GCE AS

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WJEC Eduqas GCE AS in
MEDIA STUDIES
ACCREDITED BY OFQUAL

GUIDANCE FOR TEACHING

Teaching from 2017

wjec
cbac

Contents

1. Introduction

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

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

It was awarded for the first time in Summer 2018, using grades A–E.

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

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

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

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

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

Key features include:

- two distinct examination components
- the opportunity to engage in practical production work, applying knowledge and understanding of the theoretical framework to media forms and products
- opportunities to explore a broad range of media forms and to study selected forms and products in greater depth
- a range of rich and stimulating set products
- choice of options for the in-depth study topics

- choice of options for production work
- a strong focus on contemporary platforms and products, balanced with historical examples in specific forms
- accessibility of materials
- questions that require analysis, extended responses, comparison of media products
- and responses to unseen resources, as well as exploration of set products
- high-quality examination and resource materials

Additional ways that WJEC can offer support:

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

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

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

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

Set product changes

Please be aware that there are set product changes in the AS Specification that are for first teaching in 2026 and first assessment in 2028. Some set products that are for final assessment in 2027 are discussed in this Guidance for Teaching.

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

Component 1	**Investigating the Media** **Written exam: 1 hour 45 minutes (35%)** Breadth of forms; range of set products studied in relation to key areas of the theoretical framework. Exam includes analysis of unseen resources.
Component 2	**Investigating Media Forms and Products** **Written exam: 2 hours (35%)** Three forms studied in depth in relation to all aspects of the theoretical framework. Exam based on set products.
Component 3	**Media Production** **Non-exam assessment (30%)** Individual media production. A range of briefs in four media forms are set annually.

3. Explanation of Assessment Objectives

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

Some exam questions will assess AO1 or AO2 in isolation; some questions will assess both AO1 and AO2:

- Component 1 Section A - questions will assess AO2 only.
- Component 1 Section B - questions will assess AO1 only.
- Component 2 - questions in all sections may assess AO1 and/or AO2.

AO1 – Demonstrate knowledge and understanding of:

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

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

The **theoretical framework** of media is the basis for analysing and creating media. It encompasses Media Language, Representation, Media Industries and Audiences. Specific areas of the framework are assessed in different sections of Component 1: Media Language and Representation in Section A; Media Industries and Audiences in Section B. In Component 2, learners must study all areas of the framework in relation to the products in all sections. Assessment may focus on any area of the framework in relation to any of the forms/products. A detailed outline of the content that must be covered in relation to each media form is included in the specification. Theories and theoretical perspectives are included in relation to the different areas of the framework.

Learners will be assessed on their ability to **demonstrate knowledge** (e.g. by giving key facts, details) and **understanding** (e.g. by explaining, giving examples) of the theoretical framework. A small number of marks may be allocated to a purely knowledge-based question in Component 1 Section B (for example, Q31 in the SAMs). The majority of questions assessing AO1 will require learners to **demonstrate understanding** (for example, Q32 in the SAMs)**,** or **knowledge and understanding** (for example, Q33 in the SAMs)**.**

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

- Historical contexts
- Social and cultural contexts
- Economic contexts
- Political contexts

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

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

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

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 (AO2 1)**

- **make judgements and draw conclusions (AO2 2)**

AO2 focuses on **applying** knowledge and understanding.

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

Component 1 Section A – learners will be required to analyse unseen products (for example, Q10 in the SAMs), and to analyse and compare an unseen product with a set product in relation to contexts and to make judgements and draw conclusions (for example, Q20 in the SAMs).

Component 2 – learners may be required to analyse set products in any section, including in relation to contexts and academic theories (for example, Qs 10, 20, 30 in the SAMs), and may be required to make judgements and draw conclusions (for example, Qs 41, 51, 61 in the SAMs).

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

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

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

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

- **Media language** – using codes and conventions of the genre and selecting and combining elements of media language.
- **Representation** – constructing appropriate representations using techniques such as visual codes, technical codes, and language.
- **Media industries** – creating products that reflect the specified industry context.
- **Audiences** – constructing products that position, engage and communicate meaning to the specified audience using an appropriate mode of address.

4. Outline Course Plans

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

Learners need to develop knowledge and understanding of the theoretical framework at the start of the course, therefore each model begins with Component 1. This is especially important for learners who have not studied GCSE Media Studies; however, all learners will need to be introduced to the theoretical framework at AS level. Model 1 begins by exploring mostly print media forms for Component 1, to develop knowledge and understanding, before moving to a wider range of moving image and online media. Some centres may wish to teach Component 1 before moving onto Component 2, however this is not necessarily the best option as learners will need to revise all of the material for Component 1 before the exam. Also, it is vital that learners develop knowledge and understanding of the theoretical framework in order to apply this to their media production work, and so centres should consider teaching the forms that will be offered for the NEA before Component 3. In addition, learners need to develop practical skills in the appropriate forms and so practical tasks should be built in to the study of Components 1 and 2 to apply knowledge and understanding.

Models 2 and 3 offer approaches to structuring the co-teaching AS and A level learners in the same group.

Model 1: AS standalone model

Consider Component 3 options when planning the course – here, online media is studied after Component 3, but if centres are offering online options for production, it would be beneficial to study this prior to production and to build in some practice tasks to train learners in the software etc.

Year One	Week	AS
Term One Part One	1	**Induction/Component One Section A:** Advertising & Marketing **ML, Rep** *Tide, Super. Human., Kiss of the Vampire*
	2	
	3	**Component One Section B:** Advertising & Marketing **Audience** *Tide, Super. Human.*
	4	**Component One Section B:** Film **Industry** *Black Panther*
	5	**Component One Section A:** Newspapers **ML, Rep** *The Daily Mirror*
	6	

	7	**Component One Section B:** Newspapers **industry and audience** *The Daily Mirror*
Term One Part Two	1	**Component Two Section B:** Magazines: historical product **Introduction & industry overview; contexts**
	2	Historical product – **ML & Rep**
	3	Historical product – **Industry & audience**
	4	**Exam focus** magazines
	5	**Component Two Section A:** Television – English Language product **Introduction & industry overview; contexts**
	6	English language product – **ML & Rep**
	7	English language product – **Industry & Audience**
Term Two Part One	1	**Exam focus: Television**
	2	**Component One Section B:** Radio: **industry and audience** *Woman's Hour* or *Have You Heard George's Podcast?*
	3	**Component One Section A:** Music video: **ML & Rep** *Formation* or *Underdog*
	4	
	5	**Component 3 Briefs,** research
	6	Research & Planning
Term Two Part Two	1	Planning/drafting
	2	Production Filming/photography, design, writing copy/editing
	3	
	4	Production full draft/rough cut
	5	Production Editing
	6	Production Editing/final polish

