh cultural identity.

AO2 – Apply knowledge and understanding of the key concepts of media studies to analyse media products.

Analysis requires the critical study of the ways in which media products construct and communicate meanings (through use of media language and representations) and generate responses. Learners are required to analyse media products in the following ways:

- **Unit 1 Section A** – Learners will be required to analyse an unseen product (for example, Q1a in the SAMs) and to analyse and compare one of the chosen set products in the same form to make judgements and draw conclusions (for example, Q1d in the SAMs).
- **Unit 1 Section B** – Learners will be required to analyse media forms from the five set products and make judgements (for example, Q3 in the SAMs).

- **Unit 2 Section A** – Learners will be required to analyse set products and make judgements (for example, Q1d).
- **Unit 2 Section B** – Learners will be required to analyse set products and make judgements (for example, Q4 in the SAMs).

Making judgements and drawing conclusions – learners are required to debate ideas, to critically reflect upon media products, contexts and theories, and to make reasoned decisions and deductions about these in both Unit 1 and Unit 2.

AO3 – Research, develop, and create media products for an intended audience, by applying knowledge and understanding of concepts of media studies to communicate meaning.
Learners are required to **create a media production** in one form (audio-visual, print, or online) for a specified **audience.** In addition to the production, learners will complete **development work** and a **reflective analysis** of the production.

Learners will be assessed on their ability to research, develop, evaluate, and apply knowledge and understanding of:

- **Media language** – communicating meaning through visual and technical codes, genre and mediation.
- **Representations** – using media language to construct representations of people, places, events or issues.

3. Outline Course Plans

These are possible suggestions – they are not at all prescriptive and centres are free to structure the course in the way that best suits their individual circumstances. If two teachers are splitting the course, then this can be tailored to their individual specialisms, for example one teacher might focus more on print media, and another on audio-visual forms.

Learners need to develop knowledge and understanding of the key concepts of media studies at the start of the course.

Model 1

In Model 1 the learner will be introduced to all the media forms that can be selected for Unit 3 to allow them to be familiar with codes and conventions before they select the brief.

	Week	Year One	Year Two
Term One Part One	1	Introduction to key concepts of Media Studies	Revisit key concepts and Representation Issues
	2	Unit 1 Section A: Media Language: Analyse technical and visual codes in adverts	Unit 1 Section A: Representation of Gender in Video Games Revisit Print Advertisement and Representation of Gender
	3	Introduction to Key Concept: Representation of Gender	Analyse advert and game cover for contemporary Video Game Media language and representation of women
	4	Historical representation of women in adverts	Analyse advert and game cover for second contemporary Video Game Media language and representation of men
	5	Contemporary set text	Exam focus – Comparison of selected video games with unseen product
	6	Historical representation of men in adverts	Unit 1 Section A: Representation of Events Identifying events
	7	Contemporary set text – comparison of representation	Codes and conventions of Newspapers

		Half Term	
Term One Part Two	1	Exam Focus – Advertising Links to unseen products	Construction and mediation News values
	2	Unit 1 Section B: Music Introduction to Music Industry Context of artist/band	Focus on Ideology Political messages and values
	3	Analyse historical music video	Case Study – Analysis of representation of event Media language and audience response
	4	Analyse contemporary music video	Unit 1 Section B Revisit representation of artist/band in range of media forms
	5	Analyse contemporary magazines and their website	Revision of music videos – Comparison of historical and contemporary products
	6		Revision of Magazines – How artist/band is represented/marketing
	7	Analysis of online, social, and participatory media for music	Radio Programming – Introduction to industry

Christmas Holiday			
Term Two Part One	**1**	Unit 2 Section A: Wales on TV Introduction to TV Industry	Music programme analysis
	2	Representations of Wales: Social and cultural context of selected option	Second Music programme analysis
	3	Analyse full-length product considering key concepts	Unit 2 Section B: Contemporary Hollywood Film Revisit Film Industry structure
	4		History of chosen franchise
	5	Analyse key sequences – Specific elements of media language	Analysis of set text – full length
	6		
Half Term			
Term Two Part Two	**1**	Analyse representations – gender, place, etc.	Focus on narrative/representations
	2		Analysis of key scenes
	3	Exam Practice – audience and industry	Film Regulation: Role of the BBFC.
	4	Unit 2 Section B: Contemporary Hollywood Film Introduction to Film Industry	Distribution and Exhibition of chosen film
	5	Introduction to Media Language of Film: Analysis of film clips	Exam Focus – film
	6		Revisit Wales on TV – Exam Focus

Easter Holiday			
Term Three Part One	**1**	Unit 3 – Introduction to briefs, selection, and initial ideas	Revision/Exam practice
	2	Research – Identify genre codes and conventions, representations, and target audiences. Analyse two comparable products	Revision/Exam practice
	3	Research – Write up findings	Revision/Exam practice
	4	Planning – Create a plan for production, e.g. storyboard, draft design	Revision/Exam practice
	5	Production – Finalise planning, begin filming, photography, layout, copywriting, etc.	Revision/Exam practice
	6	Production – Filming, photography, layout, copywriting, etc.	Revision/Exam practice
Half Term			
Term Three Part Two	**1**	Production – edit/construct design	
	2	Production – edit/construct design	
	3	Teacher Review of draft, complete production	
	4	Reflective Evaluation – Evaluate production in relation to the two research productions, highlighting genre conventions, representation issues, and how audience is targeted	
	5	Reflective Evaluation – Write up Evaluation	
	6	Final editing and submission of Unit 3	

Model 2

This model focuses on Unit 1 in Year One and Unit 2 in the second year. It does mean that learners will have only covered print options before starting their production (Unit 3).

	Week	Year One	Year Two
Term One Part One	1	Introduction to key concepts of Media Studies	Revisit key concepts and representation issues
	2	Unit 1 Section A: Advertising Media Language – analyse technical and visual codes in print adverts	Unit 2 Section A: Wales on TV Introduction to the television industry
	3	Introduction to key concept: Representation of gender	Representations of Wales: Social and cultural context Background of set text
	4	Historical representation of women in adverts	Analyse full length product considering key concepts
	5	Contemporary advert analysis	
	6	Historical representation of men in adverts	Analyse key sequences – elements of media language
	7	Contemporary set text – comparison of adverts	

Half Term			
Term One Part Two	1	Unit 1 Section A: Video Games Representation of Gender	Analyse representations – gender, place, issues etc.
	2	Analyse advert and game cover for contemporary video game	
	3	Analyse advert and game cover for second video game	Exam Focus – Audience and industry
	4	Exam focus – comparison of selected games with unseen product	
	5	Unit 1 Section A: Newspapers Representation of Events – identifying events	Unit 2 Section B: Contemporary Hollywood Film Introduction to film industry
	6	Study codes and conventions of Newspapers	Introduction to codes and conventions of film
	7	Construction and Mediation News Values	Analyse range of historical/contemporary clips

Christmas Holiday			
Term Two Part One	**1**	Focus on Ideology Political messages and values	History of chosen franchise
	2	Case Study – Analyse representation of Event Media language and audience response	Analyse set Film text – full length Focus on media language and representations
	3	Unit 1 Section B: Music Introduction to Music Industry Context of artist/Band	
	4	Analyse historical music video	Focus on narrative/representation
	5	Analyse contemporary music video	Analyse key scenes
	6	Introduction to magazines Analyse contemporary music magazine	Film regulation: role of the BBFC
Half Term			
Term Two Part Two	**1**	Analyse second contemporary music magazine	Distribution and exhibition of selected film
	2	Study online, social, and participatory media for music	Exam Focus – Film
	3	Radio Programing – Introduction to industry	Revisit Unit 1 Section A: Advertising
	4	Radio music programme analysis	Revisit Unit 1 Section A: Video Games
	5	Second radio programme analysis	Revisit Unit 1 Section A: Newspapers
	6	Exam Focus – the promotion of stars in a range of media	Revisit Unit 1 Section B: Music

Easter Holiday			
Term Three Part One	**1**	Unit 3 – Introduction to briefs, selection, and initial ideas	Mock Exam Unit 1 and Unit 2
	2	Research – Identify genre codes and conventions, representations, and target audience. Analyse two comparable products	Revision/Exam practice
	3	Research – Write up findings	Revision/Exam practice
	4	Planning – Create a plan for production, e.g. storyboard, layout, draft design	Revision/Exam practice
	5	Production – Finalise planning, begin filming, photography, layout, copywriting	Revision/Exam practice
	6	Production – Filming, photography, layout, copywriting	Revision/Exam practice
Half Term			
Term Three Part Two	**1**	Production – edit/construct design	
	2	Production – edit/construct design	
	3	Teacher Review of draft, complete production	
	4	Reflective Evaluation – Evaluate production in relation to the two research productions, highlighting genre conventions, representation issues and how audience is targeted	
	5	Reflective Evaluation – Write up Evaluation	
	6	Final editing and submission of Unit 3	

Model 3

This model allows more time to develop knowledge and understanding of the key concepts before undertaking the NEA (Unit 3).

	Week	Year One	Year Two
Term One Part One	**1**	Introduction to key concepts of Media Studies	Unit 3 – Introduction to briefs, selection, and initial ideas.
	2	Unit 1 Section A: Advertising Media Language – analyse technical and visual codes in print adverts	Research – Identify genre codes and conventions, representations, and target audience. Analyse two comparable products
	3	Introduction to key concept: Representation of Gender	Research – Write up findings
	4	Historical representation of women in adverts	Planning – Create a plan for production, e.g. storyboard, layout, draft design
	5	Contemporary advert analysis	Production – Finalise planning, begin filming, photography, layout, copywriting
	6	Historical representation of men in adverts	Production – Filming, photography, layout, copywriting
	7	Contemporary set text – comparison of adverts	Production – edit/construct design

Half Term			
Term One Part Two	**1**	Unit 1 Section A: Video Games Representation of Gender	Production – edit/construct design
	2	Analyse advert and game cover for contemporary video game	Teacher Review of draft, complete production
	3	Analyse advert and game cover for second video game	Reflective Evaluation – Evaluate production in relation to the two research productions, highlighting genre conventions, representation issues, and how audience is targeted
	4	Exam focus – comparison of selected games with unseen product	Reflective Evaluation – Write up Evaluation
	5	Unit 1 Section A: Newspapers Representation of Events – identifying events	Final editing and submission of Unit 3
	6	Study codes and conventions of Newspapers	Unit 2 Section B: Contemporary Hollywood Film Revisit Film Industry structure
	7	Construction and Mediation News Values	History of chosen franchise

Christmas Holiday			
Term Two Part One	**1**	Focus on Ideology Political messages and values	Analyse set Film text – full length Focus on media language and representations
	2	Case Study – Analyse representation of Event Media language and audience response	
	3	Unit 1 Section B: Music	Focus on narrative/representation
		Introduction to Music Industry: Context of artist/Band	
	4	Analyse historical music video	Analyse key scenes
	5	Analyse contemporary music video	Film regulation: role of the BBFC
	6	Introduction to magazines: Analyse contemporary music magazine	Distribution and exhibition of selected film
Half Term			
Term Two Part Two	**1**	Analyse second contemporary music magazine	Exam Focus – Film
	2	Study online, social, and participatory media for music	Revisit Unit 2 Section A: Television
	3	Radio Programing – introduction to industry	
	4	Radio music programme analysis	Revisit Unit 1 Section A: Advertising
	5	Second radio programme analysis	Revisit Unit 1 Section A: Video Games
	6	Exam Focus – the promotion of stars in range of media	Revisit Unit 1 Section A: Newspapers

