GCE A LEVEL

eduqas
Part of WJEC

WJEC Eduqas GCE A Level in

MEDIA STUDIES

ACCREDITED BY OFQUAL

SPECIFICATION

Teaching from 2017
For award from 2019

Version 13 September 2025



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

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Information added to clarify that, in the Component 1 examination, across Section A as a whole, there will always be one unseen audio-visual resource and one unseen print-based resource; Question 1 will relate to an audio-visual resource and Question 2 will relate to a print-based resource.	24
3	Production work must be uploaded as an e-portfolio. GDPR guidance added.	56
	'Making entries' section has been amended to clarify resit rules and carry forward of NEA marks.	58
4	Component 1, Section A – the set newspaper front pages and articles have been changed for assessment from 2021.	14
	Component 1, Section B – one of the set films has been changed for assessment from 2021.	18-19
	Component 1, Section B – the set radio podcast has been changed for assessment from 2021.	20
	Component 2, Section C – option 1 of the set online magazines has been changed: from *DesiMag* (for assessment in 2019 & 2020) to *gal-dem (to 2025)* (for assessment from 2021 onwards).	41-47
5	Component 1, Section B – the set video game product has been changed for assessment from 2022 to the *Assassin's Creed* franchise.	18 20
	Component 1, Section B – the approach to questions 3 and 4 has been broadened to <u>at least</u> one form for assessment from 2022.	24
	Component 2, Section C – names and links have been updated.	41-47
6	References to set products for assessment in 2019 and 2020 have been removed.	throughout
	Moderation and submission of marks – the text has been amended to reflect the fact that learners' work is submitted electronically for moderation.	54-55
7	Component 1 - the set products for assessment from 2024 have been added.	Section 2.1
	Component 2 - the set products for assessment from 2024 have been added.	Section 2.2
	Component 1 – mark allocations have been added to the assessment section for clarity.	24
	Component 2, Section B – there is no longer a requirement to study the regulatory framework of contemporary media in the UK and Livingstone and Lunt's theory of regulation for this section. 'Cultural industries (including Hesmondhalgh)' must now be studied here instead.	42 & 43
	Component 2, Section C – names, links and elements of online media to be studied have been updated.	45-46

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SUMMARY OF AMENDMENTS

Continued

Version	Description	Page number
8	Reference to assessment in 2022 has been removed.	20
9	Correction – in order to align with Section C content, table of content on page 32 corrected to read 'Theories of identity (including Gauntlett) Sections B + C'.	32
10	Component 2, Section C – option 1 of the set online magazines in Group 2 has been changed: from *gal-dem* (for assessment to 2025) to *Thiiird* (for assessment from 2025 onwards).	41-47
11	References to set products for assessment up to 2023 have been removed.	Throughout
12	Correction - subject content for Component 2, Section A, Option 1 (*Peaky Blinders* and *The Bridge*) corrected to say that the teaching of *The Bridge* should be informed by 'Theories of gender performativity (including Butler).	30
13	Component 1, Section A – the set newspaper front pages and article have been changed for assessment from 2028.	14
	Component 2, Section C – the set product Zoe Sugg has been updated to remove the requirement to study the zoella.co.uk website.	42
	References to the set product *gal-dem* have been removed.	42-48

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WJEC Eduqas GCE A LEVEL in MEDIA STUDIES

For teaching from 2017
For award from 2019

		Page
Summary of assessment and overview of specification		**2**
1.	**Introduction**	**5**
	1.1 Aims and objectives	5
	1.2 Prior learning and progression	7
	1.3 Equality and fair access	7
2.	**Subject content**	**8**
	2.1 Component 1: Media Products, Industries and Audiences	12
	2.2 Component 2: Media Forms and Products in Depth	25
	2.3 Component 3: Cross-Media Production	50
3.	**Assessment**	**55**
	3.1 Assessment objectives and weightings	55
	3.2 Arrangements for non-exam assessment	56
4.	**Technical information**	**59**
	4.1 Making entries	59
	4.2 Grading, awarding and reporting	59
Appendices		
	A: Component 3: Cross-Media Production assessment grid and marking guidelines	60
	B: Summary of theories studied	64

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GCE A LEVEL MEDIA STUDIES

SUMMARY OF ASSESSMENT

Component 1: Media Products, Industries and Audiences
Written examination: 2 hours 15 minutes
35% of qualification

The examination assesses media language, representation, media industries, audiences and media contexts. It consists of two sections:

Section A: Analysing Media Language and Representation
This section assesses media language and representation in relation to **two** of the following media forms: advertising, marketing, music video or newspapers. There are **two** questions in this section:

- **one** question assessing media language in relation to an unseen audio-visual or print resource
- **one** extended response comparison question assessing representation in one set product and an unseen audio-visual or print resource in relation to media contexts.

Section B: Understanding Media Industries and Audiences
This section assesses **two** of the following media forms – advertising, marketing, film, newspapers, radio, video games - and media contexts.
It includes:

- **one** stepped question on media industries
- **one** stepped question on audiences.

Component 2: Media Forms and Products in Depth
Written examination: 2 hours 30 minutes
35% of qualification

The examination assesses media language, representation, media industries, audiences and media contexts. It consists of three sections:

Section A – Television in the Global Age
There will be **one** two-part question or **one** extended response question.

Section B – Magazines: Mainstream and Alternative Media
There will be **one** two-part question or **one** extended response question.

Section C – Media in the Online Age
There will be **one** two-part question or **one** extended response question.

Component 3: Cross-Media Production
Non exam assessment
30% of qualification

An **individual** cross-media production based on **two forms** in response to a **choice of briefs set by WJEC**, applying knowledge and understanding of the theoretical framework and digital convergence.

This linear qualification will be available for assessment in May/June each year. It will be awarded for the first time in summer 2019.

Qualification Accreditation Number: 603/1149/6

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Overview of Specification

Learners study a range of media forms in terms of a theoretical framework which consists of media language, representation, media industries and audiences. (See section 2 for more detail.) The following forms are studied in depth through applying all areas of the framework: newspapers, magazines, television, online, social and participatory media. Advertising and marketing, film, music video, radio and video games are studied in relation to selected areas of the framework. Aspects of this framework are studied in the following way across the **three** components:

Component 1 – Media Products, Industries and Audiences						
Theoretical framework	**Advertising and Marketing**	**Film (cross-media study, including film marketing)**	**Music video**	**Newspapers (in-depth study)**	**Radio**	**Video games**
Media language	Section A		Section A	Section A		
Representation	Section A		Section A	Section A		
Media industries		Section B		Section B	Section B	Section B
Audiences	Section B			Section B	Section B	Section B
Media contexts	Sections A and B	Section B	Section A	Sections A and B	Section B	Section B

Component 2 – Media Forms and Products in Depth			
Theoretical framework	**Television**	**Magazines**	**Online, social and participatory media**
Media language	Section A	Section B	Section C
Representation	Section A	Section B	Section C
Media industries	Section A	Section B	Section C
Audiences	Section A	Section B	Section C
Media contexts	Section A	Section B	Section C

Component 3 – Cross-Media Production					
Theoretical framework	**Television**	**Advertising and marketing: film**	**Advertising and marketing: music**	**Magazines**	**Online, social and participatory media**
Media language	✓	✓	✓	✓	✓
Representation	✓	✓	✓	✓	✓
Media industries	✓	✓	✓	✓	✓
Audiences	✓	✓	✓	✓	✓

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GCE A LEVEL MEDIA STUDIES

1 INTRODUCTION

1.1 Aims and objectives

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

The WJEC Eduqas specification offers learners the opportunity to develop a thorough and in depth understanding of these key issues, using a comprehensive theoretical framework and a variety of advanced theoretical approaches and theories to support critical exploration and reflection, analysis and debate. The study of a wide range of rich and stimulating media products is central to the specification, offering opportunities for detailed analysis of how the media communicate meanings in a variety of forms. Learners will work from the product outwards to debate key critical questions related to the social, cultural, political and economic role of the media. Through studying media products holistically in relation to all areas of the theoretical framework, learners will engage with the dynamic relationships between media products, media industries and audiences. Learners will also consider established media forms alongside more contemporary forms, developing an awareness of emerging and evolving media.

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

Choice and flexibility are a vital part of the specification, enabling teachers to select the most appropriate, relevant and engaging products for their learners to study in Component 2.

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

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The WJEC Eduqas A level in Media Studies offers a broad, engaging and stimulating course of study which enables learners to:

- demonstrate skills of enquiry, critical thinking, decision-making and analysis
- demonstrate a critical approach to media issues
- demonstrate appreciation and critical understanding of the media and their role both historically and currently in society, culture, politics and the economy
- develop an understanding of the dynamic and changing relationships between media forms, products, industries and audiences
- demonstrate knowledge and understanding of the global nature of the media
- apply theoretical knowledge and specialist subject specific terminology to analyse and compare media products and the contexts in which they are produced and consumed
- make informed arguments, reach substantiated judgements and draw conclusions about media issues
- engage in critical debate about academic theories used in media studies
- appreciate how theoretical understanding supports practice and practice supports theoretical understanding
- demonstrate sophisticated practical skills by providing opportunities for creative media production.

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1.2 Prior learning and progression

Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. Skills in literacy and analysis will provide a good basis for progression to this Level 3 qualification.

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

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

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

1.3 Equality and fair access

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

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

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

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

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

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2 SUBJECT CONTENT

Overview

This WJEC Eduqas Media Studies specification is designed to provide a coherent, integrated and in depth approach to studying the media, enabling learners to develop and apply their understanding of the media through both analysing and producing media products in relation to a detailed and comprehensive underpinning theoretical framework and a wide range of advanced theoretical approaches and theories. Learners are encouraged to make connections: between different media forms and products, between media products and their contexts, and between theory and practical work. In addition, learners will develop the ability to reflect critically on both media products and theories used to analyse media products.

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

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

The global nature of the contemporary media is also an important part of this specification. Learners will consider how media industries operate globally and target global audiences, and will explore media products made outside of the US and UK, including non-English language television.