Term Three Part One	1	**Component One Section B:** Video Games: **industry and audience** *Assassin's Creed* franchise
	2	**Component 2 Section C**: Mainstream online media **Introduction & industry overview; contexts**
	3	Mainstream online media – **ML & Rep**
	4	Mainstream online media – **Audience & Industry**
	5	**Revision/Exam Planning**
	6	
Term Three Part Two	1	
	2	
	3	
	4	
	5	
	6	

Model 2: AS/A level co-teaching model

This model structures the course to allow AS and A level learners to begin Component 3 at the same time, following the release of the A level briefs on March 1st. The Component 2 topics could be taught in a different order, depending on the options being offered for Component 3.

Year One	Week	AS	A level
Term One Part One	1	**Induction Component One Section A:** Advertising & Marketing **ML, Rep** *Tide, Super. Human., Kiss of the Vampire*	**Induction Component One Section A:** Advertising & Marketing **ML, Rep** *Tide, Super.Human, Kiss of the Vampire*
	2		
	3	**Component One Section B:** Advertising & Marketing **Audience** *Tide, Super. Human.*	**Component One Section B:** Advertising & Marketing **Audience** *Tide, Super. Human.*
	4	**Component One Section B:** Film **Industry** *Black Panther*	**Component One Section B:** Film **Industry** *Black Panther*
	5	**Component One Section A:** Newspapers **ML, Rep** *The Daily Mirror*	**Component One Section A:** Newspapers **ML, Rep** *The Daily Mirror*
	6		
	7	**Component One Section B:** Newspapers **industry and audience** *The Daily Mirror*	**Component One Section B:** Newspapers **industry and audience** *The Daily Mirror*
Half Term			
Term One Part Two	1	**Component Two Section B:** Magazines **Introduction & industry overview; contexts**	**Component Two Section B:** Magazines **Introduction & industry overview; contexts**
	2	Historical product – **ML & Rep**	Historical product – **ML & Rep**
	3	Historical product – **Industry & Audience**	Historical product – **Industry & Audience**
	4	**Exam focus** magazines	**Exam focus** magazines
	5	**Component One Section B:** Video Games: **Industry and Audience** *Assassin's Creed* franchise	**Component One Section B:** Video Games: **Industry and Audience** *Assassin's Creed* franchise
	6		

	7	**Component One Section A:** Music video: **ML & Rep** *Formation* or *Underdog*	**Component One Section A:** Music video: **ML & Rep** *Formation* or *Underdog* (or other Group 1 music video)
		Christmas Holiday	
Term Two Part One	1	**Component Two Section A:** TV **Introduction & industry overview; contexts**	**Component Two Section A:** TV **Introduction & industry overview; contexts**
	2	English language product – **ML & Rep**	English language product – **ML & Rep**
	3	English language product – **Industry & Audience**	English language product – **Industry & Audience**
	4	**Exam focus: TV**	**Exam focus: TV**
	5	**Component One Section B:** Radio: **industry and audience** *Woman's Hour* or *Have You Heard George's Podcast?*	**Component One Section B:** Radio: **industry and audience** *Woman's Hour* or *Have You Heard George's Podcast?*
	6	**Revision & mock exam**	**Revision & mock exam**
		Half Term	
Term Two Part Two	1	**Component 3** Choose brief/genre Research - analysis of similar products (ML, reps, audience and industry) Audience – target/positioning Secondary research: industry/theory	**Component 3** Choose brief/genre, initial research into cross-media products/ideas
	2	Research & Planning Draft planning. Pitch/treatment	Research - analysis of similar cross-media products (ML, reps, audience and industry, convergence). Audience – target/positioning Secondary research: industry/theory
	3	Planning the product**.** Plan for time/resources**.** **Submit statement of Aims & Intentions**	
	4	Production- Filming/photography, design, writing copy	Research & Planning Draft planning. Pitch/treatment
	5	Production- Filming/photography, design, writing copy/editing	
	6	Editing/ design/construction Full draft/rough cut	Detailed planning – both cross-media products. Plan for time/resources. **Submit statement of Aims & Intentions**

		Easter Holiday	
Term Three Part One	1	Re-shooting/designing/editing as necessary	Production tasks for main product Filming/copywriting/design
	2	Final edit/polish **Submit media production**	
	3	**Component 2 Section C**: Online media **Introduction & industry overview; contexts**	**Component 2 Section C:** mainstream online media
	4	Mainstream online media – **ML & Rep**	
	5	Mainstream online media – **Audience & Industry**	
	6	**Revision / Exam Planning**	**Component 3** Full draft/rough cut
		Half Term	
Term Three Part Two	1		Re-shooting/re-drafting as necessary
	2		Production tasks for cross-media product Editing/design/construction Develop a full draft/rough cut of product **Teacher review**
	3		
	4		
	5		Re-shooting/re-drafting as necessary Final editing/design/polish of entire cross-media production **Submit cross-media production**
	6		

Year Two	Week	A level
Term One Part One	1	**Induction to second year A level – theories/theoretical framework**
	2	**Component One Section A&B:** Advertising & Marketing Revision: *Tide, Super. Human., Kiss of the Vampire*
	3	
	4	**Component One Section A&B:** Newspapers Revision: *The Daily Mirror* Additional product: *The Times* Additional theories/content
	5	
	6	
	7	**Component Two Section B:** Magazines Revision: historical product
Term One Part Two	1	**Component Two Section B:** Magazines Additional product: contemporary product outside commercial mainstream Additional theories/content
	2	
	3	
	4	**Component One Section B:** Radio Revision: *Woman's Hour* or *Have You Heard George's Podcast?* Additional theories/content
	5	
	6	**Component Two Section A:** TV Revision: English language product
	7	**Component Two Section A:** TV Additional product: Non-English language product Additional theories/content
Term Two Part One	1	**Component Two Section A:** TV Additional product: Non-English language product Additional theories/content
	2	
	3	**Component One Section A:** Music video Revision: *Formation* or *Underdog* (or other Group 1 music video) Additional product: Group 2 music video Additional theories/content
	4	
	5	**Component One Section B:** Film Revision Revision: *Black Panther* Additional product: *I, Daniel Blake* Additional theories/content
	6	

Term Two Part Two	1	**Component One Section B:** Video Games Revision: *Assassin's Creed* franchise
	2	Additional theories/content
	3	**Component 2 Section C** Revision: mainstream (Group 1) online media
	4	Additional product – Group 2 online media Additional theories/content
	5	
	6	
Term Three Part One	1	**Revision/Exam Planning**
	2	
	3	
	4	
	5	
	6	
Term Three Part Two	1	
	2	
	3	
	4	
	5	
	6	

Model 3: Alternative AS/A level co-teaching model

Here, Component 3 is covered earlier in the AS course, in this case A level learners would complete an AS brief as a practice task and then complete their A level cross-media production later in the course, after AS learners have completed.

