



GCSE Examiners' Report

Media Studies
GCSE
Summer 2024

Introduction

Our Principal examiners' report provides valuable feedback on the recent assessment series. It has been written by our Principal Examiners and Principal Moderators after the completion of marking and moderation, and details how candidates have performed in each component.

This report opens with a summary of candidates' performance, including the assessment objectives/skills/topics/themes being tested, and highlights the characteristics of successful performance and where performance could be improved. It then looks in detail at each unit, pinpointing aspects that proved challenging to some candidates and suggesting some reasons as to why that might be.¹

The information found in this report provides valuable insight for practitioners to support their teaching and learning activity. We would also encourage practitioners to share this document – in its entirety or in part – with their learners to help with exam preparation, to understand how to avoid pitfalls and to add to their revision toolbox.

Further support

Document	Description	Link
Professional Learning / CPD	Eduqas offers an extensive programme of online and face-to-face Professional Learning events. Access interactive feedback, review example candidate responses, gain practical ideas for the classroom and put questions to our dedicated team by registering for one of our events here.	https://www.eduqas.co.uk/home/professional-learning/
Past papers	Access the bank of past papers for this qualification, including the most recent assessments. Please note that we do not make past papers available on the public website until 12 months after the examination.	Portal by WJEC or on the Eduqas subject page
Grade boundary information	<p>Grade boundaries are the minimum number of marks needed to achieve each grade.</p> <p>For unitised specifications grade boundaries are expressed on a Uniform Mark Scale (UMS). UMS grade boundaries remain the same every year as the range of UMS mark percentages allocated to a particular grade does not change. UMS grade boundaries are published at overall subject and component level.</p> <p>For linear specifications, a single grade is awarded for the subject, rather than for each component that contributes towards the overall grade. Grade boundaries are published on results day.</p>	<p>For unitised specifications click here:</p> <p>Results and Grade Boundaries and PRS (eduqas.co.uk)</p>

¹ Please note that where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

Exam Results Analysis	Eduqas provides information to examination centres via the WJEC Portal. This is restricted to centre staff only. Access is granted to centre staff by the Examinations Officer at the centre.	Portal by WJEC
Classroom Resources	Access our extensive range of FREE classroom resources, including blended learning materials, exam walk-throughs and knowledge organisers to support teaching and learning.	https://resources.eduqas.co.uk/
Bank of Professional Learning materials	Access our bank of Professional Learning materials from previous events from our secure website and additional pre-recorded materials available in the public domain.	Portal by WJEC or on the Eduqas subject page.
Become an examiner with WJEC.	We are always looking to recruit new examiners or moderators. These opportunities can provide you with valuable insight into the assessment process, enhance your skill set, increase your understanding of your subject and inform your teaching.	Become an Examiner Eduqas

Contents

	Page
Executive summary	5
Component 1: Exploring the Media	7
Component 2: Understanding Media Forms and Products	12
Component 3: Creating Media Products	19
Supporting you – useful contacts and links	28

Executive Summary

Component 1 was well received by the cohort, with an encouraging level of engagement across both sections. Centres had prepared candidates well for the extended responses and the engagement with representation was extremely positive. The demands of the specification provided challenge for candidates at all ability levels. Candidates engaged very well with questions assessing the set product *Fortnite*, however candidates were less successful on questions assessing Radio and this is a suggested area of focus for centres, particularly promotion and funding. Candidates' responses to Question 2(b) show improvement when compared to previous years' series, however the AO1 (a) single mark responses in the Industry and Audience sections are increasingly not attempted, or incorrectly answered.

Component 2 assesses AO1 in both Section A: Television and Section B: Music and this year Question 2 invited candidates to use both their historical and contemporary television products to demonstrate knowledge and understanding of Audiences. Question 4 offered them the opportunity to show understanding of Contexts of Media and their influence on media products, more specifically, their historical music video option. While most candidates responded very well to this year's Representation focus in Question 1, showing a sound understanding of the relevant areas of the theoretical framework and applying them to their set product with confidence, they performed less well on average on the extended response question which this year had a focus on Media Language. Responses requiring candidates to demonstrate knowledge and understanding of the theoretical framework were generally handled well. However, Question 4 did highlight the importance of time management, with 6% of candidates failing to attempt the final question.

There was a wide range of productions submitted by centres in response to the Component 3 set briefs this year. The majority of candidates responded appropriately to the briefs, although there was some evidence of some misinterpretation in some centres. The print options remain the most popular, with many candidates choosing to complete either Brief 2 or Brief 3. The mystery genre was by far the most popular for Brief 3 and there was a wide range of creative interpretations around this genre. Centres are reminded of the importance of their candidates conducting independent research to ensure a foundation of knowledge that can support the construction of the final production, and of the importance of adhering to the requirements of the chosen brief in all aspects. There were many instances of over-rewarding candidates in column 2 of the marking grid where these requirements were not met. It is also of paramount importance that candidates include images of people within their productions, and that they must consider the ways in which they can construct appropriate representations even when using their peers as their characters, for example through careful consideration of costume and locations.

Areas for improvement	Classroom resources	Brief description of resource
Knowledge and understanding of set products	Factsheets for GCSE set products	A set of informative factsheets that provide an introduction to the set products for Components 1 and 2.
Knowledge and understanding historical music videos	GCSE Component 2 Music resource	A set of engaging interactive resources to support the teaching of the Music topic, including <i>Rio</i> and <i>Waterfalls</i> .
Coversheet walkthrough	How to complete the GCSE NEA coversheet – video walkthrough	A video containing the Principal Moderator's advice on completing the NEA Coversheet accurately.
Eduqas GCSE Media Studies NEA (for submission in 2025) Notes for Guidance Walkthrough	Available on Portal in 'Resources' and 'Training and Guidance'.	The Principal Moderator's walkthrough of the NEA set briefs for assessment in 2025.

MEDIA STUDIES

GCSE

Summer 2024

COMPONENT 1: EXPLORING THE MEDIA

Overview of the Component

The 2024 examination of Component 1 was well received by the cohort, with an encouraging level of engagement across both sections. Centres had prepared candidates well for the extended responses and the engagement with representation was extremely positive.

The demands of the specification provided challenge for candidates at all ability levels, with products examined providing an appropriate level of expectation and variety.

Candidates engaged very well with questions assessing the set product Fortnite, however candidates were less successful on questions assessing Radio and this is a suggested area of focus for centres, particularly promotion and funding.

Some candidates attempted to apply theoretical approaches similar to those applied at A Level with varying degrees of success; centres are reminded that only through accurate, appropriate and relevant application would candidates benefit from this. Candidates are likely to be more successful at moving through the mark bands by applying the theoretical framework that underpins the question in the first instance, before engaging in academic arguments.