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

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Media Forms and Products

Learners study a range of media forms – advertising and marketing, film, magazines, music video, newspapers, online media, radio, television and video games through age appropriate products set by WJEC. Learners will also study additional age appropriate products chosen by the teacher.
Collectively, the products studied:

- possess social, cultural and historical significance
- illustrate a range of products in terms of genre/style, form and audience
- represent different historical periods and global settings
- illustrate different industry contexts, including those outside the commercial mainstream
- include those aimed at, or produced by, minority groups
- reflect contemporary and emerging developments in the media
- provide rich opportunities for analysis and application of the theoretical framework detailed below
- include media products that stimulate learners and extend their experience of the media.

The products set by WJEC for both Components 1 and 2 will be reviewed periodically and changed where necessary.

Theoretical Framework

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

- **media language:** how the media through their forms, codes, conventions and techniques communicate meanings
- **representation:** how the media portray events, issues, individuals and social groups
- **media industries**: how the media industries' processes of production, distribution and circulation affect media forms and platforms
- **audiences:** how media forms target, reach and address audiences, how audiences interpret and respond to them, and how members of audiences become producers themselves.

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

It provides a comprehensive, detailed and focused approach to interpreting and analysing the media, which learners will develop as they study the three components.

Theories

Learners will study a wide range of theoretical approaches and theories, including advanced approaches, to inform and support their analysis of media products and processes. Those listed below must be studied; appropriate additional theories may be studied.

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Media Language

- Semiotics, including Roland Barthes
- Narratology, including Tzvetan Todorov
- Genre theory, including Steve Neale
- Structuralism, including Claude Lévi-Strauss
- Postmodernism, including Jean Baudrillard

Representation

- Theories of representation, including Stuart Hall
- Theories of identity, including David Gauntlett
- Feminist theory, including Liesbet van Zoonen
- Feminist theory, including bell hooks
- Theories of gender performativity, including Judith Butler
- Theories around ethnicity and postcolonial theory, including Paul Gilroy

Media Industries

- Power and media industries, including Curran and Seaton
- Regulation, including Livingstone and Lunt
- Cultural industries, including David Hesmondhalgh

Audiences

- Media effects, including Albert Bandura
- Cultivation theory, including George Gerbner
- Reception theory, including Stuart Hall
- Fandom, including Henry Jenkins
- 'End of audience' theories - Clay Shirky.

The specific theoretical approaches and theories to be studied within each component are listed in sections 2.1 and 2.2. A summary of each theoretical approach or theory is included in Appendix B.

Contexts of Media

In order to inform their study of the media, learners will develop knowledge and understanding of media products in relation to relevant key social, cultural, economic, political and historical contexts.

Historical Contexts

- how genre conventions are historically relative and dynamic
- the effect of historical context on representations
- the relationship of recent technological change and media production, distribution and circulation
- the way in which different audience interpretations reflect historical circumstances

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Social and Cultural Contexts

- how genre conventions are socially relative
- the effect of social and cultural context on representations
- how and why particular social groups, in a national and global context, may be under-represented or misrepresented
- how audience responses to and interpretations of media products reflect social and cultural circumstances

Economic Context

- how media products relate to their economic contexts in terms of:
    - production, distribution and circulation in a global context
    - the significance of patterns of ownership and control
    - the significance of economic factors, including funding

Political Context

- how media products reflect the political contexts in which they are made through their representations, themes, values, messages and ideologies
- how media products reflect the political contexts in which they are made through aspects of their ownership and political orientation, production, distribution, marketing, regulation, circulation and audience consumption.

Skills

This specification enables learners to develop a range of skills required for both analysing and creating media products.

In analysing media products, learners will:

- analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response
- use and reflect critically upon a range of complex theories of media studies and use specialist subject-specific terminology appropriately in a developed way
- debate critically key questions relating to the social, cultural, political and economic role of the media through discursive writing.

In creating media products, learners will:

- apply knowledge and understanding of media language, representation, media industries and audiences to a cross-media production
- apply knowledge and understanding of the digitally convergent nature of contemporary media
- use media language across media forms to express and communicate meaning to an intended audience.

Drawing Together Knowledge, Understanding and Skills

This specification provides opportunities for assessment which draws together knowledge, understanding and skills from across the full course of study.

Learners will always be provided with the opportunity to draw together knowledge and understanding from across the full course of study in Component 1, Section B. Component 3 draws on the knowledge and understanding of the theoretical framework of media and the analytical skills developed in Components 1 and 2 through the practical application of knowledge and understanding in a media production.

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2.1 Component 1

Media Products, Industries and Audiences

Written examination – 2 hours 15 minutes
35% of qualification
90 marks

Overview
In this component, learners will develop knowledge and understanding of key aspects of the theoretical framework - media language and representation – as an essential basis for analysing media products from a variety of forms. In addition, learners will study products from specific media industries and for specific audiences to develop their knowledge and understanding of those areas of the theoretical framework. Learners will also explore how media products relate to their social, cultural, historical, political and economic contexts. In this component, learners will develop their ability to use relevant subject-specific terminology and theories.

The following media forms will be studied.

Media forms	Areas to be studied
Newspapers (sections A and B)	In-depth study covering all areas of the theoretical framework: • Media language (section A) • Representation (section A) • Media industries (section B) • Audiences (section B) • Media contexts (sections A and B)
Advertising and Marketing (sections A and B)	• Media language (section A) • Representation (section A) • Audiences (section B) • Media contexts (sections A and B)
Music video (section A)	• Media language • Representation • Media contexts
Radio (section B)	• Media industries • Audiences • Media contexts
Video games (section B)	• Media industries • Audiences • Media contexts
Film: cross-media study, including film marketing (section B)	• Media industries • Media contexts

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Section A – Analysing Media Language and Representation

In this section, learners will analyse media language, considering how elements of media language incorporate viewpoints and ideologies, the significance of genre and how audiences may respond to media language. Learners will consider the factors that influence representations and will explore representations of events, issues, individuals and social groups in the media, using relevant theoretical perspectives or theories in their analysis of media products. In addition, learners will consider how representations relate to relevant contexts of media.

Learners will develop the ability to:

- analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response
- use a range of complex theories of media studies and use specialist subject-specific terminology appropriately in a developed way
- debate key questions relating to the social, cultural, political and economic role of the media through discursive writing
- construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.

Learners must study the following media forms and products set by WJEC. The print-based set products for Section A will be provided via the WJEC Eduqas secure website. Details of how to access audio-visual products are provided on the opposite page. Centres should contact WJEC if they have any difficulties accessing the set products.

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Set products for assessment

Advertising and Marketing

Tide print advertisement (1950s)
and
Super. Human.
Tokyo 2020 Paralympic Games audio-visual advertisement (2020)
https://www.youtube.com/watch?v=OjIP9EFbcWY
and
Kiss of the Vampire film poster
(1963)

Music Video

One option from Group 1 and one option from Group 2 must be studied.

Group 1

Formation, Beyoncé* (2016)
https://www.youtube.com/watch?v=WDZJPJV__bQ
OR
Turntables, Janelle Monáe (2020)
https://www.youtube.com/watch?v=8CFrCk6_0rM
OR
Underdog, Alicia Keys (2020)
https://www.youtube.com/watch?v=izyZLKIWGiA

Group 2

Riptide, Vance Joy
(2013)
https://www.youtube.com/watch?v=uJ_1HMAGb4k
OR
Seventeen Going Under, Sam Fender (2021)
https://www.youtube.com/watch?v=WAifgn2Cvo8
OR
Little Bit of Love, Tom Grennan (2021)
https://www.youtube.com/watch?v=SsdkvYdSzlg

Newspapers (for assessment in 2026 and 2027)

Daily Mirror,
February 01, 2022
front page and article on 'Partygate'
and
The Times,
February 01, 2022
front page

Newspapers (for assessment from 2028)

Daily Mirror,
May 20, 2025
front page and article on UK-EU trade deal
and
The Times,
July 23, 2025
front page

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*This music video has a parental advisory warning. It is at the discretion of the teacher whether this is chosen for study. Teachers should monitor all set products chosen to ensure that they are appropriate for their learners and alternative options may be chosen if not.

It is recommended that learners study additional, contrasting products from each of the above forms to enable them to develop their analytical skills and explore a range of representations to support analysis of the representation issues highlighted in the set products.

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For Section A, learners will develop their knowledge and understanding of the following aspects of the theoretical framework.

Media Language	**Media Forms**
How the different **modes** and **language** associated with different media forms communicate multiple **meanings**	Advertising and marketing Music video Newspapers
How the **combination** of elements of **media language** influence **meaning**	Advertising and marketing Music video Newspapers
How developing **technologies** affect media language	Music video Newspapers
The **codes and conventions** of media forms and products, including the processes through which media language develops as **genre**	Advertising and marketing Music video Newspapers
The **dynamic** and **historically relative** nature of genre	Component 2
The processes through which meanings are established through **intertextuality**	Advertising and marketing Music video Newspapers
How **audiences respond** to and **interpret** the above aspects of media language	Advertising and marketing Music video Newspapers
How genre conventions are **socially** and historically **relative**, dynamic and can be used in a **hybrid** way	Component 2
The significance of **challenging** and/or **subverting** genre conventions	Component 2
The significance of the **varieties** of ways **intertextuality** can be used in the media	Advertising and marketing Music video Newspapers
The way media language incorporates **viewpoints** and **ideologies**	Advertising and marketing Music video Newspapers

Theories	
Semiotics (including Barthes)	Advertising and marketing Music video Newspapers
Genre theory (including Neale)	Component 2
Structuralism (including Lévi-Strauss)	Advertising and marketing Music video Newspapers
Narratology (including Todorov)	Component 2
Post Modernism (including Baudrillard)	Component 2

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Representation	Media Forms
The way **events**, **issues**, **individuals** (including **self-representation**) and **social groups** (including **social identity**) are represented through processes of **selection** and **combination**	Advertising and marketing Music video Newspapers
The way the media through **re-presentation construct versions of reality**	Advertising and marketing Music video Newspapers
The **processes** which lead media producers to make **choices** about how to represent events, issues, individuals and social groups	Advertising and marketing Music video Newspapers
The effect of **social and cultural** context on representation	Advertising and marketing Music video Newspapers
How and why **stereotypes** can be used positively and negatively	Advertising and marketing Music video Newspapers
How and why particular **social groups**, in a national and global context, may be **under-represented** or **misrepresented**	Advertising and marketing Music video Newspapers
How media representations convey **values, attitudes and beliefs** about the world and how these may be systematically reinforced across a wide range of media representations	Advertising and marketing Music video Newspapers
How audiences **respond** to and **interpret** media representations	Advertising and marketing Music video Newspapers
The way in which representations make claims about **realism**	Newspapers
The impact of **industry contexts** on the choices media producers make about how to represent events, issues, individuals and social groups	Newspapers
The effect of **historical context** on representations	Advertising and marketing Music video
How representations invoke **discourses and ideologies** and position audiences	Advertising and marketing Music video Newspapers
How audience responses to and interpretations of media representations reflect **social, cultural and historical circumstances**	Advertising and marketing Music video Newspapers

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Theories	
Theories of representation (including Hall)	Advertising and marketing Music video Newspapers
Theories of identity (including Gauntlett)	Advertising and marketing Music video
Feminist theories (including Van Zoonen and hooks)	Advertising and marketing Music video
Theories of ethnicity and postcolonial theory (including Gilroy)	Advertising and marketing Music video
Theories of gender performativity (including Butler)	Component 2

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Section B – Understanding Media Industries and Audiences

In this section, learners will develop knowledge and understanding of key aspects of media industries, including the significance of ownership and funding, the role of regulation in global production and distribution, the impact of digitally convergent platforms and the effect of individual producers on media industries. In addition, learners will study media audiences, considering aspects such as the targeting of mass and specialised audiences, the categorisation and construction of audiences, as well as how audiences' use of and responses to the media reflect identity and social, cultural and historical circumstances.

