GCSE (9-1)

eduqas
Part of WJEC

WJEC Eduqas GCSE (9-1) in

MEDIA STUDIES

ACCREDITED BY OFQUAL

GUIDANCE FOR TEACHING

Teaching from 2017



wjec cbac

This Ofqual regulated qualification is not available for candidates in maintained schools and colleges in Wales.

Contents

1. Introduction	3
2. Overview of Specification	5
3. Explanation of Assessment Objectives	6
4. Outline Course Plans	8
5. Reading and resource lists	26
6. Explanation of the specification content within the theoretical framework	32
7. Applying theories and contexts	40
8. Teaching approaches: analysis and media language	46
9. Command words for exam components	53
10. Overview of Component 1	54
11. Overview of Component 2	62
12.Overview of Component 3	69
13.Glossary	79

1. Introduction

The WJEC Eduqas GCSE in Media Studies specification, accredited by Ofqual for first teaching from September 2017, is available to:

- all schools and colleges in England
- schools and colleges in independent regions such as Northern Ireland, Isle of Man and
- the Channel Islands
- independent schools in Wales.

It will be awarded for the first time in Summer 2019, using grades 9 to 1.

This GCSE Media Studies specification offers a broad, engaging and stimulating course of study which offers learners the opportunity to develop a thorough knowledge and understanding of the media and to develop analytical and practical production skills.

Learners study a wide range of media forms and products through the theoretical framework of media, which encompasses media language, representations, media industries and audiences. Media products are also studied in relation to relevant contexts, and learners will study, and apply a range of theoretical perspectives. Learners also develop practical production skills and apply their knowledge and understanding of the theoretical framework to a media production.

Some media forms are studied in relation to selected areas of the theoretical framework; others are studied in relation to all areas of the framework. There are set products for study in every form. However, teachers may select additional products to develop learners' understanding of the form and to prepare for unseen analysis in the examination. Teachers are also able to select the products for the in-depth studies from a choice of options in the specification.

Assessment is based on two written examinations (totalling 70% of the qualification) and non-exam assessment (media production, 30% of the qualification).

The full set of requirements is outlined in the specification which can be accessed on the Eduqas website.

Key features include:

- two distinct examination components
- the opportunity to engage in practical production work, applying knowledge and understanding of the theoretical framework to media forms and products
- opportunities to explore a broad range of media forms and to study selected forms and products in greater depth
- a range of rich and stimulating set products
- choice of options for the in-depth study topics
- choice of options for production work
- a strong focus on contemporary platforms and products, balanced with historical examples in specific forms
- accessibility of materials
- exam questions that require analysis, extended responses and comparison of media products
- analysis of set products and unseen resources
- learners take clean copies of set print products into the exam
- high-quality examination and resource materials

Additional ways that WJEC can offer support:

- specimen assessment materials and mark schemes
- face-to-face CPD events
- exemplar production resources
- examiners' reports on each question paper
- free access to past question papers and mark schemes via WJEC Portal
- direct access to the subject officer
- free online resources
- Exam Results Analysis
- Online Examination Review.

Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to support teachers in the delivery of the new WJEC Eduqas GCSE Media Studies specification and to offer guidance on the requirements of the qualification and the assessment process.

The guide is not intended as a comprehensive reference, but as support for professional teachers to develop stimulating and exciting courses tailored to the needs and skills of their own learners in their particular institutions.

The guide offers assistance to teachers with regard to possible classroom activities and links to useful digital resources (both our own, freely available, digital materials and some from external sources) to provide ideas for immersive and engaging lessons.

Set product changes

Please be aware that there are set product changes in the GCSE Specification that are for first assessment in 2028. Some set products that are for final assessment in 2027 are discussed in this Guidance for Teaching.

Please refer to the Eduqas GCSE Media Studies Specification for the most recent information about set products.

2. Overview of Specification

Component 1	**Exploring the Media** Written exam: 1.5 hours (40%) Breadth of forms; range of set products studied in relation to key areas of the theoretical framework. Exam includes analysis of an unseen resource. Learners take clean copies of print set products into the exam.
Component 2	**Understanding Media Forms and Products** Written exam: 1.5 hours (30%) Three forms studied in depth in relation to all areas of the theoretical framework. Exam based on set products and includes analysis of an extract from an audio-visual set product.
Component 3	**Creating Media Products** Non-exam assessment (30%) Individual media production. A range of briefs in four media forms will be set annually.

3. Explanation of Assessment Objectives

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

AO1 or AO2 will be assessed as follows:

- Component 1 Section A - questions will predominantly assess AO2; there will be a low tariff question based on contexts that will assess AO1.
- Component 1 Section B - questions will assess AO1 only.
- Component 2 Section A Q1 and Section B Q3 will assess AO2 only.
- Component 2 Section A Q2 and Section B Q4 will assess AO1 only.

AO1 – Demonstrate knowledge and understanding of:

- the theoretical framework of media (AO1 1)
- contexts of media and their influence on media products and processes (AO1 2)

AO1 focuses on **demonstrating** knowledge and understanding.

The **theoretical framework** of media is the basis for analysing and creating media. It encompasses media language, representation, media industries and audiences. Specific areas of the framework are assessed in different sections of Component 1: media language and representation in Section A; media industries and audiences in Section B. In Component 2, learners must study all areas of the framework in relation to the products in all sections (except for the historical music videos in Section B, which are only studied in relation to media language, representation and contexts). Assessment of **each** in-depth topic will focus on either media language **or** representation (reference to contexts may be required) **and** media industries, audiences **or** contexts. A detailed outline of the content that must be covered in relation to each media form is included in the specification. Theoretical perspectives are included in relation to the different areas of the framework.

Learners will be assessed on their ability to **demonstrate knowledge** (e.g., by giving key facts, details) and **understanding** (e.g., by explaining, giving examples) of the theoretical framework. A small number of marks may be allocated to purely knowledge-based questions in Component 1 Section B (for example, Q3a in the SAMs). The majority of questions assessing AO1 will require learners to **demonstrate understanding** (for example, Q3c in the SAMs) or **knowledge and understanding** (for example, Q3d in the SAMs)**.**

The following **contexts** must be studied in Components 1 and 2:

Historical contexts

Social and cultural contexts

Political contexts.

Media **products** are media texts, including television programmes, magazines, video games, newspapers etc. as well as online, social and participatory media forms and platforms.

Media **processes** are the ways in which media products are produced, and the decisions made by producers at each stage (planning, production, editing etc.) that affect the finished product, as well as distribution, marketing, regulation, circulation and audience consumption.

It is important that learners focus on the ways in which products are **influenced** by the contexts in which they are produced and consider the specific ways in which products relate to their contexts.

AO2 – **Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions:**

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

Component 1 Section A - learners will be required to analyse one of the set products (for example, Q1 in the SAMs), and to analyse and compare an unseen product with a set product in the same form to make judgements and draw conclusions (for example, Q2b in the SAMs).

Component 2 Section A - learners will be required to analyse an extract from the set television product in both parts of Question 1 and, additionally, to make judgements and draw conclusions in Question 1b (for example, Q1b in the SAMs). Reference to contexts may be required.

Component 2 Section B - learners will be required to analyse set products to make judgements and draw conclusions (for example, Q3 in the SAMs). Reference to contexts may be required.

Making judgements and drawing conclusions – learners are required to discuss ideas, to critically reflect upon media products and their contexts, and to make reasoned decisions and deductions about these in both Component 1 and Component 2. As stated in the specification, learners are required to *construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.*

AO3 - Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

Learners are required to **create a media production** in one form (audio-visual, print or online) for a specified target **audience**.

Learners will be assessed on their ability to create a media production that **applies knowledge and understanding** of the following areas of the theoretical framework of media to communicate meaning, for example:

Media language - using codes and conventions of the specified genre, and selecting and combining elements of media language.

Representation – constructing appropriate representations using techniques such as visual codes, technical codes, and language.

4. Outline Course Plans

These are possible suggestions – they are not at all prescriptive and centres are free to structure the course in the way that best suits their individual circumstances.

Learners need to develop knowledge and understanding of the theoretical framework at the start of the course, therefore each model begins with Component 1 and explores print media forms before moving to a wider range of moving image and online media. Some centres may wish to teach Component 1 in Year 1 and then Component 2 in Year 2, especially if offering solely print based options for production; however, this is not necessarily the best option as learners will need to revise all of the material for Component 1 again in Year 2 before the exam.

It is also vital that learners develop knowledge and understanding of the theoretical framework in order to apply this to their media production work, and so centres should consider teaching the forms that will be offered for the NEA before embarking on Component 3. In addition, learners need to develop practical skills in the appropriate forms and so practical tasks should be built into the study of Components 1 and 2 so that learners are able to apply knowledge and understanding. Some practical tasks are suggested in the year plans, but centres can choose to set tasks in the forms that they are offering for production.

Model 1: Introduces Component 1 Section A, followed by one section of Component 2 – TV is included here but it could be swapped with Music, depending on the options being offered for Component 3.

	Week	Year One	Year Two
Term One Part One	**1**	**Induction to theoretical framework**	**Induction – revision of Year One, introduction to Year Two work**
	2	**Induction to practical work**	**Component One Section B:** Video Games Introduction & overview of *Fortnite*
	3	**Component One Section A:** Advertising & Marketing: Intro & analysis: *Quality Street*	**Industry** & *Fortnite*
	4	Analysis: *NHS 111*	**Audience** & *Fortnite*
	5	Comparative analysis with other products	**Component Two Section B:** Music video & online media: overview of topic & music industry
	6	Practical application - plan/draft an advert	Analysis of contemporary video 1 (Taylor Swift or Lizzo) – ML & rep (gender)
	7	Film marketing: analysis of *Bond* posters	Contexts of contemporary music videos, audience response

Half Term			
Term One Part Two	**1**	**Exam focus** on advertising & marketing	Analysis of contemporary video 2 (Stormzy or Justin Bieber) – ML & rep (ethnicity)
	2	**Component One Section B:** Film Industry & *No Time to Die*	Analysis of older music video (TLC or Duran Duran)
	3	Film Audience & film marketing: *No Time to Die* poster Practical task – poster design	Comparison of older video with contemporary video; **exam focus** - media language & representation
	4	**Component One Section A:** Magazines Analysis: *GQ* ML & reps gender & ethnicity	Analysis of online, social and participatory media for Taylor Swift or Lizzo
	5	Analysis: *Vogue* ML & reps gender & ethnicity	Industry and audience issues for Taylor Swift or Lizzo
	6	Comparative analysis with other products	Analysis of online, social and participatory media for Stormzy or Justin Bieber
	7	**Exam focus** Practical: draft magazine work in holiday	Industry and audience issues for Stormzy or Justin Bieber
Christmas Holiday			
Term Two Part One	**1**	**Component Two Section A:** TV genre (Crime Drama or Sitcom); introduction to genre	**Exam focus –** music**:** industry and audience
	2	Analysis of full-length product (*Trigger Point* or *Man Like Mobeen/Modern Family*) – viewing/key codes	**Component One Section B:** Radio Industry & *Desert Island Discs* (BBC, PSB); sense of evolving media product
	3	Analysis of key sequences – specific elements of media language	Audience & *Desert Island Discs :* target audience, global audience, responses, fandom
	4	Analysis of representations – gender, ethnicity etc.	**Exam focus** on radio
	5	Exploration of relevant contexts in relation to full-length product	**Component One Section A:** Newspapers Introduction & overview
	6	**Exam focus** – media language/ representations. Practical task e.g., storyboarding a TV sequence	Analysis: *The Guardian* ML & rep (issues, age, ethnicity)

Half Term			
Term Two Part Two	**1**	Industry issues in relation to full-length product	Analysis: *The Sun* ML & rep (issues)
	2	Audience issues in relation to full-length product	Comparative analysis with other products
	3	Introduction to second product: view 10 minute sequence, comparison of ML & reps	**Component One Section B:** Industry & *The Sun* - ownership, context, political leaning etc.
	4	Detailed comparison of products, linked to contexts, audience and industry	Audience & *The Sun* – target audience, readership, responses
	5	**Revision - Component 1A; Component 2A**	Exam focus – newspapers (set product and comparison with unseen)
	6	**Mock exam - Component 1A; Component 2A**	**Revision/exam practice**
Easter Holiday			
Term Three Part One	**1**	**Component 3** Introduction to briefs, initial ideas/research	**Revision/exam practice**
	2	**Research** – analyse similar products. Refresher training on equipment/software	**Revision/exam practice**
	3	**Research –** target audience, secondary research. Refresher training on equipment/software	**Revision/exam practice**
	4	**Research & Planning -** Draft of initial ideas, pitch concept, treatment	**Revision/exam practice**
	5	**Planning -** storyboarding, scripting, layout designs etc.	**Revision/exam practice**
	6	**Planning -** shooting schedule, planning of resources, cast, crew etc. **Submit Statement of Aims**	**Revision/exam practice**

Half Term			
Term Three Part Two	1	**Production** – filming, photographing, constructing layout, copywriting etc.	
	2	**Production** – filming, photographing, constructing layout, copywriting etc.	
	3	**Production** – editing/constructing design	
	4	**Production** – editing/constructing design. **Teacher review of** full draft/rough cut	
	5	**Production** Re-shoot/re-drafting as necessary. Final editing/design/polish	
	6	**Production** Final editing/design/polish. **Submission of media production**	

Model 2: Component 1 (Print) and Component 3 in Year One.

This model covers the majority of Component 1 (except radio) in Year One – a possible outline if a centre is only offering print options for production.