Easter Holiday			
Term Three Part One	**1**	Unit 2 Section A: Wales on TV Introduction to the television industry	Revisit Unit 1 Section B: Music
	2	Representations of Wales: social and cultural context Background of set text	Mock Exam Unit 1 and Unit 2
	3	Analyse full-length product considering key concepts	Revision/Exam practice
	4	Analyse full-length product considering key concepts	Revision/Exam practice
	5		Revision/Exam practice
	6	Analyse key sequences – elements of media language	Revision/Exam practice
Half Term			
Term Three Part Two	**1**	Analyse key sequences – elements of media language	
	2	Analyse representations – gender, place, issues etc.	
	3		
	4	Exam Focus – Audience and industry	
	5	Unit 2 Section B: Contemporary Hollywood Film	
	6	Introduction to Film Industry	
		Introduction to Media Language of Film: Analysis of film clips	

4. Reading and resource lists

Books and web-based resources relating to the key concepts and theoretical perspectives (primarily for teachers)
Media Studies: Text, Production, Context by Paul Long and Tim Wall. Published by Routledge; 2nd edition (27 Jul 2012); ISBN: 9781408269510 *Narrative and Genre: Key Concepts in Media Studies* by Nick Lacey. Published by Palgrave Macmillan (22 Feb. 2000); ISBN: 978-0333658727. *Image and Representation: Key Concepts in Media Studies* by Nick Lacey. Published by Palgrave Macmillan (15 April 2009); ISBN: 978-0230203358. *Media, Institutions and Audiences: Key Concepts in Media Studies* by Nick Lacey. Published by Palgrave Macmillan (7 May 2002); ISBN: 978-0333658703
David Gauntlett's website (http://theory.org.uk/) covers a range of background theories and theoretical perspectives with substantial context and links to further articles and interviews.
Daniel Chandler's website (http://visual-memory.co.uk/daniel/media/) covers a range of theories and theoretical perspectives (relevant for teachers), including: **Semiotics (encoding/decoding):** http://visual-memory.co.uk/daniel/Documents/S4B/sem08c.html **Introduction to genre theory** http://visual-memory.co.uk/daniel/Documents/intgenre/chandler_genre_theory.pdf **Representation of gender:** http://visual-memory.co.uk/daniel/media/sections/gender02.html **Uses and gratifications theory:** http://visual-memory.co.uk/daniel/Documents/short/usegrat.html

Textbooks and resources for learners
The Media Students' Book by Gill Branston and Roy Stafford. Published by Routledge; 5th edition (27 May 2010) ISBN: 9780415558426 *Media, Gender and Identity: An Introduction* by David Gauntlett. Published by Routledge; 2nd edition (18 March 2008); ISBN 9780415396615 *Media Magazine* published quarterly by The English and Media Centre. Available on subscription only – for institutions or individuals. Covers a range of media issues, theories and texts with articles written by academics, media professionals, teachers and students. **BBC bitesize** – introductions/overview of narrative, genre, representation, etc. and industries: http://www.bbc.co.uk/education/subjects/ztnygk7

The following Media Practice handbooks published by Routledge include information about industry processes and practices (potentially useful for production work), as well as critically reflecting on the media forms.
The Videogames Handbook by James Newman and Iain Simons. Published by Routledge; new edition (1 Jan 2017); ISBN: 9780415383530 *The New Television Handbook* by Patricia Holland. Published by Routledge; 5th edition (19 Dec 2016); ISBN: 9781138833517 *The Newspapers Handbook* by Richard Keeble and Ian Reeves. Published by Routledge; 5th edition (26 Aug 2014); ISBN: 9780415666527 *The Magazines Handbook* by Jenny McKay. Published by Routledge; 3rd edition (11 Feb 2013); ISBN: 9780415617574 *The Advertising Handbook* by Helen Powell, Jonathan Hardy, Sarah Hawkin, Iain Macrury. Published by Routledge; 3rd edition (22 May 2009); ISBN: 9780415423113 *The Radio Handbook* by Carole Fleming. Published by Routledge; 3rd edition (17 Jul 2009); ISBN: 9780415445085 *The Digital Media Handbook* by Andrew Dewdney and Peter Ride. Published by Routledge; 2nd edition (29 Oct 2013); ISBN: 9780415699914

Books, articles and web-based resources for specific media forms

Music/Music Video

Dancing in the Distraction Factory: Music Television and Popular Culture by Andrew Goodwin. Published by University of Minnesota Press (31 Dec. 1992); ISBN**:** 978-0816620630

https://www.musicindustryhowto.com/ – music industry information, also useful if offering music video for Component 3.

http://www.rollingstone.com/music/news/the-new-economics-of-the-music-industry-20111025 music industry information.

Article about ***Freedom's*** release for streaming on Apple Music – used as a promotional tool for the launch of the service:
https://www.forbes.com/sites/hughmcintyre/2015/06/25/pharrells-new-single-freedom-will-serve-as-apple-musics-first-exclusive/#3b2f7ef13d68

Television

National Media Museum – various articles and resources related to TV history (e.g. history of TV advertising) and technology. Useful for background information
http://www.nationalmediamuseum.org.uk/collection/Television/TelevisionArticlesFactSheets

British Film Institute Screenonline resource – guide to British TV industry, history, genres etc. http://www.screenonline.org.uk/tv/index.html

The Television Genre Book by Glyn Creeber. Published by BFI Palgrave Macmillan; 3rd edition (17 Aug 2015); ISBN: 1844575268

Gavin and Stacey

Information about the BBC/public service broadcasting
http://www.bbc.co.uk/aboutthebbc/insidethebbc/whoweare/ataglance
Reviews: https://www.theguardian.com/tv-and-radio/tvandradioblog/2009/dec/25/gavin-and-stacey-episode-five
Global reach: http://www.telegraph.co.uk/telegraphtv/10055678/Gavin-and-Stacey-US-remake-new-trailer.html

Weatherman Walking

Information about BBC Cymru Wales
http://www.bbc.co.uk/corporate2/cymruwales/
Links to Nature and Outdoors
http://www.bbc.co.uk/wales/nature/sites/walking/

Advertising
Women in Advertising
http://womeninads.weebly.com/history.html
https://www.theguardian.com/media/2016/aug/05/women-in-advertising-reveal-rampant-sexism-and-macho-culture

Men in Advertising
http://www.telegraph.co.uk/men/thinking-man/advertisers-now-portray-men-the-way-they-portrayed-women-in-the/
http://www.genderads.com/styled-11/photos-37

Information about the *This Girl Can* campaign & background context https://www.sportengland.org/our-work/women/this-girl-can/
http://www.campaignlive.co.uk/article/case-study-this-girl-can-16-million-women-exercising/1394836
Detailed case study:
https://www.marketingsociety.com/sites/default/files/thelibrary/Sport%20England%20-%20This%20Girl%20Can.pdf

Film/Film Marketing

http://www.boxofficemojo.com/movies/?id=bond24.htm – box office figures

Marvel Franchise
http://www.newstatesman.com/culture/2015/03/how-marvel-s-universe-strange-flawed-streetwise-superheroes-conquered-our-own
http://www.gamesradar.com/marvel-avengers-phase-3-every-movie-until-2020/
https://www.rottentomatoes.com/franchise/marvel_cinematic_universe

Star Wars Franchise
http://www.starwars.com
http://www.the-numbers.com/movies/franchise/Star-Wars#tab=summary
http://www.telegraph.co.uk/films/2016/05/04/look-at-the-size-of-that-thing-how-star-wars-makes-its-billions/

Magazines

Magforum has wealth of information and some teaching resources:
http://www.magforum.com/

BBC Bitesize has some useful background information:
http://www.bbc.co.uk/education/guides/zcpgdmn/revision

Kerrang Media Pack
https://www.bauermedia.co.uk/uploads/Kerrang!MediaPack2016.pdf

Bauer Downloads (Q Magazine, Mojo Media Packs)
http://www.bauermedia.co.uk/downloads

Video Games
The Videogame Business by Randy Nichols. Published by BFI Palgrave Macmillan (Aug 2014); ISBN: 9781844573172

Technological developments:
https://theguardian.com/technology/2016/oct/23/augmented-reality-development-future-smartphone

Representations of Gender
http://uk.businessinsider.com/women-in-video-games-study-2016-7?r=US&IR=T
http://www.huffingtonpost.com/entry/women-sexualized-video-games-study_us_579b61cde4b08a8e8b5da7cd
http://www.bbc.co.uk/news/technology-27824701
http://www.telegraph.co.uk/women/womens-life/10355275/Grand-Theft-Auto-V-is-designed-deliberately-to-degrade-women.html

Radio
Information about the BBC/public service broadcasting:
http://www.bbc.co.uk/aboutthebbc/insidethebbc/whoweare/ataglance

RAJAR – audience figures for radio: http://www.rajar.co.uk/listening/quarterly_listening.php

Music Programmes
http://www.bbc.co.uk/6music
http://www.bbc.co.uk/programmes/b006wkh9

Websites of Regulatory Bodies in the UK
Ofcom – television and radio (including video-on-demand services
https://www.ofcom.org.uk/tv-radio-and-tv-on-demand
BBFC – film (theatrical and DVD, also digital/streaming), music videos (pilot scheme)
http://www.bbfc.co.uk/
IPSO – magazines and newspapers
https://www.ipso.co.uk/
IMPRESS – press regulator
http://impress.press/
ASA – advertising
https://www.asa.org.uk/About-ASA/About-regulation.aspx
VSC – video games
http://videostandards.org.uk/VSC/

5. Explanation of specification content within key concepts

Media Language	Topic	Explanation
How media language is used to create and communicate meaning including: ○ Print-based media language ○ Moving image media language ○ Audio media language ○ Online media language	Music	Meaning is created through various codes, including: technical, visual, audio, and language (written and spoken). These will differ according to the specific form (magazines, music video, radio).
How choice (selection, combination and exclusion) of elements of media language influence meaning	Music	The selection of elements of media language by producers and the ways in which these combine to communicate meanings. The idea of anchorage (e.g. written text anchoring the meaning of an image in a magazine article).
Genre codes and conventions	Music Film	Genre codes and conventions shape media texts and create audience expectations. Genre conventions influence technical, visual, audio, and written codes, as well as determining the narrative, theme, mise-en-scène, and iconography. The idea that genres also develop over time – new conventions may be introduced and sub genres or hybrids developed. Conventions may be specific to a particular form. For example, in magazines, conventions include: masthead, coverlines, straplines, puff etc. Some genres are derived from sources such as literature, while others develop as producers repeat codes and conventions to fulfil audience expectations.

The importance of genre to Hollywood film industry and to film audiences	Film	Genres provide a structure to define expectation for audience and organisations. Often, formulaic use of codes and conventions satisfy audiences and make the product a profitable success. Hollywood always creates a narrative image of the film being marketed and genre is an important part of this image. Posters, stills, websites, and trailers all communicate this image. Hybrid advertising is sometimes used to ensure interest from the maximum range of audiences.
Narrative: ○ construction, structure, techniques, and conventions ○ characters and character functions	Film	Films have diverse narrative structures and styles. The narrative conventions that emerged from the classic Hollywood era prioritised entertainment and engaging the audience. The narrative codes ensured that the story was easily understood by mainstream audiences. The aim was for audiences to be focused on the story and not how the story was being told. Todorov, Propp, and Strauss can be applied in discussion of structure and character functions. The franchises have defined heroes and villains: Harry and Voldemort in the *Harry Potter* franchise, Katniss and Snow in *The Hunger Games*, etc.
The appeal and pleasures of narrative for film audiences	Film	Narratives can offer many pleasures for audiences. The Uses and Gratifications theory is a starting point for analysing appeal. The franchises offer escapism as many are set in fictional worlds. Despite this, they offer points of personal identification – for example, many adolescents identified with *Harry Potter*'s coming of age struggles. The franchises also offer audiences emotional (death of Han Solo in *Star Wars*), visceral (Action sequences of *Marvel*), and intellectual (puzzle solving in *Harry Potter*) pleasures.
The influence of technology on media products	Music	How technology impacts in the production of media products – this will depend on the form and type of product in terms of the specific technologies that are used. Certain products are clearly more dependent on technology, e.g. Online magazines, social media.