Learners must study the following media forms and products set by WJEC.

Set products for assessment

Advertising*	**Film** (cross-media study, including film marketing)**	**Newspapers**
Tide print advertisement (1950s) **and** *Super. Human.* Tokyo 2020 Paralympic Games audio-visual advertisement (2020) https://www.youtube.com/watch?v=OjIP9EFbcWY	*Black Panther* (2018) **and** *I, Daniel Blake* (2016)	*Daily Mirror* **and** *The Times*

Radio	**Video Games**
Woman's Hour https://www.bbc.co.uk/programmes/b007qlvb **or** *Have You Heard George's Podcast?* *https://www.bbc.co.uk/programmes/p07915kd*	*Assassin's Creed* franchise

* Advertising is only studied in relation to audiences.
** Film is only studied in relation to media industries.

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Contemporary and emerging media related to the set product should also be considered to enhance understanding.

Centres are responsible for accessing the set products for section B of this component, with the exception of the *Tide* advertisement (also studied for section A), which is provided on the WJEC Eduqas secure website.

The focus of section B is on the set products as examples of the related media industries and audiences. For this section, learners should not engage in analysis of the textual features of the set products, but should study them as examples of the relevant industry and audience issues that they illustrate (see bullet points on media industries and audiences below).

Advertising:

***Tide* print advertisement and *Super. Human.* Tokyo Paralympics Games audio-visual advertisement**

In section A, learners study media language and representation in the two set advertisements. Here, learners will develop knowledge and understanding of **the same two advertisements** in terms of the relevant audience issues they illustrate. The two advertisements reflect different historical contexts, purposes and target audiences.

Film (cross-media study, including film marketing):

Black Panther* and *I, Daniel Blake

Film must be studied in relation to media industries only. Learners will study the set films and their marketing across various media, exploring the convergence of media platforms and technologies and other relevant industry issues. The two films reflect contrasting aspects of the film industry: mainstream (*Black Panther)* and independent *(I, Daniel Blake)* production. In order to develop an awareness of the films as contemporary examples of the film industry and of its marketing strategies, learners should consider **at least one trailer** and **at least one poster** for each film, as well as online marketing where relevant. Selected extracts from the films may also be studied in relation to the industry issues exemplified, including the **opening credits** and **at least one other extract**.

Newspapers: *Daily Mirror* and *The Times*

Learners should have knowledge and understanding of the two newspapers as evolving media products in terms of the relevant newspaper industry and audience issues they illustrate. In order to develop this awareness, learners should consider **one complete print edition of each newspaper** chosen by the centre and **selected key pages from each newspaper's website**, including the **homepage** and **at least one other page**. It is the teacher's responsibility to monitor the content of these products and ensure it is age appropriate for their learners.

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Radio:

Woman's Hour* or *Have You Heard George's Podcast?

Learners should have knowledge and understanding of *Woman's Hour* or *Have You Heard George's Podcast?* as evolving media products in terms of the relevant radio industry and audience issues they illustrate. To inform their understanding of *Woman's Hour* or *Have You Heard George's Podcast?* as examples of the contemporary radio industry and contemporary radio audiences, learners should have an awareness of the historical significance of the programmes and how they have been created and circulated in response to industry and audience demands. In order to develop this awareness, learners should consider **extracts from at least two episodes** of *Woman's Hour* or *Have You Heard George's Podcast?* chosen by the centre and accessed via the BBC website.

Some episodes of *Have You Heard George's Podcast?* carry advisory guidance for strong language and/or violence. It is the teacher's responsibility to monitor the content of all set products and to ensure that the extracts studied are appropriate for their learners.

Video games: *Assassin's Creed* franchise

Learners should have knowledge and understanding of the *Assassin's Creed* franchise in terms of the relevant video games industry and audience issues it illustrates. It is not expected that learners will study all of the games in the franchise. One game must be studied in detail. This could be *Assassin's Creed III: Liberation*, or centres may wish to study more recent releases within the franchise. In order to develop an awareness of industry and audience issues, learners should consider **at least one extract** from the chosen game, which may be accessed online. As the games are PEGI rated 18, it is the teacher's responsibility to ensure that any extracts studied are age appropriate for their learners.

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For Section B, learners will develop their knowledge and understanding of the following aspects of the theoretical framework.

Media Industries	**Media Forms**
Processes of **production**, **distribution** and **circulation** by organisations, groups and individuals in a global context	Film Newspapers Radio Video games
The **specialised** and **institutionalised** nature of media production, distribution and circulation	Film Newspapers Radio Video games
The relationship of recent **technological change** and media production, distribution and circulation	Film Newspapers Radio Video games
The significance of **patterns of ownership** and control, including conglomerate ownership, vertical integration and diversification	Film Newspapers Radio Video games
The significance of **economic factors**, including commercial and not-for-profit public funding, to media industries and their products	Film Newspapers Radio Video games
How media organisations maintain, including through **marketing**, **varieties of audiences** nationally and globally	Film Newspapers Radio Video games
The **regulatory framework** of contemporary media in the UK	Film Newspapers Radio Video games
The impact of 'new' **digital technologies** on media **regulation**, including the role of individual producers	Film Newspapers Radio Video games
How **processes** of production, distribution and circulation **shape** media **products**	Film Newspapers Video games
The impact of **digitally convergent** media **platforms** on media production, distribution and circulation, including **individual producers**	Film Newspapers Radio Video games
The role of **regulation** in global production, distribution and circulation	Film Newspapers Radio Video games
The effect of **individual producers** on media industries	Film Newspapers Video games

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Theories	
Power and media industries (including Curran and Seaton)	Film Newspapers Radio Video games
Regulation (including Livingstone and Lunt)	Film Newspapers Radio Video games
Cultural Industries (including Hesmondhalgh)	Film Newspapers Video games

Audiences	**Media Forms**
How audiences are **grouped** and **categorised** by media industries, including by age, gender and social class, as well as by lifestyle and taste	Advertising Newspapers Radio Video games
How media producers **target**, **attract**, **reach**, **address** and potentially **construct** audiences	Advertising Newspapers Radio Video games
How media industries target audiences through the **content** and **appeal** of media products and through the ways in which they are marketed, distributed and circulated	Advertising Newspapers Radio Video games
The interrelationship between **media technologies** and patterns of **consumption and response**	Newspapers Radio Video games
How audiences **interpret** the media, including how and why audiences may interpret the same media in different ways	Advertising Newspapers Radio Video games
How audiences **interact** with the media and can be **actively involved in media production**	Newspapers Radio Video games
How **specialised audiences** can be reached, both on a national and global scale, through different media **technologies and platforms**	Radio Video games
How media organisations reflect the **different needs of mass and specialised audiences**, including through targeting	Newspapers Radio Video games
How audiences **use media** in different ways, reflecting **demographic** factors as well as aspects of **identity** and **cultural capital**	Advertising Newspapers Radio Video games
The role and significance of specialised audiences, including **niche** and **fan**, to the media	Radio Video games
The way in which different audience interpretations reflect **social, cultural and historical circumstances**	Advertising Newspapers Radio Video games

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Theories	
Media effects (including Bandura)	Video games
Cultivation theory (including Gerbner)	Advertising Newspapers
Reception theory (including Hall)	Advertising Newspapers Radio Video games
Fandom (including Jenkins)	Radio Video games
'End of audience' (including Shirky)	Newspapers Radio Video games

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Assessment

This component assesses media language, representation, media industries, audiences and media contexts.

Learners will be assessed on their use of relevant theories or theoretical approaches and relevant subject-specific terminology in this examination.

Section A: Analysing Media Language and Representation (45 marks)

This section will assess learners' ability to analyse media language and representation in relation to **two** of the media forms studied for this section: advertising, marketing, music video **or** newspapers.

There will be two questions:

- **One question** will assess **media language** (15 marks) and will require analysis of an **unseen audio-visual or print** resource from any of the media forms studied for this section.
- **One question** will assess **representation** (30 marks). The question will require comparison of **one** set product **and** an **unseen audio-visual or print** resource from any of the forms studied for this section through an extended response. Comparison of set products from the **same** media form or from **different** forms may be required. Reference to relevant media contexts will be required.
- Across Section A as a whole, there will always be one unseen audio-visual resource and one unseen print-based resource; Question 1 will relate to an audio-visual resource and Question 2 will relate to a print-based resource.

Extended response questions require learners to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

Section B: Understanding Media Industries and Audiences (45 marks)

This section will assess knowledge and understanding of media industries, audiences and media contexts in relation to **any** of the forms studied for this section: advertising, marketing, film, newspapers, radio and video games.

There will be two questions:

- **Question 3** will be a stepped question assessing knowledge and understanding of media industries in relation to at least one form studied.
- **Question 4** will be a stepped question assessing knowledge and understanding of audiences. It will assess a different form from that assessed in Question 3 and may assess more than one form.