	Week	Year One	Year Two
Term One Part One	1	**Induction to theoretical framework**	**Induction – audio visual analysis**
	2	**Induction to practical work**	**Component Two Section A:** TV genre (Crime Drama or Sitcom); introduction to genre
	3	**Component One Section A:** Advertising & Marketing: Intro & analysis - *Quality Street*	Analysis of full-length product (*Trigger Point or Man Like Mobeen/Modern Family*) – viewing/key codes
	4	Analysis: *NHS 111*	Analysis of key sequences – specific elements of media language
	5	Comparative analysis with other products	Analysis of representations – gender, ethnicity etc.
	6	Practical application - plan/draft an advert	Exploration of relevant contexts in relation to full-length product
	7	Film marketing: analysis of *Bond* posters	Exam practice – media language/ representations

Half Term			
Term One Part Two	**1**	Exam focus on advertising & marketing	Industry issues in relation to full-length product
	2	**Component One Section B:** Film Industry & *No Time to Die*	Audience issues in relation to full-length product
	3	Film Industry & Film Marketing: *No Time to Die* poster Practical task – poster design	Introduction to second TV product: view 10 minute sequence, initial comparison of ML & reps
	4	**Component One Section A:** Magazines Analysis - *GQ* ML & reps gender & ethnicity	Detailed comparison of products, linked to contexts and industry
	5	Analysis: *Vogue* ML & reps gender & ethnicity	Exam practice – audiences and industry
	6	Comparative analysis with other products	**Component One Section B:** Radio Industry & *Desert Island Discs*(BBC, PSB); sense of evolving media product
	7	**Exam focus** Draft magazine practical work over holiday	Audience &*Desert Island Discs:* target audience, global audience, responses, fandom
Christmas Holiday			
Term Two Part One	**1**	**Component One Section A:** Newspapers Introduction & overview	**Component One Section B:** Radio Industry & *Desert Island Discs*(BBC, PSB); sense of evolving media product
	2	Analysis: *The Guardian* ML & rep	**Component Two Section B:** Music video & online media - overview of topic & music industry
	3	Analysis: *The Sun* ML & rep	Analysis of contemporary video 1 (Taylor Swift or Lizzo) – ML & rep (gender)
	4	Comparative analysis with other products	Contexts of contemporary music videos, audience response
	5	**Component One Section B:** Industry & *The Sun*	Analysis of contemporary video 2 (Stormzy or Justin Bieber) – ML & rep (ethnicity)
	6	Audience & *The Sun*	Analysis of older music video (TLC or Duran Duran)

Half Term			
Term Two Part Two	**1**	**Exam focus** – newspapers (set product and comparison with unseen)	Comparison of older video with contemporary video; exam practice - media language & representation
	2	**Component One Section B:** Video Games Introduction & overview of *Fortnite*	Analysis of online, social and participatory media for Taylor Swift or Lizzo
	3	**Industry** & *Fortnite*	Industry and audience issues
	4	**Audience** & *Fortnite*	Analysis of online, social and participatory media for Stormzy or Justin Bieber
	5	**Revision Component 1**	Industry and audience issues
	6	**Mock exam – Component 1**	**Exam practice -** industry and audience
Easter Holiday			
Term Three Part One	**1**	**Component 3** Introduction to briefs, initial ideas/research	**Revision of all topics/exam practice**
	2	**Research** – analyse similar product Refresher training on equipment/ software	**Revision of all topics/exam practice**
	3	**Research –** target audience, secondary research. Refresher training on equipment/software	**Revision of all topics/exam practice**
	4	**Research & Planning -** Draft of initial ideas, pitch concept, treatment	**Revision of all topics/exam practice**
	5	**Planning -** storyboarding, scripting, layout designs etc.	**Revision of all topics/exam practice**
	6	**Planning -** shooting schedule, planning of resources, cast, crew etc. **Submit Statement of Aims**	**Revision of all topics/exam practice**

Half Term			
Term Three Part Two	1	**Production** – filming, photographing, constructing layout, copywriting etc.	
	2	**Production** – filming, photographing, constructing layout, copywriting etc.	
	3	**Production –** editing/constructing design	
	4	**Production–** editing/constructing design; **Teacher review of** full draft/rough cut	
	5	**Production** Re-shoot/re-drafting as necessary Final editing/design/polish	
	6	**Production** Final editing/design/polish. **Submission of media production**	

Model 3 – Component 3 in Year 2

This model allows more time to develop knowledge and understanding of the framework before undertaking the NEA. TV is shown as an end of Year 1 topic here but could be swapped with the Music topic, especially if offering music video as a production option.

	Week	Year One	Year Two
Term One Part One	1	**Induction to theoretical framework**	**Component 3** Introduction to briefs, initial ideas/research
	2	**Induction to practical work**	**Research** – analyse similar products **Research –** target audience, secondary research. Refresher training on equipment/software
	3	**Component One Section A:** Advertising & Marketing - Intro & analysis: *Quality Street*	
	4	Analysis: *NHS 111*	**Research & Planning -** Draft of initial ideas, pitch concept, treatment
	5	Comparative analysis with other products	**Planning -** storyboarding, scripting, layout designs etc.
	6	Practical application - plan/draft an advert	**Planning -** shooting schedule, planning of resources, cast, crew etc. **Submit Statement of Aims**
	7	Film marketing: analysis of *Bond* posters	**Production** – filming, photographing constructing layout, copywriting etc.

Half Term			
Term One Part Two	**1**	Exam focus on advertising & marketing	**Production** – filming, photographing constructing layout, copywriting etc.
	2	**Component One Section B:** Film Industry & *No Time to Die*	**Production** – editing/constructing design; **Teacher review of** full draft/rough cut
	3	Film Industry & Film Marketing: *No Time to Die* poster Practical task – poster design	
	4	**Component One Section A:** Magazines Analysis: *GQ* ML & reps gender & ethnicity	**Production** Re-shoot/re-drafting as necessary. Final editing/design/polish. **Submission of media production**
	5	Analysis: *Vogue* ML & reps gender & ethnicity	
	6	Comparative analysis with other products	**Component One Section B:** Radio Industry & *Desert Island Discs* (BBC, PSB); sense of evolving media product
	7	Exam focus Draft magazine practical work over holiday	Audience & *Desert Island Discs* target audience, global audience, responses, fandom
Christmas Holiday			
Term Two Part One	**1**	**Component One Section A:** Newspapers Introduction & overview	**Component One Section B:** Radio Industry & *Desert Island Discs* (BBC, PSB); sense of evolving media product
	2	Analysis: *The Guardian* ML & rep	**Component Two Section B:** Music video & online media - overview of topic & industry
	3	Analysis: *The Sun* ML & rep	Analysis of contemporary video 1 (Taylor Swift or Lizzo) – ML & rep (gender)
	4	Comparative analysis with other products	Contexts of contemporary music videos, audience response
	5	**Component One Section B:** Industry & *The Sun*	Analysis of contemporary video 2 (Stormzy or Justin Bieber) – ML & rep (ethnicity)
	6	Audience & *The Sun*	Analysis of older music video (TLC or Duran Duran)

Half Term			
Term Two Part Two	**1**	**Exam focus** – newspapers (set product and comparison with unseen)	Comparison of older video with contemporary video; exam practice - media language & representation
	2	**Component One Section B:** Video Games Introduction & overview of *Fortnite*	Analysis of online, social and participatory media for Taylor Swift or Lizzo
	3	**Industry** & *Fortnite*	Industry and audience issues
	4	**Audience** & *Fortnite*	Analysis of online, social and participatory media for Stormzy or Justin Bieber
	5	**Revision Component 1**	Industry and audience issues
	6	**Mock exam – Component 1**	**Exam practice -** industry and audience
Easter Holiday			
Term Three Part One	**1**	**Component Two Section A:** TV genre (Crime Drama or Sitcom); introduction to genre	**Revision of all topics/exam practice**
	2	Analysis of full-length product (*Trigger Point or Man Like Mobeen/Modern Family)* – viewing/key codes	**Revision of all topics/exam practice**
	3	Analysis of key sequences – specific elements of media language	**Revision of all topics/exam practice**
	4	Analysis of representations – gender, ethnicity etc.	**Revision of all topics/exam practice**
	5	Exploration of relevant contexts in relation to full-length product	**Revision of all topics/exam practice**
	6	Exam focus – media language & representations	**Revision of all topics/exam practice**

		Half Term	
Term Three Part Two	**1**	Industry issues in relation to full-length product	
	2	Audience issues in relation to full-length product	
	3	Introduction to second TV product, view 10 minute sequence, initial comparison of ML & reps	
	4	Detailed comparison of products, linked to contexts and industry	
	5	Exam practice – audiences and industry	
	6	Practical task – planning/filming a TV sequence in groups	

Sample Outline Schemes of Work for each component

These outline schemes summarise key areas of the theoretical framework, contexts and theoretical perspectives to be covered – they are not prescriptive but offer a possible approach to planning the delivery. It is important to ensure that all relevant bullet points in the specification content are covered when planning the course, and individual lessons, in more detail.

Component 1 Section A: Advertising & Marketing (6 weeks)		
Weeks	**Areas of framework**	**Content**
1	**Media language Representation Contexts**	Introduction to marketing and advertising – purpose/ defining features of these forms. Commercial print advertising – brief history/ overview. Analysis of *Quality Street* print advert – media language and representation (gender). Historical and social/ cultural contexts.
2	**Media language Representation Contexts**	Introduction to non-commercial print advertising. Analysis of *NHS 111* print advert – media language and representation (gender). Social/ cultural contexts. Compare representations in the contemporary and historical adverts.
3	**Media language Representation Contexts**	Comparative analysis of different print adverts e.g., historical adverts for a different product (food/ soft drink products, cosmetics); a contemporary advert for *QS* or other products; different non-commercial adverts, public information etc. Practice analytical tasks for unseen analysis in Component 1 Section A exam.
4	**Media language Representation Contexts**	Introduction to film marketing. The Bond Franchise – brief history/ overview (could show some clips/ trailers). Analysis of *The Man with the Golden Gun* and *No Time to Die* posters Media language, including codes and conventions, and contexts/ changes over time e.g., in relation to technology.
5	**Media language Representation Contexts**	Representation of gender, including feminist theoretical perspectives, and contexts/ changes over time. Comparative analysis with other film posters (e.g., different representations of gender). Possible practical tasks e.g., planning or designing a draft for a film poster/ DVD cover and/or training on DTP software.
6	**Exam focus**	**Exam focus on set product/ comparing a set product with unseen example** – planning tasks and timed essay.

Component 1 Section A: Newspapers (7 weeks)		
Weeks	**Areas of framework**	**Content**
1	**Media language Representation Contexts**	Introduction to newspapers – overview of codes and conventions, notions of representing reality, tabloid/ broadsheets, political leanings etc. Initial analysis of set products: *The Guardian* front cover and *The Sun* front cover– codes and conventions.
2	**Media language Representation Contexts**	**Detailed analysis of *The Guardian* front cover**– media language and representation (issues/ events, ethnicity, age) Theoretical perspectives on representation linked to *The Guardian.* e.g., considering the front cover for 18 January 2022: Why have specific elements of media language (image, headline etc.) been selected? How is the social group (politicians) and the issue ('Partygate') represented? What messages and values are communicated? Learners will need to explore some of the background context to these issues. There are plenty of sources of information - these BBC Newsround reports give a concise and accessible overview: Partygate: BBC Political Editor Chris Mason answers your questions - BBC Newsround Boris Johnson quits as MP over 'lockdown parties' report - BBC Newsround War in Ukraine: Why did Russia invade and what's happening now? - BBC Newsround Ukraine: What's the latest on the war with Russia? - BBC Newsround Explore social, cultural and political contexts in relation to the *Guardian* article. These could include the COVID-19 pandemic and the Russia-Ukraine war.

3	**Media language** **Representation** **Contexts**	**Detailed analysis of *The Sun* front page** – media language and representation (issues/ events). Theoretical perspectives on representation linked to *The Sun* as above. Explore social, cultural and political contexts in relation to the *Sun* article. News websites can be used to gain background information on the issue of COVID-19. The BBC news reports on the COVID-19 immunisation programme in the UK may be particularly useful: "Beginning of end" for pandemic as vaccine arrives in UK - BBC News Vaccine volunteers: 'It's felt good to fight back against Covid' - BBC News
4	**Media language** **Representation** **Contexts**	**Comparative analysis** of different newspapers e.g., different representations of the same issues in different newspapers or representations of different events, different representations of ethnicity or young people etc. Practice analytical tasks for analysis in Component 1 Section A exam.
5	**Media Industries**	**Introduction to industry – *The Sun*** (Refer to one complete edition here) Explore ownership; funding issues including advertising; political leaning. Regulatory issues in relation to the newspaper industry and The Sun, social/ historical background (e.g., relating to the phone hacking scandal and Leveson Report). Explore the impact of technology and evolving, online media – *The Sun* website, Twitter/'X' feed etc.
6	**Audiences**	**Audience and *The Sun*** **(**Refer to one complete edition here) Target audience, categorisation, circulation and readership figures. Audience responses – including actual responses to a particular edition or issue. Online media - active/ interactive audience? Theoretical perspectives on audiences – responses/ readings (reception); Uses and Gratifications. Possible practical tasks e.g., writing an article about a local issue or event – while this is not an option for Component 3, learners could gain valuable experience in writing copy and/ or training on DTP software.

7	**Exam Focus**	**Exam focus on comparing a set product with an unseen and/ or section B questions.**

Component 1 Section B: Radio (3 weeks)		
Week	**Areas of framework**	**Content**
1	**Industries** **Audiences**	**Introduction to Radio/ BBC** – public service broadcasting, licence fee funding, production processes. ***Desert Island Discs*:** Evolving nature of the show – history, original purpose (e.g., educating farmers), development, social/ cultural contexts. Research tasks: BBC website, listen to some older clips. Listen to one episode of *Desert Island Discs* and explore themes/ issues and contexts in relation to the BBC and PSB remit.
2	**Industries** **Audiences**	**Audience**: Targeting and categorisation – who is *Desert Island Discs*' audience? How has it maintained an audience? How are audiences reached/ how do they consume the product? Distribution/ circulation of the programme, linked to technological developments, including the impact of convergence and different platforms: Online – iPlayer, podcast, omnibus Social media – Twitter/'X', Facebook - interactivity Website – blog, features, interviews, links to fan sites, fan fiction – huge community of interactive fans Global scale (iPlayer app) - large/ specialised audiences e.g., ex-pat community
3	**Industries** **Audiences** **Exam Focus**	**Audience responses –** including actual responses to a particular storyline related to the episode studied. Theoretical perspectives on audiences including different readings and uses & gratifications theory. **Exam focus: planning tasks and Section B test.**

Component 2 Section B: Music video & online media (11 weeks)		
Weeks	**Areas of framework**	**Content**
1	**All**	Introduction to the music video form & conventions. Consider the purpose of music video and online media – primarily as a marketing tool to sell the artist & music. Brief outline of industry (major/ independent labels, impact of technology on music – downloading etc.).
2-4	**Media Language & Representation Contexts**	**Contemporary Music Videos (two artists)** Analysis of elements of media language and meanings in the music video form. Intertextuality as a key feature of music videos (e.g., Stormzy's references to Little Simz and *Noughts and Crosses* in *Superheroes*). Analysis of construction of representations in relation to contexts and theoretical perspectives (e.g., stereotyping, feminist perspectives). Representation of gender e.g., powerful female representations, action heroines, link to feminist perspectives Representation of ethnicity e.g., explore progressive representations in both videos, with characters of colour constructed as strong, educated, successful, powerful.
5	**Media Language & Representation Contexts**	**Older Music video (one artist)** Media Language – technology, elements of media language, communication of meaning, recognisable music video conventions. E.g., *Waterfalls* has two clear narratives, performance and synchronised dancing, in addition to more abstract elements. Representation of gender – *Rio* upholding stereotypes, objectification. *Waterfalls* is more complex in its representations of gender, combining typically feminine codes of dress and make-up with more masculine codes of dress. Consider feminist perspectives, historical context – 1980s & the feminist movement. Representation of ethnicity – *Waterfalls* – represents a young black man and gang culture, poverty and crime, reflecting social concerns of the time. Stereotypes of the 'gangster' are challenged by a sympathetic portrayal of a young man trying to make money. Range of representations of different cultures, reflecting social context.