Candidates' responses to Question 2(b) show improvement when compared to previous years' series, however the AO1 (a) single mark responses in the Industry and Audience sections are increasingly not attempted, or incorrectly answered. Much of the knowledge-based learning should provide the framework when introducing a topic and can be sourced from Eduqas' range of digital resources.

Comments on individual questions/sections

Section A: Exploring Media Language and Representation

Q1 Question 1 is based on the newspaper front cover for *The Guardian* (18 Jan 2022) from the set products.

Explore how this front page uses media language to communicate meanings:

- | | | |
|-----|-----------------------|-----|
| (a) | Layout and design | [5] |
| (b) | Images | [5] |
| (c) | Text/written language | [5] |

AO2 1a: Analyse media products using the theoretical framework of media

Successful responses across all of Question 1 had clearly carried out thorough textual analysis in class and were able to make succinct links between each element and the intended connotations.

The best responses for Question 1(a) were able to engage with the political leaning of the product as well as its broadsheet format. Using these elements to extract meaning from the different elements of media language, many candidates were able to use subject specific terminology to analyse and explain their points with confidence.

For Question 1(b) candidates who were able to analyse the images in both the banner at the top and within the article performed strongly, using detailed terminology to look at the connotations to the audience/reader of *The Guardian*. Those responses that analysed camera angles, shot type and inferred 'paparazzi' style were rewarded highly. It was encouraging to see that 98.9% of candidates responded to this question and it was the most attempted across the paper.

For Question 1(c) the very best candidates were able to look at the mode of address in the headlines, semantic field and analysis of a broadsheet newspaper's need to be formal with their written language. Many candidates wrote about font, typography and colour and these are appropriate for Question 1(a) as analysis of design features. There was some good identification of key terms such as strapline, headline, masthead and when linked with the deconstruction of the language; candidates were able to make credible links to the newspaper's ideology.

There were several candidates in the series who had attempted to relabel the three questions, which created administrative challenges when applying the mark scheme. Centres would benefit from teaching effective strategies to reading exam papers thoroughly before starting to answer.

Q.2 (a) Explain how historical contexts influence film posters. Refer to *The Man With The Golden Gun* film poster to support your points. [5]

AO1 2a and b: Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes

A small number of candidates had merged Question 2 (a) and Question 2 (b) together, particularly when making references to the historical references to representation. Regular practice of question deconstruction is encouraged to ensure these are always answered in isolation.

The best responses for Question 2(a) suggested that candidates had been taught well with regards to context in the film poster. References to the Oil Crisis, martial arts, outdated representations and the illustrated nature of the poster were used well to exemplify how producers reflected the time in which the product was made. The very best responses were able to make generalised statements about how the film industry, as a whole, were always reflecting context.

Question 2(a) had some mishandling of Mulvey's male gaze theory, which was not a necessity for this question, and would have been better applied within Q2(b). There were better responses that discussed how the use of outdated representations may have reflected insecurities in the target audience for the film.

It was encouraging to see candidates use textual features to support their points on context and most were careful not to carry out a detailed analysis, as this is not needed to achieve AO2 (1a).

- Q.2 (b)** Compare the representation of gender in the *The Man With The Golden Gun* and *Spy* film posters. [25]

AO2 1a and 1b: Analyse media products using the theoretical framework of media to make judgements and draw conclusions

Candidates engaged with Question 2(b) extremely well, analysing the unseen product with confidence and drawing out a wide range of responses at all levels of ability.

The best responses in the cohort were able to explore representations of both masculinity and femininity rather than overtly focusing on one. There was a varied use of academic theory including Mulvey and Propp which, while it was not required to access the highest band, did prove useful for some candidates when applied appropriately for drawing thoughtful comparisons.

The improved performance of candidates in these long-form responses is encouraging and centres who train their candidates to use the bullet points as a structure or a framework for the question are supporting their candidates well.

In the middle-bands, candidates were able to analyse imagery in each product and make links to how it constructed gender-roles for both men and women within films. They used discussions of posture, colour and dress-codes with some detail. The connections between the film genre archetypes started to develop within these responses.

In the lower-band responses, candidates relied on descriptive deconstruction of the images to indicate how characters fulfilled stereotypes. These candidates tended to focus on the Bond poster and the sexualisation of the two female figures.

There were still some misuses of language around representations, and broad statements that are not appropriate in contemporary discussions of gender roles were found in a minority of responses. It is important that candidates are taught how to handle sensitive discussion points in a mature and appropriate way.

Candidates' abilities to effectively draw conclusions and make judgements are rapidly improving each series. There proved to be several approaches to doing this effectively, including providing a summative paragraph that directly engaged these skills.

Section B: Exploring Media Industries and Audiences

For section B, the very best responses had clearly benefitted from explicit teaching about the difference between audience and industry focused questions.

- Q3 (a)** Name the organisation that produces *The Archers*. [1]
Q3 (b) Name the organisation that regulates the radio industry in the UK. [1]

AO1 1a: Demonstrate knowledge of the theoretical framework of media

Question 3(a) and 3(b) were answered adequately by the cohort, with most candidates offering correct variations of BBC, BBC Radio 4 and Radio 4 for part (a) and OFCOM for part (b). It is important that centres ensure accurate teaching of the regulatory bodies for each of the media industries to reduce the number of not attempted or incorrect answers for this section.

Q3 (c) Briefly explain the different types of funding for radio in the UK. [5]

AO1 1a and 1b: Demonstrate knowledge and understanding of the theoretical framework of media

Question 3 (c), similarly to the 2023 series, asked candidates to recall their knowledge of the funding structures within the radio industry. This question was attempted the least across the paper, with 91% of entries answering this response. The cohort who attempted the question responded well, and it had been taught well by centres. There was a good understanding of the differences between public service and commercial, however there were sometimes confused or inaccurate statements about government taxes and subscriptions. Centres would also be encouraged to enhance the teaching of the BBC remit and how this impacts the use of the license fee for future series.

Q3 (d) Explain how the radio industry uses technology to promote its products. Refer to *The Archers* to support your points. [10]

Question 3 (d) was challenging for many candidates and the cohort's approach to this question was mixed. The very best responses were able to discuss how technological convergence supported the promotional strategies of radio stations with clear examples from *The Archers*. Where these responses showed a confident understanding of promotion and subsequent links to increased listenership and retaining audiences, candidates were able to access the highest bands. Middle-band responses for this question attempted to respond using audience theory such as Uses and Gratifications, which is not assessed in the industry questions and this information should be embedded into teaching for future series. The responses that were able to identify that promotion was key to drawing in an audience were rewarded for this. Lower-band responses were not able to make these connections, and often described the reasons behind audiences tuning in, including its history as an information source for farmers.