Year One	Week	AS	A level
Term One Part One	1	**Induction Component One Section A:** Advertising & Marketing **ML, Rep** *Tide, Super. Human., Kiss of the Vampire*	**Induction Component One Section A:** Advertising & Marketing **ML, Rep** *Tide, Super. Human, Kiss of the Vampire*
	2		
	3	**Component One Section B:** Advertising & Marketing **Audience** *Tide, Super. Human.*	**Component One Section B:** Advertising & Marketing **Audience** *Tide, Super. Human.*
	4	**Component One Section B:** Film **Industry** *Black Panther*	**Component One Section B:** Film **Industry** *Black Panther*
	5	**Component One Section A:** Music video: **ML & Rep** *Formation* or *Underdog*	**Component One Section A:** Music video: **ML & Rep** *Formation* or *Underdog* (or other Group 1 music video)
	6		
	7	**Component Two Section B:** Magazines **Introduction & industry overview; contexts**	**Component Two Section B:** Magazines **Introduction & industry overview; contexts**
Half Term			
Term One Part Two	1	Historical product – **ML & Rep**	Historical product – **ML & Rep**
	2	Historical product – **Industry & audience**	Historical product – **Industry & audience**
	3	**Exam focus** magazines	**Exam focus** magazines
	4	**Component 2 Section C**: Online Media **Introduction & industry overview; contexts**	**Component 2 Section C**: Online Media **Introduction & industry overview; contexts**
	5	Mainstream online media – **ML & Rep**	Mainstream online media – **ML & Rep**
	6	Mainstream online media – **Audiences**	Mainstream online media – **Audiences**

	7	Mainstream online media – **Industries; Exam focus**	Mainstream online media – **Industries; Exam focus**
		Christmas Holiday	
Term Two Part One	1	**Revision/mock exam**	**Revision/mock exam**
	2	**Component 3** Choose brief/genre Research - analysis of similar cross-products (ML, reps, audience and industry) Audience – target/positioning Secondary research: industry/theory	**Component 3 Practice task, not submitted** Choose brief/genre Research - analysis of similar cross-media products (ML, reps, audience and industry) Audience – target/positioning Secondary research: industry/theory
	3	Research & Planning Draft planning. Pitch/treatment	Research & Planning Draft planning. Pitch/treatment
	4	Planning the product. Plan for time/resources. **Submit statement of Aims & Intentions**	Planning the product. Plan for time/resources. **Submit statement of Aims & Intentions**
	5	Production- Filming/photography, design, writing copy	Production- Filming/photography, design, writing copy
	6	Production- Filming/photography, design, writing copy/editing	Production- Filming/photography, design, writing copy/editing
		Half Term	
Term Two Part Two	1	Editing/design/construction Full draft/rough cut	Editing/design/construction Full draft/rough cut
	2	Re-shooting/designing/editing as necessary	Re-shooting/designing/editing as necessary
	3	Final edit/polish **Submit media production**	Final edit/polish
	4	**Component Two Section A:**TV **Introduction & industry overview; contexts**	**Component Two Section A:**TV **Introduction & industry overview; context**
	5	English language product – **ML & Rep**	English language product – **ML & Rep**
	6	English language product – **Industry & Audience; exam focus, practice question**	English language product – **Industry & Audience; exam focus, practice question**

			Easter Holiday	
Term Three Part One		1	**Component One Section B:** Radio: **industry and audience** *Woman's Hour* or *Have You Heard George's Podcast?*	**Component One Section B:** Radio: **industry and audience** *Woman's Hour* or *Have You Heard George's Podcast?*
		2	**Component One Section A:** Newspapers **ML, Rep** *The Daily Mirror*	**Component One Section A:** Newspapers **ML, Rep** *The Daily Mirror*
		3		
		4	**Component One Section B:** Newspapers **industry and audience** *The Daily Mirror*	**Component One Section B:** Newspapers **industry and audience** *The Daily Mirror*
		5	**Component One Section B:** Video Games: **industry and audience** *Assassin's Creed* franchise	**Component One Section B:** Video Games: **industry and audience** *Assassin's Creed* franchise
		6	**Revision/Exam Planning**	**Revision/Mock Exam**
			Half Term	
Term Three Part Two		1		**Component 3** Choose brief/genre, initial research into cross-media products/ideas
		2		Research – analysis of similar cross-media products (ML, reps, audience and industry, convergence). Audience – target/positioning Secondary research: industry/theory
		3		
		4		Research & Planning Draft planning. Pitch/treatment
		5		
		6		Detailed planning – both cross-media products. Plan for time/resources. **Submit statement of Aims & Intentions**

Learners could complete some filming/ photography/ drafting, copywriting over the summer holidays, as long as this work can be authenticated, in which case the time spent on Component 3 in the autumn term of year 2 could be reduced.