Representation	Topic	Explanation
How choice of elements of media language construct representation of gender, place, events, cultural identity, ethnicity, star image	Adverts Video Games Newspapers Music Television	Various codes: technical, visual, audio, and language all construct representations. For example, a low camera angle can make a person seem more powerful or influential, non-diegetic music can create a particular atmosphere in a place. In *Gavin and Stacey*, visual and audio signifiers of popular culture represent Wales as more contemporary.
The ways in which the media re-present (rather than simply present) the world, and construct versions of reality	Adverts Video Games Newspapers	The process of mediation, where media producers construct an interpretation of an event or social group. Different media products will construct different versions of the same event by selecting and combining different elements. This will also reflect a particular viewpoint and communicate messages and values. *'The media do not just offer us a transparent "window on the world" but a* ***mediated version*** *of the world. They don't just present reality they* ***re-present*** *it.'* – David Buckingham
The ways aspects of reality may be represented differently depending on the purposes of the producers	Adverts Video Games Newspapers Television	All products have a specific purpose, e.g. to entertain, inform, persuade. The purpose of a product will influence the representation of, for example, real events, issues, social groups, and individuals. For example, the advert for *This Girl Can* represents females who play sports as strong, independent, and feminine to fulfil the purpose of the advertising campaign. A product with a different purpose (e.g. to entertain) might represent a sportswoman in a different way.

The different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly	Adverts Video Games Newspapers Television	Stereotypes are often used as a cultural 'shortcut' as they categorise a particular group by a narrow range of usually one-dimensional attributes. Functions of stereotypes include: • Humour – exaggeration of stereotypes for comedic effect • A 'shortcut' to communicate a clear and immediate message to the audience, e.g. in advertising/newspaper front pages Stereotypes become established when one social group in society comes to be recognised by a particular set of attributes. It is often the case that the stereotyped group is a less powerful group in society (e.g. a minority group). Stereotypes vary over time due to social and cultural changes (e.g. the feminist movement), where some stereotypes become less acceptable and other more contemporary stereotypes replace them.
How and why particular social groups may be under-represented or misrepresented	Adverts Video Games Newspapers Television	Traditionally, the media industries have been controlled by more powerful groups in society and media products have tended to reflect dominant views about minority or less powerful groups. This idea could be considered in relation to the historical products in particular. As a result, certain groups (such as women, minority ethnic groups and people with disabilities) have often been underrepresented or misrepresented. The media industries do reflect changes in society (organisations such as the BBC have a clear remit to represent the diversity of social groups and regional identities throughout the UK for example), however there are still areas where certain groups may be underrepresented or misrepresented.

How representations convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products	Adverts Video Games Newspapers Television	This point links to the ideas in the above section. Some dominant/universal values and beliefs tend to be reinforced in a range of media products (e.g. advertising supports the consumerist culture). Some viewpoints, messages, values, and beliefs are more socially/culturally specific, e.g. the representation of women in society at a particular time may reflect patriarchal or feminist values.
How representations reflect the social, historical, and cultural contexts in which they were produced	Television	The social, cultural, and historical context of a product can influence the ways in which representations are constructed (and interpreted). Representation of Wales in *Gavin and Stacey* is linked to historical stereotypes created in the 1940s and to a broadened, more contemporary image of Wales that has evolved in the new millennium.
How and why representations may change over time	Adverts Video Games Newspapers	Representations reflect social and cultural contexts. As society changes, this influences the representations communicated to audiences.
How audiences may respond to and interpret representations in media products ○ how audiences may interpret the same media product in different ways ○ the factors affecting audience interpretation of representations	Adverts Video Games Newspapers	The idea that audiences are active and will interpret and respond to media representations in different ways. Factors such as an individual's background, age, gender, ethnicity, etc. will influence the way they interpret representations, as will their values and beliefs. For example, someone who remembers the 1950s is likely to respond differently to the historical adverts than a younger consumer who did not experience this period first hand.

Media Industries	Topic	Explanation
Ownership – the media organisations involved in the industry	Music Television Film	Some media organisations are large, powerful, multinational conglomerates but others are much smaller, niche/independent companies. Ownership is important to consider in relation to the finished product. Certain media organisations have a lot of power, for example large media conglomerates and vertically integrated organisations who control all stages of production, distribution, and circulation. Conglomerates tend to produce a range of different media products, often diversifying into different forms, and communicate particular values and beliefs through these products. Examples of conglomerates include Walt Disney (*Star Wars/Marvel*) and Time Warner (*Harry Potter*).
Funding for Hollywood films and television	Television Film	Funding impacts on the types of product produced by a media organisation and different funding models ensure a diverse range of products are produced, targeting different audiences. Commercial models are driven by profit. In the film industry, products must be commercially successful. Four of the *Marvel Universe* films have broken the billion-dollar box office seal. This has also been broken by *Star Wars: The Force Awakens/Rogue One*, *Harry Potter and the Deathly Hallows (part 2*), *The Dark Knight* and *The Dark Knight Rises.* The BBC and S4C are Public broadcasters, funded by licence fee and government money. They have a remit to educate, inform, and entertain.
How Hollywood operates as a commercial industry on a global scale	Film	Most media organisations ensure that their products have a global reach through both traditional and, increasingly, online distribution channels. As a commercial industry, Hollywood is globally dominant in film. It has been since the 1920s when it generated 35% of its profits from exporting films worldwide.

		To achieve global dominance, Hollywood has vertically integrated into new media markets, operating on a worldwide scale. It controls production, distribution, and exhibition of a range of entertainment outputs. For example, Time Warner is a magazine, comic, and book publisher, a Television network, and one of the largest film studios.
The impact of convergence on the industry	Music Television Film	Many media organisations use different platforms to create/develop a 'brand', increasing the commercial potential of a product, e.g. *Katy Perry (music artist)* – convergence of music, music video, website, links to social media etc.; *Star Wars: The Force Awakens* – convergence of different marketing platforms via the website. Many such products extend across different national settings, although some organisations may distribute/circulate different products in different countries (e.g. different trailers/posters for a film).
The impact of production processes and technologies on Hollywood films	Film	Developments in production processes include: Digital revolution, CGI, HD/Red One cameras, 3D, drones, etc. Developments in distribution include the move to digital, use of YouTube, Ultraviolet and Disney Digital Copy and streaming services.
The role and nature of regulation in the film industry	Film	Media regulation takes different forms and fulfils different functions for different industries in the UK. **BBFC** – film (theatrical and DVD, also digital/streaming), music videos (pilot scheme) – sets age certificates for films, but local councils determine the age certificate of films for their area, e.g. *This is England* was a 15 in some areas but an 18 in others.

Audiences	Topic	Explanation
Different kinds of audiences, such as small, specialised, niche audiences and large, mainstream audiences	Television	Media organisations aim products at audiences through the products themselves and their marketing. Reaching the intended audience/s is important for producers (e.g. the BBC needs to maintain audience figures, commercial products need to reach audiences to ensure a profit). Some organisations/products aim to reach large audiences (usually through mainstream products that have mass appeal), while others target a smaller audience with a specific interest in the product. Hollywood targets a global audience with their multi-million-dollar production and distribution budgets.
The role of media technologies, including online and social media, in reaching audiences, and in audience usage and consumption	Music Television Film	Media technologies are key to enabling organisations to reach a range of audiences nationally and globally, especially through online platforms. Media technologies have changed traditional patterns of consumption and usage by allowing audiences to access the media in different ways (e.g. TV on demand or catch- up services, streaming services, YouTube advertising etc.). This gives audiences more choice and control over how and when they consume the media.
How the industry targets audiences through marketing How products are aimed at audiences	Music Television Film	Marketing can take many forms (depending on the media form/product) and encompasses more traditional forms (e.g. trailers for films or television programmes, or print adverts for magazines) as well as online forms (website, viral marketing, use of social media, etc.). Media organisations make assumptions about their audiences' tastes, values, attitudes and lifestyle and aim to reflect these in the marketing of their products.
How audiences respond to and interact with product	Music Television	Consider the idea of the active audience and the idea that audiences are made up of individuals rather than being one 'mass'. Reception theory (preferred, negotiated, oppositional readings) may also be helpful. Consider actual responses as well as hypothetical, e.g. social media reaction to

		music artists: http://www.mirror.co.uk/3am/celebrity-news/taylor-swift-faces-backlash-fans-8415622 Interpretations may change over time in response to changes in the social and cultural context, e.g. changing attitudes, the passing of new laws.
The social and cultural significance of the programme studied: ○ The themes or issues they address ○ The fulfilment of needs and desires ○ The functions they serve	Television	Many television programmes relate to aspects of society, culture, and politics. Many themes and issues are addressed that reflect current concerns in society. For example, the *Gavin and Stacey* episode deals with the issue of male infertility. The functions that the media serve include providing information, entertainment, social or political commentary, etc. and fulfil needs and desires in audiences through these functions.
The ways in which audiences' media consumption is connected to their identity	Television	Consider the Uses and Gratification theory here. People's identity may affect the ways they use the media, for example, they may consume a product because they identify with a character (e.g. in *Gavin and Stacey*) who has experienced a similar situation to them.

6. Applying the Theories and Theoretical Perspectives

The theoretical perspectives that must be studied are listed below in relation to the specific areas of the specification.

Theoretical Perspective	Unit 1	Unit 2
Theoretical perspectives on genre, including principles of repetition and variation, the dynamic nature of genre, hybridity and intertextuality	Section B	Section A Section B
Theories of narrative including those derived from Propp	Section B	Section B
Theoretical perspectives on representation, including processes of selection, construction, and mediation	Section A Section B	Section A
Theoretical perspectives on gender and representation, including feminist approaches	Section A Section B	Section A
Theoretical perspectives on audiences, including active and passive audiences, audience response, and audience interpretation	Section B	Section A Section B
Blumler and Katz's Uses and Gratifications theory	Section B	Section A Section B

Learners need to be able to demonstrate knowledge and understanding of these theoretical perspectives. It is important that learners are able to apply the ideas and concepts to their analysis of media products rather than simply describing a theory. This list of points is not exhaustive and other theories/perspectives may be considered. The examples below offer some possible suggestions of how theoretical perspectives may be applied, however all theoretical perspectives should be considered in relation to all relevant forms and products.

- **Theoretical perspectives on genre, including principles of repetition and variation, the dynamic nature of genre, hybridity, and intertextuality:**
    - The idea that products from the same genre will have similarities and

differences, offering audiences familiar elements along with new or unexpected elements. This pattern of repetition and variation offers appeals to audiences and helps to guarantee the success of a product for media producers.

- The idea that genres are not fixed or static:
  - Genres change and develop over time (in relation to social and cultural contexts for example, and in response to technological developments).
  - Genre cycles.
  - Genres are fluid and do not have clear boundaries – the idea of combining elements of different genres to form hybrids, division of genres into sub- genres, intertextual referencing of one product with another to provide gratification to audiences.

Example: Film – Marvel Franchise

Repetition of conventions in order to create a pattern of familiar genre codes that are used by the media industries to offer clear appeal to audiences who readily identify a genre product:

- *The Marvel* superheroes have a motif/iconic weapon/ability that identify them as the superhero and acts as a marketing tool. Captain America's shield, Thor's hammer and Ironman's suit are all examples. This is a typical convention of the genre.

Variation of conventions – in order to offer new or different elements to differentiate a product from other genre products.

Captain America: Civil War explored the moral issue of the accountability of the Superhero. This challenged the genre conventions of the Superhero narrative where the hero has to save the world at any cost.