There was a variety of references to social media platforms, and while some are accurate for *The Archers*, such as Twitter/X and Facebook, it was noted that listing the full range of platforms (e.g. Snapchat and TikTok) is not relevant to the set product and therefore cannot be rewarded. There were also a few responses which referred to *The Archers* as something to 'watch' and 'viewers' could access content on BBC iPlayer.

Q4 (a) Identify one audience for *Fortnite*. [1]

AO1 1a: Demonstrate knowledge of the theoretical framework of media

Question 4 (a) was attempted by an extremely large percentage of the cohort and responses varied through choice of psychographic and demographic descriptors.

Q4 (b) Briefly explain how the *Fortnite* website attracts users. [5]

AO1 1a and 1b: Demonstrate knowledge and understanding of the theoretical framework of media

Question 4 (b) also had extremely high levels of engagement from the cohort. Responses took one of two routes when answering to this question. A popular route was to use textual features of the website, such as colour, imagery, and intertextuality to explore how this drew in the user and engaged them with the platform. Another route was to focus on the content and convergence of the website, such as downloads, information retrieval, regulation and buttons and features could lead the user on to additional content. Both routes were evidence of good understanding, and candidates following both routes were able to reach the highest bands. There was a much better understanding of the set product for this question (selected key pages from the *Fortnite* website), compared to previous series, and nearly all responses were focused on the website rather than trying to make generic points about the game itself.

Q4 (c) Explain why audiences play video games.
Refer to *Fortnite* to support your points. [12]

AO1 1a and 1b: Demonstrate knowledge and understanding of the theoretical framework of media

It was clear through the assessment of Question 4(c) that both *Fortnite* and Uses and Gratifications theory have been taught extremely well by centres. While the question this year did not necessitate the inclusion of the theory, it was encouraging to see candidates feel comfortable using it to structure their responses. Other ways to engage with this question included the reference to Bartles taxonomy, active and passive consumers and the interactivity users enjoy with the product. The best responses had detailed knowledge of the game and how these features targeted the audience's needs. Middle-band responses tended to focus on their knowledge of the Uses and Gratifications theory and were not always able to give appropriate examples from *Fortnite*, often relying on one example for multiple strands of the theory. Lower-band responses, conversely, were often reliant on details from the game and not always able to explain how they drew in the audience or engaged them.

Question 4 (c) provides an opportunity for a synoptic response, and it was encouraging that the very best candidates were able to make generalised comments about gaming, before using *Fortnite* to exemplify their understanding. Discussions of regulation, technology and representations also fed through into some of the better higher band responses. This series also saw the greatest number of candidates (96.7%) attempting this question - an increase of 5% from 2023 and 3% from 2022 – suggesting a more effective approach to time-management across the paper.

MEDIA STUDIES

GCSE

Summer 2024

COMPONENT 2: UNDERSTANDING MEDIA FORMS AND PRODUCTS

Overview of the Component

Component 2 assesses AO1 in both Section A: Television and Section B: Music and this year Question 2 invited candidates to use both their historical and contemporary television products to demonstrate knowledge and understanding of Audiences. Question 4 offered them the opportunity to show understanding of Contexts of Media and their influence on media products, more specifically, their historical music video option.

The AO2 questions this year required candidates to explore their set products in relation to different areas of the theoretical framework to the previous two years, assessing analysis of Representations in the contemporary television product in Question 1 and analysis of Media Language in two contemporary music videos in Question 3. The extended response question and Question 1b also assessed candidates' ability to make judgements and draw conclusions.

This year was the first time the new options for television sitcom (*Man Like Mobeen* and *Modern Family*) and music video (*Good as Hell*) were assessed, and centres had generally prepared their candidates well to meet the demands of the new products and the paper overall.

While most candidates responded very well to this year's Representation focus in Question 1, showing a sound understanding of the relevant areas of the theoretical framework and applying them to their set product with confidence, they performed less well on average on the extended response question which this year had a focus on Media Language. This indicates that centres need to ensure they are teaching the codes and conventions of music videos and websites in as much depth as they teach the codes and conventions of their chosen television genre. Candidates should also be discouraged from producing 'prepared' responses which lack focus on the question, since this was a major area of weakness in responses to Question 3.

Responses requiring candidates to demonstrate knowledge and understanding of the theoretical framework were generally handled well, and it was pleasing to see that this year only 3% failed to attempt Question 2, a marked improvement on 6% last year. However, Question 4 did highlight the importance of time management, with 6% of candidates failing to attempt the final question.

The trend towards using named theorists has continued and has led to some excellent higher band responses but in the lower bands, theory such as Mulvey's 'male gaze' has often hindered rather than helped the candidates, who have frequently used it in an inaccurate or irrelevant way. The application of the theoretical perspectives listed in the GCSE framework, Propp's character functions and Blumler and Katz's Uses and Gratifications theory, has generally been secure, with many candidates applying these confidently and appropriately.

Comments on individual questions/sections

Q.1 (a) Explore the representations of gender in this extract. [10]

AO2 1a: Analyse media products using the theoretical framework of media

This question was assessing the ability to analyse the representations of gender in the chosen set product (*Luther*, *Man Like Mobeen* or *Modern Family*) and proved accessible to the full range of ability. Most responses were able to explore representations of males and females in their extract in at least a satisfactory way, and to support their analysis with examples from a range of characters. Some chose to focus their analysis on one gender or one or two characters and this approach allowed for some very detailed, perceptive analysis, which is a good reminder to candidates that quality of analysis is more important than the quantity of examples explored. *Luther* was by far the most popular choice, and, for sitcoms, more centres opted for *Man Like Mobeen* than *Modern Family*.

The most successful responses used increasingly detailed and specific examples from the set extract to show greater understanding of the constructed nature of representations, often commenting on the purpose of the representations in relation to the chosen genre and sometimes making useful links to social contexts. Candidates achieving the highest bands demonstrated their ability to explore the connotations of the finer details of characters' gendered actions, especially those of Luther, Mobeen and Phil, and while analysis of gesture codes and costumes were the most popular areas for all three extracts, an exploration of dialogue proved useful to candidates exploring the sitcom extracts, especially details from Mobeen's conversation with Khadijah.

In the lower bands, responses were still able to focus on gender and use some examples from the extract, but these were often more generalised ('men in the extract are violent and aggressive') or descriptive ('Mobeen says women are 'powerful and strong)'). Candidates should be encouraged to discuss the constructed nature of representations and explore the connotations of details such as dress codes and dialogue in order to understand key areas of the theoretical framework such as the choices media producers make about how to represent particular social groups and ideas.