Year Two	Week	A level
Term One Part One	1	**Component 3 Production** tasks for main product Filming/copywriting/design
	2	Full draft/rough cut of main production Re-shooting/re-drafting as necessary
	3	
	4	Production tasks for cross-media product Editing/design/construction
	5	Develop a full draft/rough cut of product **Teacher review**
	6	Re-shooting/re-drafting as necessary Final editing/design/polish of entire cross-media production
	7	**Submission of cross-media production**
Term One Part Two	1	**Component One Section A&B:** Advertising & Marketing Revision: *Tide, Super. Human., Kiss of the Vampire*
	2	Additional theories/content
	3	**Component Two Section B:** Magazines Revision of historical product
	4	Additional product: contemporary product outside commercial mainstream
	5	Additional theories/content
	6	**Component Two Section A:** TV Additional product: Non-English language product
	7	Additional theories/content
Term Two Part One	1	**Component Two Section A:** TV Additional product: Non-English language product
	2	Additional theories/content
	3	**Component One Section A:** Music video Revision *Dream* or *Underdog* (or other Group 1 music video)
	4	Additional product: Group 2 music video Additional theories/content
	5	**Component One Section B:** Film Revision: *Black Panther*
	6	Additional product: *I, Daniel Blake* Additional theories/content

Term Two Part Two	1	**Component One Section B:** Video Games Revision: Assassin's Creed franchise, Additional theories/content
	2	**Component One Section A&B:** Newspapers Revision: *The Daily Mirror* Additional product: *The Times* Additional theories/content
	3	
	4	
	5	**Component 2 Section C**: Online Revision of chosen mainstream online media
	6	
Term Three Part One	1	**Component 2 Section C** Additional product – alternative online media Additional theories/content
	2	
	3	**Component One Section B:** Radio Revision: *Woman's Hour* or *Have You Heard George's Podcast?* Additional theories/content
	4	**Revision/Exam Planning**
	5	
	6	
Term Three Part Two	1	
	2	
	3	
	4	
	5	
	6	

5. Outline/Example Schemes of Work for each component

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

Component 1 Section A&B: Advertising & Marketing (3 weeks)		
Weeks	**Areas of Framework**	**Content**
1–2	**Media language Representation Contexts (Section A)**	**Introduction to marketing and advertising – purpose/defining features of these forms.** **Commercial print advertising –** brief history/overview. Semiotic analysis of *Tide* print advert – use of **media language**; codes and conventions to persuade/sell the product. Analysis of the **representation** of gender, consider stereotypes, values, and beliefs; apply representation theory (Hall), identity theory (Gauntlett). Historical and social/cultural contexts – post-war period, consumer culture. **Film marketing –** brief history/overview of Hammer Horror. Semiotic analysis of the *Kiss of the Vampire* poster – **media language** including meanings, codes and conventions, technological developments and values/beliefs. Context – 1960s, period of societal change. Analysis of **representations** including gender stereotypes, the effect of historical/social/cultural context; consider/apply representation theory (Hall), identity theory (Gauntlett). Comparative adverts e.g. other adverts and film posters – learners research and analyse different advert. Possible practical tasks e.g. planning or designing a draft film poster or DVD cover, training on DTP software – if offering the film marketing brief for Component 3. **Audio-visual advertising –** brief overview/context. Codes and conventions of audio-visual advertising – could show brief examples of advertising campaigns from past Olympics/Paralympics Background to Channel 4's coverage of the Paralympics Semiotic analysis of *Super. Human.* trailer – **media language** including the combination of elements, intertextuality, and subversion of conventions;

		consider/apply structuralist theory (Lévi-Strauss) Analysis of **representation –** gender, ethnicity, age, underrepresentation of social groups, versions of reality; consider/apply representation theory (Hall). Social/cultural contexts.
3	**Audiences (Section B)**	Target **audience** for each product and appeals to these audiences Interpretations/responses to the products in relation to the relevant social, cultural, and historical circumstances. Consider/apply cultivation theory (Gerbner), reception theory (Hall). **Exam focus:** Section B audience question – test.

Component 1 Section A&B: Newspapers (3 weeks)		
Weeks	**Areas of framework**	**Content**
1	**Media language Representation Media Industries Contexts**	**Introduction to newspapers** – overview codes and conventions, notions of constructing reality. Tabloid v. broadsheet newspapers, introduce *The Daily Mirror* – initial student research task into organisations & political context etc. Background **context** of event on set front pages, social and cultural context. **Initial analysis** of set *The Daily Mirror* front page; analyse a range of front covers from the same day or others covering different aspects of the same event– learners could independently research and analyse one additional front cover. Detailed semiotic analysis of set **The Daily Mirror** front cover front page and article; use of **media language** to communicate meanings, viewpoints, values and beliefs; intertextuality.
2	**Media language Representation Media Industries Contexts (Section A)**	Analysis of **representation** of events and national identity through selection, combination and mediation; the ways in which the newspaper constructs versions of reality, communicates values, attitudes and beliefs; impact of industry context (especially political leaning) on the representations. Apply representation theory (Hall). **Exam focus:** practice analytical tasks for Component 1 Section A exam (including unseen analysis). **Industry - The Daily Mirror**. (Refer to one complete edition here) Nature of production, distribution, circulation; ownership & funding (Reach plc); impact of technological changes, convergence; regulatory framework.
3	**Media Industries Audiences (Section B)**	Study the website and social media in relation to the print edition (reinforcing 'brand identity', values and beliefs?), what additional content is offered, how are audiences encouraged to interact? etc. Consider/apply theory: Power and media industries (Curran and Seaton) **Audience and The Daily Mirror** (Refer to the same complete edition here)

		Target audience/reader, categorisation, circulation and readership figures; the relationship between technologies and patterns of consumption; interactive audience – student research tasks.
		Audience interpretations and responses – including actual responses to a particular edition or issue, relate to social/cultural context.
		Exam focus on section B industry and audience questions – practice tasks/test.

Component 1 Section B: Film (2 weeks)		
Weeks	**Areas of framework**	**Content**
1	**Industries (Section B)**	**Introduction to the Film industry** – the production, distribution and circulation of Film products; institutionalised and specialised. Brief background to Hollywood film industry. Brief contextualisation of **Black Panther** – American Superhero movie based on the Marvel comic. Study of the **marketing** campaign: e.g. poster(s), trailer(s), film extracts including opening credits, online marketing to identify key elements of industry context; followed by tasks for learners to research these elements of industry in more detail. Significance of ownership/economic context – produced by Marvel and distributed by Walt Disney Studios Motion Pictures (both part of vertically integrated conglomerate, The Walt Disney Company); significance of key personnel/stars, large advertising budget, merchandising tie-ins, role of social media in marketing, broke box office records etc.
2	**Media Industries Contexts Exam Focus**	**Industries** – **Black Panther** - more detailed study of marketing campaign, marketing to black audience whilst still trying to appeal to wider audience, creation of sense of 'cultural event, maintaining audiences, global reach etc. More detailed study of the marketing campaign: use of digitally convergent platforms, maintaining audiences, global reach etc. Consider/apply power and media industries theory (Curran and Seaton. Possible practical tasks e.g. planning or designing a draft film poster or DVD cover, training on DTP software – if offering the film marketing brief for Component 3. **Exam focus** – practice Section B industry question.

