

EDUQAS AS/A LEVEL MEDIA STUDIES FREQUENTLY ASKED QUESTIONS

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9.1 Are learners able to use templates for print work, for example a DVD cover?

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10.3 Learners need to select a song that does not have an official music video; however, can they choose a cover version or remix of a song that has an existing video?

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10.5 What about a song that has a lyric video?

10.6 What about a song that has a visualiser?

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10.8 Can learners create an animated music video?

10.9 If a learner chooses a song that is below the minimum time limit, is it acceptable to add a short narrative section to make it up to the required length?

10.10 Can a learner use their own music?

10.11 Can a learner have a peer operate the camera?

10.12 Can a song that has been used in a film, TV or musical be used for the music marketing task?

1. GENERAL ADMINISTRATION

1.1 Where can I find the entry/course/specification/QAN codes?

The entry/course/specification codes can be found on page 48 of the [AS specification](#) and page 59 of the [A Level specification](#). The QAN (qualification accreditation number) can be found on page 2 of each specification.

1.2 Are there any textbooks or revision guides for AS/A Level Media Studies?

Yes, there are Eduqas endorsed textbooks and revision guides for all levels of Media Studies that can be purchased directly from the publisher, [Hachette Learning](#). Centres should be aware that Eduqas do not control when the textbooks and revision guides are updated and centres should refer to the specification for the most up-to-date information about the qualification.

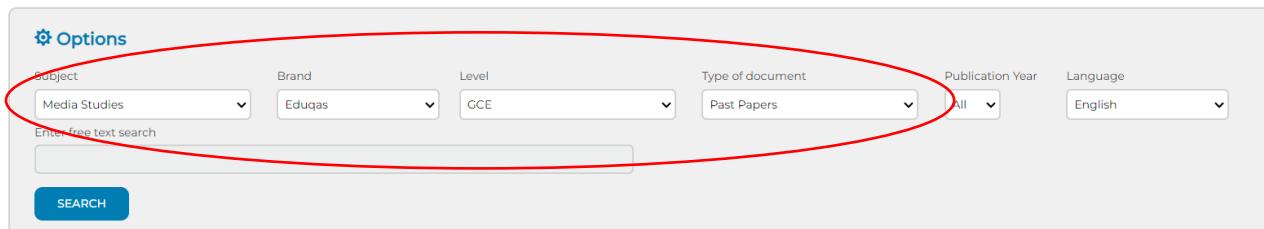
1.3 Where are the CPD Materials for Media Studies?

The materials from our previous CPD events are available on the [WJEC Portal website](#) under Resources > Subject Specific Support Material > CPD Materials > Media Studies CPD Material.

Our [Useful Resources Guide](#) gives further information on what is available.

1.4 Where can I access past papers?

The SAMS and past papers are available on the website, and there are additional example papers available on the [WJEC Portal website](#) under Resources > Subject Specific Support Material. The most recent series' past papers are available on the Portal website.



1.5 Where are the Component 3 NEA briefs?

The AS NEA briefs are released on 1 September and the A Level briefs are released on 1 March in the year prior to assessment. Both are available on the [WJEC Portal website](#). Our [briefs guide](#) gives details on how to find the NEA briefs.

1.6 Where can I find grade boundaries for AS and A Level Media Studies?

Grade boundaries can be found on the Eduqas website under Administration > Results.

1.7 Which version of the coversheet should we be using?

The correct version can be found here as a [PDF](#) or [Word](#) version. This is the latest version which makes reference to Artificial Intelligence (AI). Only this version should be used and not the previous which did not make mention to AI.

1.8 Is exemplar work available for each component?

Components 1 and 2: There are sample learner responses and assessment commentary available on the [WJEC Portal website](#). These illustrate work across the different bands. There are also examples of assessed responses for series up to 2023 in the [Online Exam Review](#).

Component 3: There are examples of production work on the [WJEC Portal website](#). This work can be used by teachers in centres for standardisation purposes, but it must only be shown to learners under strict supervision.

2. SET PRODUCTS

2.1 Where can I access the set products?

A [guide](#) that shows how to access the set products for Component 1 Section A and Component 2 Section B (magazines) on the Eduqas Media Studies website (Key Documents > Support for Teachers).

The Big Issue, Adbusters and *Huck* have kindly made a digital copy of the set editions available free of charge. The issues are available from the [Portal website](#) under Resources > Subject Specific Support Material > Eduqas A Level Media Studies Set Products.



Centres are responsible for accessing the set products for Component 1 Section B and Component 2 Sections A and C. Details of all the set products can be found in the specifications.

2.2 Are there transcripts available for the set products?

No. The text is clear enough to be read from the set products themselves and therefore we have not produced transcripts.

2.3 When will the set products change?

As stated on page 8 of the AS specification and page 9 of the A Level specification, the set products for both components will be reviewed periodically and changed where necessary. We will regularly review set products for their ongoing suitability and accessibility. When changes to set products are necessary, we will inform centres by 1 March in the calendar year of the start of teaching for a two-year course. For example, we will inform centres by 1 March 2024 of any changes to set products for assessment in 2026.