The mark allocations between questions and part-questions vary across examinations series.

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2.2 Component 2

Media Forms and Products in Depth

Written examination: 2 hours 30 minutes
35% of qualification
90 marks

Overview

In this component learners are required to study three media forms in depth, exploring all areas of the theoretical framework - **media language, representation, media industries,** and **audiences** - in relation to audio-visual, print and online products set by WJEC. The forms to be studied in depth are:

- television
- magazines
- blogs and websites.

Learners will explore these three media forms through close analysis of the set products, comparing their use of media language and the representations they offer in relation to relevant social, cultural, economic, political and historical contexts. Learners will study the role of media industries in shaping media products, as well as considering the way in which both mass and specialised audiences are targeted and addressed. Relevant and advanced theories will inform study of the set products and learners will reflect critically upon these theoretical perspectives. Learners should continue to develop their ability to use relevant subject-specific terminology in this component.

Learners will develop the ability to:

- analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response
- use and reflect critically upon a range of complex theories of media studies and use specialist subject-specific terminology appropriately in a developed way
- debate critically key questions relating to the social, cultural, political and economic role of the media through sustained discursive writing
- construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.

Section A: Television in the Global Age

Television today is a global industry. The international popularity of genres like Nordic noir, the global reach of streaming services such as Netflix and Apple TV+, and the growing number of international co-productions reflect the increasingly transnational outlook of television in the global age.

Through an in-depth study of two contrasting programmes produced in different social and cultural contexts, learners will explore the dynamics that shape contemporary television production, distribution and circulation. The role of public service broadcasting in a global marketplace will be considered, as learners will explore the significance of the economic and industry contexts in which the set products are produced. The way in which the television industry is regulated and the marketing strategies used to promote the set products will also be investigated. Learners will also have opportunities to explore how the television audience is defined, constructed and targeted on both a national and a global scale.

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In addition, the particular appeal of the programmes for audiences will be investigated, and issues such as fandom and the way in which audiences use media texts will also be considered.

Whilst there is a specific focus on contemporary television programmes here, learners will also examine the way in which these products relate to broader cultural and historical contexts, analysing their use of media language and the cultural and ideological significance of the representations they offer.

For example, learners who study Option 1 will be able to consider the way in which *The Bridge* uses the conventions of earlier crime drama traditions such as film noir whilst exploring contemporary social, cultural and political issues. Similarly, in Option 2, learners will be able to consider the way in which *Black Mirror* use the established genre conventions of science-fiction to explore contemporary cultural issues and anxieties, whilst, in Option 3, learners will be able to analyse the way in which the set products draw on the way in which spy thrillers such as *Killing Eve* and *Tehran* relate to the wider social and cultural contexts in which they are produced. Genre is therefore a particular focal point here, as learners will consider the extent to which the set products support Steve Neale's proposition that genres are best understood as processes which may be 'dominated by repetition', but are also 'marked fundamentally by variation, difference and change.'

Set Options for Television

One option (including **both** products) from the following must be chosen:

Option 1	Option 2	Option 3
Peaky Blinders (UK) Series 1, Episode 1 (2013) Original Broadcaster: BBC Two	***Black Mirror*** (UK) Series 3, Episode 4: 'San Junipero' (2016) Original Broadcaster: Netflix	***Killing Eve*** (US/UK) Series 1, Episode 1 (2018) Original Broadcaster: BBC America (US) BBC Three (UK)
The Bridge (Denmark/Sweden) Season 3, Episode 1 (2015) Original Broadcaster: SVT1 (Sweden) DR1 (Denmark) UK Broadcaster: BBC Four	***The Returned*** (France) Season 1, Episode 1: 'Camille' (2012) Original Broadcaster: Canal+ (France) UK Broadcaster: Channel 4	***Tehran*** (Israel) Season 1, Episode 1 (2020) Original Broadcaster: Kan 11 (Israel) UK Broadcaster: Apple TV+

The set products will be reviewed periodically and changed where necessary.

All of the set television episodes are age appropriate for an A level programme (certificate 15), where it is expected that learners will be aged 15 or over when studying these products. It is the teacher's responsibility to ensure that set products chosen are appropriate for their learners. Some episodes of the set television series are 18 certificated. If additional episodes are studied in class, it is the teacher's responsibility to ensure that they are age appropriate for their learners.

For Section A: Television, learners will develop their knowledge and understanding of the aspects of the theoretical framework, theories and theoretical perspectives shown on the following pages.

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MEDIA LANGUAGE	**TV Option 1: Crime Dramas**	**TV Option 2: Sci-Fi/Supernatural Thrillers**	**TV Option 3: Spy Thrillers**
How the different **modes** and **language** associated with different media forms communicate multiple **meanings**	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
How the **combination** of elements of media **language** influence **meaning**	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
How developing **technologies** affect media language	***Section C***	***Section C***	***Section C***
The **codes** and **conventions** of media forms & products, including the processes through which media language develops as a **genre**	***Peaky Blinders*** ***The Bridge***	***Black Mirror)*** ***The Returned***	***Killing Eve*** ***Tehran***
The dynamic and **historically relative** nature of **genre**	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
The processes through which meanings are established through **intertextuality**	***Peaky Blinders***	***Black Mirror***	***Killing Eve***
How **audiences respond** to and **interpret** the above aspects of media language	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
How genre conventions are **socially** and historically **relative**, dynamic and can be used in a **hybrid** way	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
The significance of **challenging** and/or **subverting genre conventions**	***Peaky Blinders***	***Black Mirror***	***Killing Eve***
The significance of the **varieties** of ways in which **intertextuality** can be used in the media	***Peaky Blinders***	***Black Mirror***	***Killing Eve***
The way media language incorporates **viewpoints** and **ideologies**	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***

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THEORIES	TV Option 1: Crime Dramas	TV Option 2: Sci-Fi/Supernatural Thrillers	TV Option 3: Spy Thrillers
Semiotics (including Barthes)	***Sections B + C***	***Sections B + C***	***Sections B + C***
Narratology (including Todorov)	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
Genre (including Neale)	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
Structuralism (including Levi-Strauss)	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
Postmodernism (including Baudrillard)	***Peaky Blinders***	***Black Mirror***	***Killing Eve***

REPRESENTATION	TV Option 1: Crime Dramas	TV Option 2: Sci-Fi/Supernatural Thrillers	TV Option 3: Spy Thrillers
The way **events, issue, individuals** (including **self-representation**) and **social groups** (including **social identity**) are represented through processes of **selection** and **combination**	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
The way the media through **re-presentation construct versions of reality**	***Component 1***	***Component 1***	***Component 1***
The **processes** which lead media producers to make **choices** about how to represent events, issues, individuals and social groups	***Sections B + C***	***Sections B + C***	***Sections B + C***
The effect of **social and cultural context** on representations	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
How and why **stereotypes** can be used positively and negatively	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***

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How and why particular **social groups**, in a national and global context, may be **under-represented or misrepresented**	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***
How media representations convey **values, attitudes and beliefs** about the world and how these may be systematically reinforced across a wide range of media representations	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***
How audiences **respond** to and **interpret** media representations	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***
The way in which representations make claims about **realism**	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***
The impact of **industry contexts** on the choices media producers make about how to represent events, issues, individuals and social groups	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***
The effect of **historical context** on representations	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***
How representations may invoke **discourses and ideologies** and position audiences	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***
How audience responses to and interpretations of media representations reflect **social, cultural and historical circumstances**	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***

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THEORIES	**TV Option 1: Crime Dramas**	**TV Option 2: Sci-Fi/Supernatural Thrillers**	**TV Option 3 Spy Thrillers**
Theories of representation (including Hall)	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
Theories of identity (including Gauntlett)	***Sections B + C***	***Sections B + C***	***Sections B + C***
Feminist Theories (including bell hooks and Van Zoonen)	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
Theories of gender performativity (including Butler)	***The Bridge***	***Black Mirror***	***Killing Eve***
Theories around ethnicity and postcolonial theory (including Gilroy)	***Section C***	***Section C***	***Section C***

MEDIA INDUSTRIES	**TV Option 1: Crime Dramas**	**TV Option 2: Sci-Fi/Supernatural Thrillers**	**TV Option 3: Spy Thrillers**
Processes of **production, distribution and circulation** by organisations, groups and individuals in a global context	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
The **specialised** and **institutionalised** nature of media production, distribution and circulation	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
The relationship of recent **technological change** and media production, distribution and circulation	***Sections B + C***	***Sections B + C***	***Sections B + C***
The significance of **patterns of ownership** and control, including conglomerate ownership, vertical integration and diversification	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
The significance of **economic factors**, including commercial and not-for-profit public funding, to media industries and their products	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
How media organisations maintain, including through **marketing**, **varieties of audiences** nationally and globally	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***

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The **regulatory framework** of contemporary media in the UK	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***
The impact of 'new' **digital technologies** on **media regulation**, including the role of individual producers	***Section C***	***Section C***	***Section C***
How **processes** of production, distribution and circulation shape media **products**	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***
The impact of **digitally convergent platforms** on media production, distribution and circulation	***Sections B + C***	***Sections B + C***	***Sections B + C***
The role of **regulation** in global production, distribution and circulation	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***
The effect of **individual producers** on media industries	***Peaky Blinders***	***Black Mirror***	***Killing Eve***

THEORIES	**TV Option 1: Crime Dramas**	**TV Option 2: Sci-Fi/Supernatural Thrillers**	**TV Option 3: Spy Thrillers**
Power and media industries (including Curran and Seaton)	***Section B***	***Section B***	***Section B***
Regulation (including Livingstone and Lunt)	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***
Cultural industries (including Hesmondhalgh)	***Peaky Blinders* *The Bridge***	***Black Mirror* *The Returned***	***Killing Eve* *Tehran***