Theoretical perspectives from the GCSE framework, including Propp's character functions, proved both accessible and useful to candidates in linking gendered behaviour to the roles of characters in the extracts, particularly in *Luther*, where the roles of Alice as femme fatale and Zoe as damsel in distress or princess were frequently explored. There was also some use of further theories of representation such as Hall's stereotypes as well as feminist perspectives including Butler and Van Zoonen, all of which were usually applied successfully. Mulvey's male gaze inevitably appeared across the full range, but in many cases, led to some very basic analysis. For example, many responses in the lower bands were quick to label Zoe as objectified and sexualised for the male gaze simply because she wears a dress and make-up, perhaps indicating a need for candidates to explore the complexities of gender representation in their television texts using appropriate subject specific terminology such as stereotypes/countertypes and progressive/regressive representations as their most useful tool.

Q1 (b) How stereotypical are the representations of ethnicity in this extract? [10]

AO2 1a and 1b: Analyse media products using the theoretical framework of media to make judgements and draw conclusions

This question required candidates to make judgements and draw conclusions about the stereotypical nature of the representations of ethnicity in their chosen extract and it was pleasing to see that this year most responses did engage with the 'how stereotypical', reflecting how well centres had prepared candidates for this type of question. The most frequently discussed examples for *Luther* were those linked to the violent, aggressive interactions between Luther and Mark, as highlighted in the Indicative Content. Responses to *Man Like Mobeen* often focused on the issue of arranged marriage as well as how the dialogue and dress codes of the characters either reinforced or challenged stereotypes. The most popular examples discussed for *Modern Family* were Gloria's anger over the remote control, which was used to support points about Latina stereotypes, and Jay's attempts to prove he is not racist, the complexities of which some candidates did find challenging to explore.

In the higher bands, responses were characterised by detailed analysis of examples from the extract to support their judgements and this proved to be a key determiner between good and satisfactory responses, the latter often coming to generally appropriate conclusions but lacking the detailed evidence to support them. Some of the most successful responses showed an understanding of the complexities of the representations of ethnicity in their chosen extract, concluding, for example, that Luther's different actions both support and subvert stereotypes of ethnicity. Alvarado's theory of racial stereotypes proved a useful tool to some candidates, who used it to make judgements about the representation of Luther as a violent, law-breaking black male, and many also made appropriate links to social contexts such as police profiling to make conclusions about stereotypes of ethnicity.

While most responses in the lower bands were able to make basic judgements about stereotypes, these were usually supported by either very brief or more descriptive examples, indicating a need for candidates to practise writing analytical responses which use detailed evidence from the set extract to support their points. There were also some inaccuracies which led to less appropriate points, including quite a few candidates discussing the character of Zoe, who is mixed-race, as a white character.

As anticipated, some responses linked stereotypes of ethnicity to gender roles, especially in *Man Like Mobeen*, where candidates made some excellent points about how far Khadijah, Mobeen and Uncle Shady challenged stereotypes of males and females in the British Muslim community. However, a few candidates did not engage with ethnicity at all and produced another response entirely on gender, repeating points made for Q1(a) and demonstrating a lack of understanding of the requirements of the question. It is therefore important that centres instruct candidates to read both parts of Q1 before viewing the extract and advise them to organise their notes effectively.

Overall, candidates had a better understanding of crime drama than sitcom, which meant that their ability to explore how representations, including stereotypes, are often used for comedic purposes in the sitcom genre, was limited. The set episode of *Modern Family* is entitled 'A Stereotypical Day' and this is a good starting point to discuss how and why stereotypes are both used and subverted through the character interactions in the episode.

Q2 Explain how digital technologies change the ways in which audiences consume television. [10]

AO1 1a and 1b: Demonstrate knowledge and understanding of the theoretical framework of media

This question had an audience focus and was assessing knowledge and understanding of the theoretical framework, in particular, the role of technologies in audience consumption and usage of television and how patterns of consumption have been changed by developments in digital technologies. Candidates were also required to use references to specific aspects of both their historical and contemporary set products to support their points. Most responses did discuss both products, which allowed them to more effectively explain changes in patterns of audience consumption, and it was clear that centres had thoroughly taught the different platforms their television options could be viewed on and how these had changed over time.

This year's question invited a wide range of responses and candidates approached it in many interesting ways. The most popular approach was that suggested in the Indicative Content, in which candidates demonstrated their knowledge of changes in the ways television is consumed such as binge-watching and watching on portable devices, enabled by digital streaming platforms such as Netflix and Disney+ and technologies such as smart phones.

Another successful, but less popular, approach was to apply the Uses and Gratifications theory, which enabled responses to show understanding of how websites and social media have led to changes in the ways in which audiences socially interact and discuss television. For example, some candidates explained how, on first release, *Friends* had created traditional 'watercooler' moments but now sitcoms such as *Man Like Mobeen* were more likely to be discussed on online platforms. Some candidates also used a comparison between *The Sweeney* and *Luther* to explain the changes from a more passive to an increasingly active audience experience, often demonstrating some detailed knowledge of how the marketing of *Luther* on online platforms had encouraged audience activity.

Some responses took 'digital technologies' as a cue to explain how production aspects such as mobile cameras or HD technology had improved the quality of viewing experiences for audiences but, with a few highly knowledgeable exceptions, these were often less convincing and focused more on the technologies than their impact on audience consumption. Knowledge of the watershed was also frequently included and sometimes this lacked relevance but was more appropriate where candidates used it to explain how online platforms had changed the accessibility of programmes which were originally scheduled post-watershed.

Responses achieving the higher bands demonstrated detailed and accurate knowledge, supported their points with reference to specific aspects of the set products' scheduling and distribution and were also characterised by their consistent use of subject specific terminology including digital convergence, cross-platform availability, binge-watching, linear television and self-scheduling. Candidates should be reminded that the quality of subject-specific terminology used in a response is often a determiner between bands.

Characteristics of less successful responses included lack of reference to the set products, which resulted in very generalised points on television consumption, and lack of focus on the audience consumption part of the question, where candidates described aspects of digital technology but failed to explain their impact on audience consumption. Both approaches highlight the need for candidates to read the questions carefully, including the information boxes instructing which products they need to refer to.

Q3 How far do these two products challenge the conventions of music videos? [20]

AO2 1a and 1b: Analyse media products using the theoretical framework of media to make judgements and draw conclusions

This question was assessing analysis skills and the ability to make judgements and conclusions, and the focus this year was on Media Language, since Representation was assessed in Section A. It was anticipated in the Indicative Content that some candidates would discuss aspects of representation as conventions and these points were valid when used to make appropriate judgements about conventionality. For example, there were some appropriate arguments for the unconventionality of *Good as Hell* supported by analysis of the use of the all-black cast and setting in a HBCU, which clearly seek to challenge issues of under-representation in conventional music videos. However, on this question, more than any other on the paper, many responses lacked focus on the question, and those which focused entirely on how far representations were stereotypical had only limited relevance and were less likely to achieve the 'satisfactory' requirement of the middle band.