2.4 Can I get a copy of the DVD used in a past examination?

We are unable to send copies of the exam clips as we do not have the rights to distribute them, only to use them as part of our formal assessment. However, please find the extract duration and links to the full videos below:

AS Level	Extract	Timing
SAMS	Barnardo's - Believe in Me	Whole Video
Additional Sample Player	McDonald's: Parallel Lives	Whole Video
2018	Ed Sheeran - Shape of You (2017)	Start-01:44
2019	Amazon Prime Advert (2016)	Start-01:20
2020	Drake - God's Plan (2018)	Start-02:30
2023	Taylor Swift – The Man (2020)	02:25
2024	Miss Dior The New Parfum – (2024)	Whole video

A level	Extract	Timing
SAMS	SaveTheChildren - Most Shocking Second a Day Video	Whole Video
Additional Sample Paper	Compton Boys Compton Cowboys (Full Version) Guinness GB - YouTube	Whole Video
2019	This Girl Can (2017)	Start - 01:30
2020	Find Me - Tinie Tempah ft. Jake Bugg (2017)	01:04 - 03:31
2021	ActionAid - One Girl's Journey	Whole Video
2023	Dolce and Gabbana Spring Summer (2020)	Whole Video
2024	Beautiful by Christina Aguilera (2022)	Start- 2:40

3. EXAM COMPONENTS

3.1 In an exam response, is it better for learners to explore a small number of points in a lot of depth or to cover a larger number of points in less depth?

Learners need to address all elements of the question that is set and be guided by the number of marks available. There is no prescriptive approach to an exam question and there are different ways to fulfil the assessment criteria. However, learners do need to address the question in sufficient depth to demonstrate their knowledge and understanding. The SAMs give further indications of the likely responses at the different bands of the mark scheme.

There are also example candidate exam responses available on the Portal website to demonstrate how questions may be approached.

3.2 Where a question uses bullet points, should they be addressed in equal measure?

No. The bullet points must be addressed; however, it isn't necessary, and often would not be appropriate, to address them in equal measure.

3.3 How much should learners write for an extended response question?

There is no set amount that we would recommend that learners produce for an extended response question. Learners will write at their own pace, and the amount of work produced is rarely indicative of its



quality. Learners can take some guidance from the tariff of the question, and using that, consider the timings allowed per component to determine how much time they have to spend on individual questions.

3.4 Do learners need to introduce theory to every question?

No. If the question explicitly asks about theory, then learners should discuss it as is appropriate to the question. If learners are not asked explicitly about theory, then there is no requirement to discuss it. Learners will be rewarded for applying theory only if it is relevant and appropriate.

3.5 Should learners analyse media language in order to explore representation?

Representations are constructed by media language and so it would be impossible for learners to not consider media language when exploring representation. However, if asked about representation, learners should focus their analysis only on the aspects of media language that have constructed the representation.

3.6 Is there a ceiling for the tariff of the stepped question marks?

No.

3.7 Could there be a historical product as an unseen resource?

Yes, although only in a form where historical set products are studied.

3.8 Could assessment of AO1 relate to media language and representation?

Yes, although AO1 is generally assessed in relation to the demonstration of knowledge and understanding of media industries and audiences (for example, Component 1, Section B), AO1 can also be assessed in relation to media language and representation. Component 2, Section A, Question 1a of the 2018 AS Level paper is an example of a question that assesses AO1 in relation to media language.

3.9 In Component 1 Section A how long will the audio-visual unseen resource be?

The length of the unseen AV resource will depend on the form and the focus of the question, for example a music video extract may be longer than a TV advertisement. However, while the AV resource will be selected in order to allow candidates to respond to a range of points, it will also be set with consideration of how much time candidates will need in order to respond to the resource in depth.

3.10 Which areas of representation do we need to teach in relation to Component 1 Section A?

At AS/A level, learners need to study representations of events, issues, individuals, and social groups in the media. Social groups could relate to gender, ethnicity, and age but also other areas of representation relevant to the set products and the additional products that teachers select.

3.11 In the Component 1 Section A media language question should learners only analyse the unseen resource, or do they need to refer to set or other products analysed in class?

Learners should solely focus on the unseen resource. The set and additional products studied in class provide learners with knowledge and understanding of the form and allow them to develop their analytical skills, but the assessment is based on the unseen resource.

3.12 In Component 1 Section A will the unseen resources always be from the same historical period and genre as the set product that has been studied?

No, not necessarily; however, we would not set a historical unseen resource in a form where learners had only studied contemporary products. Learners may be required to analyse products in different genres and the additional products that centres select to study in class should help them to prepare for this.

3.13 In Component 1 Section A, will there always be both audio-visual and print-based unseen resources?

Yes. 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 the audio-visual resource and Question 2 will relate to the print-based resource.

3.14 What are the recommended timings for Component 1 Section A?

AS

Learners are advised to spend approximately 1 hour and 15 minutes on Section A of Component 1, including time to study the unseen resources. Learners will view audio-visual resources three times and there will be a five-minute break in between the second and third viewings for note-making. This is the case whether the AV resource is for the representation question or the media language question.