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MEDIA AUDIENCES	**TV Option 1: Crime Dramas**	**TV Option 2: Sci-Fi/Supernatural Thrillers**	**TV Option 3: Spy Thrillers**
How audiences are **grouped** and **categorised** by media industries, including by age, gender and social class, as well as by lifestyle and taste	***Sections B + C***	***Sections B + C***	***Sections B + C***
How media producers **target, attract, reach, address** and potentially **construct** audiences	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
How media industries **target** audiences through the **content and appeal** of media products and through the ways in which they are marketed, distributed and circulated	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
The interrelationship between **media technologies** and patterns of **consumption and response**	***Section C***	***Section C***	***Section C***
How audiences **interpret** the media, including how they may interpret the same media in different ways	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
How audiences **interact** with the media and can be **actively involved in media production**	***Section C***	***Section C***	***Section C***
How **specialised audiences** can be reached, both on a national and global scale, through different media **technologies and platforms**	***Sections B + C***	***Sections B + C***	***Sections B + C***
How media organisations reflect the different **needs of mass and specialised audiences**, including through targeting	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
How audiences **use media** in different ways, reflecting demographic factors as well as **aspects of identity and cultural capital**	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
The role and significance of **specialised audiences**, including **niche** and **fan**, to the media	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
The way in which different audience interpretations reflect **social, cultural and historical circumstances**	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***

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THEORIES	TV Option 1: Crime Dramas	TV Option 2: Sci-Fi/Supernatural Thrillers	TV Option 3: Spy Thrillers
Media effects (including Bandura)	***Component 1***	***Component 1***	***Component 1***
Cultivation theory (including Gerbner)	***Sections B + C***	***Sections B + C***	***Sections B + C***
Reception Theory (including Hall)	***Peaky Blinders*** ***The Bridge***	***Black Mirror*** ***The Returned***	***Killing Eve*** ***Tehran***
Fandom (including Jenkins)	***Peaky Blinders***	***Black Mirror***	***Killing Eve***
'End of audience' theories (including Shirky)	***Section C***	***Section C***	***Section C***

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Section B: Magazines – Mainstream and Alternative Media

The magazine industry in the UK is a highly challenging media environment, with thousands of titles competing for readers and market space. Here, learners will study two magazines in depth, developing an understanding of the contextual factors that shape their production, distribution, circulation and consumption, as well as considering the historical, social, and cultural significance of the representations they offer. Learners will also explore how media language incorporates viewpoints and ideologies.

Each option includes two magazines that have been produced within different historical and industry contexts and that target different audiences. One of the magazines will be contemporary, whilst the other will have been produced before 1970; one will be a commercial magazine with mainstream appeal, whilst the other will have been produced outside the commercial mainstream. The magazines in each option therefore offer rich opportunities for comparative analysis.

Set Options for Magazines

One option (including **both** products) from the following must be chosen:

Option 1	Option 2	Option 3
Woman **(23-29 August 1964)** (IPC)	***Woman's Realm*** **(7-13 February 1965)** (IPC)	***Vogue*** **(July 1965)** (Conde Nast)
Adbusters **(May/June 2016, Vol.23 No.3)** (Adbusters Media Foundation)	***Huck*** **(Feb/Mar 2016, Issue 54)** (TCO London)	***The Big Issue*** **(Oct 17-23 2016, No.1227)** (Dennis & The Big Issue Ltd)

Specified extracts for study from the set editions will be provided on the WJEC Eduqas website.

For Section B: Magazines, learners will develop their knowledge and understanding of the aspects of the theoretical framework, theories and theoretical perspectives shown on the following pages.

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MEDIA LANGUAGE	Magazines Option 1:	Magazines Option 2:	Magazines Option 3:
How the different **modes** and **language** associated with different media forms communicate multiple **meanings**	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
How the **combination** of elements of media **language** influence **meaning**	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
How developing **technologies** affect media language	***Section C***	***Section C***	***Section C***
The **codes** and **conventions** of media forms and products, including. the processes through which media language develops as a **genre**	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
The dynamic and **historically relative** nature of **genre**	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
The processes through which meanings are established through **intertextuality**	***Section A***	***Section A***	***Section A***
How **audiences respond** to and **interpret** the above aspects of media language	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
How genre conventions are **socially** and historically **relative**, dynamic and can be used in a **hybrid** way	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
The significance of **challenging** and/or **subverting genre conventions**	***Section A***	***Section A***	***Section A***
The significance of the **varieties** of ways in which **intertextuality** can be used in the media	***Section A***	***Section A***	***Section A***
The way media language incorporates **viewpoints** and **ideologies**	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***

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THEORIES	Magazines Option 1:	Magazines Option 2:	Magazines Option 3:
Semiotics (Barthes)	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
Narratology (Todorov)	***Section A***	***Section A***	***Section A***
Genre (Neale)	***Section A***	***Section A***	***Section A***
Structuralism (Levi-Strauss)	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
Postmodernism (Baudrillard)	***Sections A + C***	***Sections A + C***	***Sections A + C***

REPRESENTATION	Magazines Option 1:	Magazines Option 2:	Magazines Option 3:
The way **events, issues, individuals** (including **self-representation**) and **social groups** (including **social identity**) are represented through processes of **selection** and **combination**	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
The way the media through **re-presentation construct versions of reality**	***Component 1***	***Component 1***	***Component 1***
The **processes** which lead media producers to make **choices** about how to represent events, issues, individuals and social groups	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
The effect of **social and cultural context** on representations	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
How and why **stereotypes** can be used positively and negatively	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***

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How and why particular **social groups**, in a national and global context, may be **under-represented or misrepresented**	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***
How media representations convey **values, attitudes and beliefs** about the world and how these may be systematically reinforced across a wide range of media representations	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***
How audiences **respond** to and **interpret** media representations	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***
The way in which representations make claims about **realism**	***Adbusters***	***Huck***	***The Big Issue***
The impact of **industry contexts** on the choices media producers make about how to represent events, issues, individuals and social groups	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***
The effect of **historical context** on representations	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***
How representations may invoke **discourses and ideologies** and position audiences	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***
How audience responses to and interpretations of media representations reflect **social, cultural and historical circumstances**	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***

THEORIES	**Magazine Option 1:**	**Magazine Option 2:**	**Magazine Option 3:**
Theories of representation (Hall)	***Sections A + C***	***Sections A + C***	***Sections A + C***
Theories of identity (Gauntlett)	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***
Feminist Theories (including bell hooks and Van Zoonen)	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***
Theories of gender performativity (including Butler)	***Sections A + C***	***Sections A + C***	***Sections A + C***
Theories around ethnicity and postcolonial theory (including Gilroy)	***Section C***	***Section C***	***Section C***

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MEDIA INDUSTRIES	Magazines Option 1:	Magazines Option 2:	Magazines Option 3:
Processes of **production, distribution and circulation** by organisations, groups and individuals in a global context	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
The **specialised** and **institutionalised** nature of media production, distribution and circulation	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
The relationship of recent **technological change** and media production, distribution and circulation	***Adbusters***	***Huck***	***The Big Issue***
The significance of **patterns of ownership** and control, including conglomerate ownership, vertical integration and diversification	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
The significance of **economic factors**, including commercial and not-for-profit public funding, to media industries and their products	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
How media organisations maintain, including through **marketing**, **varieties of audiences** nationally and globally	***Section A***	***Section A***	***Section A***
The **regulatory framework** of contemporary media in the UK	***Section A***	***Section A***	***Section A***
The impact of 'new' **digital technologies** on **media regulation**, including the role of individual producers	***Section C***	***Section C***	***Section C***
How **processes** of production, distribution and circulation shape media **products**	***Section A***	***Section A***	***Section A***
The impact of **digitally convergent platforms** on media production, distribution and circulation	***Adbusters***	***Huck***	***The Big Issue***
The role of **regulation** in global production, distribution and circulation	***Section A***	***Section A***	***Section A***
The effect of **individual producers** on media industries	***Sections A + C***	***Sections A + C***	***Sections A + C***

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THEORIES	Magazines Option 1:	Magazines Option 2:	Magazines Option 3:
Power and media industries (including Curran and Seaton)	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
Regulation (including Livingstone and Lunt)	***Sections A + C***	***Sections A + C***	***Sections A + C***
Cultural industries (including Hesmondhalgh)	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***

MEDIA AUDIENCES	Magazines Option 1:	Magazines Option 2:	Magazines Option 3:
How audiences are **grouped** and **categorised** by media industries, including by age, gender and social class, as well as by lifestyle and taste	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
How media producers **target, attract, reach, address** and potentially **construct** audiences	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
How media industries **target** audiences through the **content and appeal** of media products and through the ways in which they are marketed, distributed and circulated	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
The interrelationship between **media technologies** and patterns of **consumption and response**	***Section C***	***Section C***	***Section C***
How audiences **interpret** the media, including how they may interpret the same media in different ways	***Woman*** ***Adbusters***	***Woman's Realm*** ***Huck***	***Vogue*** ***The Big Issue***
How audiences **interact** with the media and can be **actively involved in media production**	***Section C***	***Section C***	***Section C***
How **specialised audiences** can be reached, both on a national and global scale, through different media **technologies and platforms**	***Adbusters***	***Huck***	***The Big Issue***

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How media organisations reflect the different **needs of mass and specialised audiences**, including through targeting	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***
How audiences **use media** in different ways, reflecting demographic factors as well as **aspects of identity and cultural capital**	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***
The role and significance of **specialised audiences**, including **niche** and **fan**, to the media	***Adbusters***	***Huck***	***The Big Issue***
The way in which different audience interpretations reflect **social, cultural and historical circumstances**	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***

THEORIES	**Magazine Option 1:**	**Magazine Option 2:**	**Magazine Option 3:**
Media effects (including Bandura)	***Component 1***	***Component 1***	***Component 1***
Cultivation theory (including Gerbner)	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***
Reception Theory (including Hall)	***Woman* *Adbusters***	***Woman's Realm* *Huck***	***Vogue* *The Big Issue***
Fandom (including Jenkins)	***Sections A + C***	***Sections A + C***	***Sections A + C***
'End of audience' theories (including Shirky)	***Section C***	***Section C***	***Section C***

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Section C: Media in the Online Age

In a world increasingly dominated by digital technology, online, social and participatory media have become an integral part of the contemporary media landscape. The growing cultural significance of online platforms is evident in the number of subscribers that YouTubers like Zoe Sugg and JJ Olatunji/KSI attract, and in the amount of web traffic that the websites of online newspapers and magazines generate.

