GCE AS

eduqas
Part of WJEC

WJEC Eduqas GCE AS in
MEDIA STUDIES
ACCREDITED BY OFQUAL

SAMPLE ASSESSMENT MATERIALS

Teaching from 2017

Version 3 January 2026

wjec cbac

These sample assessment materials have been amended in February 2023 to illustrate a new question numbering system in both exam components, with effect from summer 2023.

Please note that although the set products prescribed for study have changed since the original publication of these sample assessment materials, the questions have not been amended here to reflect the changes to set products. Centres should ensure they refer to the latest version of the specification, available on the qualification webpage, for full details of current set products and requirements.

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Format of question numbering amended.	Throughout
3	Assessment Objective grid updated.	31

Contents

GCE AS

MEDIA STUDIES – AS
Component 1

Investigating the Media
1 hour 45 minutes

ADDITIONAL MATERIALS

In addition to this question paper, you will need

- to view an audio-visual resource for use with Question [1][0]
- a print resource for use with Question [2][0]
- a WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

You will have **one minute** to read Question [1][0] before viewing the audio-visual resource.

Use the Notes Sheet provided to make notes on the resource.

Use black ink or black ball-point pen. Do not use gel pen or correction

fluid. Answer **all** questions.

Write your answers in the separate answer booklet provided, **following the instructions on the front of the answer booklet**.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left-hand margin at the start of each answer,

for example [1][0]

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question. The number of marks indicates the length of the response required.

You are advised to spend approximately 1 hour and 15 minutes on Section A, including studying the unseen resources, and approximately 30 minutes on Section B.

You should use relevant theories and relevant subject-specific terminology where appropriate.

Question [2][0] requires an extended response. You will be assessed on the quality of your

written response, including the ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

Question [3][3] provides an opportunity to draw together knowledge and understanding

from across the full course of study. You will be rewarded for drawing together knowledge and understanding of different areas of the theoretical framework and media contexts.

*Answer **all** questions in **both** sections.*

Section A: Investigating Media Language and Representation

Question ⟨1⟩⟨0⟩ *is based on the audio-visual resource. It consists of a television* advertisement *which is part of the Barnardo's Believe in Me campaign, made in 2016.*

You will be allowed **one** minute to read ⟨1⟩⟨0⟩
The advertisement will be shown **twice**.
First viewing: watch the advertisement and **make notes**.
You will then have **five minutes** to **make further notes**.
Second viewing: watch the advertisement and **make final notes**
Once the second viewing has finished, you should answer Question ⟨1⟩⟨0⟩

Media Language

⟨1⟩⟨0⟩ How does media language communicate meaning in the advertisement?[10]

Representation

Question ⟨2⟩⟨0⟩ *is based on **both** of the following:*

- *Resource A, the film poster for* Hidden Figures *(2016), provided on page 7*
- *the set music video you have studied:*
  either Formation *by Beyoncé,* **or** Dream *by Dizzee Rascal.*

Study Resource A carefully and use this film poster and the set music video you have studied when answering the question.

2 0   Compare the choices that have been made in the representation of ethnicity in the film poster **and** the music video.

In your answer, you must consider:

- how ethnicity is represented through processes of selection and combination
- reasons for the choices made in the representation of ethnicity
- the similarities and differences in the representations of ethnicity
- how far the representations relate to relevant media contexts   [25]

Resource A – film poster for *Hidden Figures*, released in 2016

Film poster for *Hidden Figures* (2016) available at http://www.foxmovies.com/movies/hidden-figures/posters/514/hf-alt-poster or via Google Images.

Section B: Investigating Media Industries and Audiences

| 3 | 1 | Give **one** example of a public service radio station. [1]

| 3 | 2 | Briefly explain **two** key features of public service broadcasting. [4]

In Question | 3 | 3 | *you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.*

| 3 | 3 | Explain how social and cultural contexts influence radio production. Refer to *Late Night Woman's Hour* to support your points. [10]

| 4 | 1 | Identify **two** ways in which media organisations categorise audiences. [2]

| 4 | 2 | Explain how producers of video games target audiences. Refer to *Assassin's Creed 111: Liberation* to support your points. [8]

AS Media Studies

Component 1: Investigating Media Language and Representation

Mark Scheme

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark within that band should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range of the band should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within the band should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1   Demonstrate knowledge and understanding of:
- the theoretical framework of media
- contexts of media and their influence on media products and processes.

AO1 1a   Demonstrate knowledge of the theoretical framework of media.
AO1 1b   Demonstrate understanding of the theoretical framework of media.
AO1 2a   Demonstrate knowledge of contexts of media and their influence on media products and processes.
AO1 2b   Demonstrate understanding of contexts of media and their influence on media products and processes.

AO2   Apply knowledge and understanding of the theoretical framework of media to:
- analyse media products, including in relation to their contexts and through the use of academic theories
- make judgements and draw conclusions.

AO2 1   Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.
AO2 2   Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 1

AO	Question(s)												
	1	0	2	0	3	1	3	2	3	3	4	1	4	2
AO1 1a					✔						✔			
AO1 1b							✔						✔	
AO1 2a									✔					
AO1 2b									✔					
AO2 1	✔		✔											
AO2 2			✔											

Section A: Media Language

| 1 | 0 | How does media language communicate meaning in the advertisement?[10]

Band	AO2 1 **Apply knowledge and understanding of the theoretical framework of media to analyse media products**
5	**9-10 marks** • Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement • Analysis of the advertisement is perceptive, detailed and may be informed by relevant theories
4	**7-8 marks** • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement • Analysis of the advertisement is logical, reasonably detailed and may be informed by relevant theories
3	**5-6 marks** • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement • Analysis of the advertisement is reasonable and straightforward
2	**3-4 marks** • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement, although this is likely to lack clarity, relevance and accuracy • Analysis of the advertisement is undeveloped and there may be a tendency to simply describe features of the advertisement
1	**1-2 marks** • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the advertisement is superficial and generalised
	0 marks • Response not worthy of credit

Indicative content: Question | 1 | 0 |

Candidates are required to analyse the use of media language to communicate meaning in the advert. Responses are not required to focus on all aspects of media language and may focus more on certain aspects than others. Relevant theories may inform the analysis in terms of semiotic approaches and terminology or application of narrative theory, although analysis may also take the form of consideration of suggested or intended meanings. Responses in the higher bands will explore media language and meaning or connotations in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

AO2
Responses are likely to analyse elements of media language in the advertisement, such as:
- Use of the audio track 'Everybody Wants to Rule the World' to connote young peoples' aspirations
- Slow pace of the audio track at the start of the advertisement that runs parallel to the sombre action, then faster pace to connote the positivity in the second part of the advertisement
- Use of visual codes in the construction of the mise-en-scène, such as the beer cans, the broken mirror, the peeling wallpaper etc. to connote the negative and abusive environments in which the young people have grown up
- Symbolic use of lighting – dark and de-saturated at the beginning, with increasing intensity of shafts of light to connote hope and the possibility of a more positive future
- Use of emotive language in captions, e.g. 'I am not worthless' and later 'I am strong/ loved/free', to anchor the visual images and communicate a message that, if young people are valued and supported, they can realise their potential (dancer, gymnast, drummer etc.)
- Use of close-up camerawork to engage the audience and position them to identify and empathise with the young people
- Use of editing e.g. cuts between different characters, beat-matched editing of the drum crash to indicate a change of tone in the advertisement
- Use of familiar genre conventions of charity advertisements
- Use of narrative conventions, possibly referencing Todorov, to engage the audience and encourage them to support the charity:
  - elements of disruption in these young lives connoted by the use of media language and brief references to the characters' narrative situations e.g. '17 foster homes'
  - implied new equilibrium through the use of media language and the final message 'Incredible things happen when you believe in children', anchored by the smiling close-up of the young girl

2 0 Compare the choices that have been made in the representation of ethnicity in the film poster **and** the music video.

In your answer, you should consider:

- how ethnicity is represented through processes of selection and combination
- reasons for the choices made in the representation of ethnicity
- the similarities and differences in the representations of ethnicity
- how far the representations relate to relevant media contexts [25]

Band	AO2 1 and 2 **Apply knowledge and understanding of the theoretical framework of media to:** • **analyse media products, including in relation to their contexts** • **make judgements and draw conclusions**
5	**21-25 marks** • Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set music video • Analysis of how values, attitudes and beliefs are conveyed in the film poster and music video is perceptive, detailed and engages with complex aspects of representation • Detailed and appropriate comparisons between the film poster and music video • Judgements and conclusions regarding how the film poster and music video relate to relevant media contexts are perceptive, and fully supported with detailed reference to specific aspects of the film poster and music video
4	**16-20 marks** • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set music video • Analysis of how values, attitudes and beliefs are conveyed in the film poster and music video is logical, reasonably detailed and engages in places with complex aspects of representation • Reasonably detailed, appropriate comparisons between the film poster and music video • Judgements and conclusions regarding how the film poster and music video relate to relevant media contexts are logical and are well supported with appropriate reference to relevant aspects of the film poster and music video
3	**11-15 marks** • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set music video • Analysis of how values, attitudes and beliefs are conveyed in the film poster and music video is reasonable and straightforward • Satisfactory comparisons between the film poster and music video, although there may be more focus on one of the products • Judgements and conclusions regarding how the film poster and music video relate to relevant media contexts are reasonable and supported with some reference to relevant aspects of the film poster and music video

2	**6-10 marks** • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen and set film poster and music video, although this is likely to lack clarity, relevance and accuracy • Analysis of how values, attitudes and beliefs are conveyed in the film poster and music video is undeveloped and there may be a tendency to simply describe features of the film poster and music video • Basic comparisons may be made, although the response is likely to focus mainly on either the film poster or music video • Basic judgements are made regarding how the film poster and music video relate to relevant media contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples from the film poster or music video
1	**1-5 marks** • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the set film poster and music video, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the film poster and music video is superficial and generalised • Minimal, if any, comparisons are made and the response is likely to focus only on one product • Lacks judgements and conclusions regarding how the film poster and music video relate to relevant media contexts
	0 marks • Response not worthy of credit

Indicative content: Question ⬚2⬚ ⬚0⬚

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

Responses should address all of the bullet points in the question, but it is not expected that they are covered equally. Responses that do not address all of the bullet points should be assessed using a 'best fit' approach based on the performance descriptors in the marking grid.