Timings could be divided as follows:



- Media language question (10 marks): approximately 20-25 minutes including time to study the unseen resource.
- Representation question (25 marks): approximately 50-55 minutes including time to study the unseen resource and plan the response (comparing the unseen with the set product).

A LEVEL

Learners are advised to spend approximately 1 hour and 30 minutes on Section A of Component 1, including time to study the unseen resources. Learners will view audio-visual resources three times and there will be a five-minute break in between the second and third viewings for note-making. This is the case whether the AV resource is for the representation question or the media language question.

Learners should spend a similar amount of time studying print resources.

Timings could be divided as follows:

- Media language question (15 marks): approximately 25-30 minutes including time to study the unseen resource.
- Representation question (30 marks): approximately 60-65 minutes including time to study the unseen resource and plan the response (comparing the unseen with the set product).

3.15 In Component 1 Section B learners need to study industry issues. What should we do if a significant aspect of the industry changes after we have covered the set product?

Learners will study the set products at a time of your choosing during the course and this will form the basis of their knowledge and understanding. If a very substantial change occurred (for example a change of ownership) then we would expect them to be aware of this as the specification requires them to study the evolving nature of the products; however, learners could still discuss the product at the time they had studied it to exemplify the audience and industry issues at that time.

3.16 In Component 1 Section B learners are required to study ‘contemporary and emerging media’ in relation to the set product – what should we study, and will learners be required to discuss this in the exam?

Learners could look at the websites and social media accounts for the set products and consider how these relate to industry and audience issues, for example how they offer audiences opportunities to interact with the product. Learners should refer to these in the exam if they are relevant to the issues raised in the question.

3.17 In Component 1 Section B, Film, how should we use extracts from the films, given learners do not need to textually analyse the films?

The extracts from the film can be used to explore aspects of industry listed on Page 19 of the Specification. For example, you could look at excerpts that have been selected for the trailer and consider how these are used to market the film, or you could look at production values in a particular scene. The opening title sequences are a useful starting point for exploring industry as well.

3.18 In Component 1 Section B should learners study more than one example of each set product (for example more than one edition of *The Daily Mirror*)?

Learners must study the set products outlined in the Specification. It may be helpful for them to have a broader awareness of the product by studying extracts from other examples, but this is not essential.

3.19 In Component 1 Section B: Radio, do learners need to study the full-length episodes or can they study the shorter podcasts? How long do the extracts need to be?

Learners must study extracts from at least two podcasts of *Woman’s Hour* or *Have You Heard George’s Podcast?* so it would be fine to use either. The extract length is not specified; however, it is worth remembering that the extract should not be analysed for representation or media language. The length of the extracts should be such that learners are able to engage with the content of the episode, and that this is to allow them scope to explore the industry, audience, and context issues that the specification requires.

3.20 In Component 1 Section B: Newspapers, do learners need to study the same edition as the set covers in Section A?

No. Centres can select an edition to study. In Section B, learners need to consider the industry and audience issues relating to the chosen edition, rather than conducting detailed textual analysis. It may therefore benefit learners to study a different edition from that studied for Section A to ensure they focus on the audience and industry issues required for Section B.



3.21 In Component 1 Section B: Newspapers, can learners use the Section A set product in their answer to a Section B question?

We strongly advise that learners do not use the section A set product in their Section B response. This is because learners are expected to draw on examples from across the complete issue of the set to achieve the highest bands in a section B question, and relying on the Section A set product is very unlikely to provide learners with the depth and breadth of understanding required. Additionally, candidates using the Section A product tend to engage in a textual analysis of the product rather than using it to illustrate aspects of the newspaper industry.

3.22 In Component 1 Section B: Newspapers, do learners need to study every page of the chosen edition?

No. Learners need to explore the bullet points of industry and audience content in the specification, so pages should be selected to consider these issues. For example: the front page, some key articles and editorial content, the sports pages, some advertising, the letters page, etc.

3.23 For Component 1 Section B: Newspapers, do we need to subscribe to *The Times* in order to access the website?

No. Learners need to study the homepage and other pages of *The Times* website to develop their understanding of audience and industry issues. However, the main focus of Section B is the edition of the print newspaper. It is fine to study the publicly accessible pages on the website - you can see the homepage and the main sections of the website, including the headlines of the main articles. The paywall itself is an interesting area to explore in relation to industry, but there is no requirement to subscribe in order to teach the required specification content.

3.24 Will learners be expected to compare the set products studied in Component 2?

We wouldn't ask candidates to compare products in Component 2. The only place where they are expected to compare is the 30-mark question in Component 1. Common command words that we often use in Component 2 are 'explain' for AO1 and 'explore' or 'analyse' for AO2.

3.25 For Component 2 Section A will learners ever be asked about episodes other than the set episodes of the TV series?

No. Learners will only ever be asked about the set episode as detailed in the specification. Though it may benefit learners to look at other episodes in the series, there is no requirement to do that, and learners will not be penalised for not studying episodes outside of the set episode.