Component 2 Section A: Television (4 weeks)		
Weeks	**Areas of framework**	**Content**
1	**All**	Introduction to the contemporary television industry: National/global contexts, broadcasting/narrowcasting, public service and commercial. Changes and developments in broadcasting/consumption due to technologies e.g. TV on demand, catch-up services, online subscription channels, the concept of 'binge-watching' etc. Set learners initial research tasks relevant to the chosen option e.g. specific media organisations, scheduling of programmes etc. Introduction to chosen genre (crime, sci-fi/supernatural or documentary). Research/explore codes and conventions of genre, brief historical overview of genre. Background to the chosen programme, brief context in terms of industry, broadcaster, social/ cultural contexts to explore etc.
2	**Media Language Representation Contexts**	**In-depth study of Set Product 1** **Analysis of media language and representation** Focus on bullet points from the specification content; build theory focus into analytical tasks. Watch entire episode, identify key genre conventions and narrative structure. Detailed analysis of sequences – opening sequence and other key scenes: • Microanalysis of visual/audio/technical codes (see Media Language section of teacher guidance). • Apply relevant theories (genre theory, narratology). • Analyse construction of representations (gender, ethnicity, issues etc.), messages and values. • Consider relevant contexts in relation to the product. • Apply relevant theories (Stuart Hall, David Gauntlett).

3	**Media industries Audiences Contexts**	**Industry** – more detailed exploration of specific British industry context – consider setting learners independent research tasks to be completed as homework and report back here. Explore ownership, economic factors, production, distribution including marketing, and circulation. Relate these areas to the product – how does the product reflect its industry context? Study the online presence of the product, consider the importance of technology and convergence to the organisation. **Audience** Research target audience/s and viewing figures. Refer back to textual analysis – how is the audience constructed and addressed by the text? How does the text appeal to the audience? Link also to the marketing campaign. Audience consumption, response and interaction (including actual responses); importance of technology. Apply reception theory. **Exam focus:** embed 'mini' assessments into the scheme e.g. writing a paragraph about one way in which the ownership of the organisation has impacted on the product, or one way in which the programme meets the needs of a mass or specialised audience.
8	**All areas Exam Focus**	**Exam Focus:** Component 2 questions – planning tasks for a range of possible questions, including evaluation of theory. Learners complete one question as an extended response. Possible practical tasks e.g. planning or filming a short TV sequence, or training on editing software – if offering the television brief for Component 3.

Component 3 Outline scheme of Work

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

6. Reading/resource lists

Eduqas digital resources

[Eduqas Digital Educational Resources](#)

Factsheets for all Component 1 set products

Interactive resources on:

- Media Industries
- Theories and Theorists
- Teaching Media Contexts
- Newspapers
- all Component 2 sections and set products: Television, Magazines, Online Media

The following books relate specifically to the theorists and theoretical approaches included in the specification.

Representation: Cultural Representations and Signifying Practices by **Stuart Hall,** Jessica Evans and Sean Nixon. Published by Sage Publications Ltd; 2nd edition (30 April 2013); ISBN 9781849205634 Comprehensive and in-depth study of representation, theoretical approaches and also a focus on semiotics.

Media, Gender and Identity: An Introduction by **David Gauntlett**. Published by Routledge; 2nd edition (18 March 2008); ISBN 9780415396615

Simulacra and Simulation (The Body in Theory: Histories of Cultural Materialism) by **Jean Baudrillard** (Author), Sheila Glaser (Translator)**.** Published by University of Michigan Press; 1st edition (31 Dec. 1994); ISBN: 978-047206

Gender Trouble: Feminism and the Subversion of Identity by **Judith Butler**. Published by Routledge; new edition (12 May 2006); ISBN: 9780415389556.

Feminist Media Studies by **Lisbet Van Zoonen.** Published by Sage Publications Ltd; 1st edition (19 May 1994); ISBN: 978-0803985544

Feminism is for Everybody: Passionate Politics by **bell hooks**. Published by Pluto Press; Old edition (20 Oct. 2000); ISBN**:** 978-0745317335

Feminist Theory: From Margin to Center by **bell hooks**. Published by Pluto Press; New edition (20 May 2000); ISBN: 978-0745316635

After Empire: Melancholia or Convivial Culture? by **Paul Gilroy**. Published by Routledge; 1 edition (23 Sept. 2004); ISBN: 978-0415343084

Power Without Responsibility: *Press, Broadcasting and the Internet in Britain* by **James Curran and Jean Seaton**. Published by Routledge; 7th edition (20 Aug. 2009); ISBN: 978-0415466998

Media Regulation: Governance and the Interests of Citizens and Consumers **by Peter Lunt and Sonia Livingstone**. Published by Sage Publications Ltd; 1st edition (14 Jan. 2012); ISBN: 978-0857025708

The Cultural Industries by **David Hesmondhalgh**. Published by Sage Publications Ltd; 3rd edition (26 Dec. 2012); ISBN 978-1446209264

Textual Poachers: Television Fans and Participatory Culture by **Henry Jenkins**. Published by Routledge; 2nd edition (5 Dec. 2012); ISBN: 978-0415533294

Fans, Bloggers, and Gamers: Exploring Participatory Culture: Essays on Participatory Culture by **Henry Jenkins**. Published by NYU Press; (1 Sep 2006); ISBN: 978-0814742853

Web-based resources for theories/theoretical approaches

Eduqas Theories and Theorists digital resource (**Livingstone**, **Hesmondhalgh**, **Curran**)

Resource (eduqas.co.uk)

David Gauntlett's website (https://www.davidgauntlett.com/) covers a range of theories and theorists with substantial context and links to further articles and interviews, e.g.