Responses are expected to compare the unseen film poster and set music video. Responses in the higher bands will explore more detailed aspects of representation and show clear engagement with aspects of 'selection and combination'. They may include reference to relevant theories such as theories of representation, although they may equally be informed by theoretical approaches, rather than explicitly referencing theories, which is not specifically required to access the top bands. Responses in the middle band will focus on more straightforward or obvious aspects of representation, and those in the lower bands will be descriptive.

For marks in bands 3 and above, responses must include comparisons between the set product and the unseen product. It is not expected that these will be analysed equally, although responses in the higher bands will cover both products in a more even way, whilst at band 3 there may be greater emphasis on one product.

Responses are expected to consider how far the representations relate to relevant media contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question, responses in the middle band will show knowledge of contexts and some straightforward engagement with 'how far', whilst responses in the lower bands will show limited awareness of contexts and may not engage with this aspect at all.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

AO2
Responses are likely to:
- Apply knowledge and understanding of aspects of representation, such as:

  o how events, issues, individuals and social groups are represented through processes of selection and combination
  o the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups

- Analyse each media product in terms of the choices made by media producers in the representations of ethnicity, including:

  o selection and combination of aspects of media language, including technical, audio and visual codes, to construct representations
  o how the purpose of the products as forms of marketing designed to attract audiences influences the choices made by media producers in the representations of ethnicity
  o editing in order to appeal to audiences and to market the product
  o shot type and size, framing and composition of the images
  o tagline – content, language and mode of address

Analyse key **similarities** in the representations of ethnicity across the products:
- o both products aim to appeal to audiences through selection and combination by, at times, subverting and challenging stereotypical representations of ethnicity.

Hidden Figures subverts stereotypes through:
- o the positive visual representations of black women – strong, intelligent, attractive.
- o the construction of the poster creates a hierarchy which features the black women as powerful and important through their positioning and the use of low angle camera shots to reinforce their dominance. The representation of white ethnicity features lower down the poster and the images are smaller. This different focus will potentially appeal to a wider audience.
- o the use of visual codes - the women are dressed as professionals (muted colour palette, high necklines, spectacles etc.) and there are clues to the time in which it is set through choice of clothing.
- o the use of visual codes combined with the graphics of formula/equations/ blackboards create a narrative enigma related to the role of the women in the film – maths/science are still not careers that are typically associated with women.
- o this is reinforced by the tagline 'Genius has no race. Strength has no gender. Courage has no limit' – repetition of 'no' in a group of three is a linguistic technique to emphasise this film's unique selling point in its construction of representations.

Formation subverts stereotypes through:
- o the multiplicity of representations of Beyoncé (e.g. sitting on the police car, dressed in historical costume), reflecting the complexity of identity and the resistance to reducing her persona to a simple stereotype.
- o the repeated imagery of different groups of women, anchored by the lyric 'OK ladies, let's keep in formation' constructs a positive representation of solidarity and sisterhood.
- o the celebration of her ethnic diversity through lyrics which make references to specific racial characteristics.

Dream subverts stereotypes through:
- o positive story of rapper who triumphs over adversity, gets a record deal and becomes a success, encouraging young people to 'go far'. May appeal to an audience as a refreshing change from more stereotypically negative representations.
- o markets the performer as a positive role model from a minority ethnic group.
- o including a moral and sending a positive message to the target audience.
- o juxtaposing Dizzee Rascal with the older white female TV presenter who endorses the positive messages in the video, providing an unusual and unique selling point for the video.

- Analyse key **differences** in the representations of ethnicity across the products:

  - o *Hidden Figures* appeals to the audience by constructing predominantly positive representations of professional black women and their 'untold' true story. This is combined with more stereotypical representations of white ethnicity: white male astronauts and scientists. The inclusion of the intertextual reference of Jim Parsons who plays Sheldon the sociopathic science 'geek' in *The Big Bang Theory* will appeal to an audience.
  - o in *Formation* the focus is very much a historical one based on notions of race and history. The substitution for black characters in place of white colonials constructs a message about the history of black people. Beyoncé is central throughout, represented in different ways to construct particular messages and values, but also to sell the music.
  - o the focus in *Dream* is on modern stereotypical representations and uses the intertextuality of the song and the children's presenter to construct a message

which reinforces dominant values e.g. 'keep school in your plans'. The use of puppets creates a sense of 'fable', a moral story with a positive resolution.

Responses may also consider the different forms/genres of the products as a reason for differences in representations of ethnicity.

- Consider how far the representations relate to relevant media contexts:

o The film poster for *Hidden Figures* relates to contemporary social and cultural contexts:
    - the representations of ethnicity reflect the cultural context of increased emphasis on diverse representations in light of '#OscarsSoWhite' and the success of other films made since representing diversity.
    - through the construction of positive representations of ethnicity and gender, it challenges negative stereotypes, reflecting a more diverse view of ethnicity in contemporary society.
o *Formation* directly relates to social and cultural contexts.
    - elements of contemporary American society/culture are clearly referenced in the message in the graffiti to the police 'stop shooting us' – this links to wider social and historical contexts in the USA. There are repeated references to the aftermath of Hurricane Katrina – recent social context - (e.g. the positioning of Beyoncé on the sinking police car) that imply a belief that the police did not respond sufficiently to the crisis.
    - the repeated references to different elements of African American culture (historical and contemporary), and to Beyoncé's own culture/identity, in *Formation* clearly relate to the ethnic and cultural diversity in contemporary American society.
    - the product will appeal to the audience who understand the cultural references. Binary opposites are constructed and are recognisable to a modern audience.
o *Dream* demonstrates some relation to social and cultural contexts:
    - the video reflects aspects of contemporary British society by constructing a narrative of the police (white characters) versus youths (predominantly black characters), creating a binary opposition of authority and black youth culture that relates to contemporary issues.
    - the overriding message of the video is more personal, positive and shows triumph over adversity. The subverting of common cultural stereotypes markets this music video as challenging accepted views of ethnicity.
    - the framing of the video by the 1950s children's TV presenter singing 'Happy Talk' provides a sense of nostalgia and relates to a wider/historical cultural context of children's television with which older audiences will be familiar.

Section B: Media Industries and Audiences

| 3 | 1 | Give **one** example of a public service radio station. | [1] |

AO1 1a **Demonstrate knowledge of the theoretical framework of media**	
1 mark for a correct example	BBC radio stations, such as: • Radio 1 • Radio 2 • Radio 3 • Radio 4 • 5 Live • 6 Music • Asian Network • World Service • Radio Cymru • Radio Ulster • Local stations, e.g. Radio Bristol, Radio Manchester It is not essential for responses to state 'BBC', provided the title of the radio station is accurate. Credit any accurate responses.
0 marks	• No response attempted or no response worthy of credit

| 3 | 2 | Briefly explain **two** key features of public service broadcasting. | [4] |

AO1 1a **Demonstrate knowledge of the theoretical framework of media**	
2 marks for each valid explanation of a feature up to a maximum of 4 marks	• Public service broadcasting is publicly funded through the licence fee • Public service broadcasting does not carry advertising and is not-for-profit • Public service broadcasting needs to meet certain criteria in relation to its public service remit e.g. the BBC's charter includes 'Representing the UK, its nations, regions and communities' Credit all valid responses.
1 mark for each valid feature that is stated only up to a maximum of 2 marks	• Licence fee • No adverts • Diversity
0 marks	• No response attempted or no response worthy of credit

| 3 | 3 | Explain how social and cultural contexts influence radio production. Refer to *Late Night Woman's Hour to support your points.* [10] |

Band	**AO1 2a and 2b** Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	**9-10 marks** • Excellent, detailed and accurate knowledge and understanding of social and cultural contexts and their influence on radio production • Detailed reference to the set radio programme to support points
4	**7-8 marks** • Good, accurate knowledge and understanding of social and cultural contexts and their influence on radio production • Reasonably detailed reference to the set radio programme to support points
3	**5-6 marks** • Satisfactory, generally accurate knowledge and understanding of social and cultural contexts and their influence on radio production, although this may lack development • Appropriate reference to the set radio programme to support points
2	**3-4 marks** • Basic knowledge and understanding of social and cultural contexts and their influence on radio production, although this will be limited • Limited reference to the set radio programme to support points
1	**1-2 marks** • Minimal knowledge and minimal, if any, understanding of social and cultural contexts and their influence on radio production • Minimal, if any, reference to the set radio programme to support points
	0 marks • Response not worthy of credit.