3.26 In Component 2 Section B, do learners need to be familiar with contemporary editions of the historical magazine that they are studying, including any digital content, e.g., the current website for *Vogue*?

No, the set edition of the historical magazine is the focus of the study, and *Woman's Realm* is no longer published. While it might be interesting to look at contemporary editions of women's magazines to compare the media language and representations, this is not a requirement.

4. THEORY AND CONTEXTS

4.1 Will evaluation of theory always be assessed in Component 2 rather than Component 1? (A Level only)

Yes. There will be one question that evaluates theory, and this could occur in any of the three sections.

4.2 If a question asks learners to evaluate a theory, is it expected that they will also refer to other theories as part of the evaluation (by way of comparison)? (A Level only)

Learners need to evaluate the named theory, and this should be the primary focus of the response. If, as part of this evaluation, learners wish to briefly refer to another relevant theory then this is acceptable, but it is not an expectation.

4.3 Will theory (including a named theory or theorist) be assessed in Component 1?

Theory can be assessed in Component 1 – as there are named theories and theorists listed in the Specification subject content for both Section A and Section B.

4.4 How much theory should learners include in a response?

This really depends on the question. If a question asks learners to apply (or evaluate for A Level) a named theory, then this theory should be considered in detail. If a question asks learners to apply 'relevant theories', then learners are able to select the theories they feel are most relevant and should discuss these



in detail. If a question does not specify a theory or theories then learners may, of course, apply relevant theories in their response. Indeed, in order to achieve marks in the higher bands, learners are likely to apply theories. However, they may also refer to relevant theoretical approaches, without naming specific theories, to support their points and this is perfectly acceptable. The indicative content in the Sample Assessment Materials and published mark schemes gives further detail of how learners might use theory in a response.

4.5 How much explanation of a theory should learners include in their response?

This depends on the question; if learners are asked to explain a particular theory (for example AS SAMs Qs 4-6a) then they should do so. However, learners do not otherwise need to describe or ‘download’ information about the theory in isolation; this should be applied to the products.

4.6 Can we teach additional theories that are not listed in the specification, and will learners be rewarded if they refer to these in the exam?

It is acceptable to teach additional theories; however, learners **must** study the theories listed in the specification. If learners use a theory that is not listed in the specification, they can be credited as long as it is relevant to the question and used appropriately.

4.7 How much context should be taught?

Learners need to study the relevant contexts for the set products as detailed in the Specification. We recommend that teachers start from the set product and explore the contexts in which they were produced. For example, learners do not need to know detailed information about the controversies surrounding the Conservative Party lockdown parties in order to understand the set front page of *The Times*. They do, however, need to have some understanding of the context in which this article was produced such as the restrictions on public gatherings as a result of the Covid 19 pandemic and the social and political context in which these were produced (including the political leanings of the set newspapers).

4.8 How much knowledge and understanding of context is required in the exam?

This depends on the question. If a question assessing AO1 asks learners to consider how a context or contexts have influenced a set product (e.g., AS SAMs Component 1 Question 3b or A level SAMs Component 2 Question 1b), then context should be the main focus of the response. If a question assessing AO2 asks learners to consider how media products relate to contexts as one of the requirements (e.g., AS SAMs Component 1 Question 2 or A level SAMs Component 1 Question 1), then this should be discussed as part of the response but will not necessarily be the main focus. If a question does not specifically ask learners about contexts, they may still refer to context if it is relevant to the question.

5. NON-EXAM ASSESSMENT: ADMINISTRATION

5.1 What is the NEA submission deadline?

For AS and A Level all marks must be submitted, and all required samples uploaded by 15 May. This date is the same each year and does not change, even if it falls on a weekend. You should submit your marks ahead of this date in order to allow time to receive details of the sample candidates and submit their work.

5.2 How are marks and work submitted for moderation?

Marks for all learners in your cohort must be submitted on the Mark Input System via the [Portal website](#). Once you have submitted your marks the system will automatically generate your sample. All assessed work for the sample candidates, including the coversheets, must then be uploaded to Portal. For further information on Portal and the process of uploading work please see our [Guide to E-Submissions](#) and the [E-Submissions Video Guide](#).

5.3 What should I do if there is an error with the submitted marks?

If you notice an error with the marks entered on the Mark Input System once you have submitted them, you will need to contact gce@eduqas.co.uk. Please include your centre details, the candidate details, the subject and component, the old mark, and the correct mark.

The Specification specifies a set number of weeks for the completion of the NEA:

- How many hours delivery time per week is this based upon?
- Do these have to be consecutive weeks?
- Can we structure the NEA to include holidays?



The time stipulation is in place to ensure that learners do not spend a disproportionate amount of time on the NEA, in order to make sure that there is sufficient time allowed for the exam units but also to guard against learners having an extended period of time to keep improving the work.