Through an in-depth study of two contrasting online products, learners will look at the role played by social media channels and websites in the media today, exploring the way in which these convergent media platforms increasingly overlap, as well as investigating the potential that they offer for self-representation. The changing relationship between media producers and audiences will be considered here, as learners will examine the idea that media consumers have now become producers who regularly and actively participate in the creation and dissemination of media content online.

The impact of digitally convergent media platforms on media production, distribution and circulation will also be explored, as learners will study an online magazine produced for a minority group, considering the way in which digital platforms can be used to reach specialised audiences. These set products can be seen to demonstrate significant emerging developments in the media, reflecting the ongoing impact of technology on media language and audience interaction.

Set Options for Media in the Online Age

One product from **each group** (**two in total**) must be chosen for study:

Group 1	Group 2
Zoe Sugg https://www.youtube.com/channel/UCrUbqTCagwsaP2Fmr0p1TsA **OR** ***JJ Olatunji/KSI*** https://www.youtube.com/user/KSIOlajidebtHD	***Thiiird*** https://www.thiiirdmagazine.co.uk/ **OR** ***Attitude*** http://attitude.co.uk/

The set products will be reviewed periodically and changed where necessary.

Websites, blogs/vlogs, and social media channels are, by their very nature, dynamic and updated to respond to industry and audience needs. Learners are required to study the following elements of their chosen online products:

- the codes and conventions of the home page/YouTube channel, including aspects of layout and design
- examples of posts, such as specific blogs, vlogs or articles from the online products
- examples of interactivity, including links to and use of social and participatory media.

Some features within the set products carry advisory guidance for strong language and reference to some topics that some learners might find upsetting. It is the teacher's responsibility to monitor the content of all set products and to ensure that the extracts studied are appropriate for their learners.

For Section C, learners will develop their knowledge and understanding of the aspects of the theoretical framework, theories and theoretical perspectives shown on the following pages.

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MEDIA LANGUAGE	Online Media
How the different **modes** and **language** associated with different media forms communicate multiple **meanings**	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
How the **combination** of elements of media **language** influence **meaning**	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
How developing **technologies** affect media language	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
The **codes** and **conventions** of media forms and products, including the processes through which media language develops as a **genre**	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
The dynamic and **historically relative** nature of **genre**	***Sections A + B***
The processes through which meanings are established through **intertextuality**	***Section A***
How **audiences respond** to and **interpret** the above aspects of media language	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
How genre conventions are **socially** and historically **relative**, dynamic and can be used in a **hybrid** way	***Sections A + B***
The significance of **challenging** and/or **subverting genre conventions**	***Section A***
The significance of the **varieties** of ways in which **intertextuality** can be used in the media	***Section A***
The way media language incorporates **viewpoints** and **ideologies**	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***

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THEORIES	Online Media
Semiotics (Barthes)	***JJ Olatunji Zoe Sugg Thiiird Attitude***
Narratology (Todorov)	***Section A***
Genre (Neale)	***Section A***
Structuralism (Levi-Strauss)	***JJ Olatunji Zoe Sugg Thiiird Attitude***
Postmodernism (Baudrillard)	***JJ Olatunji Zoe Sugg Thiiird Attitude***

REPRESENTATION	Online Media
The way **events, issues, individuals** (including **self-representation**) and **social groups** (including **social identity**) are represented through processes of **selection** and **combination**	***JJ Olatunji Zoe Sugg Thiiird Attitude***
The way the media through **re-presentation construct versions of reality**	***Component 1***
The **processes** which lead media producers to make **choices** about how to represent events, issues, individuals and social groups	***JJ Olatunji Zoe Sugg Thiiird Attitude***
The effect of **social and cultural context** on representations	***JJ Olatunji Zoe Sugg Thiiird Attitude***
How and why **stereotypes** can be used positively and negatively	***JJ Olatunji Zoe Sugg Thiiird Attitude***
How and why particular **social groups**, in a national and global context, may be **under-represented or misrepresented**	***Thiiird Attitude***
How media representations convey **values, attitudes and beliefs** about the world and how these may be systematically reinforced across a wide range of media representations	***JJ Olatunji Zoe Sugg Thiiird Attitude***
How audiences **respond** to and **interpret** media representations	***JJ Olatunji Zoe Sugg Thiiird Attitude***
The way in which representations make claims about **realism**	***Thiiird Attitude***

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The impact of **industry contexts** on the choices media producers make about how to represent events, issues, individuals and social groups	***Sections A + B***
The effect of **historical context** on representations	***Sections A + B***
How representations may invoke **discourses and ideologies** and position audiences	***Thiiird*** ***Attitude***
How audience responses to and interpretations of media representations reflect **social, cultural and historical circumstances**	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***

THEORIES	**Online Media**
Theories of representation (Hall)	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
Theories of identity (Gauntlett)	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
Feminist Theories (including bell hooks and Van Zoonen)	***Sections A + B***
Theories of gender performativity (including Butler)	***JJ Olatunji*** ***Zoe Sugg***
Theories around ethnicity and postcolonial theory (including Gilroy)	***Thiiird*** ***Attitude***

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MEDIA INDUSTRIES	Online Media
Processes of **production, distribution and circulation** by organisations, groups and individuals in a global context	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
The **specialised** and **institutionalised** nature of media production, distribution and circulation	***Sections A + B***
The relationship of recent **technological change** and media production, distribution and circulation	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
The significance of **patterns of ownership** and control, including conglomerate ownership, vertical integration and diversification	***Sections A + B***
The significance of **economic factors**, including commercial and not-for-profit public funding, to media industries and their products	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
How media organisations maintain, including through **marketing**, **varieties of audiences** nationally and globally	***Section A***
The **regulatory framework** of contemporary media in the UK	***Section A***
The impact of 'new' **digital technologies** on **media regulation**, including the role of individual producers	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
How **processes** of production, distribution and circulation shape media **products**	***Section A***
The impact of **digitally convergent platforms** on media production, distribution and circulation	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***

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The role of **regulation** in global production, distribution and circulation	***Section A***
The effect of **individual producers** on media industries	***JJ Olatunji*** ***Zoe Sugg***

THEORIES	**Online Media**
Power and media industries (including Curran and Seaton)	***Section B***
Regulation (including Livingstone and Lunt)	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
Cultural industries (including Hesmondhalgh)	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***

MEDIA AUDIENCES	**Online Media**
How audiences are **grouped** and **categorised** by media industries, including by age, gender and social class, as well as by lifestyle and taste	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
How media producers **target, attract, reach, address** and potentially **construct** audiences	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
How media industries **target** audiences through the **content and appeal** of media products and through the ways in which they are marketed, distributed and circulated	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
The interrelationship between **media technologies** and patterns of **consumption and response**	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
How audiences **interpret** the media, including how they may interpret the same media in different ways	***Sections A + B***
How audiences **interact** with the media and can be **actively involved in media production**	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
How **specialised audiences** can be reached, both on a national and global scale, through different media **technologies and platforms**	***Thiiird*** ***Attitude***
How media organisations reflect the different **needs of mass and specialised audiences**, including through targeting	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
How audiences **use media** in different ways, reflecting demographic factors as well as **aspects of identity and cultural capital**	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***

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The role and significance of **specialised audiences**, including **niche** and **fan**, to the media	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
The way in which different audience interpretations reflect **social, cultural and historical circumstances**	***Sections A + B***

THEORIES	**Online Media**
Media effects (including Bandura)	***Component 1***
Cultivation theory (including Gerbner)	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***
Reception Theory (including Hall)	***Sections A + B***
Fandom (including Jenkins)	***JJ Olatunji*** ***Zoe Sugg***
'End of audience' theories (including Shirky)	***JJ Olatunji*** ***Zoe Sugg*** ***Thiiird*** ***Attitude***

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Assessment

This component assesses media language, representation, media industries, audiences and media contexts.

Learners will be assessed on their use of relevant theories or theoretical approaches and relevant subject-specific terminology in this component. Learners will also be required to evaluate theoretical approaches and theories.

The exam consists of three sections:

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

There will be **one** two-part question or **one** extended response question.

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

There will be **one** two-part question or **one** extended response question.

Section C – Media in the Online Age (30 marks)

There will be **one** two-part question or **one** extended response question.

Each part of a two-part question will be based on **one** set product. Extended response questions will be based on **both** of the set products for that form.

Extended response questions require learners to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

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2.3 Component 3

Cross-Media Production
30% of qualification
60 marks
Non-exam assessment: internally assessed and externally moderated by WJEC

Content

This component synthesises knowledge and understanding of the media theoretical framework gained throughout their course by requiring learners to apply their knowledge and understanding of the media synoptically to practical production. In Components 1 and 2, learners gain a detailed understanding of the theoretical framework in relation to a range of media forms. In this component, learners are required to apply their knowledge and understanding of media language, representation, audiences, media industries and the digitally convergent nature of the media in an **individual** production for an intended audience. The production must be based on two media forms and completed in response to a **choice of briefs set by WJEC.**

The set production briefs will change **every year**. The precise requirements of the set briefs will differ each year and learners will be required to create a production for a **different intended audience and industry context.** Learners must develop a response to the specific requirements of the chosen brief by selecting a genre/style (or topic/issue) appropriate to the specified intended audience and industry context for their cross-media production.

The briefs will be released annually on 1 March in the year prior to assessment, and will be published on the WJEC Eduqas secure website.

The following media forms will always be set:

Television
Create a cross-media production to include a sequence from a new television programme and related print or online* products.

Advertising and Marketing: Music
Create a cross-media production to include an original music video for a new or local/unsigned artist or band and related print or online* products.

Advertising and Marketing: Film
Create a cross-media production to include a print marketing campaign for a new film, and related audio-visual or online* products.
*The cross-media production must **not** include a complete short film, film sequence or trailer.*

Magazines
Create a cross-media production to include a new print magazine and related audio-visual or online* products.

In order to ensure that an undue amount of time is not spent on the production, all phases of the production – aims, research and planning and the production itself – should be completed over a period of no longer than sixteen weeks.

***Website production**
Learners are not required to create websites through programming languages such as HTML. It is acceptable for learners to use web design software or templates in the online options. However, learners must be responsible for the design of the website and all content (such as language, images, audio-visual material) must be original. Learners must acknowledge any software or templates, and details of how these have been used, on the cover sheet.