Most candidates considered both sides of the debate and explored both more and less conventional aspects in order to come to a conclusion about the extent to which their videos challenged conventions. Although there is no requirement to compare the videos in Component 2, many candidates made useful comparisons between their set videos or their historical video to make appropriate judgements and conclusions. Responses in the higher bands engaged much more with the 'how far' part of the question, which is an area candidates need to develop in order for them to show their ability to demonstrate a sustained line of reasoning.

The most successful responses demonstrated a secure understanding of the relevant aspects of the theoretical framework, including the codes and conventions of media language and how they become styles or genres, theoretical perspectives on genre including hybridity and intertextuality and theories of narrative, including those derived from Propp. Responses which focused on Media Language throughout were able to construct the most convincing arguments which showed a sustained line of reasoning, some of the strongest answers exploring the unconventional documentary style of *Intentions* or the use of action/sci-fi film conventions in *Bad Blood*. Intertextuality in *Bad Blood* was used to support different arguments, as evidence of both conventionality or unconventionality in music videos, and these examples were usually well handled. A few candidates used Neale's genre theory as a useful tool to construct arguments about genre typicality or Goodwin's music video theory as a starting point for making judgements about elements of their videos which were more or less conventional, and this resulted in some excellent responses demonstrating the sustained line of reasoning required for the highest marks.

It was pleasing to see many candidates applying Propp's character functions and Dyer's star persona to make judgements about how far their music artists played a conventional role in their videos, and this allowed candidates to explore less conventional aspects of narratives such as both Lizzo and Bieber's videos beginning with a clear focus on the stories of the young female characters rather than the music artist. Another characteristic of responses achieving the highest bands was the ability to consider the purpose of their music videos, and how far they had aims beyond promoting the song for commercial gain.

Less successful approaches were largely characterised by their lack of focus on the question this year, with a marked tendency to offer prepared answers on representation rather than to use understanding of aspects of representation to make some appropriate judgements and construct a relevant response. In the lower bands there was a tendency to describe rather than analyse elements of the videos and theory was used in a less relevant way, usually limited to the male gaze. Todorov was also confused with Propp or used in a descriptive way rather than to make judgements about conventionality of the narratives.

Some less successful responses made no attempt to address the codes and conventions part of the question and offered prepared answers on representation of gender and/or ethnicity which limited their ability to make appropriate judgements and conclusions. This was particularly the case for candidates exploring *Uptown Funk* who often discussed the objectification of women through the male gaze and the shoeshine scene challenging stereotypes of ethnicity. More successful approaches to *Uptown Funk* included a discussion of Mars' star persona constructed through dress codes, framing and direct address and the use of dance and settings in a largely performance-based video.

Of particular concern was many candidates' limited understanding of the types or elements of music videos, such as performance, concept and narrative, and lack of knowledge of conventions such as dance, direct address or lip synching, highlighting a need for centres to ensure that they introduce their music videos in the context of their form or genre. The historical music videos are useful comparisons, which some candidates did draw upon to make judgements about the contemporary videos, and candidates should, of course, always be encouraged to explore a wider range of videos to develop their understanding of typical codes and conventions.

An encouraging trend this year was the increase in candidates across the ability range to make links to relevant contexts. References to social and political movements such as #blacklivesmatter and feminism were the most popular contexts and many also referred to cultural influences such as the intertextual references to other products or genres in *Bad Blood* and *Uptown Funk*. Music artists' motivations for making their videos were also useful, especially Bieber's fundraising for Alexandria House in *Intentions* and Lizzo's challenge to western beauty standards in *Good as Hell*. However, many links were brief and lacking development, and this is an area candidates need to work on. Encouraging candidates to use their knowledge of the official social media associated with the artists can be helpful here, which will allow them to explore the attitudes, values and beliefs promoted by their artists. The new set music products for 2025 should give candidates plenty of opportunities to continue to develop their ability to make links between relevant contexts and specific elements of the set products.

Finally, it was pleasing to see that there were fewer rubric infringements than last year, with almost all responses exploring two music videos. However, there were still a few candidates who used the videos from either both female or both male music artists, so centres should ensure that candidates are familiar with the requirements of this question and that they read instructions carefully.

Q4 How do music videos reflect the time in which they were made? Refer to *Rio* (Duran Duran, 1982) or *Waterfalls* (TLC, 1995) to support your points. [10]

AO1 2a and b: Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes

The focus for Question 4 was Media Contexts, as indicated in the first part of the question, although the wording of this year's question made it highly accessible to the full range of ability. This question was assessing AO1 so required demonstration of knowledge and understanding of the theoretical framework but reference to the set music video was also an important requirement of this question, and the quality of the links between the knowledge of historical contexts and aspects of the set product was a key determiner between higher and lower band responses. Responses were expected to use references to aspects of the set historical music video to show their understanding of how music videos are influenced by the time in which they were made, either 1980s (*Rio*) or 1990s (*Waterfalls*) and the options were roughly equal in popularity.

The most successful responses made clear links between detailed knowledge of the 1980s or 1990s and specific examples from their set video which reflected particular social issues or cultural trends from the time. Responses on *Waterfalls* tended to focus on gang violence and the AIDS epidemic, linking them to specific characters and narrative strands in the video, and some explained how the special effects used in particular scenes in the video reflected early CGI or how the dress codes and music genre reflected 1990s culture. Popular points on *Rio* included knowledge of how the setting and dress codes in the video reflected the 1980s yuppie lifestyle and more detailed responses also demonstrated knowledge of the social and economic inequalities and subsequent need for escapism in 1980s Britain. Many discussed how the representation of *Rio* reflected gender norms of the time, offering an opportunity for some appropriate references to the 'male gaze', with the most successful responses considering how *Rio*'s representation reflected both regressive and more progressive attitudes to gender in 1980s. There were also discussions about the editing techniques in *Rio* being advanced for 1980s and the cultural influences of *Rambo* and *Dr No* on specific scenes using intertextual references.

Less successful approaches were characterised by either a limited or inaccurate knowledge of the relevant historical contexts or a lack of detailed knowledge of the set product. They also tended towards describing the videos rather than explaining how they reflected the time in which they were made. Some generalised comments on changing fashions or developing technologies would have achieved more marks if they had been supported by references to examples from the set video.