Delivery time varies in centres, although an average is between 4 and 5 hours of contact time per week. However, most centres have a very similar number of weeks of delivery time per year, which is why the stipulation is stated in weeks. Centres are able to deliver the NEA at any suitable point in the course following the release of the briefs, as long as they adhere to the stipulated number of weeks of delivery time. If the requirements regarding supervision and monitoring are met, and centres can authenticate any work completed outside the classroom, the delivery of the NEA can take place either side of a holiday.

5.5 Is there a requirement to annotate work for Component 3, for example the Statement of Aims and print production work?

No, there is no requirement to annotate work for Component 3. Please do, however, include detailed comments and examples on the cover sheet to explain the rationale for the marks awarded.

5.6 How should teachers record evidence of internal standardisation?

In centres where there is more than one teacher responsible for assessing NEA work, internal standardisation should take place. This can be recorded by a brief comment on Section C of the cover sheet. The final marks awarded should be clearly evident.

5.7 What should I do if a learner fails to produce any research and planning?

The research and planning is not assessed; however, it is extremely important for learners to undertake these stages to ensure that they apply knowledge and understanding of the theoretical framework to their production. Failing to undertake research and planning will not directly impact on a learner's mark but is likely to have a detrimental effect on the Statement of Aims and the production. If a learner does not complete research and planning, please make a note of this in the relevant boxes in Section A of the cover sheet.

5.8 What should I do if a learner fails to produce a Statement of Aims?

If a learner does not submit a Statement of Aims, they must be awarded 0 marks for this part of the Component 3 assessment. The production should be assessed according to the marking grid. However, as the Statement of Aims explains how the learner intends to apply their knowledge and understanding to the production, it really is in their interest to produce it.

5.9 What should I do if a learner produces a Statement of Aims but does not produce a production?

If a learner does not submit a production, they must be awarded 0 marks for the production and 0 marks for the Statement of Aims.

5.10 Does the Statement of Aims need to be written in full prose?

No. Learners can use bullet points to express their ideas.

5.11 While the production must be independent, can learners work in groups at any stage of the process – for example to research and plan?

No, group work is not permitted at any stage of the NEA. Each learner must develop an individual response to the brief and conduct independent research that informs their planning and production.

5.12 Can centres allow all learners to work in the same genre, or allow several learners to use the same song for the music video brief?

Learners should be given a free choice of genre at AS and A level; genres or songs should not be set by the centre. Learners should be encouraged to explore their interests and must apply their knowledge and understanding of the theoretical framework to their independent production work.

5.13 The specification states that 'unassessed individuals' may assist with productions. What does this mean?

As detailed in the brief: 'Unassessed participants may act in, or appear in the media production, or operate lighting, sound, recording and other equipment **under your direction** if required'. This stipulation takes account of the fact that learners may require some assistance during their production. The crucial factor is that the assessed learner must be responsible for all decisions and that any 'assistants' work under the learner's direct supervision. For example, it should be the assessed learner who tells their model exactly where and how to pose for each photograph. If a learner is using two



cameras for an audio-visual shoot, they should make all decisions about the shots that are filmed – they should position both cameras and frame the shots from each angle, however they may have an assistant who simply operates the recording on the second camera. The learner must demonstrate their ability to apply their knowledge and understanding of the theoretical framework when creating their production. The names of any unassessed participants must be listed on the cover sheet.

‘Unassessed participant’ refers to any individual which is not the candidate. Other students in a class can be unassessed participants for each other.

5.14 **What if my learner cannot get permission from one of their unassessed participants?**

Learners can opt out of giving their permissions. Eduqas does not need permission to assess the work, only to process the work for use as standardising materials, or use at moderators’ conferences or CPD. If a learner is unable to get the permissions from an unassessed participant or is unwilling to give permission for their work to be used in this way, they can tick a box in Section D and E of the coversheet to ‘opt out’.

5.15 **How should the coversheet be completed?**

Please see our [Coversheet Guidance video](#) for detailed guidance on how all pages of the coversheet should be completed. Please ensure that all sections of the coversheet are completed fully, including Sections D and E (GDPR Consent).

5.16 **Can the coversheets be completed and signed digitally?**

Yes, both handwritten and typed/digital signatures and forms are acceptable.

5.17 **Where can I find the Statement of Aims template?**

The statement of aims template is included on Section B of the coversheets. The coversheets can be found on the [Eduqas AS/A Level Media Studies webpage](#) under **Non-Exam Assessment**.

5.18 **What should I do if there is an error with the work submitted for moderation?**

Centres are able to delete files themselves after submission of marks and upload of samples up to the deadline of submission date. On the far right of a file that has been uploaded there is an X that the centre can click to remove the file.

5.19 **I have uploaded a file incorrectly and cannot delete it because the deadline has passed – what should I do?**

Once the deadline date for submission of outcomes and samples has passed, centres will no longer be able to delete files that have been uploaded incorrectly.

If a centres whole cohort of files have been uploaded incorrectly (i.e. files that have been uploaded against the wrong subject or unit for all candidates) please email relevant series delivery team to request a file deletion. The request must clearly identify:

- Centre number
- Unit/qualification code/number
- List all files names where deletion is required

If the centre have a small number of files that have been incorrectly uploaded these cannot be deleted.