Indicative content: Question | 3 | 3 |

This question provides learners with the opportunity to draw together knowledge and understanding from across the full course of study. In addition to points related to Audiences, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Representations and Media Industries, and of media contexts. Responses in the higher bands are likely to draw together knowledge and understanding from across the full course of study.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

AO1
Responses will demonstrate knowledge and understanding of how social and cultural
        contexts influence radio production, such as:

- the cultural context of public service broadcasting
- the social/cultural context of feminism/post-feminism
- the cultural context of popular culture
- the contemporary social/cultural context
- the need for the industry to appeal to contemporary audiences

Responses are likely to refer to examples of how social and cultural contexts influence *Late
        Night Woman's Hour*, such as:

- Radio 4 is a talk based radio format and its remit suggests that in its news and current affairs programmes it will discuss pertinent issues in the world today and so comment on social and cultural changes
- the creation of the programme by BBC Radio 4 as a spin off from the long running *Woman's Hour,* suggests recognition of the need to reflect cultural changes and address a younger female audience
- the title of the programme, *Late Night Woman's Hour*, suggests that there is a need to reflect these cultural changes through what is now deemed acceptable to be discussed by women. The scheduling time suggests that the audience is niche and the subject matter may be controversial at times.
- the programme includes gender issues regularly as part of its discourse. The subject matter discussed in this particular programme is influenced by the cultural changes regarding the place of the woman in the home and the choices women have regarding domesticity. The discussion of past ideas of domesticity shows changes in the social and cultural context of women and their relationship with the home.
- the programme, as representative of Radio 4 output, also discusses other changes in contemporary culture including 'of the moment' interests and issues. One item discusses the rise in popularity of the term 'hygge'. This is influenced by social context: Denmark is said to be the happiest country in the world and the UK is going through a period of upheaval and instability therefore there has been a rapid cultural shift towards finding happiness and interest in what 'hygge' means and how it can be achieved.
- the programme has received some criticism in the press and on social media with regard to its subject matter and use of language not deemed appropriate for the BBC, but this in itself demonstrates how radio can push boundaries and is influenced by society and culture.

Responses in the higher bands are likely to draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:

- the remit of Radio 4 states: *'The station should appeal to listeners seeking intelligent programmes in many genres which inform, educate and entertain.'* This industry context of public service broadcasting influences radio programmes, such as *Late Night Woman's Hour*
- as BBC radio is funded by the licence fee it has some freedom to produce programmes that may target a less mainstream audience, such as *Late Night Woman's Hour*
- the guests on *Late Night Woman's Hour* represent social and cultural diversity: Susie Orbach, a psychotherapist, Rachel Hurdley, a research fellow at Cardiff University, Helen Zaltzman, a podcaster and crafter, and Trine Hahnemann, a chef and author. The inclusion of this diverse group of successful women is influenced by greater gender equality in society. The presenter Lauren Laverne is also a successful radio broadcaster.
- the range of representations of strong women that feature regularly on *Late Night Woman's Hour* is influenced by the place of women in contemporary society. The programme provides a platform to discuss social and cultural issues related to women and to provide women with a vehicle through which to discuss and construct representations of gender.

| 4 | 1 | Identify **two** ways in which media organisations categorise audiences. [2]

AO1 1a **Demonstrate knowledge of the theoretical framework of media**	
1 mark for a correct example	• Demographics, e.g. age, gender, social class, ethnicity/race, income/socio-economic group • Psychographics, e.g. lifestyle, taste, values, attitudes Credit any valid responses.
0 marks	• No response attempted or no response worthy of credit

| 4 | 2 | Explain how producers of video games target audiences. Refer to *Assassin's Creed 111: Liberation* to support your points. [8]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media
4	**7-8 marks** • Excellent, detailed and accurate knowledge and understanding of how producers of video games target audiences • Detailed reference to the set video game to support points
3	**5-6 marks** • Good, accurate knowledge and understanding of how producers of video games target audiences • Reasonably detailed reference to the set video game to support points
2	**3-4 marks** • Satisfactory knowledge and understanding of how producers of video games target audiences, although this may lack development • Appropriate reference to the set video game to support points
1	**1-2 marks** • Basic knowledge and understanding of how producers of video games target audiences, with significant inaccuracies, irrelevance and a lack of clarity • Limited reference to the set video game to support points
	0 marks • Response not worthy of credit

Indicative content: Question | 4 | 2 |

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are expected to demonstrate knowledge and understanding of how producers of video games target audiences. Responses in the higher bands will explore the question in more detail and use examples effectively to support points, responses in the middle band will focus on more straightforward or obvious aspects of audience targeting, with some appropriate use of examples, and those in the lower bands will lack detail and reference to examples.

AO1

Responses will demonstrate knowledge and understanding of different ways that producers of video games target audiences and will refer to examples, such as:
- use of familiar elements of a franchise to appeal to existing users and fans of the franchise, for example in *Assassin's Creed:*
  - historical setting
  - narrative situation of the Assassins v the Templars
  - open world gameplay
- use of new narrative elements and characters to target a new and/ or wider audience
  - for example, in *Assassin's Creed,* the use of a strong female African-French protagonist, Aveline, a freedom fighter, with whom the gamers are positioned through the front cover of the game and the gameplay
  - *Assassin's Creed 111: Liberation* includes elements such as gamers collecting supplies, not merely killing each other, suggesting that a broader audience is being targeted
- use of technology to target its audience
  - for example, *Assassin's Creed 111: Liberation* was designed specifically for the Playstation Vita, with 'dual touchpads, motion detection and built-in camera' to enhance the experience for gaming fans
  - use of technology to create a realistic, life-like world to create an immersive experience for the target audience
- use of websites and social media campaigns to reach the target audience and create a sense of community
- distribution strategies, such as release of the *Assassin's Creed 111: Liberation* game on the same day as the *Assassin's Creed 111 film,* to which it can be linked, which targets the avid fans of the franchise as well as a new audience.

MEDIA STUDIES – AS
Component 2

Investigating Media Forms and Products

2 hours

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

Answer on **the option you have studied** for **each section**. Answer **one** question on your chosen option in Section A, **both** questions on your chosen option in Section B and **one** question on your chosen option in Section C.

Write your answers in the separate answer booklet provided, **following the instructions on the front of the answer booklet**.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left-hand margin at the start of each answer, for example | 1 | 0 | **.**

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question. The number of marks indicates the length of the response required.

You are advised to spend 40 minutes on each section of the paper. You should use relevant theories and relevant subject-specific terminology where appropriate.

Questions | 1 | 0 | to | 3 | 0 | and | 7 | 0 | to | 8 | 0 | Require an extended response.
You will be assessed on the quality of your written response, including the ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

Section A: Television

*Answer **one** question in this section.*

Either,

Option 1: *Life on Mars*

| 1 | 0 | To what extent does the set episode of *Life On Mars* conform to Todorov's theory of narrative equilibrium? [20]

Or,

Option 2: *Humans*

| 2 | 0 | To what extent does the set episode of *Humans* conform to Todorov's theory of narrative equilibrium? [20]
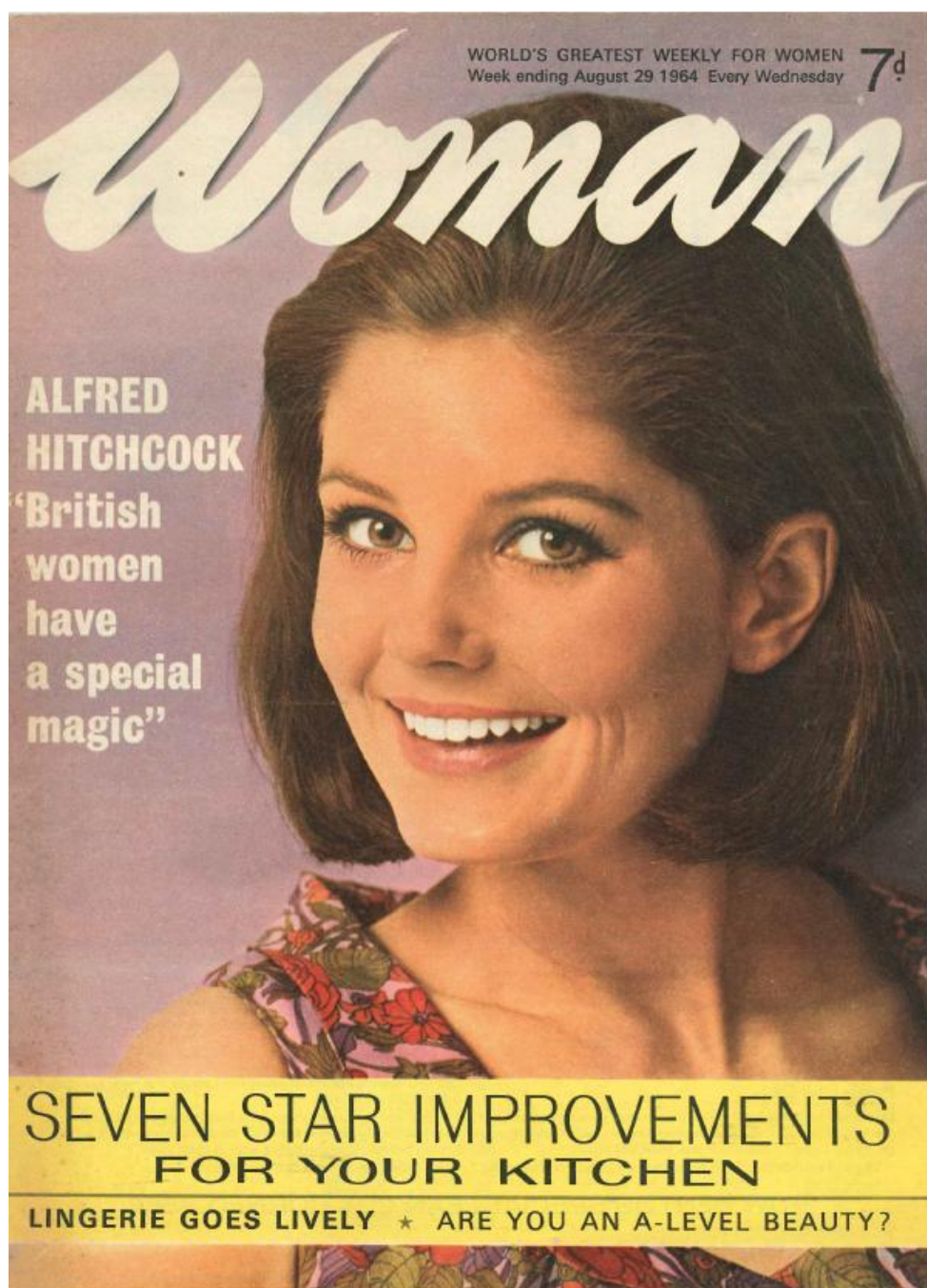
Or,