6	**Media Language & Representation Contexts**	**Comparing contemporary and older music videos – similarities & differences** How codes and conventions have changed over time (genre). How representations have changed over time: - E.g., *Rio* with *The Man* or *Good as Hell* – interesting comparisons of gender representation. - E.g., *Waterfalls* with *Superheroes* or *Intentions* – representations of ethnicity. Context – how contexts have influenced changes. **Practice question - Media Language & Representation**
7-8	**Industries and Audiences**	**Online, social and participatory media – Lizzo or Taylor Swift** Analyse official websites – codes and conventions, construction of the star persona or 'brand'. Convergence - how are 'brand values' reinforced across the artist's online/ social media platforms? How does the online presence reinforce the persona/ messages of the video? Are similar codes (e.g., colour, repeated imagery) used? Are the messages similar? Production/ ownership – major or independent record label? How is this evident in the music video/ website? Is the 'brand' evident? How does the website promote/ sell the artist & music? Is there a shop – music/ merchandise? Is a tour advertised? What other methods of promotion are used on social media? What do websites offer audiences – interactive features/ inclusivity? Consider Uses and Gratifications – personal identity and social interaction. Link to fandom – sense of personal involvement (Taylor Swift's blog & photo diary – like a friend; Lizzo's TikTok following of 26 million in 2023, importance of social/participatory media)

9-10	**Industries and Audiences**	**Online, social and participatory media – Stormzy or Justin Bieber** Analyse official websites – codes and conventions, construction of the star persona or 'brand' Convergence - how are 'brand values' reinforced across the artist's online/ social media platforms? How does the online presence reinforce the messages of the video? Are similar codes (e.g., colour, repeated imagery) used? Are the messages similar? Production/ ownership – major or independent record label? How is this evident in the music video/ website? Is the 'brand' evident? How does the website promote/ sell the artist & music? Is there a shop – music/ merchandise? Is a tour advertised? What other methods of promotion are used on social media? What do websites offer audiences – interactive features/ inclusivity? Consider Uses and Gratifications – especially personal identity and social interaction Explore the contexts of the artists' use of social media – e.g., both Stormzy and Bieber have posted content relating to the #blacklivesmatter movement
11	**Exam Focus**	**Revision & practice question on Industries, audiences or contexts.** If offering music video as an option for production work in Component 3, learners could storyboard a music video for an unreleased track for one of the artists or undertake filming/ editing tasks as preparation.

Component 3: Media Production (12 weeks)		
Weeks	**Stage**	**Content**
1	**Introduction**	Introduction to briefs. Initial research/ ideas. Learners select brief, choose a specific sub-genre. Refresher training on equipment/ software.
2-3	**Research**	Analysis of similar products (media language & representations). Identify specific codes and conventions of the form/ style/ genre. Identify target audience of similar products & analyse how the product engages and appeals to the audience. Homework: Secondary research e.g., media packs, research into representation etc. Refresher training on equipment/ software.
4	**Research & Planning**	Draft of initial ideas, applying findings from research/ analysis. Audience research to test out ideas. Pitch concept for project to teacher/ class– feedback. Homework: develop a full treatment.
5-6	**Planning**	Detailed planning: storyboarding, scripting, layout designs as appropriate. Practicalities: location recces, permissions, shooting schedule, planning of resources, cast, crew. Write Statement of Aims and submit. **Teacher authenticates and signs off Research & Planning and Statement of Aims.**
7-8	**Production**	Production tasks appropriate to the brief: filming/ photography, writing copy. Design of print or online products.
9-10	**Production**	Editing/ design tasks appropriate to the brief. Develop a full draft/ rough cut of production. **Teacher reviews work, gives general feedback, signs cover sheet to authenticate.**
11-12	**Production**	Re-shoot/ re-drafting as necessary. Final editing/ design/ polish. **Submission of media production; completion of cover sheet. Teacher authenticates work and signs cover sheet.**

5. Reading and resource lists

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

Textbooks and resources for learners.
WJEC/Eduqas GCSE Media Studies: Student Book (Revised Edition) by Hayley Sheard. Published by Illuminate Publishing (2022) ISBN: 978-1-911208-89-1 *WJEC/Eduqas GCSE Media Studies: Revision Guide* by Hayley Sheard. Published by Illuminate Publishing (2019) ISBN: 978-1-911208-89-1 *The Media Students' Book* by Gill Branston and Roy Stafford. Published by Routledge; 5th edition (27 May 2010) ISBN: 9780415558426 *Media, Gender and Identity: An Introduction* by David Gauntlett. Published by Routledge; 2nd edition (18 March 2008); ISBN 9780415396615 *Media Magazine* published quarterly by The English and Media Centre. Available on subscription only – for institutions or individuals. Covers a range of media issues, theories and texts with articles written by academics, media professionals, teachers and students. *BBC Bitesize* – introductions/overview of narrative, genre, representation etc. and industries: **http://www.bbc.co.uk/education/subjects/ztnygk7**

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

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

Music/Music Video

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

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

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

Television

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

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

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

Trigger Point

Production company information: https://www.htmtelevision.com/triggerpoint/

Background filming information: https://www.independent.co.uk/arts-entertainment/tv/news/trigger-point-cast-itv-filming-locations-b1999468.html

https://inews.co.uk/culture/television/trigger-point-season-2-cast-filming-locations-episodes-2879003

Series one review: https://www.theguardian.com/tv-and-radio/2022/jan/23/trigger-point-review-utterly-preposterous-but-what-a-blast

Series two review: https://www.theguardian.com/tv-and-radio/2024/jan/28/trigger-point-series-two-review-vicky-mcclures-bomb-disposal-drama-goes-harder-than-ever

Precinct TV Interview with Jed Mercurio: https://precincttv.com/posts/jed-mercurio-trigger-point-season-2-interview-01j6jpme8sac

The Sweeney

Background information: http://www.screenonline.org.uk/tv/id/473709/index.html

Culture/relevance: http://www.telegraph.co.uk/culture/tvandradio/11998344/The-Sweeney-gave-us-TVs-most-arresting-coppers.html

Man Like Mobeen

Guz Khan video on the creating Man Like Mobeen: https://www.comedy.co.uk/tv/man_like_mobeen/episodes/1/

Interview with Guz Khan: Man Like Mobeen's Guz Khan: 'Citizen Khan reminds me of On the Buses' | Television | The Guardian

Gal-dem article: BBC comedy Man Like Mobeen is on a mission to portray powerful South Asian girls and maternal masculinity - gal-dem

Modern Family

Industry/Audience: Why Advertisers (And ABC) Will Miss 'Modern Family' - Variety

Industry/Audience: Behind the Scenes of Hit Sitcom Modern Family | British GQ | British GQ (gq-magazine.co.uk)

Representation and stereotypes discussion:https://www.avclub.com/modern-family-reinforces-the-very-stereotypes-it-hopes-1798188919

Friends

'History' of Friends: http://www.telegraph.co.uk/culture/tvandradio/11110627/Friends-at-20-how-Ross-and-Rachel-started-a-TV-revolution.html

Context http://www.buffalo.edu/news/releases/2004/04/6680.html

Advertising

Information about the *NHS 111* campaign:
https://campaignresources.dhsc.gov.uk/campaigns/help-us-help-you-nhs111/

Film/Film Marketing

http://www.christies.com/features/Classic-James-Bond-movie-posters-6684-1.aspx history of *Bond* posters

Box Office: 'No Time to Die' International Haul Hits $22 Million (variety.com) global success

Selling James Bond: why No Time to Die is a product placement dream | No Time To Die | The Guardian marketing

No Time to Die - Box Office Mojo box office figures

Magazines

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

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

Vogue Media Pack:
https://cnda.condenast.co.uk/static/mediapack/vg_media_pack_latest.pdf

GQ Media Pack: http://digital-assets.condenast.co.uk.s3.amazonaws.com/static/mediapack/gq_media_pack_latest.pdf

Video Games

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

What is Fortnite?: https://inews.co.uk/news/technology/what-is-fornite-explainer-for-parents-277809

Success of Fortnite: https://www.theneweconomy.com/business/how-fortnite-became-the-most-successful-free-to-play-game-ever

Convergence: Marshmello makes history with first ever Fortnite in-game concert | Fortnite | The Guardian

Positive effects on audiences:https://gamerant.com/fortnite-study-prosocial-behavior-kids/

Negative effects: Fortnite: schools warn parents of 'negative effects' of video game on students | Game play | The Guardian

Radio

Information about the BBC/public service broadcasting:
https://www.bbc.com/aboutthebbc

BBC Radio 4's service licence document, covers R4's specific remit:
http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/regulatory_framework/service_licences/radio/2016/radio4_apr16.pdf

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

Websites of regulatory bodies in the UK.

Ofcom – television and radio (including video-on-demand services)
https://www.ofcom.org.uk/tv-radio-and-on-demand

BBFC – film (theatrical and DVD, also digital/ streaming), music videos (pilot scheme)
http://www.bbfc.co.uk/

IPSO – magazines and newspapers https://www.ipso.co.uk/

IMPRESS – press regulator http://impress.press/

ASA – advertising https://www.asa.org.uk/About-ASA/About-regulation.aspx

VSC – video games http://videostandards.org.uk/VSC/

6. Explanation of the specification content within the theoretical framework

Media Language	
• the various forms of media language used to create and communicate meanings in media products	Different aspects of media language including: visual codes, audio codes, technical codes, language (written and spoken). The idea that these will vary according to the specific form (television, online media, newspapers etc.) **Please see separate section for the elements of media language that should be studied in relation to each form.**
• how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values	The selection of elements of media language by producers and the ways in which these combine to communicate meanings. The idea of anchorage (e.g., written text anchoring the meaning of an image in a magazine article). Narratives are constructed through selection of particular elements of media language and, in particular, through the ways in which these are structured/edited to make meaning. Aspects of reality are portrayed through the selection of specific elements (and, possibly, the exclusion of others) and how these are combined to present a mediated view of reality. Decisions about selection and combination of elements of media language construct a particular angle or point of view (for example, in relation to a news story) and convey messages and values to the intended audience.
• the relationship between technology and media products	How technology impacts on the production of media products – this will depend on the form and type of product in terms of specific technologies that are used. It would be useful to compare the historical and contemporary products here to identify technological developments, e.g., the poster for *The Man with the Golden Gun* uses graphical images compared with the much more layered composition of photographic images on the *No Time to Die* poster.

• the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time	Genre codes and conventions – visual, technical, audio codes, narrative conventions, themes etc. The idea that conventions are common to media forms (e.g., TV) and genres (e.g., crime drama or sitcom). Certain conventions may also be common across forms (e.g., news – newspapers, TV, online). Some genres are derived from sources such as literature, while others develop as producers repeat codes and conventions across different products to fulfil audience expectations. The idea that genres also develop over time - new conventions may be introduced and sub-genres or hybrids developed, to maintain audience interest. Genres may vary over time due to technological developments or to reflect changes in society (social/cultural context). Compare historical and contemporary products here (e.g., television products) to identify similarities and differences.
• intertextuality, including how inter-relationships between media products can influence meaning	Many media products reference others in a variety of ways through elements of media language (visual codes, language etc.). Intertextuality is especially relevant to particular forms (e.g., advertising and marketing, music video) and can be used as a 'shortcut' to create immediate and vivid meanings or connections for audiences.
• fundamental principles of semiotic analysis, including denotation and connotation	Media products communicate through a system of signs. Denotation – literal meaning of a sign. Connotation – associated meaning of a sign, usually related to cultural context. For example:  © tommasolizzul / Getty images The denotation of a red rose is that it is a flower. The connotations of a red rose are romance, love, Valentine's Day etc. A media producer might use a red rose as a sign to connote particular meanings in a media product.

Representation	
• the ways in which the media re-present (rather than simply present) the world, and construct versions of reality	The process of mediation, where media producers construct an interpretation of an event or social group. Different media products will construct different versions of the same event, by selecting and combining different elements. This will also reflect a particular viewpoint, and communicate messages and values. *The media do not just offer us a transparent 'window on the world' but a **mediated version** of the world. They don't just present reality they **re-present** it.'* David Buckingham
• the choices media producers make about how to represent particular events, social groups and ideas	Media producers will select, combine (and exclude) elements of media language to construct representations. These choices may depend on the industry context (e.g., an independent or mainstream organisation, its political leaning etc.) and the target audience. Choices may also depend on context (historical, social, political etc.). Social groups may be categorised by, for example, gender, age and ethnicity. Ideas may be expressed through the themes and issues represented in media products.
• the ways aspects of reality may be represented differently depending on the purposes of the producers	All products have a specific purpose e.g., to entertain, inform, persuade. The purpose of a product will influence the representation of, for example, real events, issues, social groups and individuals.
• the different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly	Stereotypes are often used as a cultural 'shortcut' as they categorise a particular group by a narrow range of usually one-dimensional attributes. Functions of stereotypes include: • Humour – exaggeration of stereotypes for comedic effect. • A 'shortcut' to communicate a clear and immediate message to the audience e.g., in advertising/newspaper front pages. Stereotypes become established when one social group in society comes to be recognised by a particular set of attributes. It is often the case that the stereotyped group is a less powerful group in society (e.g., a minority group). Stereotypes vary over time due to social and cultural changes (e.g., the feminist movement), where some stereotypes become less acceptable and other, more contemporary, stereotypes replace them.