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Statement of Aims and Intentions

Learners will be required to complete a brief outline of their aims and intentions for the cross-media production that must be submitted with the production. This will be assessed with the cross-media production and will enable learners to explain the ways in which they will apply knowledge and understanding of the theoretical framework to the production and target the intended audience. This is a **compulsory** component of the non-exam assessment and learners must complete the statement of aims and intentions in **Section B of the cover sheet** using approximately 500 words. A template is provided on the WJEC Eduqas website for guidance.

Research and Planning

Learners will undertake a substantial amount of preparatory work for their intended production that must be guided, monitored and authenticated by the teacher. The cross- media production must be conceptualised as a complete package of interrelated products in two forms, reflecting the nature of the contemporary media and the importance of different platforms in distributing, and enabling audiences to access, the media.

The research and planning will not be assessed but learners will be assessed on the production outcomes that result from these stages.

Learners should undertake **research** to develop their understanding of the theoretical framework in relation to their intended production including:

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

Learners should also **plan** their production work carefully to ensure that they apply their understanding of the theoretical framework to the cross-media production in different forms. The planning work may include:

- A pitch or treatment for the cross-media production, considering the convergence of the products in two forms and how they will be interrelated, but also distinct, to engage the intended audience in different ways.
- A project plan including a timeline and the planned use of, for example, resources or equipment.
- 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.

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Assessment

Component 3 is internally assessed and externally moderated. It assesses AO3: Create media products for an intended audience, 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 and intentions
- **20 marks** for creating a cross-media production that meets the requirements of the set brief, including suitability for the chosen form, genre, industry context and audience
- **30 marks** for creating a cross-media production which uses media language to communicate meanings and construct representations.

The assessment of this component will be based on the statement of aims and intentions and the cross-media production. Learners who do not submit a production will be awarded zero marks for the statement of aims and intentions.

Teachers must use the assessment grid and guidance provided in Appendix A when conducting internal assessment of Component 3.

Learners are advised to consider the requirements of the marking criteria (Appendix A) when planning and creating their cross-media production. Learners will be assessed on their ability to create a cross-media production for an intended audience and industry context by applying their knowledge and understanding of the theoretical framework to the cross-media production in the following ways:

- responding to the requirements of the brief, including using conventions appropriate to the chosen form, genre and industry context and engaging the intended target audience
- completing all tasks detailed in the chosen set brief
- creating an appropriate cross-media production of products that are clearly interrelated
- using media language to communicate meanings
- using media language to construct representations of particular events/issues/groups and individuals.

Assessment Evidence and Authentication

Every learner must complete a cover sheet to be found on the WJEC Eduqas website. This form must be signed by both the teacher and the learner to authenticate the work undertaken. Work should be reviewed for authentication purposes at four key stages of the process:

- when the **planning stage** is complete - review of the learner's planning documents to verify that the work has been completed by the learner
- at **two** suitable points during the **production process,** to monitor **both** tasks within the **cross-media production**. This might include a review of, for example, footage that has been shot for an audio-visual task and a full draft of a print or online task including the main images/ written text, to check that this is the learner's independent work
- when the **cross-media production is complete** – review of the finished production.

  At each authenticating stage, teachers must sign and date the appropriate section of the cover sheet. It is important that the completion of the production is rigorously monitored by centres to ensure that learners' work is their own. Teachers must sign the completed cover sheet to validate the authenticity of learners' work.

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Learners must submit:

- A **cross-media production.**
- A **statement of aims and intentions** for the production, outlining the ways in which knowledge and understanding of the theoretical framework will be applied in response to the brief and how the intended audience will be targeted.
- A completed **cover sheet** available on the WJEC Eduqas website. Section A must be completed by the learner detailing key aspects of the work, including the software used in its construction and crediting any non-original music used and non-assessed participants who assisted with the cross-media production. Learners and teachers must sign to authenticate the work at four key stages as detailed above. Section C is to be completed by the teacher detailing their assessment comments and the marks awarded.

Research and planning work should not be submitted but learners and teachers are required to authenticate the process on the cover sheet. **Centres must retain all learners' research and planning work, and all learners' production work, until December of the calendar year in which the assessment has been taken, and make this work available to WJEC should this be requested.**

Original and Non-original material

Learners are required to create original material for this component. Candidates who do not use original footage, images or text in the production must not be awarded marks above band 1 for the production. The use of existing brands or products is not permitted and the images, footage and text used in the cross-media production must be original (i.e. created by the learner).

It is acceptable for learners to use an existing song by a band or artist for the music video production option, provided the track chosen for the music video does not have an existing video. It is also acceptable for learners to use existing music for sound-tracks (e.g. for an audio-visual sequence). In this case, music must be copyright-free. All other aspects of the cross-media production must be the candidate's own, original work.

Any non-original music used as a soundtrack or in a music video must be acknowledged on the cover sheet (available on the WJEC's Eduqas website).

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Independent Work
The learner must complete an individual cross-media production. However, the learner may use unassessed students and others as follows:

- To appear in their media products, as actors or models for example.
- To operate equipment, such as lighting or sound recording equipment, under the direction of the assessed learner.

All non-assessed individuals involved in the production must be credited on the cover sheet. Learners can be credited only for work completed by themselves, or under their direction, and teachers will be required to sign to state that this is the case.

Equipment/Software

Learners need to have access to suitable equipment and resources for production work in Component 3 in order to apply media language appropriately (including the appropriate codes and conventions of media forms, genres and/or styles) to the products they create for Component 3.

As noted on page 47, learners are not required to create websites through programming languages such as HTML. It is acceptable for learners to use web design software or templates in the online options. However, learners must be responsible for the design of the website and all content (such as language, images, audio-visual material) must be original.

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

Re-sitting the qualification: non-examination assessment

As noted in Section 4 below, learners may re-sit the qualification. Components 1 and 2 must be re-taken whereas marks for Component 3 may be carried forward. Should a learner choose to re-take Component 3, they must follow the brief set for the relevant year and be subject to all the authenticating conditions of the production.

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3 ASSESSMENT

3.1 Assessment objectives and weightings

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

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

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

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

The table below shows the weighting of each assessment objective for each component and for the qualification as a whole.

	AO1	**AO2**	**AO3**	**Total**
Component 1	17.5%	17.5%	-	**35%**
Component 2	17.5%	17.5%	-	**35%**
Component 3	-	-	30%	**30%**
Total	**35%**	**35%**	**30%**	**100%**

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3.2 Arrangements for non-exam assessment

Component 3: Cross-Media Production

Component 3 is internally assessed and externally moderated by WJEC.

It assesses AO3 only. The maximum mark for Component 3 is 60.

Teachers must use the assessment grid and guidance provided in Appendix A when conducting internal assessment of Component 3. These are designed to link the assessment objective to marks and help to discriminate clearly between the varying levels of achievement. The mark schemes will be of most value when used in conjunction with guidance and assessed examples of work, which will be made available by WJEC to help centres identify the quality of work associated with the various mark bands. Cover sheets must be completed for each learner. The production may be completed and assessed at any suitable time during the course after the release of the briefs. However, it is essential that learners develop knowledge and understanding of the media theoretical framework before they undertake the production, in order to be able to use appropriate conventions in their work. The work must be completed and assessed prior to the moderation deadline in May of the year of assessment.

Length/amount of work

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

Supervision and Monitoring

- To avoid an undue amount of time being spent on the NEA, it is advised that learners spend up to sixteen weeks developing and creating their cross-media production for Component 3.

- Teachers **may**:
  - provide guidance and support to learners to ensure that they have a clear understanding of the requirements of the set brief, the assessment and the marking grid.
  - advise learners on an appropriate brief or media form to choose
  - advise on completion of the non-assessed research and planning
  - offer technical instruction, such as how to operate equipment
  - advise on health and safety requirements

- Once work is underway, feedback must be limited to general advice (written or verbal) on what needs to be improved. Learners can then be allowed to re-draft their work.

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- Teachers **must not**:
  - provide specific guidance on how to make these improvements to meet the assessment criteria
  - offer detailed advice regarding elements such as appeal to the intended audience or using conventions of media language and representational devices
  - provide writing frames for the structuring of the statement of aims and intentions.

- During the working period, teachers must continually monitor progress of the production in order to be able to authenticate the work as the learner's own. Work should be formally reviewed four times (at the planning stage, at two suitable points during the production process and when the cross-media production is complete) and teachers should sign and date the appropriate section of the cover sheet. Once the work is finished and the final assessment made, no further amendments may be made.

Assessment Evidence and Authentication

Every learner must complete a cover sheet to be found on the WJEC Eduqas website. This form must be signed by both the teacher and the learner to authenticate the work undertaken at four key stages of the process (planning, twice during production and completion of cross-media production). It is important that completion of the production is rigorously monitored by centres to ensure that learners' work is their own and centres must countersign that they have taken all reasonable steps to validate this. Authentication documentation must be completed by all learners, not just for those learners selected for the sample to be seen by the moderator.

Every learner must produce and submit the following evidence

1. **A cover sheet (non-assessed)**
   The teacher and learner will sign an authentication statement contained within the cover sheet.
2. **A statement of aims and intentions**
3. **A cross-media production**
   Learners must be clearly identified by centre, name and candidate number on all pieces of production work.

All of the above items must be available for moderation and the production work must be uploaded for moderation in the following forms:

- audio-visual material - uploaded as an e-portfolio via the WJEC Eduqas secure system in one of the following formats: MP4, .MOV or .AVI
- print-based material - uploaded as an e-portfolio via the WJEC Eduqas secure system in one of the following formats: PDF, JPEG
- online material – websites must be available online for the duration of the moderation period and until December of the calendar year in which the assessment has been taken. All links must be tested to ensure they work. The URL (web address) must be given to the moderator on the cover sheet submitted with the work. **It is the centre's responsibility to ensure that all websites published online are in line with GDPR regulations, and that appropriate measures are taken to protect the identities of learners and unassessed participants.**

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Suspected Malpractice and Plagiarism

Learners should be aware that:

- the initial responsibility for any cases of suspected malpractice or plagiarism is with the centre
- if either the centre or the moderation process uncovers any cases of malpractice or suspected plagiarism, a formal investigation, following current Joint Council of Qualifications procedures, will be undertaken
- marks for either the component or the complete qualification may be withdrawn if malpractice or plagiarism is established.