Option 3: *The Jinx*

| 3 | 0 | To what extent does the set episode of *The Jinx* conform to Todorov's theory of narrative equilibrium? [20]

Section B: Magazines

*Answer **one** question in this section. All questions are in two parts.*

Either,

Option 1: *Woman*

| 4 | 1 | With reference to the front cover of the set edition of *Woman*, explain the difference between *denotation* and *connotation*. [5] |

| 4 | 2 | How far do the representations in the set edition of *Woman* (1964) reflect social and cultural contexts? [15] |

Or,

Option 2: *Woman's Realm*

5 1   With reference to the front cover of the set edition of *Woman's Realm*, explain the difference between *denotation* and *connotation*.   [5]

5 2   How far do the representations in the set edition of *Woman's Realm* (1965) reflect social and cultural contexts?   [15]

Or,

Option 3: *Vogue*

Acknowledgement: The magazine cover was sourced online in October 2016 and is reproduced under the provisions of 'Fair Dealing' UK.

| 6 | 1 | With reference to the front cover of the set edition of *Vogue*, explain the difference between *denotation* and *connotation*. [5]

| 6 | 2 | How far do the representations in the set edition of *Vogue* (1965) reflect social and cultural contexts? [15]

Section C: Online Media

*Answer **one** question in this section.*

Either,

Option 1: *PointlessBlog*

| 7 | 0 | Explain the strategies that producers of blogs and vlogs use to attract their target audiences. Refer to *PointlessBlog* in your response.   [20]

Or,

Option 3: *Zoella*

| 8 | 0 | Explain the strategies that producers of blogs and vlogs use to attract their target audiences. Refer to *Zoella* in your response.   [20]

AS Media Studies

Component 2: Investigating Media Forms and Products

Mark Scheme

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question, covering all options where there is a choice of questions. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark within the band should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range of the band should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within the band should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1   Demonstrate knowledge and understanding of:
- the theoretical framework of media
- contexts of media and their influence on media products and processes.

AO1 1a   Demonstrate knowledge of the theoretical framework of media.
AO1 1b   Demonstrate understanding of the theoretical framework of media.
AO1 2a   Demonstrate knowledge of contexts of media and their influence on media products and processes.
AO1 2b   Demonstrate understanding of contexts of media and their influence on media products and processes.

AO2   Apply knowledge and understanding of the theoretical framework of media to:
- analyse media products, including in relation to their contexts and through the use of academic theories
- make judgements and draw conclusions.

AO2 1   Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.
AO2 2   Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 2

Assessment Objective	Questions																					
	1	0	2	0	3	0	4	1	5	1	6	1	4	2	5	2	6	2	7	0	8	0
AO1 1a							✓		✓		✓								✓		✓	
AO1 1b							✓		✓		✓								✓		✓	
AO1 2a																						
AO1 2b																						
AO2 1	✓		✓		✓								✓		✓		✓					
AO2 2	✓		✓		✓								✓		✓		✓					

Section A: Television

| 1 | 0 | To what extent does the set episode of *Life on Mars* conform to Todorov's theory of narrative equilibrium? [20] |

| 2 | 0 | To what extent does the set episode of *Humans* conform to Todorov's theory of narrative equilibrium? [20] |

| 3 | 0 | To what extent does the set episode of *The Jinx* conform to Todorov's theory of narrative equilibrium? [20] |

Band	AO2 1 and 2 Apply knowledge and understanding of the theoretical framework of media to: • analyse media products, including through the use of academic theories • make judgements and draw conclusions
5	**17-20 marks** • Excellent application of knowledge and understanding of the theoretical framework to analyse the set product • Excellent, detailed and accurate use of narrative theory to analyse how narrative structure is constructed in the set television product • Analysis of the set episode is perceptive and informed by a detailed knowledge and understanding of specific aspects of Todorov's narrative theory • Judgements and conclusions regarding the extent to which the set television product conforms to Todorov's narrative theory are perceptive and fully supported with detailed reference to specific aspects of the set episode
4	**13-16 marks** • Good application of knowledge and understanding of the theoretical framework to analyse the set product • Good, accurate use of narrative theory to analyse how narrative structure is constructed in the set television product • Analysis of the set episode is logical and informed by a secure knowledge and understanding of key aspects of Todorov's narrative theory • Judgements and conclusions regarding the extent to which the set television product conforms to Todorov's narrative theory are logical and well supported with appropriate reference to relevant aspects of the set episode
3	**9-12 marks** • Satisfactory application of knowledge and understanding of the theoretical framework to analyse the set product • Satisfactory, generally accurate use of narrative theory to analyse how narrative structure is constructed in the set television product • Analysis of the set episode is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of Todorov's narrative theory, although there may be lapses into description of narrative stages • Judgements and conclusions regarding the extent to which the set television product conforms to Todorov's narrative theory are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set episode.

2	**5-8 marks** • Basic application of knowledge and understanding of the theoretical framework to analyse the set product • Basic use of narrative theory to analyse how narrative structure is constructed in the set television product, although this is likely to lack clarity, relevance and accuracy • Analysis of the set episode is undeveloped, demonstrating a partial understanding of Todorov's narrative theory, and there may be a tendency to simply describe or identify narrative stages • Some basic conclusions regarding the extent to which the set television product conforms to Todorov's narrative theory are drawn, but these are undeveloped and only partially supported by reference to the set episode
1	**1-4 marks** • Minimal application of knowledge and understanding of the theoretical framework to analyse the set product, with significant inaccuracies, irrelevance and a lack of clarity • Minimal, if any, use of narrative theory to analyse how narrative structure is constructed in the set television product • Analysis of the set episode is likely to be superficial and generalised, demonstrating little or no understanding of Todorov's narrative theory or narrative construction • Any conclusions regarding the extent to which the set episode conforms to Todorov's narrative theory are likely to be superficial, generalised and lacking in supporting evidence from the set episode
	0 marks • Response not worthy of credit.

Questions ☐1☐0 , ☐2☐0 **and** ☐3☐0 :Indicative Content

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

Responses are required to apply Todorov's theory of narrative equilibrium to the set television products and to make judgements and draw conclusions around the extent to which the product studied conforms to this theory. Responses in the higher bands will explicitly engage with the 'to what extent' aspect of the question through reference to the set products, responses at band 3 may straightforwardly apply the theory to the set products rather than explicitly assessing to what extent they conform, whilst responses in the lower bands may not engage with Todorov's theory or may simply describe the theory or aspects of the set products.

Although candidates are required to apply their understanding of Todorov's narrative theory to the set television product, there is no requirement to argue that the product does conform to Todorov's narrative theory; candidates might equally argue that the product does not conform to Todorov's theory at all, or that it only conforms to it to a certain extent, or that the set episode does not feature all of the stages identified in Todorov's model. Various conclusions are acceptable provided they are substantiated by analysis of the product.

AO2
Responses will:

- Apply knowledge and understanding of narrative theory, such as
  - Todorov's suggestion that narratives move in a linear fashion from one state of equilibrium to another
  - Todorov's suggestion that narratives feature
    - an initial state of equilibrium
    - a disruption of equilibrium
    - a recognition that the equilibrium has been disturbed or disrupted
    - an attempt to repair the equilibrium
    - a restoration of equilibrium

- Analyse of the use of particular narrative structures and devices, such as
  - flashback or flash-forward
  - enigma codes
  - action codes
  - flexi-narratives
  - linear and non-linear narratives
  - circular narratives

☐1☐0 With regard to the set episode of *Life on Mars*, responses may include reference to:
- the way in which the opening scenes establish an initial state of equilibrium by focusing on Sam's day-to-day work as a DCI with the Greater Manchester Police
- the way in which the initial equilibrium is disrupted by the abduction of Maya and/or when Sam is struck by the car
- the way in which Sam's attempt to get back to the present day or his attempt to solve the murders constitute an attempt to repair the equilibrium
- the use of enigma codes as a means of generating audience interest and narrative momentum (e.g. Is Sam in a coma? Has he lost his sanity? Has he really gone back in time

| 2 | 0 | With regard to the set episode of *Humans*, responses may include reference to:

- the way in which the opening scenes establish an initial state of equilibrium by focusing on the usual day-to-day life of the Hawkins family
- the way in which the introduction of a 'synth' into the Hawkins household can be seen to disrupt the equilibrium of the family's day-to-day life
- the use of flashbacks and the extent to which they can be seen to disrupt conventional linear narrative structure
- the use of enigma codes and cliff-hangers (e.g. the way in which the opening episode is unresolved, ending on a cliff-hanger as the audience is left to wonder why Anita is taking Sophie out of the house in the middle of the night)

| 3 | 0 | With regard to the set episode of *The Jinx,* responses may include reference to:

- the narrative significance of the discovery of the body in the bay at the beginning of the episode (e.g. in terms of disrupting the equilibrium or marking a recognition of the disruption)
- the way in which the quest to uncover the 'truth' about Robert Durst and the extent of his involvement in the murders can be seen as an attempt to repair the equilibrium
- the use of thriller conventions and enigma codes as a means of advancing the narrative
- the use of a cause and effect narrative structure (e.g. the way in which the opening title sequence reconstructs particular incidents from Durst's childhood and links these to his later crimes)

- Make judgements and draw conclusions around how far the set episode conforms to Todorov's theory of narrative equilibrium, such as:

    o the set episode clearly conforms to Todorov's theory of narrative equilibrium
    o the set episode conforms to Todorov's theory of narrative equilibrium to a certain extent, but not fully
    o the set episode is part of a larger narrative structure and therefore does not progress beyond the initial stages of Todorov's model.