Dynamic nature of genre – genres change over time (due to contextual factors e.g. social/cultural, technological developments, industry, etc.):

- Developments in CGI have had a huge impact on the Superhero film. The fast paced action sequences of the modern film give it the 'wow' factor for audiences.

Hybridity – merging of genre conventions to offer wider appeal and develop a genre:

- Marvel films such as *Guardians of the Galaxy* hybridise elements of Sci-Fi, romance and adventure to reflect developing trends in the genre.

Theories of narrative, including those derived from Propp

- Propp's theory:
  - The idea that there are key stages (or functions) to narratives, e.g. the hero being dispatched on a quest, and that key characters fulfil roles within the narrative (hero, villain, 'princess', father, donor, helper, dispatcher, false hero). Elements of Propp's theory can be applied to many contemporary media products.

Propp's theory (taken from his book *The Morphology of the Folktale,* 1928*)* relates to key stages (or functions) common to narratives and key character roles within the narrative (see above). Many (but by no means all) elements of Propp's theory can be applied to many contemporary media products.

Example: Music Video

In *Roar,* Katy Perry arguably fits the role of the 'princess' at the start of the video. She is a victim of a plane crash and seemingly dependent on a dominant male. However, as the narrative progresses, she becomes more independent and empowered, taking on the role of hero by the end of the video, having conquered her fears, successfully tamed the animals and gained control of her environment (and, metaphorically, her life).

- **Narrative construction, structures, techniques, and conventions:**
  - Linear narratives: beginning, middle and end linked to equilibrium, disruption, and resolution (could reference Todorov).
  - Non-linear narratives e.g. episodic or circular.
  - Action and enigma codes (could reference Barthes).

Examples: Television

The television products feature elements of linearity. *Gavin and Stacey* is a series, so the story is not completely resolved at the end of the episode. Sitcoms often feature narrative circularity as a convention, as characters tend not to develop or progress. In *Gavin and Stacey* both protagonists are trapped in their family situations. In the narrative, events occur which disrupt the equilibrium of the situation and the characters work to restore a new equilibrium by the end of the episode.

Theoretical perspectives on representation, including processes of selection, construction, and mediation

- The idea that representations are constructed by media producers: individuals, social groups, issues, and events are re-presented, not simply presented.
- The selection and combination of elements of media language to construct representations, what is included and excluded, and why.
- The idea that all media products are mediated by producers for a specific purpose, conveying viewpoints, messages, values, and beliefs.
- Stereotyping

Example: Newspapers

The selected newspapers should demonstrate the process of mediation as they have selected and constructed the particular stories on the front pages. For example, *The Mirror (Thursday 10th November 2016)* represents the result of the American election as a global disaster. The image of the Statue of Liberty as a weeping figure surrounded by apocalyptic destruction reinforces this message. The image is anchored by the rhetorical question 'what have they done?' directly addressing the reader and manipulating their response

Theoretical perspectives on gender and representation, including feminist approaches

- The idea that the media form part of discrimination against women in society; this can be linked to the lack of opportunities for women in the media industries.
- Women are under-represented or often absent in the media.
- Women tend to be represented as objects rather than active subjects in the media.

Examples: Historical Products

Adverts: A historical advert from the 50s for the beer company, *Schlitz*, promotes the idea that men and women have different status. Women are inferior to men, prone to fits of emotion and let down their husbands by not being able to do the simplest tasks.
The advert shows interaction between a housewife and husband. She wears a striped apron to fit the stereotype of domesticity. He wears a black suit and tie to signify power and importance. The body language and facial expression codes show the woman's distress and her husband's attempt to comfort her. The object codes of the smoking pan and the white handkerchief reveal that she is crying because she's burnt something. This clearly symbolizes who holds the power in the relationship.

Examples: Contemporary Products

Video Games: The cover of *Grand Theft Auto* features a stereotypical blonde female with a direct mode of address to entice the audience. Her expression is alluring. Her blonde, groomed hair and expensive jewellery signify the stereotype of a gangster's moll or other passive character.
Adverts: *This Girl Can* challenges these ideas – the females are active subjects, they are 'real' women and not objectified. The campaign features women only (although, arguably, the need for a female- only campaign reflects the under-representation of women in the media, especially in relation to sport).
Film: In *Star Wars: The Force Awakens* the protagonist is a very capable female character, Rey. Other strong female characters feature prominently in the narrative, Princess Leia, Captain Phasma and Maz.

Theoretical perspectives on audiences, including active and passive audiences, audience response, and audience interpretation

- Idea of the passive audience – assumes the audience is a 'mass' rather than individuals, passive consumption of the media, acceptance of messages in media products, audience's attitudes and behaviour may be affected by the media – media effects.
- Idea of the active audience – argues that audiences are individuals who actively select their media products and engage with them, interpretation of the media in different ways, interactivity and user-generated media.
- Audience response – how audiences may interpret the same media products in different ways, the factors affecting audience interpretations, including their own experiences and beliefs, social and individual differences.
- Different kinds of response, such as active or passive, preferred/negotiated/oppositional readings (could reference Stuart Hall).

Ideas relating to passive and active audiences could be explored in relation to the newspapers and magazines – to what extent do audiences 'accept' the messages in the products? What evidence is there of audiences actively responding or interacting with these products, e.g. comments on the websites or social media feeds?

Different responses could be explored in relation to many products, both hypothetically and by considering actual responses. For example, the *This Girl Can* poster has a clear preferred reading that exercise is a positive aspect of women's lives that it is a feminine activity and that women can feel attractive and empowered by exercising. The posters generated a lot of positive responses, supporting the preferred reading, and the campaign has seen very positive results in terms of an increase in women participating in sport. It would also be interesting to explore different responses to this product (considering the factors that might influence a negotiated or oppositional reading such as gender or age).

Blumler and Katz's Uses and Gratifications theory

- Active audience theory – the idea that audiences select their media to fulfil particular needs or gratifications.
- Different people can use the same media product for different purposes.
- People's individual needs, as well as factors such as their social background, will influence way in which they engage with and respond to media products.
- The theory has developed over time and Denis McQuail (1987) offered the following list of gratifications that people commonly gain from the media:
    - Information
    - Personal Identity
    - Integration and Social Interaction
    - Entertainment

This theory can be applied to most types of product and should be explored in relation to the set products in all forms, e.g.:

- Newspapers provide information.

- Television and radio programmes, magazines, video games, music videos etc. provide entertainment.

- Personal identity – different audiences may identify with characters or situations in television or radio programmes (for example, characters in *Gavin and Stacey*), they may see their actual or desired self in magazine representations, females may identify with, and feel empowered by, the representations in the advert *This Girl Can.*

- Social interaction – certain products generate a lot of social interaction, as audiences discuss and debate the characters/situations and issues (the 'watercooler' effect).The internet has allowed audiences to interact in many different ways, through fan forums for example (many of the set products have fan forums e.g. The Film Franchises, especially *Harry Potter, Star Wars*).

7. Teaching Approaches – Analysis and Key Concepts

Media Language and Representation – developing analytical skills:

Analysis is central to the study of the media and learners need to develop their skills in analysing set and unseen products. Learners are also required to analyse ideas and issues in order to make judgements and draw conclusions, including in relation to contexts and theoretical perspectives.

Analysis of the way in which products use media language to create meaning underpins Unit 1 Section A and B and forms a significant part of Unit 2. Learners need to develop an 'analytical toolkit' through the study of set products and additional products chosen by the teacher. These skills will also prepare learners for the unseen analysis in the Unit 1 examination. Learners need to develop their analytical skills throughout the course of study and they will benefit from undertaking analysis and comparison of unseen products.

A breakdown of the key aspect of media language to cover in relation to each form is included in the table below.
Representation focus – key areas to build into textual analysis:

- **Re-presentation**: constructing versions of reality
- How **events, social groups, ideas** are represented
- **Stereotypes**: uses and functions
- **Under-representation** or misrepresentation of social groups
- Social, historical, and cultural **context** of representations
- How representations convey **viewpoints, messages, values, and beliefs**
- **Theoretical perspectives** on representation and gender/feminist approaches.

Example Classroom Activities:

- Regular examples of text analysed by learners to ensure that using the toolkit is embedded in their practice.
- Use of paired and group analysis to support any gaps in knowledge.
- Allowing learners to lead the analysis of new texts to assess individual understanding.
- Encouraging learners to select comparable products to analyse outside the classroom to build confidence and increase their knowledge of the genre/form.
- Using starters and plenaries that reinforce media terms. This can be done with laminated cards, quizzes, bingo, memory games, mnemonics etc.
- Posing open questions via cards/white board to encourage independent thinking.
- Using diamond 9s, Venn diagrams and other such activities to encourage critical thinking of the texts.
- Ensuring awareness of historical, cultural and social context through multimedia delivery and independent research.
- Embed theory through continual reinforcement. This can be done through task,

homework and environment.

- Ensure that learners can understand the critical perspectives through differentiation. Model application before encouraging individual/pair or group analysis tasks of set or additional product - learners analyse a product and feedback to class or create a podcast or poster/factsheet/revision sheet etc.
- Comparative tasks – comparing media language and representations in set products with 'unseen' print texts (again, focusing on particular elements or bullet points).
- Contexts – start with historical context/product as a way in to thinking about how a different historical period impacts on the product itself, e.g. a historical advert featuring a woman – compare with a contemporary advert, consider what is different and why this is the case.
- Contextual research, e.g. target specific facts to find out about society in the 1950s.
- Some tasks could have all learners focus on one theoretical perspective and apply it to a product (or extract/sequence from a product) or learners could apply different theories to the same product (differentiated task).
- Independent analysis.

Media Language – Specific elements to cover in relation to each form for Unit 1 and Unit 2:

Learners need to consider the following aspects of visual, technical, audio codes, and language appropriate to each form:

- Visual codes (composition, colour, iconography, mise-en-scène, etc.)
- Audio codes (soundtrack, dialogue, voiceover, sound effects etc.)
- Technical codes (layout, design, graphics, camera shots, angles and movement, editing etc.)
- Language (formal/informal, factual/emotive, features such as puns, alliteration, metaphor, etc.)

The analysis of media language is, of course, central to study of representation and discussion of elements of representation can be developed from this analysis. Analysis of media language should also consider the context and purpose of the product as well as audience.

For those forms where industry and/or audience are also studied (television, music magazines, online media, music videos and film), analysis of media language can lead into discussion of these other areas.