Internal standardisation and NEA policy

- It is essential that where there is more than one teacher in a centre, work from all teaching groups is standardised internally. This is designed to ensure that the final assessment reflects a single agreed standard for all teaching groups involved.
- Exemplar material and CPD events will be provided by WJEC to support centres with internal standardisation.
- The JCQ requires each centre to have a non-examination assessment policy in place:
  - to cover procedures for planning and managing non-examination assessments;
  - to define staff roles and responsibilities with respect to non-examination assessments;
  - to manage risks associated with non-examination assessments.

Moderation and Submission of marks

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

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4 TECHNICAL INFORMATION

4.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in May/June each year, until the end of the life of this specification. Summer 2019 will be the first assessment opportunity.

A qualification may be taken more than once. Candidates must resit all examination components in the same series.

Marks for NEA may be carried forward for the life of the specification. If a candidate resits an NEA component (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt.

Where a candidate has certificated on two or more previous occasions, the most recent NEA mark is carried forward, regardless of whether that mark is higher or lower (unless that mark is absent)

The entry code appears below.

WJEC Eduqas A level Media Studies: A680QS

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

4.2 Grading, awarding and reporting

Scaling factors are applied to marks in order for them to achieve their intended weightings. In the case of WJEC Eduqas A level in Media Studies the scaling factors are noted below.

Component	Maximum raw mark	Scaling factor	Scaled maximum mark	% weighting
1	90	1.167	105	35
2	90	1.167	105	35
3	60	1.500	90	30

A level qualifications are reported as a grade from A* to E. Results not attaining the minimum standard for the award will be reported as U (unclassified).

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APPENDIX A

Component 3: Cross-Media Production

Guidance on Applying the Assessment Grid

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

Bands 5: Both tasks within the cross-media brief should be completed to an equal standard.
Band 4: Both tasks within the cross-media brief should be completed to a generally equal standard, although one product may be slightly better than the other.
Band 3: Both tasks within the cross-media brief should be completed, but one product may be better than the other.
Band 2: Both tasks within the cross-media brief should be attempted, but one product may be significantly better than the other.
Band 1: Only one of the cross-media tasks may be attempted.

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

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A03 (30%): Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.			
Band	Produce a statement of aims and intentions to create a cross-media production for an intended audience (10 marks)	Create a cross-media production that meets the requirements of the set brief, including suitability for the chosen form, genre, industry context and target audience (20 marks)	Create a cross-media production that uses media language to communicate meanings and construct representations (30 marks)
5	**9-10 marks** • An excellent, highly detailed statement of consistently relevant aims and intentions that clearly responds to the brief, targets the intended audience and reflects the specified industry context through a coherent concept for interrelated products • The aims and intentions demonstrate a plan for thorough and sustained use of appropriate codes and conventions, and insightful representations • Excellent evidence of application of knowledge and understanding of the theoretical framework of media through sustained use of highly appropriate subject-specific terminology	**17-20 marks** • An excellent realisation of the brief that consistently uses conventions relevant to the chosen forms, genre and industry context in products that are coherently interrelated • An excellent realisation of the brief that is likely to consistently engage and position the intended audience through a highly appropriate mode of address • The products address all requirements set out in the brief; all elements of the tasks are completed fully	**25-30 marks** • An excellent, sustained use of media language in the products to communicate meanings in a highly complex way, such as through intertextuality, hybridity and a thorough control of connotations, and to construct points of view that embody ideological perspectives • An excellent cross-media production that constructs a highly effective narrative or design (as appropriate) • An excellent, sustained use of media language in the products to construct insightful, appropriate representations

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4	**7-8 marks** • A good, reasonably detailed, statement of aims and intentions that responds to the brief, targets the intended audience and reflects the specified industry context through a clear concept for interrelated products • The aims and intentions demonstrate a plan for consistent use of appropriate codes and conventions, and purposeful representations • Good evidence of application of knowledge and understanding of the theoretical framework of media through use of appropriate subject-specific terminology	**13-16 marks** • A good realisation of the brief that uses conventions relevant to the chosen forms, genre and industry context in products that are clearly interrelated • A good realisation of the brief that is likely to engage and position the intended audience through an appropriate mode of address • The products address the requirements set out in the brief; almost all elements of the tasks are completed	**19-24 marks** • A good use of media language in the products to communicate meanings in a reasonably complex way, such as through intertextuality, hybridity and a good control of connotations, and to construct clear points of view • A good cross-media production that constructs an effective narrative or design (as appropriate) • A good use of media language in the products to construct purposeful, appropriate representations
3	**5-6 marks** • A satisfactory statement of aims and intentions that responds to the brief, targets the intended audience and reflects the specified industry context through a straightforward concept for linked products • The aims and intentions demonstrate a plan for a use of generally appropriate codes, conventions and representations • Satisfactory evidence of application of knowledge and understanding of the theoretical framework of media through use of generally appropriate subject-specific terminology	**9-12 marks** • A satisfactory realisation of the brief that uses conventions generally relevant to the chosen forms, genre and industry context in products that are reasonably well linked • A satisfactory realisation of the brief that is likely to engage and position the intended audience through a generally appropriate mode of address • The products address most of the requirements set out in the brief; the main tasks are completed but some of the details may be missing	**13-18 marks** • A satisfactory use of media language in the products to communicate meanings in a straightforward way, with some control of connotations, and to imply points of view • A satisfactory cross-media production that constructs a satisfactory narrative or design (as appropriate) • A satisfactory use of media language in the products to construct generally appropriate representations

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2	**3-4 marks** • A basic statement of aims and intentions that is partially relevant but inconsistent in responding to the brief, targeting the intended audience and reflecting the specified industry context, showing some basic links between the products • The aims and intentions demonstrate a basic plan for a use of codes, conventions and representations, which are not always appropriate • Basic evidence of application of knowledge and understanding of the theoretical framework of media through use of subject-specific terminology, which is not always appropriate	**5-8 marks** • A basic realisation of the brief that uses conventions relevant to the chosen forms, genre and industry context inconsistently, and shows some basic links between the products • A basic realisation of the brief that is likely to engage and position the intended audience inconsistently through a mode of address that is not always appropriate • The products address some of the requirements set out in the brief but not all of the tasks are completed and the products may be below the stipulated limits for length/quantity; there may be a reliance on software packages or pre-existing templates	**7-12 marks** • A basic, undeveloped use of media language in the products to communicate basic meanings, with only occasional control of connotations • A basic cross-media production that constructs a basic, uncomplicated narrative or design (as appropriate) • A basic use of media language in the products to construct representations that are not always appropriate
1	**1-2 marks** • A minimal statement of aims and intentions that demonstrates little sense of responding to the brief, targeting the intended audience or reflecting the specified industry context with few, if any, links between the products • The aims and intentions demonstrate a minimal plan for a use of codes, conventions and representations, with little sense of their appropriacy • Minimal evidence of application of knowledge and understanding of the theoretical framework of media through minimal use of subject-specific terminology	**1-4 marks** • A minimal realisation of the brief, with minimal use of conventions relevant to the chosen forms, genre and industry context and few, if any, links between the products • A minimal realisation of the brief that is unlikely to engage or position the intended audience, with little sense of an address to the intended audience • The products address few of the requirements set out in the brief, are likely to be incomplete and substantially below the stipulated limits for length/quantity; there may be an over-reliance on software packages or pre-existing templates	**1-6 marks** • A minimal use of media language in the products to communicate limited meanings • A minimal cross-media production that demonstrates limited control of narrative or design (as appropriate) • A minimal use of media language in the products to construct limited representations
0	Statement of aims and intentions not worthy of credit or not attempted	Production not worthy of credit or not attempted	Production not worthy of credit or not attempted

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APPENDIX B

Summary of Theories to be Studied

MEDIA LANGUAGE

Semiotics - Roland Barthes

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

Narratology - Tzvetan Todorov

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

Genre theory - Steve Neale

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

Structuralism - Claude Lévi-Strauss

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

Postmodernism - Jean Baudrillard

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

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REPRESENTATION

Theories of representation - Stuart Hall

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

Theories of identity - David Gauntlett

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

Feminist theory - Liesbet van Zoonen

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

Feminist theory - bell hooks

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

Theories of gender performativity - Judith Butler

- the idea that identity is performatively constructed by the very 'expressions' that are said to be its results (it is manufactured through a set of acts)
- the idea that there is no gender identity behind the expressions of gender
- the idea that performativity is not a singular act, but a repetition and a ritual.

Theories around ethnicity and postcolonial theory - Paul Gilroy

- the idea that colonial discourses continue to inform contemporary attitudes to race and ethnicity in the postcolonial era
- the idea that civilisationism constructs racial hierarchies and sets up binary oppositions based on notions of otherness.

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MEDIA INDUSTRIES

Power and media industries - Curran and Seaton

- the idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power
- the idea that media concentration generally limits or inhibits variety, creativity and quality
- the idea that more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions.

Regulation - Sonia Livingstone and Peter Lunt

- the idea that there is an underlying struggle in recent UK regulation policy between the need to further the interests of citizens (by offering protection from harmful or offensive material), and the need to further the interests of consumers (by ensuring choice, value for money, and market competition)
- the idea that the increasing power of global media corporations, together with the rise of convergent media technologies and transformations in the production, distribution and marketing of digital media, have placed traditional approaches to media regulation at risk

Cultural industries - David Hesmondhalgh

- the idea that cultural industry companies try to minimise risk and maximise audiences through vertical and horizontal integration, and by formatting their cultural products (e.g. through the use of stars, genres, and serials)
- the idea that the largest companies or conglomerates now operate across a number of different cultural industries
- the idea that the radical potential of the internet has been contained to some extent by its partial incorporation into a large, profit-orientated set of cultural industries

AUDIENCES

Media effects - Albert Bandura

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

Cultivation theory - George Gerbner

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

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Reception theory - Stuart Hall

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

Fandom - Henry Jenkins

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

'End of audience' theories - Clay Shirky

- the idea that the Internet and digital technologies have had a profound effect on the relations between media and individuals
- the idea that the conceptualisation of audience members as passive consumers of mass media content is no longer tenable in the age of the Internet, as media consumers have now become producers who 'speak back to' the media in various ways, as well as creating and sharing content with one another.

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