Section B - Magazines

| 4 | 1 | With reference to the front cover of the set edition of *Woman*, explain the difference between *denotation* and *connotation*. [5]

| 5 | 1 | With reference to the front cover of the set edition of *Woman's Realm*, explain the difference between *denotation* and *connotation*. [5]

| 6 | 1 | With reference to the front cover of the set edition of *Vogue*, explain the difference between *denotation* and *connotation*. [5]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5	**5 marks** • Excellent, detailed and accurate knowledge and understanding of semiotic terms • The difference between denotation and connotation is precisely defined and clearly exemplified
4	**4 marks** • Good, accurate knowledge and understanding of semiotic terms • The difference between denotation and connotation is generally well defined and exemplified in a secure manner
3	**3 marks** • Satisfactory knowledge and understanding of semiotic terms • The difference between denotation and connotation is fairly well defined and reasonably well exemplified although there may be some minor inaccuracies or inconsistencies (e.g. one term may not be as effectively explained or exemplified as the other)
2	**2 marks** • Basic knowledge and understanding of semiotic terms • Explanation of the difference between denotation and connotation lacks clarity, demonstrating only a basic or partial understanding of the relevant terms. Exemplification is likely to be basic or partially flawed.
1	**1 mark** • Minimal knowledge and understanding of semiotic terms • There are significant inaccuracies in the use of the relevant terms, demonstrating a very limited understanding of their meanings or the differences between them. Exemplification is likely to be limited or significantly flawed.
	0 marks • Response not worthy of credit

Questions 4 1 , 5 1 and 6 1 :Indicative Content

Answers are likely to:

- demonstrate knowledge and understanding of the terms 'denotation' and 'connotation' (i.e. the idea that denotation refers to the 'literal' or common-sense meaning of the sign whilst connotation involves the meanings associated with or suggested by the sign)

- explain how the front cover of the set product functions at the level of denotation by identifying, outlining or describing relevant signs present in the image, such as:

    o   the type of camera shot or angle that is used
    o   the words that are used
    o   the typographical devices that are used
    o   the colours that are used
    o   the iconography that is used (e.g. costumes, props etc.)
    o   the facial expressions, postures or gestures that are adopted or used

- explain how the front cover of the set product functions at the level of connotation by discussing the meanings associated with or suggested by particular signs such as those referred to above (e.g. discussing what a particular camera shot, colour or facial expression suggests - its associated meaning).

 4 1   In using the front cover of *Woman* to explain the difference between denotation and connotation, answers may, for example, refer to:

- what the cover denotes (e.g. a woman wearing a floral dress who is smiling as she turns toward the camera; a masthead comprised of the word 'Woman' in a large white font; a yellow banner featuring the words 'SEVEN STAR IMPROVEMENTS FOR YOUR KITCHEN' in a large black font etc.)

- what the signs on the cover connote (e.g. the way in which the facial expression of the cover model can be seen to connote happiness and contentment; the way in which her floral dress can be seen to have connotations of femininity; the idea that the font style used for the masthead has connotations of handwriting/informality etc.)

 5 1   In using the front cover of *Woman's Realm* to explain the difference between denotation and connotation, answers may, for example, refer to:

- what the cover denotes (e.g. a woman wearing a hat, coat and gloves who is raising her hand to her face as she looks toward the camera, smiling; a masthead comprised of the words 'woman's REALM' in a large white font; a series of cover lines in black font running down the left hand side of the cover)

- what the signs on the cover connote (e.g. the way in which the cover model's dress codes can be seen to connote stylish femininity; the way in which her gestural codes have connotations of female modesty etc.)

 6 1   In using the front cover of *Vogue* to explain the difference between denotation and connotation, answers may, for example, refer to:

- what the cover denotes (e.g. a woman/the actress Sophia Loren wearing a richly bejewelled turquoise turban, posing with her face half-turned toward the camera; a masthead comprised of the word 'VOGUE' in a large green serif font etc.)

- what the signs on the cover connote (e.g. the way in which the serif font used for the masthead can be seen to have connotations of sophistication, the way in which the turquoise turban can be seen to have connotations of exoticism; the way in which the jewels can be seen to connote wealth and opulence etc.)

4 2 How far do the representations in the set edition of *Woman* reflect social and cultural contexts? [15]

5 2 How far do the representations in the set edition of *Woman's Realm* reflect social and cultural contexts? [15]

6 2 How far do the representations in the set edition of *Vogue* reflect social and cultural contexts? [15]

Band	AO2 1 and 2
	Apply knowledge and understanding of the theoretical framework of media to:
	• analyse media products, including in relation to their contexts
	• make judgements and draw conclusions
5	**13-15 marks**
	• Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the set product, including possible reference to relevant theories
	• Analysis of the set magazine edition and links drawn between the set magazine edition and the social and cultural context in which it was produced are perceptive and insightful
	• Judgements and conclusions regarding how far the representations reflect social and cultural contexts are perceptive, insightful and fully supported with detailed reference to specific aspects of the set magazine edition
4	**10-12 marks**
	• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the set product, including possible reference to relevant theories
	• Analysis of the set magazine edition and links drawn between the set magazine edition and the social and cultural context in which it was produced are logical and coherent
	• Judgements and conclusions regarding how far the representations reflect social and cultural contexts are logical and well supported with reference to relevant aspects of the set magazine edition
3	**7-9 marks**
	• Satisfactory, generally accurate application of knowledge and understanding of straightforward aspects of the theoretical framework to analyse the set product
	• Analysis of the set magazine edition and links drawn between the set magazine edition and the social and cultural context in which it was produced are generally sound
	• Judgements and conclusions regarding how far the representations reflect social and cultural contexts are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set magazine edition

2	**4-6 marks** • Basic application of knowledge and understanding of the theoretical framework to analyse the set product, although this will lack development • Analysis of the set magazine edition and links drawn between the set magazine edition and the social and cultural context in which it was produced are basic and undeveloped. There may be a tendency to simply describe the representations and/or the social and cultural context rather than explaining the relationship between them. • Some basic conclusions are drawn regarding how far the representations reflect social and cultural contexts, but these are likely to be undeveloped and only partially supported by reference to the set magazine edition
1	**1-3 marks** • Minimal application of knowledge and understanding of the theoretical framework to analyse the set product, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the set magazine edition and links, if drawn, between the set magazine edition and the social and cultural contexts in which it was produced are superficial and generalised • Any conclusions regarding how far the representations reflect social and cultural contexts are superficial, generalised and lacking in supporting evidence from the set magazine edition
	0 marks Response not worthy of credit.

Responses are required to apply aspects of representation to the set magazine product and to make judgements and draw conclusions around the extent to which it reflects social and cultural contexts. Responses in the higher bands will explicitly engage with the 'to what extent' aspect of the question through reference to the set product and clear consideration of how it links to social and cultural contexts, responses at band 3 will explore representations in the set product and make some links to social and cultural contexts, whilst responses in the lower bands may not engage with the debate within the question or social and cultural contexts, and may simply describe aspects of the set product.

Explicit reference to theories is not a requirement, but reference to theories of representation such as feminist theories, or those of Hall or Gauntlett may be present in responses in the higher bands.

AO2
In making links between social and cultural contexts and the set magazine products, responses may, for example, refer to some of the following:

- norms and values
- cultural ideals
- attitudes and beliefs
- cultural anxieties
- social and cultural issues

| 4 | 2 | In analysing the set edition of *Woman* and making judgements and drawing conclusions about how far the representations reflect social and cultural contexts, responses may, for example, refer to:

- how far the representations in *Woman* can be seen to reflect specifically British cultural concerns, interests or issues (e.g. in the 'Alfred Hitchcock unravels the mystery of British women' feature interview)
- how far the notions of femininity and female beauty that circulate in the set edition of *Woman* (e.g. in the 'Are you an A Level Beauty?' feature or the Max Factor 'Crème Puff' advertisement) can be seen to reflect dominant social and cultural ideals
- how far the emphasis on domesticity in *Woman* (e.g. in features such as 'A Present for your Kitchen') can be seen to reflect dominant cultural norms and social attitudes regarding gender.

| 5 | 2 | In analysing the set edition of *Woman's Realm* and making judgements and drawing conclusions about how far the representations reflect social and cultural contexts, responses may, for example, refer to:

- how far the magazine's representation of gender roles (e.g. in the 'Sunday Cook' feature or the Atrixo advertisement) can be seen to reflect patriarchal norms and values
- how far the emphasis on domesticity and homemaking in *Woman's Realm* (e.g. in the 'picture treasury of homemaking' supplement) can be seen to reflect particular social and cultural attitudes regarding gender
- how far the magazine's focus on self-improvement and beauty (e.g. in the 'bottled beauty' column or the Sunsilk advertisement) reflects particular cultural ideals of femininity.