Media Language		
	Form and considerations	**Elements of media language**
Unit 1	**Adverts** *Historical and contemporary adverts* Consider the nature and purpose of the advert. What is being advertised? Consider context. How is gender represented? How is the representation constructed? Use of stereotypes? What messages and values are being supported? Who is the target audience?	Codes and Conventions Layout & design Composition Images/photographs (camera shot type, angle, focus) Font size, type of font, (e.g. serif/sans serif), colour, etc. Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate Graphics, logos etc. Language – slogan/tagline and any other copy included in the advertisement Anchorage of images and text Elements of narrative Intertextuality
	Video Games *Print adverts and game covers for two contemporary video games* Consider the nature and purpose of the product. What is the genre of the game? Consider context. How is gender represented? How is the representation constructed? Use of stereotypes? What messages and values are being supported? Who is the target audience?	Codes and conventions Layout & design Composition Images/photographs (camera shot type, angle, focus) Font size, type of font, (e.g. serif/sans serif), colour etc. Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate Graphics, logos, etc. Language – slogan/tagline and any other copy Anchorage of images and text Elements of narrative Intertextuality

Unit 1	**Newspapers** *One national or local newspaper* Consider the purpose of this type of product – news, information, constructing aspects of 'reality'. Broadsheet or tabloid – these each have specific conventions. Consider the newspaper's political leaning – important in relation to messages and values. Masthead – what does the masthead suggest about the newspaper? What event is represented? How is the representation constructed? Consider the mediation process. What messages and values are supported or challenged?	Codes and conventions Layout & design Composition – positioning of headlines, images, columns etc. Images/photographs (camera shot type, angle, focus) Font size, type of font (e.g. serif/sans serif) Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate Graphics, logos etc. Language – headlines, sub-headings, captions Copy included on the page Anchorage of images and text Elements of narrative
	Music Video *One contemporary and one historical music video* Consider the nature and purpose of this type of product – primarily a promotional device with the aim of selling the music/artist. Consider the industry context. Elements of performance and narrative. Explore representation of star image. Consider representation of gender/ethnicity How does the music video establish the band/artist's persona? What is the 'concept' of the music video? Consider context.	Codes and conventions – elements of performance/narrative/experimental features? Camera work (framing – shot types, angle, position, movement, etc.) Editing – is this beat matched? Elements of continuity/montage? How does the video interpret the music and/or lyrics? Structure/narrative of the video. Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate

Unit 1	**Magazines** *Two contemporary music magazines aimed at different audiences* Consider the nature and purpose of this type of product. What is the genre/type of music magazine? Consider context. Title of Magazine – what does this suggest about the product and its audience? How does the magazine promote the band/artist? How do the coverlines anchor the representation?	Codes and conventions. Layout & design Composition – positioning of masthead/headlines, coverlines, images, columns, etc., and combination of features. Images/photographs (camera shot type, angle, focus) Font size, type of font, (e.g. serif/sans serif), colour etc. Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate Graphics, logos, etc. Language – coverlines, captions – mode of address Anchorage of images and text
	Online Media *Website of contemporary music magazines; examples of social media in relation to artist/band* Consider the nature and purpose of these types of product – to promote artist and music. What links are there to other sites, social media, etc.? How do the online media products reinforce the persona of the artist? Consider the target audience – who are they, how are they appealed to, how can they interact?	Codes and conventions Menu bar and navigation – structure and design of the site Composition and layout of individual pages Font size, type of font (e.g. serif/sans serif), colour, etc. Images/photographs (camera shot type, angle, focus) Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate Graphics, logos, etc. Language used on the websites, e.g. formal/informal mode of address? Anchorage of images and text, interactive features
	Radio Programme *Two contemporary music radio programmes* Consider the nature and purpose of the programme Who is the broadcaster? What is the structure/order of the programme? How is the persona of the star represented? Consider representations of gender/ethnicity Consider the target audience – who are they, how are they appealed to, how can they interact?	Codes and conventions Sound – including dialogue, music Language – formal/informal, mode of address Editing – use of sound bites, layering

Unit 1	**Television** *Gavin and Stacey (2009),* **or** *Weatherman Walking (2017),* **or** *Rownd a Rownd (2016),* **or** *Pobl Port Talbot (2016)* Consider the nature and purpose of this type Different types of products have different codes and conventions due to the difference in purpose. Consider the target audience – who are they, how are they appealed to? Consider industry context. Consider national context. Consider social and cultural significance.	Codes and conventions of the specific genre, related to the idea of repetition and difference, and changes over time Camera work (framing and composition – shot types, angle, position, movement, etc.) Lighting and colour Editing – pace, type of edits, continuity Narrative structure, related to theoretical perspectives Sound – including dialogue, music Mise-en-scène – setting and location, props, costume/dress, hair/make-up as appropriate
	Film *One Film that is part of set Hollywood film franchises* What is the genre? Explore the narrative structure/character functions Consider the industry How does the film appeal to global audiences? Consider the importance of online marketing of the film	Codes and conventions of the specific genre, related to the idea of repetition and difference, and changes over time Camera work (framing and composition – shot types, angle, position, movement, etc.) Lighting and colour Editing – pace, type of edits, continuity Narrative structure, related to theoretical perspectives Sound – including dialogue, music Mise-en-scène – setting and location, props, costume/dress, hair/make-up as appropriate

Approaches to Media Language

This image is used for critical analysis under the fair dealings policy.

This front cover is from Monday 15 August 2016 and focuses on British success at the Olympics.

- The selection of Max Whitlock as the main story reinforces the idea of British success as he won two gold medals on the same day.
- The two images provide contrasting perspectives (ecstatic winning moment in the gym venue and post-competition, relaxed shot with the medals) of a sporting hero who is also relatable (e.g. use of direct gaze/address).
- The focus on gold – 'two golds', image of gold medals connotes glory and rarity, reinforcing the scale of the success.
- The use of alliterative language, 'Magic Max', anchors the images and constructs a narrative of a 'hero' who has succeeded in his quest for sporting glory (link to Propp's theory). The intertextual reference of 'Magic Max' further emphasises that success, and may offer particular appeal/recognition for audiences.
- The combination of images and headline/sub-heading anchors the message about Max Whitlock, but also about British success: 'Sensational Sunday'. Patriotic values are evident in the inclusion of the union flag.
- What is excluded? Other British athletes (Justin Rose, Jason Kenny, and Andy Murray also won golds on the same day), females, athletes from different ethnic backgrounds or from countries other than Britain.
- The combination of the above communicates a strong and positive message about Britain, especially in the social/political context of the recent decision to leave the EU. *The Daily Mail* seems to be suggesting that Britain can achieve success independently (reflecting the values of this publication that supported Brexit) and assuming that the target audience will share these patriotic values.

Approaching Media Industries

Work from the product outwards – using the example of *Star Wars: The Force Awakens*

- Identify industry information – learners can research key information, e.g. Walt Disney, LucasFilm, Bad Robot.
- Study marketing items: trailers, posters webpage, social media – consider USP, franchise, IMAX technology, cast, crew, wider publicity campaign (links form website).
- Areas to focus on: budget/funding, production process and companies, technologies involved, casting/use of stars (search for unknown actors to play lead roles/bringing back original cast members), regulation – age ratings, distribution – release dates/patterns, marketing campaign – traditional and online publicity and marketing – learners can research and find examples.
- Link research/examples to specific elements of the content in the specification, e.g. the production companies linked to patterns of ownership, conglomerates, the impact on the budget for effects, stars, etc., the concept of the franchise – meeting audience expectations.

Approaching Audiences

Target audience – consider how audiences are categorised by media organisations. Consider the product:

- Part of a franchise e.g. *Harry Potter/Marvel*? Music video – new product but extending/reinforcing or reinventing an artist?
- Does the product have an existing/pre-sold audience? How do the producers maintain that audience? How do they attract a new audience? Link to genre – possible elements of the familiar and the new/unexpected?
- New product – e.g. how do new products reach their audience? This will depend on the audience and industry context.

Consider the type of product/audience – niche/specialised audience (e.g. *Rownd a Rownd*) versus mainstream audiences (e.g. *Star Wars).*

Appeals – how do products appeal to the target audience (consider products and their marketing where appropriate)?

Responses – applying the Uses and Gratifications theory, considering different possible readings e.g. preferred reading is more likely from the target audience.

8. Command words and examination question terminology for Unit 1 & 2

Command Words	Definition
Identify (AO1)	Describe e.g. ***Identify*** *one way a music magazine front cover promotes either an artist or a band* (SAMs Unit 1 Q2a).
Explore (AO2)	Consider the ways in which…. give examples e.g. ***Explore*** *how written language is used to communicate meanings in this print advertisement* (SAMs Unit 1 Q1c).
Briefly explain (AO1)	Give key reasons to demonstrate understanding of a media product or process e.g. ***Briefly explain*** *how a music radio programme would appeal to audiences* (SAMs Unit 1 Q2c). No requirements for detailed explanation, reasons, examples.
Explain (AO1)	Give information and reasons to demonstrate understanding of a media product or process e.g. ***Explain*** *why mainstream Hollywood franchise films use heroes and villains in their narratives.*(SAMs Unit 2 Q3).
Compare (AO2)	Consider the similarities and differences between products; make judgements and draw conclusions e.g. **Compare** how women are represented in **this** print advertisement and in one historical (pre-1990) print advertisement that you have studied. (SAMs Unit 1 Q1d).

9. Overview of Unit 1: Exploring the Media; written exam: 1.5 hours (30%)

Learners develop knowledge and understanding of the representation of gender and events in Section A. For Section B learners use analysing skills to develop knowledge and understanding of media language, representation, media industries, and audiences.

- A range of forms and products are studied.
- Learners study a variety of forms through contemporary and historical set texts.

Table of forms, products, and key concepts that must be covered:

Media Forms	Set Products	Section A/Section B			
		Media Languag	Reps	Media Industri	Audience
Adverts	*Two adverts representing men and women, one historical and one contemporary*	✔	✔		
Video Games	*Two contemporary print adverts and game cover for a Video game. Must represent men and women*	✔	✔		
Newspapers	*One national or local newspaper representing an event*	✔	✔		
Magazines	*Two contemporary music magazines with different target audiences*	✔	✔	✔	✔
Online Media	*A music magazine website and examples of social media*	✔	✔	✔	✔
Music Videos	*One historical and one contemporary music video*	✔	✔	✔	✔
Radio Programmes	*Two contemporary music radio*	✔	✔	✔	✔

Section A: Analysing Media Language and Representation

Adverts, video games, newspapers.

Learners develop knowledge and understanding of **media language and representation** as an essential basis for **analysing** print media products.

It is recommended that centres analyse a range of products in each form to develop learners' knowledge, understanding and skills to prepare for the unseen text. The set products should be analysed in detail, as learners will be assessed on these in the Unit 1 examination and will be required to write a comparative analysis of a set product with an unseen resource in the exam.

Learners need to develop the skills to write an extended response in Section A (comparing a set product with an unseen resource in the same form). It will benefit learners to undertake plenty of comparative analysis of set products with different examples that offer contrasting representations, e.g. different representations of gender due to a different target audience or context. Practice in planning, structuring, and writing extended responses should be embedded into the teaching of this component. Learners will benefit from taking mock exams/tests and from using the SAMs to prepare them to analyse the print products in timed conditions and develop their note-making skills.

Learners can also develop their ability to construct a line of reasoning, and substantiate this with examples and evidence, through a range of classroom activities such as discussions and debates. Formative assessment tasks could also include creating a presentation or podcast analysing a product, in addition to written tasks.

Selecting products to develop analytical skills:

Centres are free to choose their own age-appropriate examples, and should aim to include a range of contrasting products to compare with the set products in terms of genre, style, representations, and contexts.

Here are some suggested starting points for finding and selecting additional products:

Adverts

Contrasting examples of adverts might include:

- Historical and contemporary adverts for different types of product that show contrasting representations of gender e.g. the recent *Fairy Liquid* advert featuring a father and son.
- Non-commercial campaigns to compare with *This Girl Can* (e.g. public information or charity adverts featuring different representations of gender). A different sports campaign could also be used e.g. the Channel 4 print adverts for the 2016 Paralympics *We're the Superhumans* for alternative representations of men and women.

Possible sources of additional advertising products:

- Archives – History of Advertising Trust http://www.hatads.org.uk/features a range of historical adverts and also some teaching resources.
- Advertising awards websites such as the Clios and the IPA Advertising Effectiveness Awards list previous winners and may provide ideas for critically acclaimed adverts.
- Well established brands such as Coca Cola tend to feature a history of their advertising on their website, which may be useful.

Video Games

Examples of contrasting game covers might include:

- Contrasting game covers in the same genre of action, role playing games such as *Grand Theft Auto* and *The Last of Us.*
- Different genres of games, for example, *Mass Effect* and *The Sims*. Learners could explore how genre influences representation.