It was concerning that some candidates were only able to make brief references to one of the historical set products and instead used one or both of the contemporary music videos to respond to this question. These responses were able to achieve some marks related to understanding of contexts but were limited by their lack of reference to specific aspects of the relevant set product. A few did not use the historical product at all, which highlights the importance of ensuring candidates are fully prepared to answer questions on all of their set products, both historical and contemporary.

MEDIA STUDIES

GCSE

Summer 2024

COMPONENT 3: CREATING MEDIA PRODUCTS

Overview of the Component

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

There was a wide range of productions submitted by centres in response to the set briefs this year. The majority of candidates responded appropriately to the set briefs for assessment in 2024 although there was some evidence of the briefs being misinterpreted in some centres. The focus of this component is the application of knowledge and understanding of the theoretical framework to communicate meaning; most candidates were able to successfully do this, and it was clearly evidenced through their Statement of Aims and final productions.

The component was approached in different ways by centres, some offering only one option of production or brief whilst others gave candidates a choice of briefs, both of which are acceptable approaches. Where candidates are given a variety of options, it is important that all candidates fulfil the requirements of the chosen set brief and that centres ensure there is parity of assessment across the various briefs.

The print options remain the most popular, with many candidates choosing to complete either Brief 2 or Brief 3. The mystery genre was by far the most popular for Brief 3 and there was a wide range of creative interpretations around this genre.

Centres are reminded that candidates should be given the opportunity to engage in thorough independent research and planning tasks specific to their chosen brief to ensure the knowledge and understanding of the conventional form is secure before attempting to complete their productions. All centres are advised to access exemplar work on the WJEC Secure site to ascertain the standards for Component 3 before assessing the work in their own centres.

Tasks

Comments on tasks/questions relating to candidate performance/meeting assessment criteria

Administration:

The majority of centres uploaded work to Surpass in advance of the deadline, using appropriate file formats. There were some cases of problematic file formats being uploaded within Zip files. Files such as psd. and GIMP project files are not suitable file formats and cannot be accepted for moderation. Centres are reminded to check the list of appropriate file formats and to check files before uploading to Surpass to ensure they can be opened to avoid any delays in the moderation of the work.

It helped the moderation process when each file was clearly labelled with the candidate's name and the description of the piece of work, e.g. 'double page spread'; however, this was not always the case. Several centres failed to upload elements of candidates' work, for example cover sheets, or uploaded cover sheets that were incomplete, which delayed the process considerably and required new key codes to be created. It is of paramount importance that all elements of this component are uploaded by the deadline and by using one key code per candidate. There were a few instances of work being uploaded upside down or part of the work being cut off when scanning copies of the work; this is not acceptable and slows the moderation process whilst correct re-submissions are uploaded. Similarly, several centres uploaded the DVD cover as three separate files – the front, back and spine individually. This is not recommended, and candidates should be creating and submitting this as one file production piece. Centres are reminded that research, planning and draft work should not be uploaded to Surpass, only the coversheet and the final production.

A small number of centres sent links to Canva for production work to be viewed which is not permitted. All work should be downloaded from Canva and uploaded them to Surpass in an appropriate file format.

Most candidates' cover sheets were completed fully and submitted with the NEA work. It is helpful for moderation if the cover sheet is clearly labelled and submitted as one complete document rather than several separate files. Several centres did not complete the Statement of Aims in the allocated space on the coversheet and instead attached it on a separate word document. Centres are reminded that the Statement of Aims should be submitted in the space provided in section B of the coversheet and the word count should also be included in the box provided. Centres are reminded to use the newest cover sheet for future submissions which includes reference to the use of AI. There is a narrated cover sheet walk through PowerPoint and a completed exemplar cover sheet on the Eduqas website which can be used to support centres to complete the cover sheet accurately.

For centres choosing a website option, candidates submitting a website production must include the URL as a hyperlink on the coversheet in section A in order for the moderator to easily access the site. It is vital that centres make sure any permissions/access to websites is checked before sending website links and that the website does not expire after a certain amount of time to avoid the moderation process being delayed.

Some candidates completed Section A in detail, taking the opportunity to outline their research, planning and production processes. This aids moderation and it is especially important for candidates who have taken photographs in unusual or distant locations to explain how they created their images to confirm that these are original. Some candidates failed to complete Section A as required, which made it very difficult to assess how their research and planning had impacted upon the production. These stages should be signed off by the assessor and include the dates that each stage has been completed. A number of centres did not sign off the various stages throughout the process and some had the same date for each section. Centres are reminded that the cover sheet is a 'working document', which should be given to learners at the start of the Component 3 process and completed throughout.

It is also crucial that the box regarding non-original material is completed fully; this was omitted on several occasions which made it difficult to moderate and to understand which images were original. Learners should be adding to this section during the production process, adding any non-original images such as logos throughout.

Many teachers included detailed comments in Section C, giving examples from candidates' work to support the assessment decisions. This is extremely important and helpful, especially as annotation is not a requirement on the work itself. Where phrases from the generic marking grid are used such as 'good', it is important to ensure that these match the mark band awarded, which was not always the case. There were some cases of no teacher commentary on Section C which made the moderation process difficult as it was not always clear why the work had been given the mark it had, it is crucial that this section is completed fully and signed off. Several centres copied and pasted the assessment commentary from the assessment grid into this section which is not appropriate. Whilst using the language from the assessment bands is encouraged, the comments need to be specific about the candidate work to make it clear to the moderator where and why the marks have been awarded.

There was evidence from some centres of internal moderation of the work on the coversheets which is desirable to complete, where possible, to ensure the assessment is robust.

Meeting the requirements of the brief

Candidates must respond to the set brief for the year of assessment. A minority of candidates appeared to have responded to an incorrect brief or not followed the set genres specified in the briefs which inevitably limited their ability to meet the requirements of Component 3.

Most candidates adhered to the requirements for length and quantity of work, although some produced less than the required number of, for example, magazine or web pages, this should be reflected in the assessment of these productions using the assessment grid for guidance.

While research and planning is not an assessed element of Component 3 and does not need to be submitted, research is essential to ensure that candidates are able to complete a successful production that responds to the brief. Where candidates did not discuss their research in Section A of the coversheet, their lack of awareness of the codes and conventions of the chosen form was usually evident in their production work.

To ensure parity across centres and forms it is essential that candidates adhere to all aspects of the set brief and where this is not the case, this must be reflected in the assessment of the production. The content and style of the production must be suitable for the target audience range specified in the brief. Some candidates extended the range of the target audience and chose to feature characters/models which would not engage the specified target audience which needs to be reflected in the assessment of the production in column 2.