6 2   In analysing the set edition of *Vogue* and making judgements and drawing conclusions about how far the representations reflect social and cultural contexts, responses may, for example, refer to:

- how far the representations in the 'Picnics probable and improbable' fashion spread can be seen to reflect particular cultural attitudes regarding race, ethnicity and nationality
- how far the models who feature in the set edition of *Vogue* can be seen to embody particular cultural ideals of femininity and female beauty (e.g. Jill Kennington as photographed by Helmut Newton for the 'Heatwave Holiday' fashion spread)
- how far the representation of the model in the Cutex 'bare essentials' advertisement can be seen to reflect the social and cultural influence of the hippie movement

Section C: Online Media

| 7 | 0 | Explain the strategies that producers of blogs and vlogs use to attract their target audiences. Refer to *PointlessBlog* in your response. [20] |

| 8 | 0 | Explain the strategies that producers of blogs and vlogs use to attract their target audiences. Refer to *Zoella* in your response. [20] |

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5	**17-20 marks** • Excellent, detailed and accurate knowledge and understanding of how media producers attract audiences • Detailed reference to the set products, demonstrating a thorough knowledge and understanding of how and why strategies have been used by producers of blogs and vlogs to attract audiences • Detailed reference may be made to relevant critical concepts and/or theories
4	**13-16 marks** • Good, accurate knowledge and understanding of how media producers attract audiences • Reasonably detailed reference to the set products, demonstrating a secure knowledge and understanding of how and why specific strategies have been used by producers of blogs and vlogs to attract audiences • Appropriate reference may be made to relevant critical concepts and/or theories
3	**9-12 marks** • Satisfactory knowledge and understanding of how media producers attract audiences • Reference to the set products is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of the strategies used by producers of blogs and vlogs to attract audiences • Reference to relevant critical concepts and/or theories may not be made, may lack relevance or be undeveloped
2	**5-8 marks** • Basic knowledge and understanding of how media producers attract audiences, although this is limited • Reference to the set products is undeveloped, demonstrating a partial understanding of the strategies used by producers of blogs and vlogs to attract audiences, and there may be a tendency to simply describe • Reference to relevant critical concepts and/or theories is unlikely to be made
1	**1-4 marks** • Minimal knowledge and understanding of how media producers attract audiences, with significant inaccuracies, irrelevance or lack of clarity • Reference to the set products is superficial and generalised, demonstrating little or no understanding of the strategies used by producers of blogs and vlogs to attract audiences • Reference to relevant critical concepts and/or theories is not made
0	**0 marks** • Response not worthy of credit.

Questions $\boxed{7}\boxed{0}$ **and** $\boxed{8}\boxed{0}$ **:Indicative Content**

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

Responses are expected to demonstrate knowledge and understanding of the strategies used by producers of blogs and vlogs to attract audiences. Responses in the higher bands will explore the question in more detail and make effective reference to the set product to support points, responses in the middle band will focus on more straightforward or obvious strategies, with some appropriate reference to the set product, and those in the lower bands will lack detail and may simply describe aspects of the set product.

Explicit reference to theories is not a requirement, but reference to critical concepts such as 'mode of address', or audience theories such as uses and gratifications may be present in responses in the higher bands.

AO1
In demonstrating knowledge and understanding of the ways in which producers of blogs and vlogs attract their target audiences, responses may discuss:

- opportunities for audience interaction/participation
- content and subject matter
- modes of address
- collaborations and synergies
- marketing and promotion
- the branding of blogs and vlogs through design features
- uses and gratifications
- links to social and participatory media such as *Twitter*, *Instagram* and *Facebook*

$\boxed{7}\boxed{0}$ With regard to PointlessBlog, responses may, for example, refer to:

- collaborations with (and links to and from) other popular vloggers and YouTubers who target a similar demographic, such as Zoella, Thatcher Joe and Marcus Butler (e.g. 'ZALFIE ICE CREAM TEST' or '3 IDIOTS TRY CANDY!')
- opportunities for audiences to interact with and participate in the blog (e.g. as seen in videos such as 'ANSWERING YOUR QUESTIONS!', as well as comments posted via the 'Discussion' link)
- the use of a direct, personal mode of address (e.g. in videos like 'I NEEDED TO SAY THIS!')
- the use of 'gross-out' humour in videos like 'THE FOOD PONG CHALLENGE' or 'THE DISGUSTING CHALLENGE' to attract a young male demographic
- opportunities to purchase official branded merchandise such as PB hoodies, phone cases, pins and posters via the PointlessBlog online store

8 0   With regard to Zoella, responses may, for example, refer to:

- the emphasis placed on stereotypically female interests such as beauty, fashion, romance and baking
- the use of 'how to' videos such as 'MY "GO TO" EVERYDAY HAIRSTYLES'
- the use of a personal mode of address (e.g. the 'Anxiety – The Update' post in the 'Life: Thoughts' section of the blog, the 'handwritten' signature style font used for Zoella's logo etc.)
- opportunities for audiences to interact with Zoella via the links to her Twitter, Facebook and Instagram accounts in the 'Contacts' section (e.g. 'if you fancy a chat, you can Tweet Me at ...' etc.)
- opportunities to purchase official branded products (e.g. from the Zoella beauty range) via the online shop

AS MEDIA STUDIES

COMPONENT 3

Media Production

SAMPLE BRIEFS

INFORMATION AND ADVICE FOR CANDIDATES

You must complete an **individual** media production, **applying your knowledge and understanding of the theoretical framework** (media language, representation, media industries, audiences).

Unassessed participants may act in, or appear in the media production, or operate lighting, sound, recording and other equipment **under your direction** if required.

You are required to create an individual media production in response to **one** brief chosen from the list, following the instructions provided.

Statement of Aims and Intentions

You will be required to complete a brief outline of your aims and intentions for the media production that must be submitted with the production. This will be assessed with the production and will enable you to explain the ways in which you will apply knowledge and understanding of the theoretical framework to the production and target the intended audience. This is a **compulsory** component of the non-exam assessment and you must complete the statement of aims and intentions in **Section B of the cover sheet** using approximately 350 words. A template is provided on the WJEC website for guidance.

Research and Planning

In preparation for the practical work, you will undertake research and planning during the production process. The research and planning **will not be assessed**, but you will be assessed on the production outcomes that result from these stages.

You should undertake preparatory work to develop your understanding of the theoretical framework in relation to your intended production including:

- Analysis of the use of media language in similar media products to identify the codes and conventions of the particular genres and forms. Analysis should focus on how specific techniques such as: layout and composition; editing; sound, etc. are used to create meaning, and the way in which representations of events, issues, individuals and social groups (as appropriate) are constructed, considering how the choice and combination of elements of media language influences meaning.
- Research into how the industry context – the media organisation, production processes, distribution and marketing, scheduling/positioning, regulatory issues etc. impacts on a production. Identify examples from similar products analysed.
- Research into the methods used to target and address audiences, analysis of the techniques used to appeal to, engage and position an intended audience. Identify examples from similar products analysed. Research into audience responses to, and interaction with, media products.
- Secondary research - academic theoretical research appropriate to AS to develop understanding and support analysis.
- Primary audience research such as focus groups research prior to completion of production work.

You should also **plan** your production work carefully to ensure that you apply your understanding of the theoretical framework to the media production. The planning work may include:

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

AS Component 3 Sample Briefs
Select ONE option from ONE of the briefs below.

You should apply your knowledge and understanding of the theoretical framework of media to your production. All images, written text/language and design elements of your production must be original. You may use existing music for an audio-visual soundtrack, but this must be copyright-free.

Brief 1: Television/ Online		
OPTION	**TASK**	**DETAILS/ Production must include as a minimum:**
a) **Audio-visual**	**Create a pre-title and title sequence for a new television programme in a factual or fictional genre of your choice**. You may choose to produce a programme in a sub-genre or create a hybrid product. You should create a product for a **mainstream broadcaster** (such as BBC1 or ITV) targeting a **mainstream audience of 16-34 year-olds** who have an interest in your genre/topic. **Length:** 2minutes 30seconds - 3 minutes	**A pre-title and title sequence**: Two or more filming locations At least three different characters or contributors representing at least two social groups Exposition of narrative/topic or issue, including conflict and equilibrium Wide range of camera shots, angles and movement, to establish the locations, narrative/topic or issue/and representations Diegetic sound (including dialogue and/or narration as appropriate) and non-diegetic sound (including soundtrack) Editing of footage, dialogue and soundtrack. Continuity editing in the pre-title sequence; montage of footage for the title sequence. Graphics/titles to include the title of the programme, episode title, names of key personnel

b) **Online ***	**Create a functioning website, to include a working homepage and two linked pages to promote a new television programme in a factual or fictional genre of your choice.**
	You may choose to produce a website for a programme in a sub-genre or a hybrid product.
	
	You should create a product for a **mainstream broadcaster** (such as BBC1 or ITV) targeting a **mainstream audience of 16-34 year-olds** with a specific interest in your genre/topic.
	