Centres must instead continue to the IAMIS screen and upload an additional file to that candidate and clearly name the file as (NEW/CORRECT VERSION).

6. NON-EXAM ASSESSMENT: BRIEFS

6.1 **Where are the Component 3 NEA briefs?**

The NEA briefs are available on the [WJEC Portal website](#) under Resources > Non-Exam Assessment Tasks. Please see our [Eduqas briefs guide](#) for further information on how to locate these.

6.2 **Is there any guidance that will help me to interpret the briefs?**

Yes. The briefs document includes detailed guidance for each of the briefs.

6.3 **Can learners narrow the target audience down further than the demographic suggested in the brief?**

The production must be aimed at the audience specified in the brief and be suitable for everyone in the target group. However, if learners wish to create a product that primarily targets a more specific demographic (by gender, ethnicity, or age for example) within the intended group and have researched



products from the appropriate industry context to inform this decision, then this is acceptable. For example, they might create a film marketing campaign that targets the intended demographic but may appeal particularly to the younger end of the age range.

6.4 Do learners have to adhere to all of the ‘minimum requirements’ in the briefs if, for example, their research reveals conventions that differ from those listed in the briefs?

The minimum requirements listed in the briefs are included to ensure parity of demand across the different briefs and to make sure that all learners nationally are assessed against the same criteria. It is essential that learners adhere to these in order to meet the requirements of the NEA, even if there is a slight deviation from the industry examples researched. The Component 3 mark scheme includes a point relating to the extent to which the learner has fulfilled the requirements in the brief.

6.5 Can learners produce pieces/pages which are additional to the requirements of the brief?

To ensure parity between centres and between the different briefs, learners must only create what is specified in the brief. Producing additional pages may also be self-penalising as learners would be less likely to focus fully on the required pages.

6.6 Can learners use the names of real people in their productions?

Learners should invent their own fictional names of celebrities, actors, music artists etc. This will enable them to construct their own, original representations using media language. The names of real ‘stars’, actors etc. should be avoided. This applies to artists/actors who feature, for example, on the learner’s magazine or DVD cover, but also applies to non-featured celebrities, for example in coverlines. If intertextuality is a convention that has been identified in the research, it may be appropriate to include the name of an existing media product as an intertextual reference, as long as all other elements are original.

Learners are also advised not to use any actual names of people in their production work (e.g., director, cast, writer etc.) in order to protect the personal data of those involved.

6.7 Should learners create products for an existing media organisation or invent their own?

If the brief specifies a particular organisation, then learners must create a product for that company. If the brief gives examples of possible organisation, then it would still benefit learners to create products for an existing organisation, as this will allow them to research similar products and apply their knowledge and understanding. They may use generic company logos on their production work.

6.8 The brief specifies a certain number of images, but the listed required shots do not add up to that number. Which is correct?

The briefs may require a certain number of images for the production, but it may not always specify what these images should be. For example, if the brief requires 8 images but only lists 6 specific shots/locations the learner must include another 2 images.

Please note that learners must adhere to the requirements of the brief even if it does not fully conform to industry standards identified in their research, as the primary purpose of the minimum requirements is to ensure parity between different options and that the assessment criteria are met.

6.9 If a learner takes two different images for a print brief and edits these together (for example a background shot of a location and a foreground shot of a character on a DVD cover), does this count as one or two original images?

This would count as two images – please make a note of this on the cover sheet.

6.10 Can learners use the same image on both pieces of their cross-media production?

No. Learners should use original and different images on the two pieces of their cross-media production; therefore, a learner should not use the same image in their website as in their feature article, for example.

6.11 If the brief stipulates that learners should construct representations of ‘social groups’, what type of social group would be expected?

Learners will have studied representations of different social groups in Components 1 and 2 and so should apply their knowledge and understanding to the production. Social groups may be defined by ethnicity, age, and gender but also by other factors such as social class. So, one social group might be young Asian females, another could be teenage working-class males.



6.12 Can learners include animals as characters in their production work?

No, learners must construct representations of people for their production work and therefore animals do not count as characters.

6.13 Could learners create a podcast for the radio option of an A level cross-media brief? (A Level)

Yes, if this is appropriate to the other stipulations in the brief.

6.14 Are learners required to create their own jingles? (A Level)

Yes. Learners should not use existing jingles from radio shows as this would constitute ‘found’ material, but they can use royalty free music to create their jingle and create their own spoken or sung slogan or words to go with it. They could create their own music or sound effects if they choose to.

6.15 Why must music for an audio-visual production be copyright free?

Any music used for a television sequence or on a website must be copyright free. This stipulation is in place to make learners aware that copyright is an area that they must be mindful about when creating a media product, but also to make sure that they research their product and find music that is fully suitable, rather than using a well-known piece of music or something that has been used in an existing media product. There are many copyright-free sources of music that learners may use, and some sites are suggested in the Guidance for Teaching document. Alternatively, they may create their own music using software such as Garageband.