• how and why particular social groups may be under-represented or misrepresented	Traditionally, the media industries have been controlled by more powerful groups in society and media products have tended to reflect dominant views about minority or less powerful groups. This idea could be considered in relation to the historical products in particular. As a result, certain groups (such as women, minority ethnic groups and people with disabilities) have often been underrepresented or misrepresented. The media industries do reflect changes in society (organisations such as the BBC have a clear remit to represent the diversity of social groups and regional identities throughout the UK, for example); however, there are still areas where certain groups may be underrepresented or misrepresented.
• how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products	This point links to the ideas in the above section. Some dominant/universal values and beliefs tend to be reinforced in a range of media products (e.g., that crimes must be solved and perpetrators punished). Some viewpoints, messages, values and beliefs are more socially/culturally specific e.g., the representation of women in society at a particular time may reflect patriarchal or feminist values.
• the social, cultural and political significance of particular representations in terms of the themes and issues that they address	Many media products relate to aspects of society, culture and politics.
• how representations reflect the social, historical and cultural contexts in which they were produced	The social, cultural and historical context of a product can influence the ways in which representations are constructed (and interpreted). For example, the historical posters construct representations of gender that reflect the society and culture in which they were produced and convey messages about male power and dominance in society in the 1950s and 60s.
• the factors affecting audience interpretations of representations, including their own experiences and beliefs	The idea that audiences are active and will interpret and respond to media representations in different ways. Factors such as an individual's background, age, gender, ethnicity, etc. will influence the way they interpret representations, as will their values and beliefs. For example, someone who remembers the 1950s (when the *Quality Street* advert was produced) is likely to respond differently from a younger consumer who did not experience this period first hand.

Media Industries	
• the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups	Media production can be broadly categorised into mainstream/large scale production and independent/smaller scale production. Consider factors such as funding/budget, production values of a product and the impact on distribution/circulation/exhibition. Some media organisations are large, powerful, multinational conglomerates but others are much smaller, niche/independent companies. The development of digital technologies has resulted in an increase in user-generated content and individuals are now able to produce media products and circulate them globally via the internet.
• the impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced	Production processes vary depending on the form/type of product. Key personnel e.g., 'star' or director, newspaper editor etc. can have an impact on the product Technology has had a significant impact on media products (e.g., CGI in film/television/video games). Compare historical and contemporary products, American and British products etc.
• the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration	Ownership is important to consider in relation to the finished product. Certain media organisations have a lot of power, for example large media conglomerates and vertically integrated organisations, who control all stages of production, distribution and circulation. Conglomerates tend to produce a range of different media products, often diversifying into different forms, and communicate particular values and beliefs through these products. Examples of conglomerates include Newscorp (*The Sun)* and Universal Music Group (owner of Def Jam Recordings – Justin Bieber's record label)
• the impact of the increasingly convergent nature of media industries across different platforms and different national settings	Many media organisations use different platforms to create/ develop a 'brand', increasing the commercial potential of a product e.g., Taylor Swift – convergence of music, music video, website, links to social media etc.; *No Time to Die* – convergence of different marketing platforms via the website; *GQ* – print magazine, online/digital edition. Many such products extend across different national settings, although some organisations may distribute/circulate different products in different countries (e.g., different trailers/posters for a film).

• the importance of different funding models, including government funded, not-for-profit and commercial models	Funding impacts on the types of product that are produced by media organisations, and different funding models ensure that a diverse range of products are produced, targeting different audiences. Government-funded products include public information campaigns such as the Department of Health and Social Care's *NHS 111* campaign. Not-for-profit public funding e.g., BBC licence fee - public service remit (to educate, inform, entertain). Commercial models – driven by profit e.g., film, magazines, video games - important to appeal to audiences to be commercially successful.
• how the media operate as commercial industries on a global scale and reach both large and specialised audiences	Most media organisations ensure that their products have a global reach through both traditional and, increasingly, online distribution channels, e.g., all of the music artists use social media, *Trigger Point* is available on ITVX*, Fortnite* available globally, *Guardian* online etc. The BBC is a not-for-profit organisation within the UK, but does have a commercial arm that distributes products globally e.g., *Trigger Point* is also broadcast on BBC First. Some mainstream products aim to reach a large global audience (e.g., *No Time to Die*); however, specialised audiences can also be reached, especially via online media.
• the functions and types of regulation of the media	Media regulation takes different forms, and fulfils different functions, for different industries in the UK. Examples of regulators within the UK media industries: **Ofcom** – television and radio (including video-on-demand services); from April 2017 Ofcom becomes the BBC's first external regulator. Ofcom publishes rules and standards, 'Code of Broadcasting', and deals with complaints. **BBFC** – film (theatrical and DVD, also digital/streaming), music videos (pilot scheme) - sets age certificates for films, but local councils determine the age certificate of films for their area, e.g., *This is England* was a 15 in some areas, but an 18 in others. **IPSO** – (press-funded regulator): newspapers and magazines **Impress** (state approved press regulator). Both have been set up following the Leveson Report; most newspapers are currently under IPSO. **ASA** – independent regulator of advertising across all media in the UK. Applies Advertising Codes and responds to complaints. **VSC** – video games. The Video Standards Council administers the PEGI rating system for video games. Consider HOW the regulatory frameworks impact on products.

• the challenges for media regulation presented by 'new' digital technologies	Some aspects of online media (e.g., video-on-demand) fall under Ofcom and the BBFC – see above section. Internet service providers are subject to regulation (and work with the Internet Watch Foundation to block illegal content); however, there is currently minimal regulation of online content, and the extent to which online content can and/or should be regulated is still a matter of debate.

Media Audiences	
• how and why media products are aimed at a range of audiences, from small, specialised audiences to large, mass audiences	Media organisations aim products at audiences through the products and their marketing. Reaching the intended audience/s is important for producers (e.g., the BBC needs to maintain audience figures; commercial products need to reach audiences to ensure a profit). Some organisations/products aim to reach large audiences (usually through mainstream products that have mass appeal), while others target a smaller audience with a specific interest in the product.
• the ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audience(s)	Marketing can take many forms, depending on the media form/product, and encompasses more traditional forms (e.g., trailers for films or television programmes, or print adverts for magazines) as well as online forms (website, viral marketing, use of social media etc.) Media organisations make assumptions about their audiences' tastes, values, attitudes and lifestyle and aim to reflect these in the marketing of their products.
• how media organisations categorise audiences	Media organisations categorise audiences in terms of demographics (age, gender, socio-economic group etc.) and psychographics (values, attitudes, lifestyles etc.).
• the role of media technologies in reaching and identifying audiences, and in audience consumption and usage	Media technologies are key to enabling organisations reach a range of audiences nationally and globally, especially through online platforms. Media technologies have changed traditional patterns of consumption and usage by allowing audiences to access the media in different ways (e.g., TV on demand or catch-up services, newspaper Twitter/'X' feeds, online gaming etc.). This gives audiences more choice and control over how and when they consume the media.

• the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences	Most media products communicate multiple meanings and may be interpreted differently by different audiences. Many factors, social and individual, affect the way in which audiences may respond to a media product, including when and where they consume a product as well as their age, gender, background, values etc. Consider the idea of the active audience here. Audience response/reception theory (preferred, negotiated, oppositional readings) may also be helpful.
• the ways in which people's media practices are connected to their identity, including their sense of actual and desired self	Consider the Uses and Gratifications theory here. People's identity may affect the ways that they use the media, for example they may consume a media product because they identify with a character who has experienced a similar situation to them. Audiences may consume a media product because they aspire to be like a certain type of person (e.g., a cover model on a magazine).
• the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires and the functions they serve in everyday life and society	Many media products relate to aspects of society, culture and politics. For example, many themes and issues are addressed in media products that reflect current concerns in society (e.g., the effects of the COVID-19 pandemic in the set newspapers). The functions that the media serve include providing information, entertainment, social or political commentary etc. and fulfil needs and desires in audiences through these functions.
• how audiences may respond to and interpret media products and why these interpretations may change over time	Consider the idea of the active audience and the idea that audiences are made up of individuals rather than being one 'mass'. Reception theory (preferred, negotiated, oppositional readings) may also be helpful. Interpretations may change over time in response to changes in the social and cultural context, e.g., changing attitudes, the passing of new laws. Consider older/historical products and how interpretations may have changed over time.

7. Applying theories and contexts

Theories and theoretical perspectives

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

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

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

- **Theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality:**
    - The idea that products from the same genre will have similarities and differences, offering audiences familiar elements along with new or unexpected elements. This pattern of repetition and variation offers appeals to audiences and helps to guarantee the success of a product for media producers.
    - The idea that genres are not fixed or static:
        - Genres change and develop over time (in relation to social and cultural contexts for example, and in response to technological developments).
        - Genre cycles.
        - Genres are fluid and do not have clear boundaries - the idea of combining elements of different genres to form hybrids, division of genres into sub-genres, intertextual referencing of one product with another to provide gratification to audiences.

Example: Television Crime Drama

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

The difference between *The Sweeney* and *Trigger Point* in terms of strong female representations reflects the change in social context as there is now more equality between the sexes (compared to the 1970s when *The Sweeney* is set – a much more patriarchal society is evident).

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

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

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

Example: Music Video

Stormzy, *Superheroes*

Stormzy is represented in the character role of the hero, who rescues the young boy when he falls when flying by himself. The 'young black kings' and 'young black queens' could be seen as **Proppian heroes**, who receive help from Stormzy and other inspirational figures on their journey towards empowerment.

- **Narrative construction, structures, techniques and conventions:**
    - Linear narratives: beginning, middle and end linked to equilibrium, disruption and resolution (could reference Todorov).

- Non-linear narratives e.g., episodic or circular.
- Action and enigma codes (could reference Barthes).

Examples:

Television

Both of the crime drama and sitcom products feature elements of linearity. Episode 1 of *Trigger Point* follows the conventional narrative of a crime drama, and *Trigger Point* is a series, so the narrative is not completely resolved at the end of episode 1. Sitcoms often feature narrative circularity as a convention, as characters tend not to develop or progress. *Man Like Mobeen* follows a linear narrative structure within the set episode and returns to the starting point at Mobeen's house, where, fundamentally, nothing has changed, and his plans for an arranged marriage are shelved in favour of the stability of his family and friends.

Music Video

Intentions features a largely linear narrative, and is multi-stranded, following the journeys of three women who live at Alexandria House.
The Man features elements of a linear narrative but is structured more as a montage with multiple satirical references to gender stereotype and cliché, concluding with a 'twist' which shows Swift as the video's director.
Superheroes features a linear narrative focusing on two central characters: a young boy who is taken on a journey by an older male 'hero' (Stormzy).
Good as Hell is also largely performance based but, like *Intentions*, follows the narratives of three female characters.

Film Marketing

The Man with the Golden Gun poster contains multiple enigma codes – there are several different characters and situations/locations referenced that are not explained in the poster but serve to appeal to audiences and offer a sense of intrigue and the promise of an exciting, action filled narrative if they watch the film.

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

Example: Newspapers

The set newspapers clearly demonstrate the process of mediation as they have selected and constructed the particular stories on the front pages. For example, *The* Guardian (from 18th January 2022) features a snatched image of Boris Johnson, selected to represent messages and beliefs about The PM's attitudes and behaviour.

*The Sun (*from 01 January 2021) has manipulated an image of Big Ben, adding a graphic of a needle, to construct a sense of urgency around the COVID-19 vaccine roll-out.

- **Theoretical perspectives on gender and representation, including feminist approaches**

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

Examples: Historical products:

The Man with the Golden Gun can be viewed from a feminist perspective, as the poster features examples of objectified female characters – scantily clad, posing provocatively, flanking Bond.

Quality Street also features a central, dominant male who is 'choosing' between two females. Although the women are not sexually objectified to the extent of the Bond poster, they are clearly secondary to the male and are clothed in the same colours as the chocolates, implying that they are also objects to be 'chosen'.

Rio features multiple shots that fragment the female body, a key aspect of objectification, and the video features scantily clad females. However, the females do have power – albeit sexual power – over the males (one of whom is pushed into the water and hauled in a fishing net by the female), so this video does reflect its 1980s social context and the move towards gender equality.

Contemporary products:

Modern Family has a wide range of gender representations, including, in the set episode, a transgender character, this progressive representation reflecting shifting societal attitudes towards gender.

Good as Hell features strong, independent female characters as active subjects (protagonists who have narrative agency). In *The Man*, the key issue of gender bias is represented through the character of The Man and his interactions with others in a number of different settings. Women are represented as secondary characters rather than in the starring role, apart from at the end when the real 'star' of the video is revealed as Swift, the director of the video.

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

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

The idea of the active audience is interesting to explore in relation to *Fortnite*, as this product requires a level of activity and interaction, although the way in which some users became compulsive players of the game potentially raises questions about the power and influence of the media over people's lives.

Different responses could be explored in relation to many products, both hypothetically and by considering actual responses.

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

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

Newspapers provide **information** – the set products provide information about specific stories relating to immigration, providing a mixture of fact and opinion to construct aspects of reality.

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

Personal identity – different audiences may identify with characters or situations in television or radio programmes. they may see their actual or desired self in magazine representations (e.g., the target audience for *Vogue* and *GQ* may identify with the representations and issues raised).

Social interaction – certain products generate a lot of social interaction, as audiences discuss and debate the characters/situations and issues (the 'watercooler' effect). The internet has allowed audiences to interact in many different ways, through fan forums for example (many of the set products have fan forums e.g., many of the music artists, the Bond franchise).

Contexts

The following sources provide some starting points for exploring contexts; however, it is recommended that teachers start with the media product and explore the contexts that emerge rather than teaching context in isolation:

Historical Association – range of short podcasts on a variety of topics (culture, women etc.) – useful general background context. http://www.history.org.uk/podcasts/categories/themes

BBC resource – accessible articles relating to recent British history, useful general context for theoretical approaches/background for historical British products. Section on social change has useful articles, 'Multi-racial Britain' and '20th Century Britain: The Woman's Hour'. http://www.bbc.co.uk/history/british/modern/

Independent research tasks can be set to allow learners to explore these areas, and the following sites may be useful for learners to explore the contexts of specific issues:
BBC Newsround - concise and accessible overview of issues with video clips:
http://www.bbc.co.uk/newsround/

First News special reports on various issues: https://live.firstnews.co.uk/investigates/

Historical Context

- how the product reflects the time in which it was made through its use of media language, genre conventions, representations, themes, values, messages and viewpoints
- how the product reflects the time in which it was made through aspects of its production, distribution, marketing, regulation, circulation and audience consumption.

For example:

Quality Street – reflects Britain in the post-war period and the transition from a time of austerity and rationing to a more prosperous consumer culture.

The Man with the Golden Gun reflects the social norms of the time in which it was made, but also references the global oil crisis of the early 1970s. Compare with *No Time to Die* in terms of production, distribution, circulation and audience consumption.

The older examples of music videos reflect the time in which they were made through production processes (and available technology), social contexts (evidence of increasing gender and racial equality?) and in their distribution.