	Length: 3 pages, including 45 seconds of audio or audio-visual material related to the topic
		One working homepage and two further, linked, pages:
		Homepage:
		Original title and logo for the programme
		Menu bar
		Main image plus at least two other images (all original) that establish the locations, characters/social groups and narrative/topic of the programme
		Working links to two further pages from the website:
		    1. Either an 'Episodes' page or 'Further information' page on a topic/issue (factual programme) or 'Characters' page (fictional programme)
		    2. a 'Blog' by the director detailing either the research undertaken for the programme or a production diary
		These pages must include written text that introduces the characters, narrative or topic/issue of the programme (approximately 250 words in total)
		45 seconds of original audio or audio-visual material related to the topic embedded into one of the pages (such as an interview with the director or 'making of' footage)

Brief 2: Magazines/Online		
OPTION	**TASK**	**DETAILS/ Production must include as a minimum:**
a) **Print**	**Create a front cover, contents page and double page spread article for a new lifestyle magazine in a genre (or sub-genre) of your choice.** You should create a product for a **mainstream publisher** (such as Hearst or Time Inc. UK), aimed at an audience of **25-44 year old affluent 'aspirers'.** . **Length:** 4 pages.	**Front cover plus double page spread article, 4 pages including at least 8 original images in total** **Front cover:** Original title and masthead for the magazine Strapline Cover price and barcode Main cover image plus at least 3 smaller/ minor images (all original) At least 5 cover lines **Contents page:** Full list of contents for the whole magazine At least 3 images related to different articles (all original and different to the images used on the cover and double page spread) **Double Page Spread**: Headline and stand-first, sub-headings One main image and at least 2 smaller/ minor images (all original and different to the images on the cover and contents page) Representations of at least one specific social group Feature article (approximately 400 words) relating to one of the cover lines on the front cover Pull quotes and/ or sidebar
b) **Online***	**Create a working homepage and two other linked pages for a new online lifestyle magazine in a genre (or sub-genre) of your choice.** You should create a product for a **mainstream publisher** (such as Hearst or Time Inc. UK), aimed at an audience of **25-44 year old affluent 'aspirers'.** **Length: 3** pages, including 45 seconds of audio or audio-visual material related to the topic	**One working homepage and two further, linked, pages:** Original title and masthead for the magazine Menu bar Main image plus at least two other images (all original) that relate to the chosen genre of magazine List of contents for the online magazine **Working links to two further pages from the online magazine:** Two features relevant to the genre (or sub-genre) of magazine, featuring at least three different original images in total Representations of at least one specific social group These pages must include written text appropriate to the content of the magazine (approximately 250 words in total) 45 seconds of original audio or audio-visual material related to the topic embedded into one of the pages (e.g. interview with someone featured in the magazine or footage relating to the topic of an article)

Brief 3: Film Marketing		
OPTION	**TASK**	**DETAILS/ Production must include as a minimum:**
Print	**Create a DVD front and back cover, a 'teaser' poster and a main theatrical release poster for a new film in a genre of your choice.** You may choose to produce marketing materials for a hybrid or sub-genre of film. You should create a product for an **independent UK film company** (such as Warp or DNA) targeting an audience of **16-34 year-old fans of your chosen film genre.** **Length: 4 pages** (note: the front and back cover count as one page each) *The media production must **not** include a complete short film, film sequence or trailer*	**DVD cover, 'teaser' poster and main theatrical release poster to include:** A minimum of 10 original images in total At least three different locations for photography At least three different characters representing at least two different social groups **DVD front cover:** At least one main image Original title for the film Age rating; names of director and actors **Spine:** Title, production company logo, age rating **DVD back cover:** Background image and main image 4 'thumbnail' images depicting different scenes from the film Promotional 'blurb' for the film (approximately 200 words), including reference to narrative conflict/equilibrium Billing block Production company logo, age rating and technical information **'Teaser poster' (portrait format):** At least one main image (different from the images on the DVD cover) Written text: tagline/ title/ release date as appropriate Narrative enigma **Main theatrical release poster (landscape format):** Original title for the film and tagline At least one main image (different from images on DVD and teaser poster) Release date, billing block and production company logo Details of awards/quotes from critics
Online	**Create a functioning website, including a homepage and two linked pages, to promote a new film in a genre of your choice.** You may choose to produce a website for a hybrid or sub-genre of film. You should create a product for an **independent UK film company** (such as Warp or DNA) targeting an audience of **16-34 year-old fans of your chosen film genre.** **Length:** 3 pages, including 45 seconds of audio or audio-visual material related to the topic	**One working homepage and two further, linked, pages:** **Homepage:** Menu bar Main image plus at least two other images (all original) to establish the locations, characters/social groups and narrative of the film Original title and logo for the film Synopsis of film, including reference to narrative conflict/equilibrium **Working links to two further pages from the website** 1. Either a 'Characters' or 'Locations' page featuring at least three further original images 2. a production diary 'Blog' by an actor or the director These pages must include written text promoting the film (approximately 250 words in total) 45 seconds of original audio or audio-visual material related to the topic embedded into one of the pages (e.g. an interview with the director or review of the film) ***The media production must <u>not</u> include a complete short film, film sequence or trailer***

Brief 4: Music Marketing		
OPTION	**TASK**	**DETAILS/ Production must include as a minimum:**
a) Audio-visual	**Create an original music video to promote a new artist or band in a genre of your choice**. You may choose to work in a sub-genre or hybrid genre of music. You should create a product for an **independent record label** (such as Warp or Rough Trade), targeting a **niche audience of 25-44 year olds** who have a specific interest in your chosen genre of music. **Length:** 3 minutes - 3 minutes 30 seconds *You may use an existing song for your music video (this does not need to be copyright-free), but the song must not have an existing official music video.*	**Promotional music video in the chosen genre, that interprets the music and lyrics of the song:** At least three locations (e.g. studio, rehearsal or live venue, or other locations) Wide range of camera shots, angles and movement to interpret/amplify the music and lyrics Shots of the artist or band to establish a clear identity Performance footage (rehearsal and/or live) Clear structure and an element of narrative conflict and equilibrium Representations of at least one social group Editing of original footage to the music track Original name of artist or band, title of the track
b) Online*	**Create a functioning website, including a homepage and two linked pages, to promote a new artist or band in a genre of your choice.** You may choose to produce a website for an artist or band within a sub-genre or hybrid genre of music. You should create a product for an **independent record label** (such as Warp or Rough Trade), targeting a **niche audience of 25-44 year olds** who have a specific interest in your chosen genre of music. **Length:** 3 pages, including 45 seconds of audio or audio-visual material related to the topic	**One working homepage and two further, linked, pages:** **Homepage**: Menu bar Main image plus at least two other images (all original) to establish the identity of the new artist or band and promote the music Original logo for the artist or band name **Working links to two further pages from the website** 1. Either a 'News' or 'Biography' page 2. a 'Blog' by a band member detailing either the making of a new album or the making of a music video These pages must include written text promoting the band or artist and their music (approximately 250 words in total) 45 seconds of original audio or audio-visual material related to the topic embedded into one of the pages (e.g. an interview with the artist or band, or live performance/rehearsal footage)

*Online options:
Learners are not required to create websites through programming languages such as HTML. It is acceptable for learners to use web design software or templates in the online options. However, learners must be responsible for the design of the website and all content (such as written text/language, images, audio-visual material) must be original.

Component 3: Media Production

Guidance on Applying the Assessment Grid

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

  - **Candidates who do not submit a production must be awarded zero marks for the statement of aims.**
  - **Candidates who do not use original footage, images or text in for the production must not be awarded marks above band 1 for the production.**
  - **There is no additional penalty for work that is under the specified limits for time and length as this will be self-penalising. The work should be assessed in accordance with the guidance on applying the assessment grid above. Work meeting the criteria of bands 1 and 2 may be under the specified limits for length/quantity and there may be a reliance on pre-existing templates.**
  - **If an audio-visual production exceeds the upper limit stipulated in the brief, the teacher/assessor should not mark the additional work submitted beyond this limit, as candidates can only be credited for work that falls within the stipulated limits for time and length.**
  - **If a print or online production exceeds the maximum number of pages stipulated in the brief, the teacher/assessor should mark all of the work submitted then credit only the best pages up to the maximum stipulated number of pages, as candidates can only be credited for work that falls within the maximum stipulated limits for length.**
  - **If a production exceeds the time or length stipulated in the brief, it can still be credited as having met all the requirements of the brief and therefore be awarded marks in column 2, band 5, provided the other criteria for that column and band are met within the work that does fall within the stipulated time or length.**

AO3 (30%): Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.			
Band	Produce a statement of aims and intentions to create a media product for an intended audience (10 marks)	Create a media production that meets the requirements of the set brief, including suitability for the chosen form, genre, industry context and target audience (20 marks)	Create a media production that uses media language to communicate meaning and construct representations (30 marks)
5	**9-10 marks** • An excellent, detailed statement of consistently relevant aims and intentions that clearly responds to the brief, targets the intended audience and reflects the specified industry context • The aims and intentions demonstrate a plan for a consistent use of appropriate codes and conventions, and highly purposeful representations in the product • Excellent evidence of application of knowledge and understanding of the theoretical framework of media through sustained use of highly appropriate subject-specific terminology	**17-20 marks** • An excellent realisation of the brief that consistently uses conventions relevant to the chosen form, genre and industry context in the media production • An excellent realisation of the brief that is likely to consistently engage and position the intended audience through a highly appropriate mode of address • The production addresses all requirements set out in the brief; all elements of the tasks are completed fully	**25-30 marks** • An excellent, consistent use of media language in the production to communicate meanings in a complex way, such as through intertextuality, hybridity and a purposeful control of connotations, and to construct points of view that embody values, attitudes and beliefs • An excellent media production that constructs a highly effective narrative or design (as appropriate) • An excellent, consistent use of media language in the media production to construct highly purposeful, appropriate representations
4	**7-8 marks** • A good, reasonably detailed statement of relevant aims and intentions that responds to the brief, targets the intended audience and reflects the specified industry context • The aims and intentions demonstrate a plan for use of appropriate codes and conventions, and purposeful representations • Good evidence of application of knowledge and understanding of the theoretical framework of media through use of appropriate subject-specific terminology	**13-16 marks** • A good realisation of the brief that uses conventions relevant to the chosen form, genre and industry context in the media production • A good realisation of the brief that is likely to engage and position the intended audience through an appropriate mode of address • The production addresses the requirements set out in the brief; almost all elements of the tasks are completed	**19-24 marks** • A good use of media language in the media production to communicate meanings in a reasonably complex way, such as through intertextuality, hybridity and a good control of connotations, and to construct points of view • A good media production that constructs an effective narrative or design (as appropriate) • A good use of media language in the media production to construct purposeful, appropriate representations