Possible sources of additional products

http://www.shortlist.com/tech/gaming/50-greatest-video-game-covers
https://www.pastemagazine.com/articles/2016/12/the-15-best-game-covers-of-2016.html
http://uk.complex.xom/pop-culture/2013/06/tcoolest-video-game-print-ads-last-25-years/

Newspapers

Contrasting examples of newspapers might include:

- Broadsheet and tabloid newspapers representing the same event to compare representations and ideology.
- National and local newspapers to compare focus and mediation.

Possible sources of additional newspaper products:

- The BBC has a daily report featuring front covers and reflection on main stories: http://www.bbc.co.uk/news/blogs/the_papers
- The Paperboy online features a directory of newspapers – it is not an official or academic site, but useful for front pages archive: https://www.thepaperboy.com/uk/front-pages.cfm

Section B: Music

Magazines, Online Media, Music Videos, Radio

Learners develop knowledge and understanding of media language, representation, industry and audience issues through the topic of music, including:

- How music stars are promoted worldwide.
- The links between the music industry and other industries.
- The importance of online and social media to the music industry and music audiences/users.

Approaches to the set products

For Section B, learners should have knowledge and understanding of the overall structure of the music industry. They should be aware of the key media organisations involved in relation to the set products selected by the centre.

The learners will need to make detailed reference to the set products in response to exam questions related to the key concepts.

Magazines and Online media

Learners need to study magazines with different target audiences. They also need to consider one of the magazine's convergent website. Possible products might include:

- *Kerrang* Magazine/website (8 million views per month) and *Q* Magazine (both published by Bauer.
- *Top of the Pops* magazine (BBC) and *NME*/website (TimeInc)

Social Media

Learners need to study the use of social media by audiences in relation to one band or artist. For example:

- *Taylor Swift* has more than 140 million followers of her accounts on Twitter, Facebook, Instagram and YouTube. She uses these platforms to promote her star persona and engage with audiences. She consistently comments on fans' posts (#Taylurking) and organizes events directed towards them – for example, she selected fans at random and sent them Christmas presents (#swiftmas). Additionally, in an interview she claimed that she encourages fans to make GIFs of her behaving strangely.
- In 2015 she put clues on Instagram about her upcoming album release. She also invited fans to exclusive 'listening parties' of her album in her home.

Music Videos

Learners need to be aware of how representations change over time and this can be introduced through the study of historical and contemporary music videos. Products should be selected that allow learners to explore representations of gender and ethnicity. Possible ideas include:

- Representation of women through analysis of *Bananarama Venus* (1986) and *Little Mix Touch* (2017), *Madonna Papa Don't Preach* (1986), and *Miley Cyrus We Can't Stop* (2013)
- Representation of men through *New Kids on the Block You Got It (The Right Stuff)* (1988) and *One Direction History* (2015).
- Examples to explore representations of ethnicity*: The Offspring Pretty Fly* (1998), *Dr Dre Kush* (2010), *Pharrell Williams Freedom* (2015*),* and *Beyonce Formation* (2016).

Radio Programmes

Learners must consider two contemporary music shows. Centres could select contrasting shows for mainstream and niche audiences to analyse codes and conventions, audience appeal, and promotion of stars. Possible ideas:

- *The Breakfast Show with Nick Grimshaw* (Radio One) and *Lauren Laverne* (6Music)
- *Ant Payne* (CapitalFM) and *Gilles Peterson* (6Music)

Approaches to teaching Section B

Section B focuses on AO1 (demonstrating knowledge and understanding) and AO2 (applying knowledge and understanding). Learners can be actively involved in collecting information and exploring the set products to develop understanding of the relevant issues. Activities could include:

- guided secondary research tasks to explore many of the relevant aspects of industry,especially factual information relating to ownership, production processes, marketing, circulation, etc. Learners can be directed to the producer's (or parent organisation's) own website as well as other sources (some resources are suggested in the resource lists).
- Learners could research different aspects of industry in groups and share their feedback – this information would need to be contextualised by the teacher and analysed in order to consider the significance of ownership issues, etc.
- Studying the set product(s) with prompts to explore key industry and audience issues as learners work through the products. For example, bullet points from the specification content could be laminated and distributed to individuals or pairs to explore. Learners should be encouraged to support the points they make with examples from the products (although these do not need to include detailed reference to elements of media language or representations).
- Exploring the products' websites and considering how this use of convergence

supports the product, reinforces the brand and enhances the audience experience (e.g. through additional content, interactive features, etc.)

- Research audience responses, for example finding reviews and user responses, or conducting primary research to explore methods of consumption as well as responses among friends and family.
- Applying theoretical perspectives in relation to audience – once the learners have developed an understanding of the key industry and audience issues, they can apply the relevant points, e.g. specific uses and gratifications of responses to the products. Laminated cards (e.g. list of Uses and Gratifications or preferred/negotiated/oppositional readings) could be used to prompt learners.

Exam Focus

Short answer, factual questions can be used to test knowledge of industry.

Longer questions need to be practised for both audience and industry – learners could also prepare plans and write sample paragraphs as formative assessment tasks.
The SAMs give examples of questions that could be used in class or for a mock exam.

Assessment:

Section A
This section assesses representation in relation to the following media forms:
Advertising, Video Games and Newspapers

There will be **one** stepped question assessing representation of gender and events in relation to the media forms studied.

- Parts (a), (b), and (c) assess learners' application of their knowledge and understanding of key concepts to an unseen resource (AO2).
- Part (d) requires a comparison of the unseen resource with a set product in the same media form. This question requires an extended response. Here learners will be required to make judgements and draw conclusions about the similarities and differences between aspects of representation.

Section B
This part assesses knowledge and understanding of media language, representation, media industries, and audiences.

There will be three questions:

- One stepped question assessing demonstrating knowledge and understanding of key concepts in relation to the forms studied (AO1).
- Two questions that assess demonstration and application of key concepts (AO1 & AO2).

10. Overview of Unit 2: Understanding Television and Film: Written exam: 1.5 Hours (30%) Learners study two media forms:

- Television
- Film

All products are set by the WJEC and there are options within each topic.

This unit requires the close analysis of set products. The key concepts of **media industries, audience, media language, and representation** must be considered in relation to television.
Film will require knowledge and understanding of **media industries, audiences, and media language**. The study of Unit 2 should also be informed by theoretical perspectives.

Approaches to the set products:

It is advisable to begin the teaching of each topic with a brief contextual overview, considering key industry issues, e.g. recent developments in TV/broadcasting and the film industry, the importance of digital technologies, changes in the ways audiences consume these products, etc.

Each set product will need to be introduced and placed in context and learners will need to become familiar with the codes and conventions of the genre/style.

Learners need to study the products as a whole in order to analyse factors such as genre/style, narrative, messages and values, etc.

Once learners have an overview of the set products, they can focus on specific extracts for more detailed analysis of media language and representations (television). Relevant contexts should be considered in relation to media language and representations, and the appropriate theoretical perspectives should also be applied.

Once learners have a detailed understanding of the product, industry and audience issues can be explored in more detail, again in relation to contexts and audience theories.

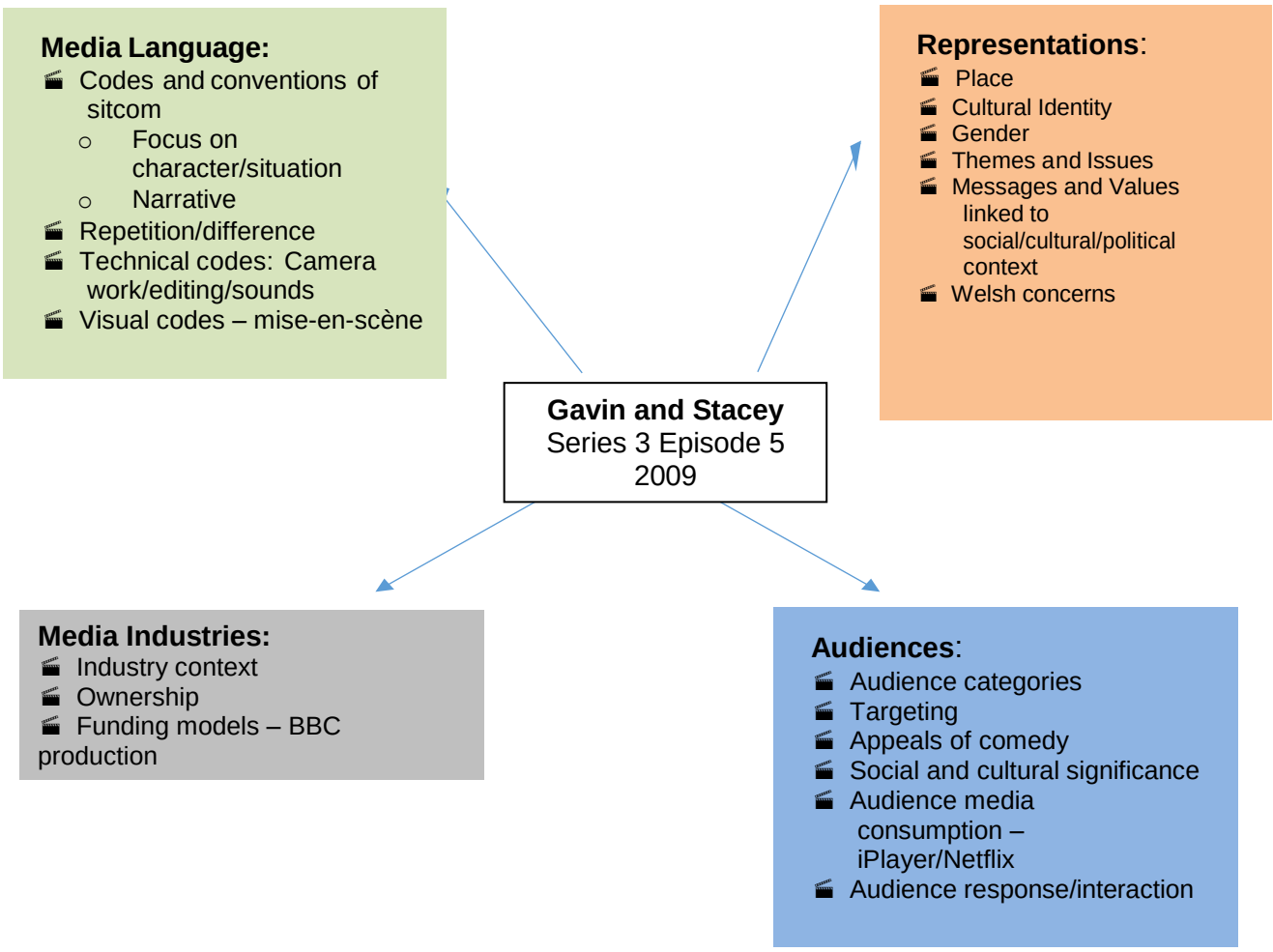
Section A: Wales on Television

One of the following options must be selected by the centre:

Option 1	Option 2	Option 3	Option 4
Gavin & Stacey Series 3 Episode 5: From Billericay to Barry **BBC3**	**Weatherman Walking: Series 10 Episode 1: Portmeirion and Dolaucothi** **BBC Wales**	**Rownd a Rownd Episode 76** **S4C**	**Pobl Port Talbot Series 1 Episode 1** **S4C**

Key Areas of Study:

- Representation of Wales and Welsh cultural identity
- Social and cultural significance of representations
- Financial value to industry
- Industry context



Possible Approaches to *Gavin and Stacey*:

Media Language

Genre: Sitcom – consider conventions
Classic elements of the British sitcom include: set of characters trapped in a situation that might.involve family/work/event. In Gavin and Stacey both protagonists are trapped in their family situations.

Watch the entire episode – learners identify genre codes, narrative structure/themes (e.g. Todorov/Strauss).

Key sequence analysis: media language – identify visual, technical, audio codes; genre codes – repetition and difference, hybridity; narrative codes.