Social and Cultural Context

- how the product reflects the society and culture in which it was made through its representations, themes, values, messages and viewpoints
- how the product is shaped or informed by particular cultural influences, such as genres, styles, technologies and the work of other media producers
- how the product reflects the society and culture in which it was made through aspects of its production, distribution, marketing, regulation, circulation and audience consumption
- how audience responses to and interpretations of media products may change over time.

Quality Street – reflects the 1950s in terms of social norms and gender roles (e.g., male dominance, women viewed as 'objects') – see also feminist perspectives above. Consider how contemporary audiences may respond differently to audiences in the 1950s.

The Man with the Golden Gun – reflects social norms in relation to gender in terms of patriarchy and the clear objectification of women– see also feminist perspectives above. In relation to ethnicity, the Asian characters are smaller (connoting marginality) and stereotypically represented - taking part in martial arts. This reinforces a sense of 'otherness'. Consider how contemporary audiences may respond differently to audiences in the 1970s.

Lizzo's lyrics and video for *Good as Hell* have been influenced by the rise of female empowerment in society and the increasing focus on female body image and body shaming in the age of online media. Specific scenes in *Superheroes* have been influenced by the #blacklivesmatter movement.

Some media products are heavily influenced by other cultural products, e.g. *Superheroes* reflects its cultural context through multiple intertextual references to a range of cultural products.

Political Context

- how the product reflects the political contexts in which it was made through its representations, themes, values, messages and viewpoints
- how the product reflects the political contexts in which it was made through aspects of its ownership and political viewpoint, production, distribution, marketing, regulation, circulation and audience consumption.

Newspapers offer plentiful opportunities for consideration of political contexts in terms of the political landscape in which news stories are constructed and the political leaning of particular newspapers - the ways in which this influences representations and the messages that they construct.

The Guardian (from 18th January 2022) represents the issue of 'Partygate' from a left-wing perspective by using Cummings' accusations as the basis for the article, and also includes an article about a Conservative peer potentially breaching House of Lords codes, again, selected to construct a negative representation of the government.

8. Teaching approaches: analysis and the theoretical framework

Media Language and Representation - developing analytical skills

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

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

A breakdown of the key aspects of media language to cover in relation to each form is included in the table below.

Representation focus – key areas to build into textual analysis:

- **Re-presentation**: constructing versions of reality
- How **events, social groups, ideas** are represented
- **Stereotypes**: uses and functions

- **Under-representation** or misrepresentation of social groups
- Social, historical and cultural **context** of representations
- How representations convey **viewpoints, messages, values and beliefs**
- **Theoretical perspectives** on representation and gender/feminist approaches

Learners can develop their analytical skills through a range of classroom activities such as:

- Developing the basics of semiotic analysis – break down into different areas of media language, give model analysis then guide learners to analyse a product with prompts.
- Print products – consider laminating copies of products so that learners can annotate them easily and they can be reused. Similarly with audio-visual products, laminated copies of key still images could be used to focus learners' analysis.
- Target analysis at key points from the specification, reinforce terminology e.g., what has been selected? Why? What message does this communicate?
- Ask learners to focus analysis on one specific element of media language in a given product (can be done as jigsaw exercise where different learners/pairs analyse different elements and share their findings with the group).
- Whole class analysis – show print product on projector screen or pause an audio-visual product at a particular point. Learners asked to analyse a particular element of media language. Can be developed in a number of ways, e.g.,
    - Flashcards with key questions relating to the content bullet points – work in groups or pairs, test each other or do as a class task. Can be differentiated with more complex questions targeted at more able learners.
    - After an initial point is made another learner can be asked to develop the point by considering, for example, how the example reflects the social context or how the audience might respond.
    - Further development could include asking learners to apply a specific theoretical perspective.
- Individual/pair or group analysis tasks of set or additional product – learners analyse a product and feedback to class or create a podcast or poster/factsheet/revision sheet etc.
- Comparative tasks – comparing media language and representations in set products with 'unseen' print texts (again, focusing on particular elements or bullet points).
- Contexts – start with historical context/product as a way in to thinking about how a different historical period impacts on the product itself, e.g., the *Quality Street* advert – compare with a contemporary chocolate advert, consider what is different and why this is the case.
- Contextual research, e.g., find three key facts about the regency period or target specific facts to find out about society in the 1950s.
- Build theoretical focus into analysis tasks – put theoretical perspectives bullet points on laminated cards/on the teaching room wall.
- Some tasks could have all learners focus on one theoretical perspective and apply it to a product (or extract/sequence from a product); or learners could apply different theories to the same product (differentiated task).

Media language – specific elements to cover in relation to each form for Components 1 Section A and Component 2

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

- Visual codes (composition, colour, iconography, mise-en-scène etc.)
- Audio codes (soundtrack, dialogue, voiceover, sound effects etc.)
- Technical codes (layout, design, graphics, camera shots, angles and movement, editing etc.)

- Language (formal/informal, factual/emotive, features such as puns, alliteration, metaphor etc.)

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

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

	Media Language	
	Form and considerations	**Elements of media language**
Component 1: Section A	**Newspaper front covers** *The Sun* and *The Guardian* Consider the purpose of this type of product – news, information, constructing aspects of 'reality'. Broadsheet or tabloid – these each have specific conventions. Consider the newspaper's political leaning – important in relation to messages and values. Masthead – what does the masthead suggest about the newspaper? What stories are featured – are these hard/soft news stories or a combination? Consider news values and consider the reasons why these stories have been selected. Consider contexts. Does the front page include advertising? This could lead into a discussion about how newspapers are funded.	Codes and conventions Layout and design of front page and other pages Composition – positioning of headlines, images, columns etc. Images/photographs (camera shot type, angle, focus) Font size, type of font (e.g., serif/sans serif) Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate Graphics, logos etc. Language – headline, sub-headings, captions Copy included on the front page Anchorage of images and text Elements of narrative
	Magazine front covers *Vogue* (2021) and *GQ* (2019) Consider the nature and purpose of this type of product. What is the genre/type of magazine? Consider contexts. What is the industry context – mainstream or independent? Consider the target audience. Title of magazine and masthead – what does this suggest about the product and its audience? What is the 'house style' of the magazine and how is this established?	Codes and conventions Layout and design Composition - positioning of masthead/ headlines, cover lines, images, columns etc. and combination of features. Font size, type, colour etc. Images/photographs (shot type, angle, focus) Mise-en-scène – colour, lighting, location, costume/dress, hair/ make-up as appropriate Graphics, logos etc. Language – cover lines, captions – mode of address Anchorage of images and text

Component 1: Section A	**Advertising & Marketing: Print** *Quality Street* (1950s) and *NHS 111* (2016) *No Time to Die* (2021) and *The Man With the Golden Gun* (1974) Consider the nature and purpose of this type of product. What is being advertised/marketed? Different types of products have different codes and conventions due to the difference in purpose. Title of product/organisation/campaign/film? Is the product (if appropriate) depicted? If so, how? If not, how is the product established? The brand – is the product/organisation an established brand? What are the key features of/association with the brand? What is the 'concept' of the advert? Is there a 'unique selling point'? Consider contexts.	Codes and conventions Layout and design Composition Images/photographs (camera shot type, angle, focus) Font size, type of font (e.g., serif/sans serif), colour etc. Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate Graphics, logos etc. Language – slogan/tagline and any other copy included in the advertisement Anchorage of images and text Elements of narrative Intertextuality
Component 2	**Television** **Crime Drama:** *Trigger Point* (2024) and *The Sweeney* (1975) or **Sitcom:** *Man Like Mobeen* (2019)/*Modern Family* (2017) and *Friends* (1994) Consider the nature and purpose of this type of product, particularly in relation to the chosen genre. Different types of products have different codes and conventions due to the difference in purpose. Consider industry context. Consider national context. Consider other relevant contexts.	Codes and conventions of the specific genre, related to the idea of repetition and difference, and changes over time Camera work (framing and composition – shot types, angle, position, movement etc.) Lighting and colour Editing – pace, type of edits, continuity Narrative structure, related to theoretical perspectives Sound – including dialogue, music Mise-en-scène – setting and location, props, costume/dress, hair/make-up as appropriate
	Music Video *Good as Hell* (2019), **or** *The Man* (2020) **AND** *Intentions* (2020) **or** *Superheroes* (2020) **AND** *Rio* (1982) **or** *Waterfalls* (1994) Consider the nature and purpose of this type of product – primarily a promotional device with the aim of selling the music/artist. Consider the industry context. Usually feature elements of performance and narrative. Is the artist/band featured? As performer and/or in the narrative? How does the music video establish the band/artist's persona? What is the 'concept' of the music video? Consider contexts.	Codes and conventions – elements of performance/narrative/experimental features? Camera work (framing – shot types, angle, position, movement etc.) Editing – is this beat-matched? Elements of continuity/montage? How does the video interpret the music and/or lyrics? Structure/narrative of the video Sound Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate Elements of intertextuality

Component 2	**Online Media** Websites; related social and participatory media *http://www.lizzomusic.com/* **or** *http://taylorswift.com/* **AND** *http://www.stormzy.com* **or** *http://justinbiebermusic.com/* Consider the nature and purpose of these types of product – to promote artist and music. What links are there to other sites, social media etc.? How do the online media products reinforce the persona of the artist? Consider the target audience – who are they, how are they appealed to, how can they interact?	Codes and conventions Menu bar and navigation – structure and design of the site Composition and layout of individual pages Font size, type of font (e.g., serif/sans serif), colour etc. Images/photographs (camera shot type, angle, focus) Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate Graphics, logos etc. Language used on the websites e.g., formal/informal mode of address? Anchorage of images and text Interactive features

Sample analysis of media language
(*The Daily Mail* is not a set product but could be used to develop analytical skills and as a comparative product, alongside *The Sun* and *The Guardian)*



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

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

- The selection of Max Whitlock as the main story reinforces the idea of British success as he won two gold medals on the same day.
- The two images provide contrasting perspectives (ecstatic winning moment in the gym venue and post-competition, relaxed shot with the medals) of a sporting hero who is also relatable (e.g., use of direct gaze/address).
- The focus on gold – 'two golds', image of gold medals connotes glory and rarity, reinforcing the scale of the success.
- The use of alliterative language, 'Magic Max', anchors the images and constructs a narrative of a 'hero' who has succeeded in his quest for sporting glory (link to Propp's theory). The intertextual reference of 'Magic Max' further emphasises the success, and may offer particular appeal/recognition for audiences.

- The combination of images and headline/sub-heading anchors the message about Max Whitlock, but also about British success: 'Sensational Sunday'. Patriotic values are evident in the inclusion of the union flag.
- What is excluded? Other British athletes (Justin Rose, Jason Kenny and Andy Murray also won golds on the same day), females, athletes from different ethnic backgrounds or from countries other than Britain.
- The combination of the above communicates a strong and positive message about Britain, especially in the social/political context of the recent decision to leave the EU. *The Daily Mail* seems to be suggesting that Britain can achieve success independently (reflecting the values of this publication that supported Brexit) and assuming that the target audience will share these patriotic values.

Approaching Media Industries

Work from the product outwards – using the example of the film poster for *No Time To Die:*

- Identify the industry information on the film poster – ask learners to research key elements e.g., Eon productions, MGM etc.
- Poster opens up areas to explore – music tie-in/theme song, 007 franchise, production companies, IMAX technology, cast and crew etc.
- Ask learners to research different aspects of marketing: start with what they are familiar with – social media, research different posters/trailers – compare in different countries. Consider the wider publicity campaign (links from website)
- Areas to research: budget/funding (*No Time to Die* –a lot of branding/product placement), production processes and companies, technologies involved, casting/use of stars, regulation – age ratings, distribution – release dates/patterns, marketing campaign – traditional and online publicity and marketing – learners can research and find examples.
- Link research/examples to specific elements of the content in the specification e.g., the production companies linked to patterns of ownership, conglomerates, the impact on the budget for effects, stars etc., the concept of the franchise – meeting audience expectations.

Approaching Audiences

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

- Part of a franchise e.g., *No Time to Die/Bond*? Long running product e.g., *Desert Island Discs* ? Music video – new product but extending/reinforcing or reinventing an artist?
- Does the product have an existing/pre-sold audience? How do the producers maintain that audience? How do they attract a new audience? Link to genre – possible elements of the familiar and the new/unexpected?
- New product – e.g., *Fortnite* – how do new products reach their audience? This will depend on the audience and industry context.

Consider the type of product/audience - niche/specialised audience versus mainstream audiences (e.g., *No Time to Die, Trigger Point*).

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

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

9. Command words and examination question terminology for Components 1 and 2.

Please note that this guidance refers to the Sample Assessment Materials available on the Eduqas GCSE Media Studies website, and therefore the questions cited reference outdated set products.

Command Words	Definition
Identify (AO1)	Describe/State e.g., ***Identify*** *one audience for The Archers* (SAMs Comp1 Q4b)
Explore (AO2)	Analyse; consider the ways in which…. give examples e.g., ***Explore*** *how the advertisement for Quality Street uses the following elements of media language to create meanings* (SAMs Comp1 Q1)
Briefly explain (AO1)	Give key reasons to demonstrate understanding of a media product or process e.g., ***Briefly explain*** *the difference between the* ***12*** *and* ***12A*** *age certificates.* (SAMs Comp1 Q3c) No requirements for detailed explanation, reasons, examples.
Explain (AO1)	Give information and reasons to demonstrate understanding of a media product or process e.g., ***Explain*** *why audiences listen to The Archers. Refer to the Uses and Gratifications theory in your response.* (SAMs Comp1 Q4d).
Compare (AO2)	Consider the similarities and differences between products; make judgements and draw conclusions e.g., ***Compare*** *the representation of women in the Pride front cover and the Glamour front cover.* (SAMs Comp1 Q2b).
How far (**AO2** – 'make judgements and draw conclusions')	Consider to what degree a statement or idea is true for particular media products or processes; make judgements and draw conclusions e.g., *'Music videos reinforce stereotypes of ethnicity.'* ***How far*** *is this true of the two music videos you have studied?* (SAMs Comp2 Q3).

10. Overview of Component 1: Exploring the Media (Written exam: 1.5 hours - 40%)

Learners develop knowledge and understanding of the theoretical framework, and skills in analysing media products:

- A range of forms and products are studied in relation to key aspects of the theoretical framework.
- Learners study a variety of forms through a range of contemporary and historical set products.
- Learners also develop:
    - knowledge and understanding of how media products relate to relevant contexts
    - the ability to use relevant theoretical perspectives
    - the ability to use relevant subject-specific terminology
    - the ability to construct a sustained line of reasoning in an extended response.