All productions must adhere to the codes and conventions of the chosen form, this should be informed by completing detailed research and planning before starting the production. For example, film marketing campaigns should have clear branding and reflect the conventional layout of the form. Some candidates did not feature consistent use of fonts, layout and genre conventions to demonstrate the brand identity of the product. There was often an inconsistency between the branding on the DVD cover and posters. When completing Brief 2, there were instances where candidates did not show consideration for the centre fold of the double page feature article, this demonstrates a lack of understanding of the conventional form and should be reflected in the assessment of the production. For Brief 3, there were instances of the spine being the wrong way around and the DVD being created back to front which is unconventional and needs to be addressed in the assessment of the production in column 2.

All of the minimum requirements listed in the brief must be included in the productions, for example the required number of original images, the stipulated number of characters and range of camera shots. Some music videos, for example, did not include any performance footage and some websites did not include the required audio or audio-visual content.

Candidates need to ensure that they meet the requirements of Column 3 of the marking grid where they are required to use media language to communicate meanings and construct representations. Where candidates did not include any images of people, their ability to construct representations was limited. Some productions contained images of people with their backs to the camera, this limited the ability to construct representations and often lead to the assessment to be deemed as generous. A number of candidates only included one image of a person and 5 images of other objects/items/places which significantly hinders the ability to construct representations and needs to be reflected in the assessment in column 3.

Statement of Aims:

Most candidates completed the Statement of Aims and Intentions in Section B of the cover sheet as required. It is essential that candidates include a word count and adhere to the 250-word limit (+/- 10%). Many candidates exceeded the word limit, sometimes by a significant margin. In such cases, teachers should cease marking the statement once the upper threshold has been reached. It is perfectly acceptable for candidates to use bullet points in the statement to maximise the word count.

The Statement of Aims and Intentions must be completed after the research and planning stage, but before production begins and must be written in the future tense. Most candidates did adhere to this requirement; however, some candidates appeared to have produced an evaluation after the production had been completed written in the past tense, which is not the purpose of this task. The Statement should be signed off by both candidate and teacher before the production process begins, this will ensure the production is fully planned and the intentions address the set brief.

Most candidates adhered to the requirements of this element of the component and those in the higher bands demonstrated their ability to discuss how they intended to apply their knowledge and understanding within their productions. Knowledge and understanding of the theoretical framework was evident through references to media language and the use of subject-specific terminology. Some candidates referred to theories and theoretical perspectives; however, these must be appropriate and applied correctly and concisely rather than a descriptive approach to keep within the word count. Applying theoretical perspectives is not a requirement for the Statement of Aims but can be applied if the candidate wishes to do so.

The most successful statements were supported by specific, detailed examples of how candidates intended to construct representations within their own productions referring to specific aspects of media language such as body language, costume and facial expressions. Some candidates adopted a descriptive approach which made it difficult for them to demonstrate knowledge and understanding of the theoretical framework within the word count.

Production:

The print briefs were by far the most popular option. A small number of centres opted for the audio-visual briefs and there was evidence of both the music video and key sequences. There was evidence of highly sophisticated knowledge and understanding of the theoretical framework across all of the briefs.

Centres are reminded that all images included in the production must be original and generated by the candidate. The inclusion of found images, even where they have been significantly manipulated, is not acceptable. In some cases, it was difficult to determine whether candidates' images were original as this information was not available on the coversheet. There were some excellent examples of the use of original images and footage where candidates had paid detailed attention to the construction of appropriate representations through the use of clothing, expression, gesture and setting.

The quality of some images was also an issue; it is important that the images have been taken specifically for the purpose of creating the production and not found incidentally or taken in class/school when this doesn't fit the conventions of the form. For example, there were quite a number of productions which featured images of a characters in a school uniform, on a family holiday or at a wedding/prom. Whilst candidates are free to take their images wherever they wish, the images must be taken with the purpose of the production in mind to be able to communicate meanings and construct representations effectively. There were a number of examples where blurry or pixelated images had been used on the productions, this is not conventional for the form and needs to be reflected in the assessment of the work for column 2.

Task marking

Comments on approaches to internal marking

BRIEF 1: Television/Online

Either:

- (a)** Create an ending sequence (not including ending credits) for the season finale of a new television drama in the *teen drama* genre.

Or:

- (b)** Create a functioning homepage and one other linked page with embedded audio/audio-visual material for a website for a new television drama in the *teen drama* genre.

Your production must target an audience of 12-17 year olds.

Several centres chose this brief to complete and there were some examples of excellent knowledge and understanding of the conventional form of ending sequences demonstrated. These conventions were often edited in thoughtfully to create a successful and dramatic ending sequences that were highly engaging. The most successful candidates had adhered to the requirements of the set brief and incorporated a range of shots to establish representations of characters and the genre. The teen drama genre allowed candidates to utilise the school setting effectively as it fitted with typical genre conventions which some students chose to include in their productions. The most successful candidates constructed clear character roles and carefully controlled the various aspects of media language such as costumes, settings and props to anchor the genre, engage the audience and create a clear narrative.

BRIEF 2: Magazines/Online

Either:

- (a) Create a front cover and a double page feature article for a new *special interest* magazine.

Or:

- (b) Create a functioning homepage and one other linked page for a website for a new *special interest* magazine.

Your production must target an audience of 12-17 year olds.

Brief 2 was one of the most popular options for submission this year and there were some excellent realisations of the brief. Most candidates opted for the print option but there were a few websites submitted. The specialist magazine genre proved popular with a wide range of topics being included such as fashion, music, sport, cooking and various different hobbies.

The most successful candidates had researched existing products in the specialist interest genres which clearly helped candidates apply the knowledge and understanding of the form and genre within their own productions. Some of the work was extremely successful in the application of the conventions of specialist interest magazines which constructed complex representations and demonstrated a highly appropriate mode of address with a range of topics being included which would appeal to the specified target audience. There were some excellent examples of original branding on the front cover which was replicated in the double page articles which helped create a sense of brand identity across both products.

However, there were a significant number of candidates who did not have a secure understanding of the conventional layout and design of double page articles. A large number of candidates did not adhere to typical layouts and conventions of the form such as not taking the centre fold into consideration for example, images and text were often placed over the centre fold of the article. There were also cases of candidates not using the space of the article appropriately and leaving large areas blank, which is not conventional of the form. It was evident where candidates had not completed thorough research and planning into the layout and design of double page articles, many candidates struggled with how to create a successful double page article.

There were also a number of candidates who failed to establish representations on their front covers due to the mode of address being inappropriate, for example there were instances of people having their backs to the camera which made it difficult to establish representations. A number of candidates included images such as landscapes, cars and food which contained no images of people, this limited their ability to secure a higher mark in column 3 as no representations of social groups could be constructed. This needed to be reflected in the assessment of the production and this wasn't always the case, which led to some of the assessment of the productions to be deemed as generous. Similarly, where images of people had been included, there was sometimes evidence of 6 very similar images being used across the front cover and double page feature article – this limited the ability to construct complex representations and often lead to work being generously assessed.