3	**5-6 marks** • A satisfactory statement of generally relevant aims and intentions that responds to the brief, targets the intended audience and reflects the specified industry context • The aims and intentions demonstrate a plan for a use of generally appropriate codes, conventions and representations • Satisfactory evidence of application of knowledge and understanding of the theoretical framework of media through use of generally appropriate subject-specific terminology	**9-12 marks** • A satisfactory realisation of the brief that uses conventions generally relevant to the chosen form, genre and industry context in the media production • A satisfactory realisation of the brief that is likely to engage and position the intended audience through a generally appropriate mode of address • The media production addresses most of the requirements set out in the brief; the main tasks are completed but some of the details may be missing	**13-18 marks** • A satisfactory use of media language in the media production to communicate meanings in a straightforward way, with some control of connotations, and to imply points of view, not always intentionally • A satisfactory media production that constructs a satisfactory narrative or design (as appropriate) • A satisfactory use of media language in the media production to construct reasonably appropriate representations
2	**3-4 marks** • A basic statement of aims and intentions that is partially relevant but inconsistent in responding to the brief, targeting the intended audience and reflecting the specified industry context • The aims and intentions demonstrate a basic plan for a use of codes, conventions and representations, which are not always appropriate • Basic evidence of application of knowledge and understanding of the theoretical framework of media through use of subject-specific terminology, which is not always appropriate	**5-8 marks** • A basic realisation of the brief that uses conventions relevant to the chosen form, genre and industry context inconsistently • A basic realisation of the brief that is likely to engage and position the intended audience inconsistently through a mode of address that is not always appropriate • The media production addresses some of the requirements set out in the brief but not all of the tasks are completed and the production may be below the stipulated limits or length/quantity; there may be a reliance on software packages or pre-existing templates	**7-12 marks** • A basic, undeveloped use of media language in the media production to communicate basic meanings, with only occasional control of connotations • A basic media production that constructs a basic, uncomplicated narrative or design (as appropriate) • A basic use of media language in the media production to construct representations that are inconsistent and not always appropriate

	1-2 marks	1-4 marks	1-6 marks
1	- A minimal statement of aims and intentions that demonstrates little sense of responding to the brief, targeting the intended audience or reflecting the specified industry context - The aims and intentions demonstrate a minimal plan for a use of codes, conventions and representations, with little sense of their appropriacy - Minimal evidence of application of knowledge and understanding of the theoretical framework of media through minimal, if any, use of subject-specific terminology	- A minimal realisation of the brief, with minimal use of conventions relevant to the chosen form, genre and industry context - A minimal realisation of the brief that is unlikely to engage or position the intended audience, with little sense of an address to the intended audience - The media production addresses few of the requirements set out in the brief, is likely to be incomplete and substantially below the stipulated limits for length/quantity; there may be an over-reliance on software packages or pre-existing templates	- A minimal use of media language in the products to communicate limited meanings - A minimal cross-media production that demonstrates limited control of narrative or design (as appropriate) - A minimal use of media language in the products to construct very limited representations.
0	Statement of aims and intentions not worthy of credit or not attempted	Production not worthy of credit or not attempted	Production not worthy of credit or not attempted

Indicative Content: Television

Audio-visual
Learners are likely to include:
- an appropriate concept – title, location, narrative situation – for the chosen TV genre, mainstream broadcaster and young adult audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- a wide range of shots (varied shot type, distance, length, angle, movement etc.) appropriate to the chosen TV genre
- appropriate and well-paced editing (continuity editing in the pre-title sequence, montage in the title sequence) to communicate meaning and position/engage the audience
- appropriate use of diegetic and non-diegetic sound for the chosen TV genre, including original dialogue/ narration (as appropriate) and selection of soundtrack to create meaning and atmosphere
- a narrative exposition which follows a clear structure, establishes a sense of conflict and equilibrium, and gives suggestions of further narrative development in the episode
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language (tone, register, vocabulary etc.)

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other programmes from the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the mainstream industry context, constructing a clear point of view.

Online
Learners are likely to include:
- an appropriate concept – title, location, narrative situation – for the chosen TV genre website, mainstream broadcaster and young adult audience
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) used to create a 'brand identity' to promote the new programme for the mainstream broadcaster and appeal to the young adult audience
- media language to establish a consistent 'house style' that is used throughout the website
- an appropriate use of language (tone, register, vocabulary) for the programme's website, the mainstream broadcaster and to engage/ position the young adult audience, constructing a clear and appropriate mode of address
- a use of appropriate original images to establish the locations, characters/ social groups and narrative or topic of the new programme
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- audio or audio-visual footage that is appropriately linked to the TV programme.

At Bands 4 and 5, learners may:
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- incorporate well-developed interactive features which will engage a young adult audience
- use complex representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the mainstream industry context, constructing a clear point of view.

Indicative Content: Magazines

Print
Learners are likely to include:
- an appropriate concept – title, genre, brand – for the chosen genre or sub-genre of magazine, the mainstream publisher and the adult audience of 'aspirers'
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- an appropriate design and layout (composition and use of backgrounds, typography, masthead/ headings and subheadings, colour etc.) of the magazine to create a 'brand identity' for the mainstream publisher and appeal to the adult audience of 'aspirers'
- media language which is used to establish a consistent 'house style' that is used throughout the pages of the magazine
- an appropriate range of original images and cover lines for the chosen genre or sub-genre of magazine and mainstream publisher
- appropriate use of language (tone, register, vocabulary) for the chosen genre or sub-genre of magazine, the mainstream publisher and the adult audience; constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- appropriate anchoring of images and text to communicate meaning and position/ engage the audience.
- a coherent link between cover-lines, contents and DPS

At Bands 4 and 5, learners may:
- use media language intertextually (referencing other genre magazines or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the mainstream industry context, constructing a clear point of view.

Online
Learners are likely to include:

- an appropriate concept – title, sub-genre, brand – for the chosen genre or sub-genre of magazine, the mainstream publisher and the adult audience of 'aspirers'
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) are used to create a 'brand identity' for the mainstream publisher and appeal to the adult audience of 'aspirers'
- media language which is used to establish a consistent 'house style' that is used throughout the website
- an appropriate range of original images for the chosen genre of online magazine
- appropriate use of language (tone, register, vocabulary) for the chosen genre of online magazine, for the mainstream publisher and to engage/ position the adult audience; constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- audio or audio-visual footage which is appropriately linked to the chosen genre of online magazine.

At Bands 4 and 5, learners may:
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- incorporate well-developed interactive features which will engage the adult audience of 'aspirers'
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the mainstream industry context, constructing a clear point of view.

Indicative Content: Film marketing

Print
Learners are likely to include:

- an appropriate concept – title, location, narrative situation – for the chosen genre, the independent film company and adult audience of film genre fans
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- appropriate conventions of design and layout of the DVD cover and posters (composition and use of backgrounds, typography, images, text, colour etc.) to create a 'brand identity' the film and the independent company to promote the film and appeal to the audience
- media language used to establish a consistent 'house style' that is used throughout the marketing materials
- an appropriate range of original images (including variety of shot type, distance, angle etc.) used to establish the chosen genre, narrative situation and characters/ social groups in the film
- an appropriate use of language (tone, register, vocabulary) to promote the film and position/ engage the audience, constructing a clear and appropriate mode of address
- appropriate anchoring of images and text to communicate meaning, promote the film and position/ engage the young adult audience
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- a coherent link between front and back cover of DVD

At Bands 4 and 5, learners may:
- use media language intertextually (referencing other films from the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the independent industry context, constructing a clear point of view.

Online
Learners are likely to include:

- an appropriate concept – title, location, narrative situation – for the chosen genre, the independent film company and young adult audience of film genre fans
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) are used to create a 'brand identity' for the film and the independent company to promote the film and appeal to the audience of genre fans
- media language which is used to establish a consistent 'house style' that is used throughout the website
- an appropriate range of original images (including variety of shot type, distance, angle etc.) used to establish the chosen genre, narrative situation and characters/ social groups in the film
- appropriate use of language (tone, register, vocabulary) to promote the film and position/ engage the audience, constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- audio or audio-visual footage which is appropriately linked to the film website.

At Bands 4 and 5, learners may:
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- incorporate well-developed interactive features which will engage the young adult audience of genre fans
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the independent industry context, constructing a clear point of view.

Indicative Content: Music marketing
Audio-visual
Learners are likely to include:
- an appropriate concept – interpretation of the song, identity of artist or band – for the chosen music genre, the independent record label and the niche adult audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- an appropriate range of shots for the chosen genre of music video, to interpret/ amplify the music and lyrics
- appropriate use of shot type, distance, length, angle, movement etc. to create a clear 'brand identity' to promote the new artist or band, and establish the narrative
- appropriate and well-paced editing of performance and narrative footage in relation to the music and lyrics, to communicate meaning and position/ engage the audience
- narrative sections which clearly communicate conflict and equilibrium
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.) and technical codes (camera angles, lighting etc.)

At Bands 4 and 5, learners may:
- use media language intertextually (referencing other music videos from the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the independent industry context, constructing a clear point of view.

Online

Learners are likely to include:
- an appropriate concept – interpretation of the song, identity of artist or band - for the chosen music genre, the independent record label and the niche adult audience
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) to create a clear 'brand identity' to promote the new band or artist and appeal to the niche adult audience
- media language which is used to establish a consistent 'house style' that is used throughout the website
- an appropriate range of original images to establish the identity of the new band or artist and promote the music
- an appropriate use of language (tone, register, vocabulary) for the new artist or band's website and to engage/ position the niche adult audience, constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- audio or audio-visual footage is appropriately linked to the new band or artist and the independent record label

At Bands 4 and 5, learners may:
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- incorporate well-developed interactive features which will engage a niche adult audience
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the independent industry context, constructing a clear point of view.