Table of forms, products and areas of the theoretical framework that must be covered:

Media Forms	Set Products (study all)	Section A		Section B		Suggested Contexts
		Media language	Reps	Media Industries	Audiences	
Advertising and Marketing	***Quality Street*** (1950s) print advertisement	√	√			Historical Social & cultural
	NHS 111 print advertisement	√	√			Social & cultural
	The Man with The Golden Gun (1974)	√	√			Historical Social & cultural
	No Time to Die (2021) film poster	√	√			Historical Social & cultural
Magazines	***Vogue*** (2021)	√	√			Social & cultural
	GQ (July 2019)	√	√			Social & cultural

Newspapers	***The Sun** front page*	√	√			Social & cultural Political
	***The Guardian** front page*	√	√			Social & cultural Political
	The Sun Complete edition chosen by the centre; selected key pages from *The Sun* website			√	√	No contexts required
Film	***No Time to Die*** (2021) Selected key pages from the *No Time to Die* section of the Official James Bond 007 website			√		No contexts required
Radio	***Desert Island Discs*** One complete episode chosen by the centre; selected key pages from *Desert Island Discs* website			√	√	Social & cultural Historical
Video games	***Fortnite (2017)*** selected key pages from the *Fortnite* website; extracts from the game may be considered to illustrate industry and audience issues			√	√	No contexts required

Section A: Analysing Media Language and Representation
Advertising and marketing, magazines, newspapers

The elements of media language and representation, and theoretical perspectives that need to be covered are listed in specification.

The print set products for Section A are available as a resource booklet on WJEC Eduqas Portal. Centres will need to provide learners with a clean, unannotated copy of this booklet to use in the Component 1 exam.

Learners develop knowledge and understanding of **media language and representation** as an essential basis for **analysing** print media products. See Section 7 above for approaches to analysing media language and representation.

The set products should be analysed in detail, as learners will be assessed on these in the Component 1 exam and will be required to give specific examples to support in-depth exploration of media language. It is recommended that centres select a minimum of two further examples of products in each form to develop learners' knowledge, understanding and skills, and to prepare for the comparative analysis of a set product with an unseen resource in the exam (see below). Approaches to teaching analysis are included in Section 7.

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

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

Selecting additional examples of products to develop analytical skills

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

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

Advertising and Marketing

Contrasting examples of advertising and marketing might include:

- Historical and contemporary adverts for different types of product that show contrasting representations of gender e.g., the recent *Fairy Liquid* advert featuring a father and son.
- Non-commercial campaigns to compare with *NHS 111* (e.g., public information or charity adverts featuring different representations of gender). A different sports campaign could also be used, e.g., the Channel 4 print adverts for the 2016 Paralympics '*We're the Superhumans'*.
- Historical film posters or contemporary film posters that feature different representations of gender.

Possible sources of additional advertising products:

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

Newspaper front pages

Contrasting examples of newspapers might include:

- Other broadsheet and tabloid newspaper front covers could be studied (possibly from the same date as the set products to compare representations and messages).
- Contrasting representations of different issues/events.

Possible sources of additional newspaper products:

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

Magazine front covers

Contrasting examples of magazines might include:

- Lifestyle magazines that feature different representations of gender and ethnicity (e.g., *Glamour, Good Housekeeping, Women's Health, Men's Health)*.
- Magazines for different audiences (e.g., more specialised audiences or special interest magazines) that offer contrasting representations.

Possible sources of additional magazine products:

- Magforum has a wealth of information and alphabetical list of magazine front covers: http://www.magforum.com/

Section B: Understanding Media Industries and Audiences.
Radio, Film (industries only), Newspapers, Video Games

Learners develop knowledge and understanding of key aspects of media industries and audiences including:

- the significance of ownership and funding, regulation and the impact of technology, and global production and distribution
- audience targeting, categorisation and construction of audiences, as well as how audiences consume, interact with and respond to the media.

The elements of media industries and audience, and theoretical approaches that need to be covered are listed in the specification.

The set products are studied as a means of highlighting industry and audience issues, and learners should refer to them to support discussion about audience and industry. While specific examples will be useful, there is no requirement to textually analyse elements of media language here, or to quote directly from the products.

Approaches to the set products:

In Section B, centres are able to select specific elements of the set products to study with their learners.

Radio

Desert Island Discs – one full episode and selected pages from the website. Episodes are available for 30 days on the BBC website but can be downloaded as a podcast.

It is advisable to select an episode that features a significant theme or issue. The domestic abuse storyline might make an interesting case study as it has social and cultural relevance and has generated a wealth of audience responses. However, the episodes are no longer available online, so a more recent episode (possibly featuring one of the main characters in this story) would need to be studied as well. There are clips on the BBC website from key episodes such as Helen stabbing Rob: http://www.bbc.co.uk/programmes/b075mmqr/clips and many articles and pages of related information (see resource list). Alternatively, a completely different storyline may be selected. To develop an understanding of the evolving nature of the programme, clips from older episodes could be accessed. The website should also be studied, to identify the ways in which digital convergence allows listeners to listen in a variety of ways and to interact with the programme.

Newspapers: *The Sun* - one complete edition and selected key pages from the website.

The chosen edition does not need to relate to the set front cover for section A and may be taken from any date. The edition of the newspaper can cover any event as the main story – it doesn't need to be a major event, any edition will allow learners to explore news values, and audience and industry issues. Consider saving screenshots of the pages from the website for the same day, to study these in conjunction with the full edition. It is advisable to purchase several copies of the newspapers for use in class, and for revision purposes.

Film: *No Time to Die* - selected key pages from the *Official James Bond 007* website, including the homepage and at least two other pages chosen by the centre.

The chosen pages should enable learners to develop knowledge and understanding of industry issues, such as ownership, production and distribution, funding etc. Examples of the marketing campaign and promotional partnerships can be accessed on the website, along with examples of convergence and synergy (e.g., music tie-in) and merchandise. Learners are not required to study the film, but to use the above examples to identify and explore the industry context and areas outlined in the specification content.

Video Games:

Fortnite (2017) - selected key pages from the *Fortnite* website, including the homepage and at least two other pages chosen by the centre. Extracts from the game may be considered to illustrate industry and audience issues.

Examples of ways in which learners might make reference to the set products in Section B of the exam:

Learners will need to refer to the set products to support points about audience and industry. While specific examples will be useful, there is no requirement to textually analyse elements of media language here, or to quote directly from the products.

Radio: *Desert Island Discs*

- referring to a specific storyline/episode to demonstrate how the programme reflects the BBC's public service remit
- referring to a specific incident or character's action/guest's story to explore audience response

Newspapers: *The Sun*

- referring to the placement of advertising in the newspaper to explain issues related to funding of newspapers
- referring to the main stories featured in the selected edition and how these will appeal to the target audience

Film: *No Time to Die*

- referring to different examples of the marketing to explain how the campaign used different platforms to reach its audience

Video Games: *Fortnite* (2017)

- referring to elements of the game to explain how audiences use the product to fulfil particular needs.

Approaches to teaching section B:

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

- guided secondary research tasks to explore many of the relevant aspects of industry, especially factual information relating to ownership, production processes, marketing, circulation etc. Learners can be directed to the producer's (or parent organisation's) own website as well as other sources (some resources are suggested in the resource lists).
- Learners could research different aspects of industry in groups and share their feedback – this information would need to be contextualised by the teacher and analysed in order to consider the significance of ownership issues etc.
- Studying the set product/s with prompts to explore key industry and audience issues as learners work through the products. For example, bullet points from the specification content could be laminated and distributed to individuals or pairs to explore. Learners should be encouraged to support the points they make with examples from the products (although these do not need to include detailed reference to elements of media language or representations).
- Exploring the products' websites and considering how this use of convergence supports the product, reinforces the brand and enhances the audience experience (e.g., through additional content, interactive features etc.)
- Research audience responses, for example finding reviews and user responses, or conducting primary research to explore methods of consumption as well as responses among friends and family.
- Applying theoretical perspectives in relation to audiences - once the learners have developed an understanding of the key industry and audience issues, they can apply the relevant points, e.g., specific uses and gratifications of responses, to the products. Laminate cards (e.g., list of Uses and Gratifications or preferred/negotiated/oppositional readings) could be used to prompt learners.

Exam Focus

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

Longer questions need to be practised for both audience and industry – learners could also prepare plans and write sample paragraphs as formative assessment tasks.

The SAMs give examples of questions that could be used in class or for a mock exam.

Assessment:

Section A

This section assesses **media language and representation** in relation to the following media forms: advertising and marketing, magazines or newspapers.

There will be **two** questions.

- Question One will assess **media language** in relation to one set product (A02).
- Question Two will assess **context and representation** in relation to a **different media form** from that assessed in question one.
    - Part (a) assesses **knowledge and understanding** of **context** in relation to one set product (AO1).
    - Part (b) requires **comparison of an unseen resource with a set product** in the same media form. This question requires an **extended response** (AO2).

Learners will need to apply their analytical skills to the set product and unseen resource, drawing on their knowledge and understanding of the theoretical framework and using appropriate terminology.

In the extended response learners will need to compare a set product with an unseen resource in the same form or a different form. Here, learners will be required to make judgements and draw conclusions about, for example, the similarities and differences between an aspect of representation.

Section B assesses **media industries and audiences** in relation to the following media forms: film, newspapers, radio, video games.

There will be **two** questions.

- One stepped question assessing knowledge and understanding of **media industries** in relation to one form studied (AO1).
- One stepped question assessing knowledge and understanding of **audiences** in relation to a different media form from that assessed in the industries question (AO1).

11. Overview of Component 2: Understanding Media Forms and Products (Written exam: 1.5 hours - 30%)

Learners study three media forms in depth across two topics:

- Television: Crime Drama or Sitcom
- Music: Music Video and Online Media

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

All four areas of the theoretical framework are studied in relation to **all** forms.

This component requires the close analysis of set products, exploring media language and representations in relation to relevant social, cultural, political and historical contexts.

Learners develop understanding of the role of media industries and the ways in which audiences are targeted and addressed. Learners further develop the ability to analyse and compare media products, and to develop a line of reasoning in extended responses. The study of the Component 2 topics should be informed by relevant theoretical perspectives.

Approaches to the set forms and products:

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

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

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

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

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

At this point, learners can focus on comparison of the products to develop their ability to make judgements and draw conclusions.

Section A: Television

The **television** products are available on DVD and should be purchased by the centre.

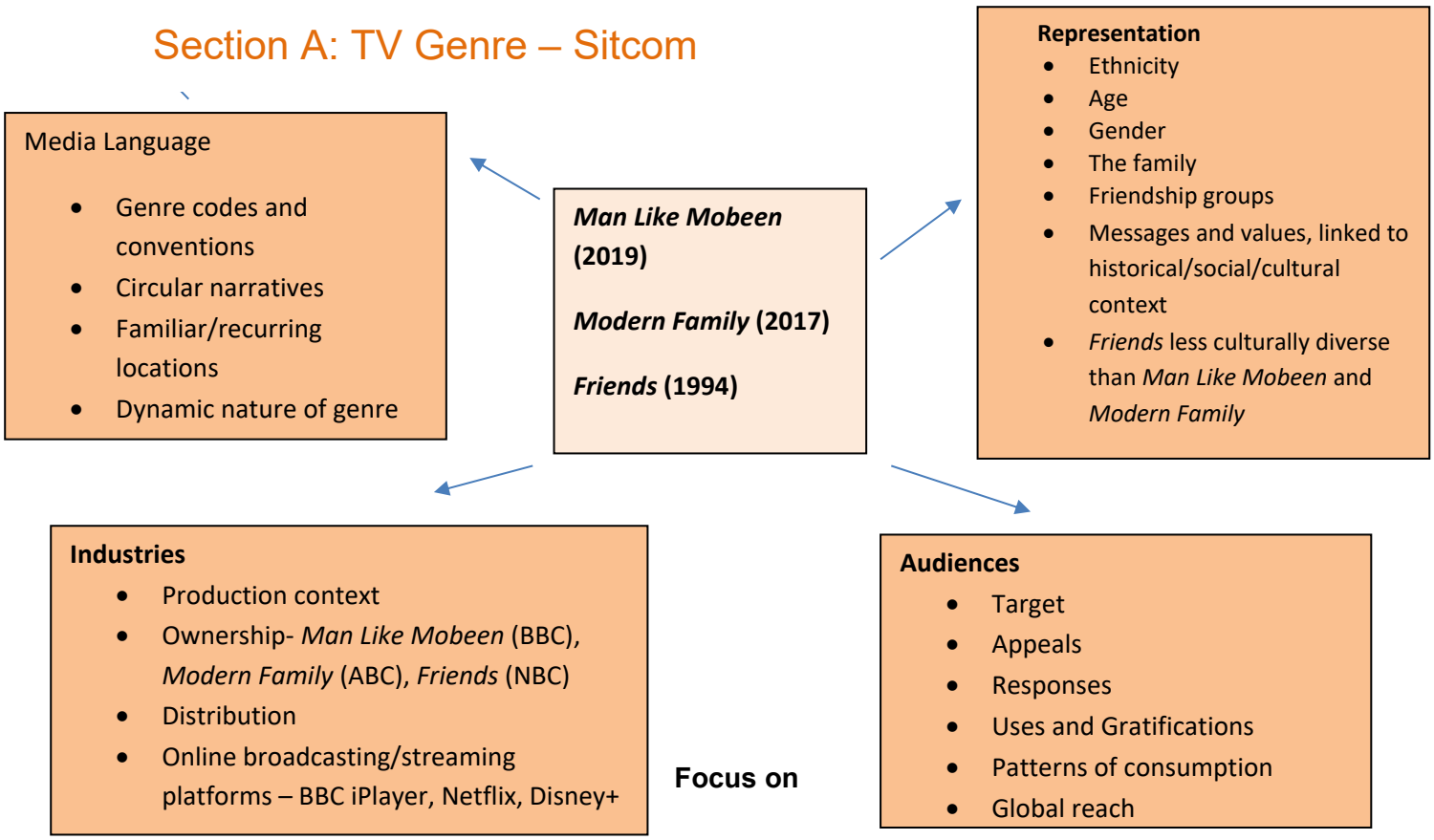
Option Select ONE Option	**Set Products** Study BOTH products	**Areas of Study**
1. Crime Drama	***Trigger Point*** Series 2, Episode 1 (2024), ITV *AND* ***The Sweeney*** Ten minute extract selected by the centre from Series 1, Episode 1 (1975), ITV	**Media Language** **Representations** **Media Industries** **Audiences** **Media Contexts**
Option 2. Sitcom	***Man Like Mobeen*** Series 1 Episode 2 (2019) BBC or ***Modern Family*** Season 8 Episode 2 (2017) ABC *AND* ***Friends*** Ten minute extract selected by the centre from Season 1, Episode 1 (1994), NBC / Channel 4	

Key Areas of Study (see the Specification for a detailed list of content):

- **Media language (see Section 7)**
  - Learners will need to practise analysing short sequences in detail to prepare for the Section A analysis in the exam
- **Representations including:**
  - representations of gender, ethnicity and age, including stereotypes
  - messages and values, themes and issues
- **Media industries including:**
  - the financial importance of the genre to the TV industry
  - emerging developments – online broadcasting
- **Audiences including:**
  - huge popularity of these genres with audiences
  - targeting, consumption, appeals
- **Contexts including:**
  - How do the sitcoms/crime dramas reflect the society and culture of the time in which they were made?
  - How has the genre changed over time?