- a blogpost and video on Gauntlett and identity https://davidgauntlett.com/digital-media/new-video-on-identity-for-uk-a-and-as-level-students/
- a critique of media effects studies https://davidgauntlett.com/wp-content/uploads/2018/04/Ten-Things-Wrong-2006-version.pdf

Judith Butler interview on gender, performativity etc. https://www.theguardian.com/lifeandstyle/2021/sep/07/judith-butler-interview-gender

Daniel Chandler's website (http://visual-memory.co.uk/daniel/media/) covers a range of theories and theoretical approaches, including:

Cultivation theory (Gerbner) http://visual-memory.co.uk/daniel/Documents/short/cultiv.html

Semiotics http://visual-memory.co.uk/daniel/Documents/S4B/

Introduction to genre theory http://visual-memory.co.uk/daniel/Documents/intgenre/chandler_genre_theory.pdf

Henry Jenkins' blog covers a wide range of media forms – mostly based around fandom: http://henryjenkins.org/

Clay Shirky**: video talk on 'end of audience' at LinkedIn's Brand Connect 12 in New York:** https://www.youtube.com/watch?v=-8ChDh-_y8Q

Stuart Hall Open University *Remembering Stuart Hall*
https://www.open.edu/openlearn/society/politics-policy-people/sociology/remembering-stuart-hall-the-theme-game

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Textbooks and resources for learners

WJEC Eduqas Media Studies for A level Yr. 1 and AS – Revised Edition by Christine Bell and Lucas Johnson. Published by Illuminate Publishing (2023); ISBN: 9781913963286

WJEC Eduqas Media Studies for A level Yr. 2 and A2 – Revised Edition by Christine Bell and Lucas Johnson. Published by Illuminate Publishing (2023); ISBN: 978-1913963293

WJEC Eduqas Media Studies for A level Yr. 1 and AS: Revision Guide by Christine Bell and Lucas Johnson. Published by Illuminate Publishing (2020) ISBN: 9781911208877

WJEC Eduqas Media Studies for A level Yr. 2 and A2: Revision Guide by Christine Bell and Lucas Johnson. Published by Illuminate Publishing (2021); ISBN: 9781912820184

Media Theory for A Level: The Essential Revision Guide by Mark Dixon. Published by Routledge (2019); ISBN: 9780367145439

The Media Students' Book by Gill Branston and Roy Stafford. Published by Routledge; 5th edition (27 May 2010) ISBN: 9780415558426

Media Studies: Text, Production, Context by Paul Long and Tim Wall. Published by Routledge; 2nd edition (27 Jul 2012); ISBN: 9781408269510

Narrative and Genre: Key Concepts in Media Studies *by Nick Lacey. Published by Palgrave Macmillan (22 Feb. 2000); ISBN: 978-0333658727*

Image and Representation: Key Concepts in Media Studies *by Nick Lacey. Published by Palgrave Macmillan (15 April 2009); ISBN: 978-0230203358*

Media, Institutions and Audiences: Key Concepts in Media Studies *by Nick Lacey. Published by Palgrave Macmillan (7 May 2002); ISBN: 978-0333658703*

An Introduction to Theories of Popular Culture by Dominic Strinati. Published by Routledge; 2nd edition (26 Feb 2004); ISBN: 0415235006 – covers a lot of theoretical perspectives including Structuralism (Barthes and Levi-Strauss), feminist theory and postmodernism.

Media Magazine - published quarterly by The English and Media Centre. Available on subscription only (for institutions or individuals); covers a range of media issues, theories and texts with articles written by academics, media professionals, teachers and students.

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

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

Experiencing Music Video: Aesthetics and Cultural Context Paperback by Carol Vernallis. Published by Columbia University Press (5 Sep 2004); ISBN: 978-0231117999

Article: *Audio-visual poetry or a commercial salad of images?* By Sven Carlsson.
http://filmsound.org/what_is_music_video/

Music Video and the Politics of Representation (Music and the Moving Image) by Diane Railton and Paul Watson. Published by Edinburgh University Press (7 Jul 2011); ISBN: 978-0748633234

Television
National Media Museum – various articles and resources related to TV history (e.g. history of TV advertising) and technology. Useful for background information.
https://blog.scienceandmediamuseum.org.uk/category/television-and-radio/

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

Information about the BBC/Public Service Broadcasting
https://www.bbc.co.uk/aboutthebbc

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

Advertising
Washes Whiter history of British TV Advertising considers whether adverts for cleaning, shopping and cooking products have changed over the last 35 years

https://www.bbc.co.uk/programmes/b009v6v9
Jean Kilbourne (creator of *Killing Us Softly: Advertising's Image of Women* film series) discusses the issue of female body image in advertising and the potential effects that images of unrealistically thin and flawless women can have in society:

https://www.youtube.com/watch?annotation_id=annotation_493134379andfeature=ivandsrc_vid=PTlmho_RovYandv=jWKXit_3rpQ

Online
Articles related to blogging**:** http://www.independent.co.uk/news/people/zoella-manager-on-what-brands-ask-youtubers-to-do-a7181251.html

https://www.theguardian.com/culture/2017/feb/24/zoe-sugg-zoella-the-vlogger-blamed-for-declining-teenage-literacy

https://www.ft.com/content/fa5e47c6-0d9b-11e4-815f-00144feabdc0

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

VideoGames by James Newman. Published by Routldege (2004); ISBN: 0-415-28192-X

BBC Bitesize Computer and Video Games
https://www.bbc.co.uk/bitesize/guides/z2g7p39/revision/1

Assassin's Creed III: Liberation review: http://metro.co.uk/2014/01/15/assassins-creed-liberation-hd-review-girl-fight-4264164/

Interview with writer about the process of creating the game:
http://business.financialpost.com/fp-tech-desk/post-arcade/assassins-creed-iii-liberation-writer-jill-murray-on-how-story-and-gameplay-can-go-hand-in-hand?__lsa=b295-dd1e

Interview with composer of music for the game
http://www.gamezone.com/originals/interview-assassin-s-creed-iii-liberation-composer-winifred-phillips

Radio
Information about the BBC/Public Service Broadcasting
https://www.bbc.co.uk/aboutthebbc

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

The history of *Woman's Hour*: http://www.bbc.co.uk/programmes/p0165mfd
http://www.telegraph.co.uk/women/life/jane-garvey-looks-back-on-70-years-of-womans-hour---and-why-men/

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

The following Media Practice handbooks published by Routledge include information about industry processes and practices (potentially useful for production work), as well as critically reflecting on the media forms.