A song that is used for a music video does not need to be copyright free.

6.16 Our centre has an agreement with a service to use copyrighted music/a learner has contacted an artist and gained copyright permission to use a song. Is this acceptable?

No, as mentioned above learners must use music that is copyright free. Allowing learners to use copyrighted material, even with permission, would create issues of parity between centres and candidates who do not have this option.

6.17 Can learners use actors of their own age to play older characters?

Yes. It is important that the characters are given costumes and are directed in a way that is appropriate for an older character. If there is any ambiguity, assessors could make a note of it on the cover sheet.

6.18 My learners cannot upload their AV files to Wix; what should they do?

Wix will only upload videos that are 250mb or smaller; learners may need to compress their AV files before they upload them. This can be achieved by exporting the video in QuickTime player, or by using software such as Handbrake. Further details about using Handbrake to re-size audio-visual files can be found [here](#).

7. NON-EXAM ASSESSMENT: TELEVISION BRIEF

7.1 If a learner chooses to create a documentary, can they include archive footage as this is a convention of the genre?

The Specification requires learners to create their own, original material for the production, so they should not include ‘found’ material such as archive footage in their work. While this may be a convention of some genres, for the purpose of the NEA, learners must adhere to the requirements of the Specification.

7.2 If the brief specifies an organisation such as the BBC or ITV as the industry context, can learners create a product for any of the organisation’s channels?

If the brief specifies the BBC or ITV, then learners may create a product for any appropriate channel belonging to the organisation (taking into account the other stipulations in the brief such as target audience). If the brief specifies BBC1 or ITV1, then learners must use the specified channel.

7.3 Can learners create an animated television sequence?

No, the details of the brief are such that learners need to create live action television sequences in order to meet the requirements. Additionally, given that animation is usually extremely labour intensive, and because the scenes of animation will not be credited anywhere in the mark scheme, there would be no benefit for learners for the animation work. This means that learners would end up spending a great deal



of time and energy on creating animation with no possibility of it increasing the success of the production from an assessment point of view.

7.4 If learners create a television website (online option), should this 'copy' the layout of the organisation's standard site, for example the BBC or Channel 4?

Learners should create their own design for a site, but this should be relevant to the programme and appropriate to the industry context set in the brief. If they produce a website for a new Channel 4 programme, for example, they could use the Channel 4 logo but then construct an original website for their own programme - they should not recreate the Channel 4 site.

7.5 If the brief includes a requirement for a studio setting, how should centres approach the brief if they do not have a television studio? (A Level)

Learners do not need to film or record in an actual television or radio studio, this could be an indoor setting such as a room or drama studio in the centre. It is advisable to avoid an obvious classroom setting but it is usually possible to adapt a room for this purpose.

8. NON-EXAM ASSESSMENT: MAGAZINE BRIEF

8.1 Are learners able to use templates for print work, for example a magazine cover?

Learners may use a blank template for outline sizing purposes only. Learners must be responsible for the layout and design of their print work.

8.2 Learners are required to create an original title for the magazine – must they avoid older magazines or those produced in different countries?

As far as possible, learners should create a new title for their magazine – they should conduct research at the planning stage to try to establish that there is not another magazine with the same title.

8.3 Do all images need to be original? For example, could learners use found images of celebrities?

All images do need to be original, so learners should not include found images of celebrities. Learners should 'create' their own celebrities for their magazine work.

8.4 The briefs stipulate that learners cannot use existing brands; however, if they are creating a magazine that features images of, for example, fashion/ clothing/make up or camera equipment, do they need to create their own brand for these products?

The requirement relates to brands of media products, so learners should not create their own edition of, for example, *Vogue* magazine, they should create a new magazine. If they feature images of particular products, they do not need to 'invent' a new brand, although if they were to include a feature article with a new young designer for example, they could of course invent a new fashion label.

8.5 Does the magazine need to include images of people?

Yes, learners are assessed on their ability to construct representations and so their images should include images of people.

8.6 Can learners draw their own original images if appropriate to their chosen genre of magazine?

Learners need to adhere to the requirements of the brief which may specify that photographs or locations for photography are included. However, if the brief refers only to 'images' and if the research demonstrates that drawn images are a convention, learners may edit their own, original hand drawn images into their production. They should, of course, be mindful of the requirements of the mark scheme to use media language to communicate meanings and construct representations.

8.7 My learners have found in the research that the feature articles in the magazines are longer than 400 words in length. Can learners write feature articles that are longer than the word count?

No, as the word approximation is designed to ensure parity with the other briefs. Learners can write an opening to an article as though the article is continued on another page, if that is in line with their research.

8.8 Are learners able to take photos of existing gaming footage for a video gaming specialist magazine?

The briefs require that learners create their own images, and photographs of existing gaming footage would not be considered the learner's own created work. Therefore, these could not be counted in the total images required by the brief. Additionally, learners should remember the importance of constructing representations to enable access the full range of the marking criteria. Learners must declare all found footage and all found footage must not be taken into consideration when assessing the work.