Below is a summary of the way in which the theoretical framework applies to the TV genres – these provide a 'broad brush' overview – emphasising the 'richness' of these texts and the interesting comparisons and contrasts that can be drawn between them.

Section A: TV Genre – Sitcom



Section B: Music

The set music videos are readily available online via the links in the specification. The websites can be accessed electronically using the links in the specification, including interactive links to social and participatory media.

Centres may wish to capture screenshots of the homepage and other key pages and print these for learners to analyse. While online, social and participatory media are constantly updated, and this should be studied in Section B, it would be advisable for learners to analyse these products for a given day, and then study the ways in which the website develops over the course of study.

Form		Products	Areas of Study
Music Video	**Contemporary music videos**	**Two** music videos from the following options: **Either** Lizzo, *Good as Hell* (2019) **or** Taylor Swift, *The Man* (2020) ***AND*** **Either** Justin Bieber, *Intentions* (2020) ***OR*** Stormzy, *Superheroes* (2020)	**Media Language** **Representations** **Media Industries** **Audiences** **Media Contexts**

	Music videos from the 1980s and early 1990s	**One** of the following music videos : **Either** Duran Duran, *Rio* (1982) ***OR*** TLC, *Waterfalls* (1995)	**Media Language** **Representations** **Media Contexts**
Online	**Websites linked to the chosen contemporary music videos and artists**	**Either** http://www.lizzomusic.com/ **Or** http://taylorswift.com/ ***AND*** **Either** http:www.stormzy.com **Or** http://justinbiebermusic.com/ **Social and participatory media** in relation to an artist's website will be studied. *Reference should be made at least to at least two social and participatory media platforms.*	**Media Language** **Representations** **Media Industries** **Audiences** **Media Contexts**

Key Areas of Study (see pages 20-21 of the Specification for a detailed list of content):

- **Media language (see Section 7)**
- **Representations including:**
  - representations of gender, ethnicity and age, including stereotypes
  - messages and values, themes and issues
- **Media industries including:**
  - nature of production; ownership and control, conglomerate ownership
  - impact of convergence across different platforms
  - how music operates as a commercial industry, global context.
- **Audiences including:**
  - responses to music videos as media products/marketing
  - interactivity via online platforms.
- **Contexts:**
  - How do the music videos reflect the society and culture of the time in which they were made?
  - How have music videos developed over time?

Possible approaches to industry in relation to Section B: Music Video and Online media

Ownership – the music industry is dominated by a small number of major record labels; these organisations tend to be part of large media conglomerates who produce media products in different forms (learners could research some basic information about these organisations). Artists/bands can be categorised as mainstream (signed to major label, large/mass audience) or independent – there are also many independent record labels that do not belong to major conglomerates, and artists who are signed to these labels tend to work in less mainstream genres and have a smaller/narrower target audience.

- Here, learners could explore the labels of the chosen contemporary artists and reflect on the ways in which the music video and online media reflect the industry context.

- Stormzy is signed to 0207 Def Jam (part of Universal Music Group), a newly formed sub-division of Def Jam Records based in London focussing on UK rap and grime artists.
- The Korean entertainment conglomerate Hybe, whose record label signed BTS, did a merger deal in 2021 with the US company Ithaca, who manage Justin Bieber, Ariana Grande and Demi Lovato.

Distribution, including marketing, and circulation.

The music video is a promotional tool that constructs a persona for the artist, possibly creating/reinventing or reinforcing an existing star persona. The video is essentially 'selling' the artist and music, targeting the audience (through the use of the artist's persona, the use of intertextuality etc.), and communicating messages and values in accordance with the artist's 'brand'. Consider the way in which there is a clear identity evident across the music video and website. Consider the way this identity is linked to the industry context (mainstream or independent). Research the circulation and reach of the music video.

The website – how is it used to establish the star persona of the artist and promote the music?

- Sense of brand identity around the artist and the music e.g., branding to tie-in with current single/album across the site.
- Promotion of music, links to awards, performances or tours.
- Links to a 'store' to buy/download the music/videos/merchandise.
- Links to social media accounts; opportunities for audiences to interact/connect
- Examples of convergence (e.g., Taylor Swift's website promoting her Netflix documentaries).
- Global reach – how is this reflected?

Consider the target audience and how the website appeals to this demographic. Is there evidence of fandom (e.g., Swifties?) How might fans interact with the artist? Is there a sense of personal contact with the artist?

Consider technology, e.g., used in the video (effects, e.g., animation in *Superheroes,* different filmic effects in *The Man*) and in the distribution of the music and videos, and convergence.

Exam focus – Sections A and B

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

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

Assessment:

Section A: Television (30 marks)

A television resource will be set for this examination: one from *Trigger Point,* one from *Man Like Mobeen* and one from *Modern Family,* to be screened as appropriate by the centre. These extracts, one from the each of the set episodes, will be available as MP4 files for centres to download from Portal. Exams officers will need to be instructed on which extract to select. The extract will be approximately **three** minutes in length and will be played twice, with a **six** minute break for making notes between each viewing. Learners will be given **two** minutes to read the questions in Section A before the extract is shown.

Question 1

- Assesses the ability to analyse **either** media language **or** representation in relation to the extract set and will be in two parts:
    - Part (a) will assess the ability to analyse media products (AO2).
    - Part (b) will assess the ability to analyse and make judgements and draw conclusions. Reference to relevant contexts may be required (AO2).

Question 2

- Assesses knowledge and understanding of media industries, audiences or media contexts (AO1).

Section B: Music (music videos and online media) (30 marks)

Question 3

- Assesses the ability to make judgements and draw conclusions through an analysis of the set media products in terms of **either** media language **or** representation (AO2).
- Reference to relevant contexts may be required.

Question 4

- Assesses knowledge and understanding of media industries, audiences or media contexts (AO1).

12. Overview of Component 3: Media Production (Non-exam Assessment: 30%)

Component 3 requires learners to create an **individual media production** for an intended audience, applying knowledge and understanding of media language and representations.

Learners must complete one of the **briefs set by Eduqas,** which will be released annually on March 1st in the year prior to assessment. The briefs will stipulate the genre and target audience as well as detailing very specific requirements that learners must complete, including the required length/quantity of the work. Learners will develop a response to their chosen brief and create a production in a sub-genre of their choice for the specified audience. It is really important that learners adhere to the media production brief and complete all elements of the set tasks, as learners are assessed on their ability to meet the requirements of the brief.

The production work will be supported by a **Statement of Aims** (approx. 250 words) to explain how the learner intends to respond to the brief, apply knowledge and understanding of media language and representations and target the intended audience. The Statement of Aims needs to be completed once the learner has researched and planned the production, but **before** the production process begins.

The following forms will always be set:

Form	**Media production** The specific requirements for the media production will be detailed in the briefs.
Television	Create a sequence from a new television programme **or** a website to promote a new television programme.
Advertising and Marketing: Film	Create print-based marketing material for a new film.
Advertising and Marketing: Music	Create a music video **or** a website to promote a new artist/band.
Magazines	Create a new print **or** online magazine.

Centres may wish to offer more than one brief to learners; this will depend on factors such as equipment and resources, as well as teachers' areas of expertise. In the case of shared groups for example, one teacher might offer the print or marketing brief, another the audio-visual or online brief.

Individual work

- All production work must be completed individually; group work is not permitted in Component 3.
- Each learner must develop their own response to the chosen set brief and all aspects of the research, planning and production must be completed individually, by the assessed learner.
- As detailed in the specification, the learner may use unassessed students and others:
    - *to appear in their media products e.g., as actors or models or to operate equipment, e.g., lighting or sound recording equipment,* ***under the direction of the assessed learner.***

Approaches to Component 3

The NEA work can be completed at any suitable point following the release of the briefs on March 1st each year. Learners will need to have developed knowledge and understanding of the theoretical framework prior to undertaking the practical production and it is recommended that the entire production is completed **in not more than twelve weeks**. This will allow learners to focus attention on a concentrated period of research, planning and production. Although the research and planning is not formally assessed, this is vital to the production process, as learners need to plan carefully to ensure they are meeting the requirements of the brief and applying their knowledge and understanding of the theoretical framework. A detailed outline of suggested planning and research tasks is included below.

Supervision and monitoring

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

Practical production skills development

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

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

It is advisable to link the practical training to theory work rather than undertaking it in isolation. The tasks will be more meaningful if they are linked to particular types of products with a specific genre/style/purpose etc. This will allow learners to apply codes and conventions and use media language to construct representations. The sample production briefs detailed in the SAMs could also be used as the basis for practical training tasks. While the NEA work must be individual, these practice tasks may, of course, be completed in small groups.

- Photography/filming/editing tasks:
  - basics of photographic composition
  - framing – different shot types and how these communicate meaning
  - camera skills – use of tripod, camera movement
  - different settings e.g., studio/outdoors – lighting considerations
  - constructing elements of mise-en-scène
  - editing – continuity editing, shooting for continuity
  - training in use of editing software, practice tasks to edit short sequences of footage
  - sound – recording of diegetic sounds, finding/creating soundtracks
- Design
  - layout and composition of different types of print/online products (advert/DVD cover/magazine cover or article/website homepage etc.)
  - use of design elements such as colour, fonts, graphics etc. to communicate meaning
  - training in use of DTP or web design software, practice tasks to construct draft products or sections of products
- Scripting/copywriting
  - scripting tasks for audio-visual products (sites such as the BBC Writers' Room have examples of these), e.g., writing dialogue for characters in a TV drama sequence within a specific genre or writing a voiceover for a documentary sequence etc.
  - copywriting tasks for different purposes and audiences (e.g., website homepage, DVD cover 'blurb', magazine article) including structure, language, mode of address etc.

Production Process

1. **Responding to the Brief**

   - Learners need to make decisions about their response to the chosen brief. The following example is taken from the SAMs:

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

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

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

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

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

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

Media Language

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

Representations

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

5. **Research and construct a profile of the target audience for the brief**

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

6. **Create a 'pitch' or treatment** – this can be approached as a presentation to class or as a written task and should include:

- The concept for the media production (title, key ideas relating to genre/style)
- Plan for use of media language
- Plan for construction of representations
- Plan for how the media production will appeal to the target audience

7. **Plan for use of time and resources**

- Timeline
- Locations: when and where images and audio/audio-visual footage will be shot
- Practicalities:
  - Locations/permissions/cast & crew
  - Health & Safety considerations
    - Equipment list

MEDIA STUDIES FILMING PROJECTS			
Learner's name:			
Cast & crew:			
Location		Permission gained:	
Date & Time of Filming:			
Shots/ footage required			
List of Equipment:			
Risk Assessment Attached:			

8. **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.

9. **Complete the Statement of Aims**

   This is designed to enable learners to outline their plans for meeting the requirements of the brief and to demonstrate the ways in which they will apply their knowledge and understanding of the theoretical framework.

   The Statement of Aims must be submitted to the teacher before production work commences. Learners use the template on the cover sheet to explain:

   - Their response to the brief, including how they will target the intended audience.
   - Their plan for the use of appropriate conventions and representations.
   - Learners should use subject-specific terminology.

   Teachers check learners' research and planning work and the Statement of Aims, and sign the relevant authentication statement on the cover sheet.

10. Production stage

- Learners undertake production tasks appropriate to the chosen brief.
- Teachers review work during the production stage and sign the cover sheet, for example:
  - **Audio-visual project** – when footage has been shot/rough cut edit stage.
  - **Print project** - full draft design finalised, key photography, copy drafted
  - **Online project** - full draft design of web pages, key photographs, audio or audio-visual footage.

- At this stage, feedback (verbal or written) must be general, for example:
  - Consider how you could use more genre conventions
  - Think about how you can appeal to your target audience
  - Develop representations of gender.

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

Use of original material:

- Learners must create original media material for the production, and a production that does not use any original material cannot be awarded above band 2.

- An 'original image' is an image that the learner has created e.g., by taking a photograph. A 'found' image that has been heavily edited/manipulated does **not** constitute an original image. Similarly, original moving image footage is footage that the learner has filmed. It is acceptable for learners to edit and manipulate their own images and footage by adding effects (e.g., using software such as Photoshop or After Effects).

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

- Learners who produce music videos may use an existing song/track; however, this must not have an official video.

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

- There are many websites such as those listed below that offer free, downloadable music that is copyright free. It is the responsibility of the centre to check the licence terms of any sites that are used and to ensure that learners abide by them.
    - Purple Planet Music have a free download collection for use in educational projects – there are details on the site about how to reference the source in a production piece: http://www.purple-planet.com/home/4593438321
      https://freesfx.co.uk/

Equipment and resources for production work in Component 3:

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

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

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

The online briefs include a requirement to include a short amount of audio or audio-visual footage relevant to the website. This footage does not need to demonstrate codes and conventions of a radio or television programme - it could be, for example, a vlog or interview to engage the audience with the content of the website.

Examples of web design sites that centres may find useful:

Wix: http://www.wix.com/

Weebly: https://www.weebly.com/uk/features

Wordpress: https://wordpress.com/

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

Assessment

Component 3 assesses AO3: Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

The total number of marks available is 60:

- 10 marks for the statement of aims to create a media production for an intended audience.

- 20 marks for creating a media production that meets the requirements of the set brief:
  - Use of **conventions** relevant to the chosen form and genre
  - Appropriate mode of address, to engage the intended **audience**
  - **Tasks** set out in the brief are completed

- 30 marks for creating a media production which uses media language to communicate meanings and construct representations.
  - Use of **media language** to communicate **meanings** and construct **points of view**
  - At higher levels, this might include elements such as intertextuality
  - Effective **design** or **narrative** structure
  - Use of media language to construct appropriate **representations.**

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

Administration and submission of work

Learners must submit:

- A **media production** in response to a set brief.
- A compulsory **statement of aims** for the media production.
- A completed **cover sheet,** available on the Eduqas website.