The Videogames Handbook by James Newman and Iain Simons. Published by Routledge; new edition (1 Jan. 2017); ISBN: 9780415383530

The New Television Handbook by Patricia Holland. Published by Routledge; 5th edition (19 Dec. 2016); ISBN: 9781138833517

The Newspapers Handbook by Richard Keeble and Ian Reeves. Published by Routledge; 5th edition (26 Aug. 2014); ISBN: 9780415666527

The Magazines Handbook by Jenny McKay. Published by Routledge; 3rd edition (11 Feb. 2013); ISBN: 9780415617574

The Advertising Handbook by Helen Powell, Jonathan Hardy, Sarah Hawkin, Iain Macrury. Published by Routledge; 3rd edition (22 May 2009); ISBN: 9780415423113

The Radio Handbook by Carole Fleming. Published by Routledge; 3rd edition (17 July 2009); ISBN: 9780415445085

The Digital Media Handbook by Andrew Dewdney and Peter Ride. Published by Routledge; 2nd edition (29 Oct. 2013); ISBN: 9780415699914

Websites of regulatory bodies in the UK

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

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

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

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

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

Games Rating Authority – video games **https://gamesratingauthority.org.uk/** who use ratings by PEGI **https://pegi.info/**

Media Language	Component 1 Media Forms	Component 2 Media Forms	Explanation
How the different modes and language associated with different media forms communicate multiple meanings	Advertising Marketing Music video Newspapers	Television Magazines Online	Different modes and aspects of media language including: Visual codes, audio codes, technical codes, language (written and spoken). The idea that these will vary according to the specific form (television, online media, newspapers etc.) The idea of polysemy – that elements of media language can communicate more than one meaning. **Please see separate section for the elements of media language that should be studied in relation to each form.**
How the combination of elements of media language influence meaning	Advertising Marketing Music video Newspapers	Television Magazines Online	The selection of elements of media language by producers and the ways in which these combine to communicate meanings. The idea of anchorage (e.g. written text anchoring the meaning of an image in a magazine article). The idea of juxtaposition (e.g. montage of contrasting elements of media language to create a particular meaning).
How developing technologies affect media language	Advertising Marketing Music video Newspapers	Online	Technological developments appropriate to each form and how these impact on media products e.g. use of effects/ CGI in some music videos. Developing technologies allow media organisations to use convergence to combine different elements of media language (images, video, written text etc.) on one platform e.g. a newspaper website.

The codes and conventions of media forms and products, including the processes through which media language develops as genre	Advertising Marketing Music video Newspapers	Television Magazines Online	Genre codes and conventions – visual, technical, audio codes, narrative conventions, themes etc. The idea that conventions are common to media forms (e.g. TV) and genres (e.g. crime drama or documentary) Certain conventions may also be common across forms (e.g. news – newspapers, TV, online). Some genres are derived from sources such as literature, while others develop as producers repeat codes and conventions across different products to offer familiarity to audiences and guarantee the success of a product.
The dynamic and historically relative nature of genre		Television Magazines	The idea that genres are not 'fixed' but evolve over time - new conventions may be introduced and sub-genres or hybrids developed. The idea of genre cycles. Economic factors and technological changes contribute to genre development, as does the requirement to fulfil audience expectations/ needs. The idea that genres reflect the concerns and ideologies of the society at the time in which they were made. Steve Neale argues that genres can also influence society's values.
The processes through which meanings are established through intertextuality	Advertising Marketing Music video Newspapers	Television	The way in which media producers consciously make intertextual references to other media products to communicate meanings. These meanings can be established in a variety of ways through elements (and combination of elements) of media language. The idea that these meanings are also dependent on audiences' interpretation of the intertextual references. For example, *Black Mirror* uses multiple intertextual references, particularly about the time period. – these communicate

			meanings about the constructed world of the text).
How audiences respond to and interpret the above aspects of media language	Advertising Marketing Music video Newspapers	Television Magazines Online	The idea that audiences are integral to the process of meaning making as detailed in the various sections above.

Representation	Component 1 Media Forms	Component 2 Media Forms	Explanation
The way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination	Advertising Marketing Music video Newspapers	Television Magazines Online	Social groups may be categorised by, for example, gender, age and ethnicity. All representations are constructed by media producers, for a specific purpose and target audience. Selection and combination (as well as exclusion) of elements of media language constructs representations.
The way the media through re-presentation construct versions of reality	Advertising Marketing Music video Newspapers		The process of mediation that media products undergo, in which the producers construct a particular representation of an event or social group. Different media products will construct different versions of the same event, by selecting and combining different elements. *'The media do not just offer us a transparent 'window on the world' but a **mediated version** of the world. They don't just present reality they **re-present** it.'* David Buckingham
The processes which lead media producers to make choices about how to represent	Advertising Marketing Newspapers	Magazines Online	The choices that media producers make can be influenced by the media organisation (its political leaning for example), the context, economic factors, the target audience etc.

events, issues, individuals and social groups			
The effect of social and cultural context on representations	Advertising Marketing Music video Newspapers	Television Magazines Online	Societal norms and values influence the ways in which representations are constructed (and interpreted). For example, the historical magazines construct representations of gender that reflect the society and culture in which they were produced, and convey particular messages about female beauty and the role of women in society.
How and why stereotypes can be used positively and negatively	Advertising Marketing Music video Newspapers	Television Magazines Online	Stereotypes can be used as a cultural 'shortcut' in a variety of ways. The way in which stereotypes are used will depend upon factors such as the industry context (a mainstream product may be more likely to reinforce stereotypes for example), and the historical/social/cultural context. Stereotypes can be used to communicate messages about a particular group; this could be either a minority/marginal group in society or a more powerful group. *Formation* includes negative stereotypes of the police by referencing police brutality. The *Super. Human.* advert subverts many stereotypes of disabled people by presenting them as empowered.
How and why particular social groups, in a national and global context, may be underrepresented or misrepresented	Advertising Marketing Music video Newspapers	Television Magazines Online	Traditionally, the media industries have been controlled by dominant, powerful groups in society and media products have tended to perpetuate hegemonic views about minority or marginalised groups. This idea could be considered in relation to the historical products in particular. As a result, certain groups (such as women, minority ethnic groups and people with disabilities) have often been underrepresented or misrepresented. The media industries do reflect societal changes – in a national context, media

			organisations such as the BBC have a clear remit to represent the diversity of social groups and regional identities throughout the UK for example. In a national and global context, the internet has arguably democratised the media to some extent and given everyone the potential to become a media creator and construct self-representations. However, there are still areas where certain groups may be underrepresented or misrepresented.
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 Marketing Music video Newspapers	Television Magazines Online	This point links to the idea of hegemony detailed above. Some dominant values and beliefs tend to be systematically reinforced (e.g. that crimes must be solved and perpetrators punished) – traditionally this has been seen as a means of upholding dominant ideologies and maintaining the status quo. Some values, attitudes and beliefs are more socially/ culturally specific e.g. in relation to gender roles within society at a particular time, reflecting patriarchal or feminist ideologies.
How audiences respond to and interpret media representations	Advertising Marketing Music video Newspapers	Television Magazines Online	The idea that audiences are active and will interpret and respond to media representations in different ways. Consider Hall's Reception Theory. Factors such as age, gender, ethnicity, socio-economic group, occupation, regional/ national identity, political beliefs, religious beliefs etc. may influence the way in which audiences interpret and respond to representations.
The effect of historical context on representations	Advertising Marketing Music video		The values and social norms of the time in which a product is produced will influence the representations (see social/ cultural context). Historical context may also affect the representations in terms of a specific period in time or event e.g. the post-war era in the *Tide* advert.