Representation

Analysis of sequences and still images:

Episode embraces some familiar Welsh stereotypes. The representations of place reinforce

'small town' sensibilities synonymous with Welsh working classes.

Bryn and Gwen represent an innocent, warm-hearted Welsh archetype. Bryn is eager to help and advise the other characters while Gwen fills the 'Welsh Mam' stereotype by nurturing the baby, ensuring everyone is fed, etc.

Younger characters challenge Welsh stereotypes and present a more contemporary Wales.

Industry and Audience

BBC – explore the public service remit, BBC3, brand values and ethos, moving to BBC1 when ratings made success of the show. Research information on the budget, cast/crew, distribution. Consider regulation, viewing figures.

Ways to view the series – Netflix, etc.

Global appeal – Fox commissioned a 13-episode comedy based on *Gavin and Stacey.* The show filmed six of the episodes but Fox decided not to air the show on American TV. *Gavin and Stacey* was screened on BBC America where it received rave reviews from publications such as the New York Times.

A book was published to accompany the series, titled *From Barry to Billericay*. It included social media pages for the characters, recipes, pub quizzes, etc.

Consider exploring the Facebook, Instagram and Twitter links to see the way in which the brand is reinforced and audiences are offered different ways to engage.

Audience Issues – popularity of characters, especially 'Nessa' and 'Smithy'. The character of 'Smithy' featured in sketches for BBC 1's *Comic Relief* and *Sport Relief*. The show launched James Corden's global career, now presents *The Late Late Show* on CBS.

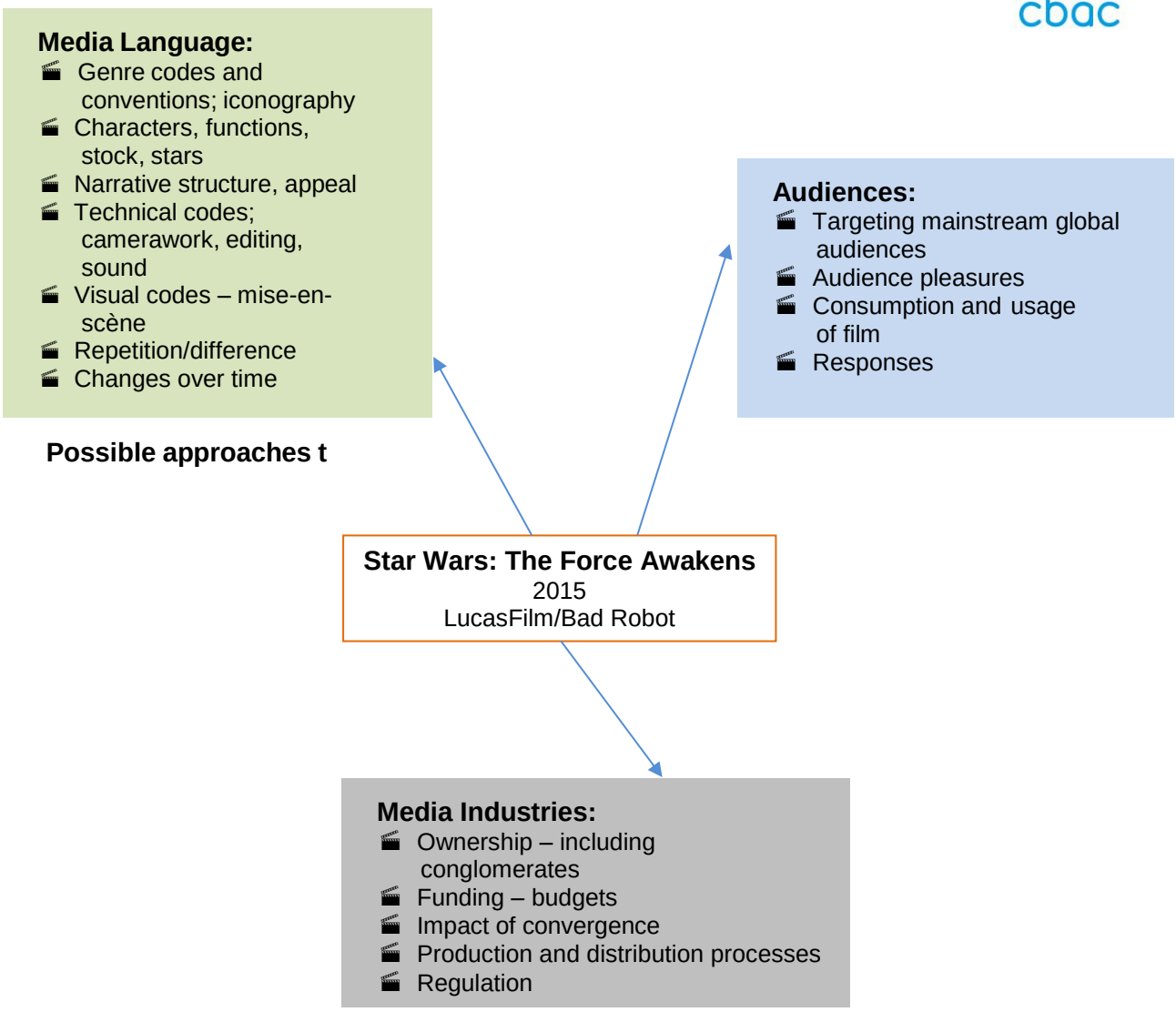
Section B: Contemporary Hollywood Film

Centres must select a Hollywood film, made within ten years of the start of the qualification, that is part of a Hollywood Film Franchise. Examples include:

- The D.C. Universe franchise
- The Divergent franchise
- The Harry Potter franchise
- The Hunger Games franchise
- The Marvel franchise
- The Spiderman franchise
- The Star Wars franchise

Key Areas of Study

- How films use genre and narrative to appeal to audience
- Production and distribution processes
- Importance of online platforms to industry and audience



Film: Star Wars: The Force Awakens
Media Language

Genre: Sci-Fi/Action
Style of Filming includes heavy use of the high angle/wide shot to establish alternative universe, tracking shots to involve audience with key characters. Setting is hyperrealist and follows an alternative timeline. Characters are often stock and Propp can be applied.

Watch the entire film to identify genre codes and conventions and analyse narrative (reference Todorov, Propp, Strauss, etc.)

Use key sequences to analyse technical, visual, audio codes.

Media Industries and Audiences

Media Organisations involved in creating the film: LucasFilm, Bad Robot and Walt Disney. LucasFilm was founded by George Lucas in 1971 and was purchased by the Walt Disney Company in 2012. Bad Robot Productions is a film company owned by JJ Abrams (director of *The Force Awakens*). Walt Disney is an entertainment conglomerate, it controls a number of

businesses including: networks (Disney channel, ABC), resorts/parks (Disneyland, Disney Cruiseline), film studios (Pixar, Marvel, Touchstone) and Retail (Disney Store).

Star Wars, as a franchise, changed the nature of the Film Industry. Prior to the release of the first film, *Star Wars: A New Hope*, a movie's success was judged on box office sales. However, the marketing power of the Star Wars franchise changed this with LucasFilm licensing $20 billion worth of goods over 40 years.

Vertical integration worked to ensure the 2015 film's success. In 2014 Marvel released remastered comics inspired by the original trilogy. In early 2015 LucasFilm released a digital collection of the first six films in HD. At midnight on 4th September, the Disney Store unveiled the new *Star Wars* merchandise, including toys, in Disney Stores.

Learners could research distribution strategies, including traditional (teaser trailers, posters) and contemporary online methods.
Disney wanted the release of *The Force Awakens* to become a cultural phenomenon.
Learners should research audience response to see if they were successful in achieving this.

Exam focus – Sections A and B

Learners will need plenty of preparation for questions in this component e.g.

- analysis of questions and command words
- planning of responses (writing introductions, summarising key points)
- sample paragraphs focusing on detailed development of a key point using examples, and analysis
- drawing conclusions – making judgements and developing a line of reasoning.
- Mock exams/tests, using the SAMs to prepare learners to develop responses in timed conditions.

Assessment

Section A: Wales on Television (30 marks)

- Assesses knowledge and understanding of media industries, audiences, media language and representation.
    - One stepped question with the final part requiring an extended response when quality of written communication will be assessed.

Section B: Contemporary Hollywood Film (30 Marks)

- Assesses knowledge and understanding of media industries, audiences, and media language.
    - One stepped question
    - Two single questions

11. Overview of Unit 3 – Creating Media (Non-exam Assessment – 40%)

Unit 3 requires learners to create a **practical production** for an intended audience, applying knowledge and understanding of the **key concepts**. In addition to the production, learners will also complete **development work** (research/planning) and a **reflective analysis** of their production.

Learners must complete one of the **briefs set by WJEC.** The briefs will stipulate the genre and medium (audio visual, print, online) and the intended audience. It is really important that learners adhere to the cross-media brief and complete all elements of the set tasks, as learners are assessed on their ability to meet the requirements of the brief. The productions must construct representations of people, places, events, or issues that target the intended audience.

The production briefs will review annually with centres being informed of any changes two years in advance of their first assessment.

Current briefs

Form	Specific requirement for the media production detailed in the briefs
Television	(a) Audio-visual – create a sequence from new television programme in genre of your choice aimed at an 18-25-year-old audience. (b) Online – create a homepage and 2 other linked pages for a website for new television programme in a genre of your choice aimed at an 18-25-year-old audience.
Magazine	(a) Print – create the front cover, contents page and one additional page for a new magazine in any genre aimed at teenagers. (b) Online – create the homepage and 2 other linked pages for a new online magazine in any genre aimed at teenagers.
Film	(a) Audio-visual – create a sequence from a genre film aimed at a mainstream 18-30-year-old audience. (b) Print – create a DVD front and back cover and a film poster for a new genre film aimed at a mainstream 18-30-year-old audience.
Music	(a) Audio-visual – create an extract from a music video for a new or local/unsigned band or artist aimed at teenagers. (b) Print – create the website for a new band or artist aimed at teenagers consisting of a home page and two linked pages, one of which includes stills from their latest music video.
Advertising	(a) Audio visual – create two adverts from a marketing campaign for a new product/service targeting teenagers or three adverts from a campaign for a new product or service targeting teenagers. (b) Print – create three magazine adverts from a marketing campaign for a new product or service targeting teenagers.

Centres may wish to offer more than one brief to learners. This will depend on factors such as equipment and resources, as well as teachers' areas of expertise.

Individual and Collaborative production

- Productions must be individual, with the exception of audio-visual productions where learners may work in pairs if they have clearly defined roles: **one responsible for camerawork and the other editing, including sound.** Non-assessed assistants may help with lighting, acting, etc. under the direction of the assessed learner. All other work must be individual – for example, the research, planning, and the evaluation. Learners select one of the planning pieces to base their audio-visual production on. In the Reflective Analysis the learner must evaluate all aspects of the production and not just their individual role.

Approaches to Unit 3

The NEA work can be completed at any suitable point in the course. Learners will need to have developed knowledge and understanding of the key concepts prior to undertaking the practical production and it is recommended that the entire production is completed **in not more than twelve weeks**. This will allow learners to focus attention on a concentrated period of research, planning, production and evaluation. A detailed outline of suggested planning and research tasks is included below.

Supervision and monitoring

- teachers may advise on appropriate brief or media form to choose
- once work is underway feedback must be general
- teachers monitor production process continually and sign at three key stages (research, planning, production) to authenticate the work.

Practical production skills development

Learners will benefit from undertaking practical tasks prior to commencing the production and these can be linked to the study of products in Units 1 and 2. Centres can focus these practical tasks on the specific forms that they are offering their learners for the NEA. Suggested tasks for developing learners' practical skills are listed below and practice tasks are included in the course outlines and sample schemes of work. Also, training on equipment and editing software will be required.