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

13. Glossary

ACTION CODE	Something that happens in the narrative that tells the audience that some action will follow, for example in a scene from a soap opera, a couple are intimate in a bedroom and the camera shows the audience the husband's car pulling up at the front of the house.
ACTIVE AUDIENCE	Audiences who actively engage in selecting media products to consume and interpret their meanings.
ANCHORAGE	The words that accompany an image (still or moving) give the meaning associated with that image. If the caption or voiceover is changed, then so may be the way in which the audience interprets the image. An image with an anchor is a closed text; the audience are given a preferred reading. A text without an anchor is an open text as the audience can interpret it as they wish. The same image of a school in a local newspaper could have a negative or a positive headline, which may change the way in which the same image is viewed by the reader.
APPEAL	The way in which products attract and interest an audience e.g., through the use of stars, familiar genre conventions etc.
ASPIRATIONAL	In terms of a media text one that encourages the audience to want more money, up market consumer items and a higher social position.
ATTRACT	How media producers appeal to audiences to encourage them to consume the product.
AUDIENCE CATEGORISATION	How media producers group audiences (e.g., by age, gender, ethnicity) to target their products.
AUDIENCE CONSUMPTION	The way in which audiences engage with media products (e.g., viewing a TV programme, playing a video game, reading a blog or magazine). Methods of consumption have changed significantly due to the development of digital technologies.
AUDIENCE INTERPRETATION	The way in which audiences 'read' the meanings in, and make sense of, media products.
AUDIENCE RESPONSE	How audiences react to media products e.g., by accepting the intended meanings (preferred reading).
BRAND IDENTITY	The association the audience make with the brand, for example *Chanel* or *Nike*, built up over time and reinforced by the advertising campaigns and their placement.
BROADSHEET	A larger newspaper that publishes more serious news, for example *The Daily Telegraph* has maintained its broadsheet format.
CAPTION	Words that accompany an image that explain its meaning.

CHANNEL IDENTITY	The aspects which make the channel recognisable to audiences and different from any other channel. Presenters, stars, programme genres and specific programmes all contribute to a channel's identity.
CIRCULATION	The dissemination of media products - the method will depend on the media form, e.g., circulation of print magazines, broadcast of television programmes etc.
COLLOQUIAL LANGUAGE	This is conversational language where the words used are different from and less formal than those in written speech.
COMMERCIAL CHANNELS	These are channels like ITV and Channel 4 that raise their money through advertising, unlike the BBC which currently gets its money from the licence fee.
CONNOTATION	The suggested meanings attached to a sign, e.g., the red car in the advert suggests speed and power.
CONVENTIONS	What the audience expects to see in a particular media text, for example the conventions of science fiction films may include: aliens, scientists, other worlds, gadgets, representations of good and evil. Useful headings to discuss conventions are: characters, setting, iconography, narrative, technical codes and representation.
CONVERGENCE	The coming together of previously separate media industries and/or platforms; often the result of advances in technology whereby one device or platform contains a range of different features. The mobile phone, for example, allows the user to download and listen to music, view videos, tweet artists etc. All this can be done through one portable device.
COVER LINES	These suggest the content to the reader and often contain teasers and rhetorical questions. These relate to the genre of the magazine.
CROSS-PLATFORM MARKETING	In media terms, a text that is distributed and exhibited across a range of media formats or platforms. This may include film, television, print, radio and the Internet.
DEMOGRAPHIC CATEGORY	A group in which consumers are placed according to their age, sex, income, profession, etc. The categories range from A to E where categories A and B are the wealthiest and most influential members of society.
DENOTATION	The description of what you can see/hear in a media text, e.g., the car in the advert is red.
DIEGETIC SOUND	Sound that comes from the fictional world and can be seen, for example the sound of a gun firing, the cereal being poured into the bowl in an advert, etc.
DISRUPTION	This is what changes the balance in the story world; it may be a character or an event, for example a murder.

DISTRIBUTION	The methods by which media products are delivered to audiences, including the marketing campaign. These methods will depend upon the product (for example, distribution companies in the film industry organise the release of the films).
DIVERSIFICATION	Where media organisations who have specialised in producing media products in one form move into producing content across a range of forms.
ENCODING AND DECODING	Media producers encode messages and meanings in products that are decoded, or interpreted, by audiences.
ENIGMA CODE	A narrative device which increases tension and audience interest by only releasing bits of information, for example teasers in a film trailer. Narrative strands that are set up at the beginning of a drama/film that makes the audience ask questions; part of a restricted narrative.
EQUILIBRIUM	In relation to narrative, a state of balance or stability (in Todorov's theory the equilibrium is disrupted and restored).
FAN	An enthusiast or aficionado of a particular media form or product.
FEATURE	In magazine terms, the main, or one of the main, stories in an edition. Features are generally located in the middle of the magazine and cover more than one or two pages.
FOUR Cs	This stands for Cross Cultural Consumer Characteristics and was a way of categorising consumers into groups through their motivational needs. The main groups were Mainstreamers, Aspirers, Explorers, Succeeders and Reformers.
FRANCHISE	An entire series of, for example, a film including the original film and all those that follow.
GATEKEEPERS	The people responsible for deciding the most appropriate stories to appear in newspapers. They may be the owner, editor or senior journalists. They will only let the stories most appropriate for the ideology of the paper 'through the gate'.
GENRE	Media texts can be grouped into genres that all share similar conventions. Science fiction is a genre, as are teenage magazines, etc.
GLOBAL	Worldwide - e.g., a media product with global reach is a product that is distributed around the world.
HOUSE STYLE	What makes the magazine recognisable to its readers every issue. The house style is established through the choice of colour, the layout and design, the font style, the content and the general 'look' of the publication.
HYBRID GENRE	Media texts that incorporate elements of more than one genre and are therefore more difficult to classify. *Dr Who*, for example, is a science fiction/fantasy television drama.

ICONOGRAPHY	The props, costumes, objects and backgrounds associated with a particular genre; for example, in a police series you would expect to see, uniforms, blue flashing lights, scene of crime tape and police radios.
INDEPENDENT FILM	A film made outside of the financial and artistic control of a large film company. A truly independent film should be privately conceived and funded. However, few films made are really 'independent'. This more commonly refers to a film that is made by a smaller film company on a low budget.
INDEPENDENT RECORD LABEL	A record label that operates without the funding of and not necessarily linked to a major record label.
INTELLECTUAL PROPERTY	A legal concept which refers to creations of the mind for which the owner's rights are recognised. These rights cover such intangible assets such as music, literary and artistic works; discoveries and inventions; words, phrases, symbols, and designs.
INTERACTIVE AUDIENCE	The ways in which audiences can become actively involved with a product, for example by posting a response to a blog or live tweeting during a television programme.
INTERTEXTUAL	Where one media text makes reference to aspects of another text within it. For example, referencing a scene from a film in a television advertisement. Audiences enjoy recognising intertextual references.
INTERTEXTUALITY	Where one media product references another text, for example a music video recreating visual codes that have been used in a film.
LAYOUT AND DESIGN	The way in which a page has been designed to attract the target audience. This includes the font styles used, the positioning of text and images and the use of colour.
LINEAR NARRATIVE	Where the narrative unfolds in chronological order from beginning to end.
MAINSTREAM	These are media products that are the most popular at the time and tend to be the most conventional.
MARKETING	This is the way in which an organisation tells its audience about a product. It will use different ways in order to do this, for example a film company will produce trailers and posters to promote a new film. It will also make sure that the stars appear on chat shows and give interviews just before the release of the film.
MASCULINITY	The perceived characteristics generally considered to define what it is to be a man. These can differ according to sociological variations and cultural changes.
MASS AUDIENCE	Traditional idea of the audience as one large, homogenous group.

MASTHEAD	This is the title and design of the title of the magazine. The name and font style may give a clue to the genre.
MEDIA CONGLOMERATE	A company that owns other companies across a range of media platforms. This increases their domination of the market and their ability to distribute and exhibit their product.
MEDIA FORMS	Types of media products, for example television, newspapers, music videos.
MEDIA LANGUAGE	The specific elements of a media product that communicate meanings to audiences, e.g., visual codes, audio codes, technical codes, language.
MEDIA PLATFORM	The range of different ways of communicating with an audience, for example newspapers, the Internet, and television.
MEDIATION	The way in which a media text is constructed in order to represent the producer of the text's version of reality; constructed through selection, organisation and focus.
MISE-EN-SCÈNE	In analysis of moving image products, how the combination of images in the frame creates meaning; how individual shots in a film or photograph have been composed.
MISREPRESENTATION	Certain social groups (usually minority groups) may be represented in a way that is inappropriate and not based on reality.
MODE OF ADDRESS	The way in which a media text 'speaks to' its target audience. For example, teenage magazines have a chatty informal mode of address; the news has a more formal mode of address.
NARRATIVE	The 'story' that is told by the media text. All media texts, not just fictional texts, have a narrative. For example, magazines have a clear beginning, middle and end. Most narratives are linear and follow a specific structure (Todorov).
NEWS AGENDA	The list of stories that may appear in a particular paper. The items on the news agenda will reflect the style and ethos of the paper.
NICHE AUDIENCE	A relatively small audience with specialised interests, tastes, and backgrounds.
NON-DIEGETIC SOUND	Sound that is out of the shot, for example a voiceover or romantic mood music.
NON-LINEAR NARRATIVE	Here the narrative manipulates time and space. It may begin in the middle and then include flashbacks and other narrative devices.

OPINION LEADERS	People in society who may affect the way in which others interpret a particular media text. With regard to advertising, this may be a celebrity or other endorser recommending a product.
PASSIVE AUDIENCE	The idea (now widely regarded as outdated) that audiences do not actively engage with media products but consume and accept the messages that producers communicate.
PERSONA	The image or personality that someone, for example a celebrity, presents to the audience.
PERSONAL IDENTITY	This means your ability to relate to something that happens in a text because it has happened to you.
POLITICAL BIAS	Where a newspaper may show support for a political party through its choice of stories, style of coverage, cartoons, etc. It may be subtle and implicit, or explicit as in the case of the tabloids on election day.
PRIVILEGED SPECTATOR POSITION	Where the camera places the audience in a superior position within the narrative. The audience can then anticipate what will follow.
PRODUCTION	The process by which media products are constructed.
PRODUCTION VALUES	These are the elements of the text that tell the audience how much it cost to make. A film with high production values will include big name stars, expensive locations or special effects.
MEDIA PRODUCTS	Media texts, including television programmes, magazines, video games, newspapers etc. as well as online, social and participatory platforms.
PUBLIC SERVICE BROADCASTER	A radio and television broadcaster that is independent of government financed by public money and is seen to offer a public service by catering for a range of tastes.
REALISM	A style of presentation that claims to portray 'real life' accurately and authentically.
RED TOP	A British newspaper that has its name in red at the top of the front page. Red-tops have a lot of readers but are not considered to be as serious as other newspapers.
REGULATOR	A person or body that supervises a particular industry.
REPERTOIRE OF ELEMENTS	Key features that distinguish one genre from another.
REPRESENTATION	The way in which key sections of society are presented by the media, e.g., gender, race, age, the family, etc. One important example in the media is how women are represented in magazines.

RHETORICAL QUESTION	A question asked for effect where no answer is expected. For example, in magazines the focus of the question may encourage the reader to engage in self-reflection.
SELECTION AND COMBINATION	Media producers actively choose elements of media language and place them alongside others to create specific representations or versions of reality.
SEXUAL OBJECTIFICATION	The practice of regarding a person as an object to be viewed only in terms of their sexual appeal and with no consideration of any other aspect of their character or personality.
SIGN/CODE	Something which communicates meaning, e.g., colours, sounds. The meaning of the sign may change according to the context, e.g., the colour red can mean passion, love, danger or speed depending on how and where it is used.
SPECIALISED AUDIENCE	A non-mass, or niche, audience that may be defined by a particular social group (for example young, aspirational females) or by a specific interest (for example skydiving).
SPLASH	The story that is given the most prominence on the front page of a newspaper.
STEREOTYPE	An exaggerated representation of someone or something. It is also where a certain group are associated with a certain set of characteristics, for example all Scotsmen are mean, blondes are dumb, etc. Stereotypes can be quick ways of communicating information in adverts and dramas, e.g., the rebellious teenager in a soap opera, as they are easily recognisable to audiences.
STRIPPED	a technique used in radio and television whereby a certain programme is broadcast at the same time every day. In radio this attracts an audience who associate a particular programme with their daily routine, for example driving home from work.
SUB-GENRE	Where a large genre is sub-divided into smaller genres, each of which has their own set of conventions. For example, the television genre can be sub-divided into teen drama, hospital drama, costume drama, etc.
SUBJECT-SPECIFIC LEXIS	The specific language and vocabulary used to engage the audience. Subject-specific lexis used on the front cover of a magazine will make the reader feel part of the group who belong to the world of that magazine. For example, terminology used on the front covers of gaming magazines.
SYNERGY	The combination of elements to maximise profits within a media organisation or product. For example, where a film soundtrack sells the film and the film sells the soundtrack.

TABLOID	Refers to the dimensions of a newspaper; a tabloid is smaller and more compact in size. However, there are further connotations attached to the term and it also tends to refer to a newspaper whose content focuses on lighter news, for example celebrity gossip, sport and television.
TAGLINE	This is the short phrase or slogan that appears in trailers and on posters. It gives a clue to the genre and storyline of the film and often includes an enigma.
TARGET AUDIENCE	The people at whom the media text is aimed.
TECHNICAL CODES	These are the way in which the text has been produced to communicate meanings and are part of media language (see Section 8).
UNDERREPRESENTATION	Certain social groups (usually minority groups) may be rarely represented or be completely absent from media products.
USES AND GRATIFICATIONS THEORY	Suggests that active audiences seek out and use different media texts in order to satisfy a need and experience different pleasures.
VERTICAL INTEGRATION	Vertically integrated companies own all or most of the chain of production for the product. For example, a film company that also owns a chain of multiplex cinemas to exhibit the film and merchandise outlets.
VIEWPOINTS	Different perspectives in relation to values, attitudes, beliefs or ideologies.
VIRAL MARKETING	Where the awareness of the product or the advertising campaign is spread through less conventional ways including social networks and the Internet. Viral marketing is so named because many of the messages use 'hosts' to spread themselves rapidly, like a biological virus.
VISUAL CODES	The visual aspects of the product that construct meaning and are part of media language, for example clothing, expression, and gesture (see Section 8).

Glossary courtesy of Illuminate Publishing and Christine Bell.

'Fair dealing' of third party materials is used for criticism and review purposes however if there are omissions or inaccuracies please inform us so that any necessary corrections can be made resources@wjec.co.uk