Centres are reminded that whilst animals are welcome to feature in candidate productions, they should not be the focus and cannot count as characters or help construct representations of a social group. There were several instances of dog and horse magazines being submitted this year which did not feature any people, leading the assessment to be generous in column 3 of the assessment grid.

A small number of centres submitted the online option and there were some excellent examples of websites for specialist magazines. A number of candidates failed to successfully create a website for a magazine and instead focussed on the specialist topic rather than embed the conventions of a magazine website. This often led to the assessment to be deemed generous.

BRIEF 3: Film Marketing

Create a DVD/Blu-ray front and back cover (including spine) and a main theatrical poster for a new film in the *musical or mystery* genre.

Your production must target an audience of 12-17 year olds.

This was a very popular option within centres and there was evidence of excellent examples of candidate work, particularly in the mystery genre. The most successful candidates developed a coherent campaign, demonstrating a brand identity for the film across the DVD cover and poster. Some struggled to develop a clear 'brand identity' that linked the poster and DVD cover together, for example they included very different images and font styles across the campaign. Once again, research into film marketing campaigns is essential to inform candidates' production work.

The mystery genre was the most popular option there was evidence of excellent knowledge and understanding of the genre conventions. A large number of candidates successfully created three clear characters through careful consideration of facial expressions, body language, positioning and dress codes of characters. There were also some excellent and gripping narratives which demonstrated clear knowledge of the genre.

The musical genre was not as popular but there were a number of successful productions submitted. Several candidates who attempted this genre failed to securely embed the typical codes and conventions of the musical genre and lacked any musical iconography which limited their ability to secure the higher bands in column 2 of the assessment grid.

Applying the conventions of the DVD and poster form proved challenging to some candidates who did not conform to recognised conventions and did not include key elements of the brief such as the director and actor names on the front cover. The layout and design of DVD back covers was an area of challenge in many cases as some candidates did not conform to typical conventions, particularly in the bottom half of the back cover where the technical information is usually found. There were several instances where candidates who used copied and pasted technical information and credit/billing blocks. This is not permitted, and all elements need to be created from scratch (other than the logos). The DVD spine also proved to be an area of challenge with a number of candidates putting the title the wrong way around. There was also evidence replication of images across the poster and DVD and some candidates failed to include the required number of images across the production.

There were a number of candidates who did not include any characters in their productions, or only included one/two characters, not only does this not meet the requirements of the brief but it also makes constructing representations of social groups very difficult. There was also a tendency to include images of people with their faces covered or having them all facing away, whilst this may be appropriate for some characters and the mystery genre, there should also be some clear constructions of characters incorporated elsewhere within the production such as on the poster or in the thumbnails.

Centres are reminded that the use of found images in thumbnails, as backgrounds and as part of special effects are not permitted; all images must be original and generated by the candidate. A small number of candidates submitted hand drawn, illustrated images which makes it challenging to construct clear representations of social groups.

BRIEF 4: Music Marketing/ Online

Either:

- (a)** Create an original music video to promote a new artist or band in the indie music genre.

Or:

- (b)** Online: Create a functioning homepage and one other linked page for a website promoting a new artist or band in the indie music genre.

Your production must target an audience of 16-24 year olds.

Although this brief was not chosen by a large number of candidates, there were some good examples of work for this set brief. There was evidence of candidate work that fully adhered to the codes and conventions of the genre, for example by constructing representations relevant to the genre, the creation of a star persona, featuring performance and narrative footage and interpreting the lyrics effectively to communicate meanings.

A number of candidates did not include any performance footage to establish the identity of the artist/band. In such cases, candidates had often been over-rewarded due to the lack of representation of the artist being constructed. There were some submissions which tended to be random footage pieced together to a soundtrack, but these lacked narrative and the ability to construct representations was difficult meaning that the assessment was often generous. There were a number of candidates who used images/footage from concerts that they had attended, but this lacked any construction of an original music artist, and this needed to be reflected in the assessment.

A small number of candidates completed the music website option, there were examples of successful music websites where there was clear star persona of the artist constructed. Audio-visual elements included interviews with the singer or performance footage of the artist/ band at a concert or in a studio, both of which were highly appropriate to the brief. Similarly to the music video option, there were some submissions which failed to construct a representation of a music artist/band which often led to assessment in column 3 of the assessment grid to be generous.

Task marking

Comments on approaches to internal marking

There was evidence of accurate application of the assessment grid in many cases; however, a significant number of centres had assessed work generously, extremely so in some cases. Some candidates were generously assessed where the production work did not conform to the codes and conventions of the specified form as stated in column 2 of the assessment grid. Common issues such as unconventional layouts of the magazine double page feature article and DVD back covers lead to assessment being generous. If the productions do not follow the typical conventions, this needs to be reflected in column 2 of the assessment grid.

There was also a tendency to over-reward construction of appropriate and purposeful representations. There were a number of candidates that submitted work with no characters/models in at all and instead chose images of landscapes or items such as make-up/items of clothing. This led the assessment to be considerably generous as the ability to communicate meanings and construct representations is significantly limited without using images of people.

Summary of Key Points

- It is crucial that centres access exemplar work on the WJEC Secure site to ascertain the standards for Component 3 before delivering the component and before assessing the work. Internal moderation of marks is recommended to ensure assessment is robust before inputting candidate marks.
- The coversheet must be completed fully and accurately by learners and assessors using the exemplar on the Eduqas website as a guide. The coversheet should be used as a 'working document' which is started at the beginning of the Component 3 process and completed throughout.
- All candidates must complete independent research of the chosen form before starting planning and production of the media products. This will ensure a foundation of knowledge that can support the construction of the final production and candidates will have a secure knowledge and understanding of the conventions of the form and the genre that has been chosen.
- Candidates must adhere to the requirements of the chosen brief in all aspects. These requirements should be used as a checklist to guide candidates during the production process. Where significant elements of the brief are missing or not incorporated in a conventional manner, this must be reflected in the assessment of the work according to column 2 in the assessment grid.
- Candidates must include several images of people within their productions. Productions with no clear models/characters will struggle to reach the higher bands for column 3 of the assessment grid.
- Candidates must consider the ways in which they can construct appropriate representations even when using their peers as their characters. Careful consideration of costume and locations can ensure that appropriate representations are constructed. Candidates should be advised not to include images which do not clearly show the characters/models and images of landscapes/props which do not help communicate meaning and/or construct purposeful representations.

Supporting you

Useful contacts and links

Our friendly subject team is on hand to support you between 8.30am and 5.00pm, Monday to Friday.

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