The following tasks may be used in relation to the briefs that centres intend to offer. These are only suggestions, and centres are encouraged to use their own tried and tested training tasks to develop skills in the relevant areas for the NEA.

It is advisable to link the practical training to theory work rather than undertaking it in isolation. The tasks will be more meaningful if they are linked to particular types of products with a specific genre/style/purpose etc. This will allow learners to apply codes and conventions and use media language to construct representations.

Photography/filming/editing tasks:

- Basics of photographic composition
- framing – different shot types and how these communicate meaning
- camera skills – use of tripod, camera movement
- different settings, e.g. studio/outdoors – lighting considerations
- constructing elements of mise-en-scène
- editing – continuity editing, shooting for continuity
- training in use of editing software, practice tasks to edit short sequences of footage
- sound – recording of diegetic sounds, finding/creating soundtracks

Design

- layout and composition of different types of print/online products (advert/DVD cover/magazine cover or article/website homepage etc.)
- use of design elements such as colour, fonts, graphics, etc. to communicate meaning
- training in use of DTP or web design software, practice tasks to construct draft products or sections of products

Scripting/copywriting

- scripting tasks for audio-visual products (sites such as the BBC Writers' Room have examples of these), e.g. writing dialogue for characters in a TV drama sequence within a specific genre or writing a voiceover for a documentary sequence, etc.
    - copywriting tasks for different purposes and audiences (e.g. website homepage, DVD cover 'blurb', magazine article) including structure, language, mode of address, etc.

Production Process

Responding to the Brief: Learners need to make decisions about their response to the chosen brief:

Brief:	**Decisions to be made**	**Research/planning required**
Create a working homepage and one other linked page for a website for a new music or sport magazine in a sub-genre of your choice aimed at an audience of 16-24-year- olds	Music or sports magazine? Which sub-genre, e.g. genre of music, specific sport?	Research different examples of the chosen genre of magazine website, list key features. Identify specific sub-genres of interest, brief analysis of examples of magazine websites, list codes and conventions, consider practicalities… Research the media organisations/producers of the magazines, consider target audiences.

Research process: Learners must research their chosen form to establish:

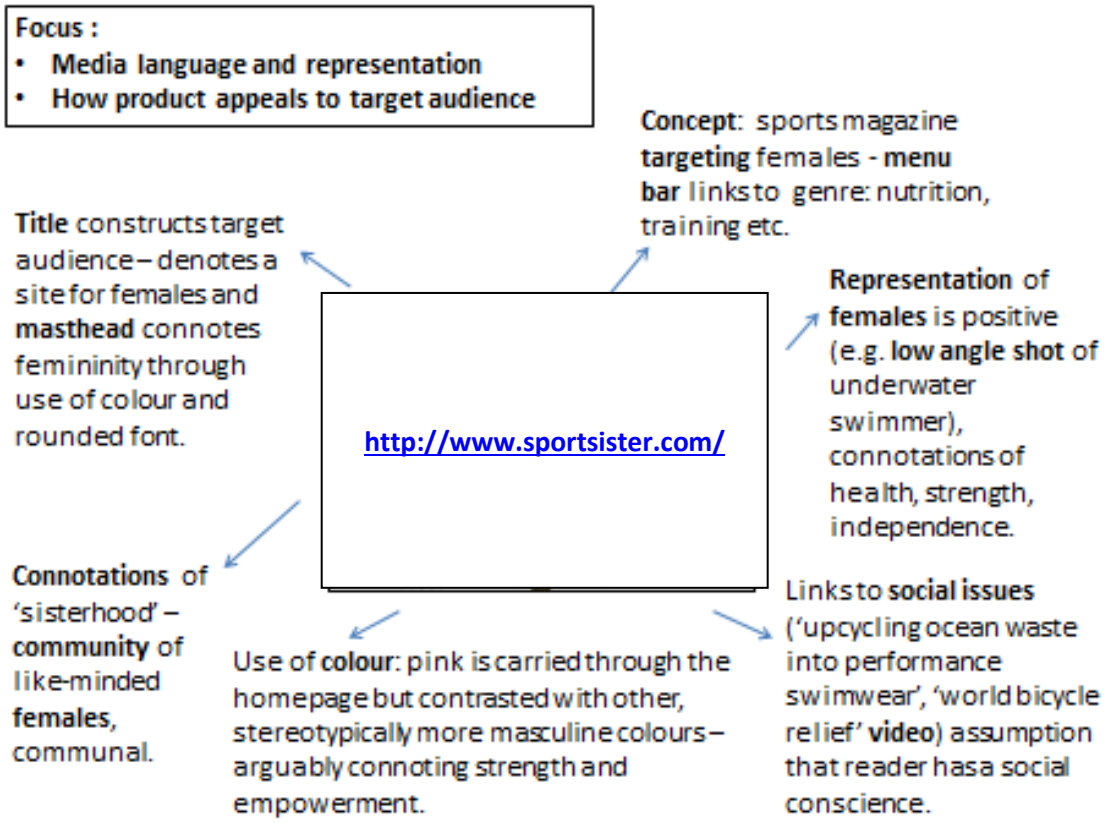
- Genre conventions
- Representation issues
- How media language targets audience

The nature of the research can vary dependent on product. Word limits are **minimum 250** and **maximum 500.**

Ideas for Research:

Analysis of similar products (e.g. for the above idea: *Sports Sister, Match, Horse* magazine websites) to identify codes and conventions of different sub-genres, representations, target audience.

- Use the specific requirements in the brief to ensure analysis is targeted to the appropriate codes and conventions (e.g. title, menu bar, images, links etc.)
- Include analysis of written text and audio/audio-visual footage as these need to be included
- Analysis of the *SportsSister* homepage might identify the following features:



Undertake internet research appropriate to GCSE to support analysis and inform the media production:

- Knowledge and understanding gained from the study of Units 1 and 2, including relevant theoretical perspectives, should inform learners' practical work
- Learners' research might focus on the concept of representation (e.g. of gender or age), stereotypes, theoretical perspectives (e.g. feminist perspectives)
- Specific research related to the brief (e.g. representations of women in sport or representations of artists within a particular music genre)

Consider HOW to apply codes and conventions identified in research, considering:

Media Language

- Specific details, e.g. camera shots, use of layout, colour, language, etc.
- Communicating meaning
  - Consider specific connotations
  - What message do these communicate – any values/beliefs, e.g. positive message?

Representations

- Construction of representations
- Specific details, e.g. framing, dress codes, language, etc.
- Communicating meaning
- Using stereotypes?
- What message do these communicate?

Construct a profile of the target audience for the brief:

- Media organisations' websites or press/media packs will provide information about the target audience to provide background information
- Who is the **target audience**? Consider age, gender, interests, values, etc.
- How to **engage the audience**:
  - **Codes and conventions**
    - Media language and representation
  - **Mode of address**
    - Direct/indirect/formal/informal?
    - **Content** appropriate to target demographic
    - Primary research such as focus groups could be used to test ideas on the target audience demographic

Planning

Planning documents a learner must create for their production:

- A storyboard (audio visual options
- A draft design per page (print/online options)

Production stage

- Learners undertake production tasks appropriate to the chosen brief
- Teachers review work during the production stage and sign the cover sheet, for example:
  - **Audio-visual project** – when footage has been shot/rough cut edit stage.
  - **Print project** – full draft, design finalised, key photography, copy drafted
  - **Online project** – full draft, design of web pages, key photographs/audio or audio-visual footage
  - Feedback (verbal or written) must be general, for example:
    - Consider how you could use more genre conventions
    - Think about how you can appeal to your target audience
    - Develop representations of gender

Production Tips: DO	Production Tips: DON'T
✓ **Make sure you complete all tasks and elements in the brief** ✓ **Pay attention to detail when applying codes and conventions** such as: • Design and layout • Camerawork, editing, sound • Language ✓ **Create and design all elements of the production,** including images, footage, text (can use existing music – see specification) ✓ **Apply knowledge and understanding of the key concepts**: Media language and representation ✓ **Consider the audience:** Who are they and how are you appealing to them?	× **Use 'found' images or footage or written text** × **Use pre-populated templates** e.g. for websites • web design software or templates in the online options are acceptable, however learners must be responsible for the design of the website and all content must be original × **Submit incomplete work** or a production that is under the required time/length

Reflective Analysis

Learners must analyse and evaluate their production (**between 500 to 750 words**). The analysis should highlight the key concepts in the learners' productions by focusing on:

- key genre conventions
- representation issues raised
- how genre conventions and other key features are used to target audiences.

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

Use of original material**:**

- Learners must create original media material for the production. In certain circumstances it may be necessary to include a found image/footage (where the learner would find it impossible to recreate the effect, for example, an explosion) but this use is limited to 15 seconds of footage or one image per page. Learners who do not use original images/footage/text for the majority of the production can only be awarded marks up to the top of band 2 in the marking criteria.

- An 'original image' is an image that the learner has created, e.g. by taking a photograph. A 'found' image that has been heavily edited/manipulated does **not** constitute an original

image. Similarly, original moving image footage is footage that the learner has filmed. It is acceptable for learners to edit and manipulate their own images and footage by adding effects (e.g. using software such as Photoshop or After Effects).

- It is recommended that learners create original mastheads for a magazine, logos for a new artist or band's website, film titles on DVD covers/posters, etc. Free font design software (such as Glyphr Studio) will allow learners to design their own fonts for this purpose.

- Learners may use 'found' music, for example as a soundtrack to an audio-visual sequence, however this music must be copyright-free.

- There are many websites such as those listed below that offer free, downloadable music that is copyright free. It is the responsibility of the centre to check the licence terms of any sites that are used and to ensure that learners abide by them.

    - Purple Planet Music have a free download collection for use in educational projects – there are details on the site about how to reference the source in a production piece:http://www.purple-planet.com/home/4593438321
    - http://www.freesfx.co.uk/music/

Equipment and resources for production work in Unit 3:

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

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

For website design, learners are not required to create websites using computer coding skills, and may use web design software or templates in the online options. However, templates should not be pre-populated – learners must design the website layout, and all content such as language, images, and audio-visual material must be original.

The online briefs include a requirement to include a short amount of audio or audio-visual footage relevant to the website. This footage does not need to demonstrate codes and conventions of a radio or television programme – it could be, for example, a vlog or interview to engage the audience with the content of the website.
Examples of web design sites that centres may find useful:

Weebly: https://www.weebly.com/uk/features
WordPress: https://wordpress.com
Moonfruit: https://www.moonfruit.com

Learners must acknowledge any software or templates, and details of how these have been used, on the cover sheet.

Assessment

Unit 3 assesses AO3 and AO2: Create media products for an intended audience, by applying knowledge and understanding of the key concepts of media to communicate meaning

The total number of marks available is 80:

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

- Use of **media language** to communicate **meanings** and construct **points of view**

(At higher levels, this might include elements such as intertextuality)

- Effective **design** or **narrative** structure
- Use of media language to construct appropriate **representations**

The assessment grid in the specification should be used in conjunction with the indicative content for the appropriate brief. Detailed instructions are provided with the marking grid to assist teachers in the assessment of learners' work.

Administration and submission of work Learners must submit:

A Cover sheet: The teacher and learner will sign an authentication statement contained within the cover sheet.
Media production (including research, planning and reflective analysis) All four elements of the media production will be submitted:

- research
- planning
- production
- reflective analysis

Learners must clearly identify all elements of their production work with their name, candidate number, centre name, and centre number.

The coversheet must be completed by learners and teachers. Learners complete the details of the chosen media production brief; details of the research and planning tasks undertaken; details of any non-assessed individuals, any music used and the software used to complete the work; the statement of aims; and the authentication statement. Teachers complete authentication statements for the key stages of production and completion of the work, assessment comments, and marks.