8.9 Can learners use additional images in their magazine to the number required by the briefs?

Yes, learners can use additional images in their productions.



8.10 What is meant by 'specific genre'?

If learners are required to create a magazine in a 'specific genre', the magazine produced should be centred around a topic. Centres could refer to the guidance given in the Notes for Guidance section of the Briefs document in which there are examples of the type of focus (or special interest) such a magazine may have (with hobby, entertainment genre or specific interest given as non-exhaustive examples). As it is a requirement of all briefs for learners to select their own genre, a very general magazine would not be appropriate as it is not in a specific genre.

9. NON-EXAM ASSESSMENT: FILM MARKETING BRIEF

9.1 Are learners able to use templates for print work, for example a DVD cover?

Learners may use a blank template for outline sizing purposes only. Learners must be responsible for the layout and design of their print work.

9.2 Can learners draw their own original images if appropriate to their chosen genre of film?

Learners are permitted to create their own illustrations (such as entirely self-created artwork) or animations; however, these should be used only when it is appropriate for the genre and form of the media production. Learners should be advised that it can be very challenging to successfully construct insightful, appropriate representations when using illustrations and animation.

9.3 Can learners create a marketing campaign for a film that is a book adaptation or sequel to an existing film?

Learners should create an original product and not an existing brand, so we would advise against both of these. This would also apply to spoofs or parodies of any existing films.

9.4 Can learners create a marketing campaign for a film that is a based on a real-life character?

We would advise caution here, as learners are being **assessed** on their ability to construct representations and narrative, and this may be limited if learners are basing their representations and narrative on real events. This may result in the learner's work being self-penalising.

9.5 Do all characters (stipulated in the brief) need to be shown visually or can they just be referred to in the blurb?

We would recommend that learners do include images to construct the representations visually, using media language. These could be in the thumbnail images; however, they do not need to include multiple characters on the DVD front cover or poster.

9.6 What are the size and the dimensions of the film posters?

We do not specify dimensions for the posters; we would expect that learners research existing examples of the type/s of poster specified in the brief in order to use appropriate conventions and ratio dimensions.

10. NON-EXAM ASSESSMENT: MUSIC MARKETING BRIEF

10.1 For the music video option, how important is it that learners find a song by an artist who is signed to the type of label specified in the brief?

Learners should 'invent' a new artist or band for their music video, and it is this video that must adhere to the industry context specified in the brief. However, the chosen song must allow learners to create a video for the specified industry context – for example, a mainstream pop song is unlikely to be appropriate if learners need to create a video for an independent label. While not essential, selecting a song by an artist signed to the type of label specified in the brief is likely to enable learners to conduct appropriate research and create a product that meets the requirements of the brief.

10.2 Can learners create a video for an unsigned artist or band?

Yes, this is acceptable. Learners should research artists/ bands in the same genre to develop their knowledge and understanding of codes and conventions.

10.3 Learners need to select a song that does not have an official music video; however, can they choose a cover version or remix of a song that has an existing video?



We would advise against this, as it is the song (rather than a particular version of the song) that must not have an official video.

10.4 What about a song that has a recording of a live performance or a fan video?

If there is a simply a live concert performance of the song that has been recorded but is not an official video then this would be fine to use, as would a fan video.

10.5 What about a song that has a lyric video?

If the lyric video contains imagery or animation, it **does** count as a music video and should be avoided. If the lyric video is just text on a screen or over a static image, then it would not count as a music video and would be fine to use.

10.6 What about a song that has a visualiser?

If the visualiser contains imagery or animation, it **does** count as a music video and should be avoided. If the video is effectively a static image with a repeated slight movement, then it would not count as a music video and would be fine to use.

If a learner selects and creates a production for a song that does not have an official video but then the

10.7 **record company releases the chosen track as a single with a music video at a later date, what should the learner do?**

If the learner has commenced the production prior to the release of the video, then they may proceed. The crucial factor is that they should not be influenced by the official video. Please add a comment to this effect on the cover sheet to alert the moderator.

10.8 Can learners create an animated music video?

No, the details of the brief are such that learners need to create live action music videos in order to meet the requirements.

10.9 **If a learner chooses a song that is below the minimum time limit, is it acceptable to add a short narrative section to make it up to the required length?**

If this is a convention that is used in the genre of music that they are working in, then this is acceptable. If not, it is advisable to select a longer track.

10.10 Can a learner use their own music?

Learners are permitted to use their own music for their music video, subject to the usual restrictions.

10.11 Can a learner have a peer operate the camera?

We advise that learners take control of the camera operation so that it is clear that the direction of their production is their own work.

10.12 Can a song that has been used in a film, TV or musical be used for the music marketing task?

If the song has been written for the film or TV programme, such as *Carolina* (2022) by Taylor Swift, then it should not be used as it's likely that the lyrics of the track directly respond to the themes, content and characters of the TV programme or film. If it is a song that has just been used for the film/TV programme but was released prior to its use, then it can be used but we recommend close supervision to ensure that there's no overlap of content and style.