Media Industries	Component 1 Media Forms	Component 2 Media Forms	Explanation
Processes of production, distribution and circulation by organisations, groups and individuals in a global context	Film Newspapers Radio Video games	Television Magazines Online	Industry processes vary depending on the form/type of product. Technology has had a significant impact on the way in which media products are produced, distributed and circulated. For example, individuals are able to produce media products and circulate them globally via the internet.
The specialised and institutionalised nature of media production, distribution and circulation	Film Newspapers Radio Video games	Television Magazines	The notion of independent/niche/specialised and mainstream/institutionalised production (including conglomerate ownership), distribution and circulation. Consider factors such as ownership and funding, and the impact on production (e.g. production values), distribution and circulation.
The relationship of recent technological change and media production, distribution and circulation	Film Marketing Newspapers Radio Video games	Online	The impact of technological developments on media production processes (e.g. CGI in television/film; constant 'live' updates on newspaper websites). The importance of online media platforms to the distribution and circulation of media products both nationally and globally (e.g. BBC iPlayer and app, podcast etc. for radio products). The importance of technologies to marketing e.g. viral marketing, use of social media, involving fans in the promotion of a media product etc.
The significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification	Film Newspapers Radio Video games	Television Magazines	The importance of ownership, including the values and beliefs of an organisation, possible political leaning etc. Conglomerate ownership and vertical integration linked to notions of power and control in the media – the idea of cultural hegemony (traditional notions of media organisations such as newspapers and television companies being controlled by powerful groups in society) leading to a

			lack of diversity in products/messages and values. Increasingly media organisations are diversifying – producing media content across a range of forms, rather than specialising in one form.
The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products	Film Newspapers Radio Video games	Television Magazines Online	The nature of funding impacts on the types of product that are produced and also influences the content. Not-for-profit public funding e.g. BBC licence fee – public service remit impacts on the diversity of products e.g. *have You Heard George's Podcast?* Commercial models – driven by profit e.g. film, video games, important to appeal to audiences to be commercially successful.
How media organisations maintain, including through marketing, varieties of audiences nationally and globally	Film Newspapers Radio Video games	Television	Consider this idea in relation to specific forms and products. Many industries aim to reach different audiences, including multinational audiences, through both traditional and online marketing e.g. film and video games. Online distribution/circulation channels also help organisations to maintain varieties of audiences e.g. radio (Internet/iPlayer), newspaper website etc.
The regulatory framework of contemporary media in the UK	Film Newspapers Radio Video games	Television Magazines	Media regulation takes different forms, and fulfils different functions, for different industries in the UK. **Ofcom** – television and radio (including video-on-demand services); from April 2017 Ofcom became the BBC's first external regulator. Publishes rules and standards, 'Code of Broadcasting', deals with complaints. **BBFC** – film (theatrical and DVD, also digital/ streaming), music videos (pilot scheme) – sets age certificates for films, but local councils have the ultimate power to determine the age certificate of films for

their area e.g. *This is England* was a 15 in some areas, but an 18 in others.
IPSO – (press-funded regulator): newspapers and magazines: **Impress** (state approved press regulator). Both have been set up following the Leveson Report, most newspapers are currently under IPSO.
ASA – independent regulator of advertising across all media in the UK. Applies Advertising Codes and responds to complaints.
Games Rating Authority – video games. The Games Rating (known as the Video Standards Council until June 2023) administers the PEGI rating system for video games.
Consider the impact of the regulatory framework on specific industries, organisations and products.

The impact of 'new' digital technologies on media regulation, including the role of individual producers	Film Newspapers Radio Video games	Online	Some aspects of online media (e.g. video-on-demand) fall under Ofcom and the BBFC – see above section. Internet service providers are subject to regulation (and work with the Internet Watch Foundation to block illegal content such as child abuse images), however there is much debate about the extent to which online content can and/ or should be regulated. Consider this idea in relation to the online blogs that have no formal regulation.

Audiences	Component 1 Media Forms	Component 2 Media Forms	Explanation
How audiences are grouped and categorised by media industries, including by age, gender and social class, as	Advertising Newspapers Radio Video games	Magazines Online	Media producers and organisations categorise audiences for targeting and appeal purposes, as reaching the intended audience is important (e.g. BBC audience ratings; commercial products delivering audiences to advertisers etc.) Audiences may be categorised in terms of demographics (age, gender, socio-

well as by lifestyle and taste			economic group etc.) and psychographics (values, attitudes, lifestyles etc.).
How media producers target, attract, reach, address and potentially construct audiences	Advertising Marketing Newspapers Radio Video games	Television Magazines Online	These processes are evident in media products (the target audience is often constructed within the product through the use of media language and representations for example) and their marketing. Increasingly, producers are able to reach audiences via digital media, the internet and social media.
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	Television Magazines Online	Media products target audiences through lines of appeal such as use of stars/celebrities, genre conventions, narratives, messages and values etc. The specific appeals will differ according to the media form/product. Marketing, distribution and circulation can target audiences in different ways (e.g. *Woman's Hour* targeting a specialised audience of educated females through Radio 4 and availability on iPlayer/podcast).
The interrelationship between media technologies and patterns of consumption and response	Advertising Newspapers Radio Video games	Online	The idea that media technologies have changed traditional patterns of consumption by allowing audiences to access the media in different ways (e.g. TV on demand – or catch up, newspaper Twitter feeds, online gaming etc.). This gives audiences more choice and control over how and when they consume the media. Patterns of response – technology allows audiences to respond publicly and immediately to a media product (e.g. by live tweeting), or to share their response with their own friends on social media.
How audiences interpret the media, including how and why	Advertising Newspapers Radio Video games	Television Magazines	Consider polysemy here (link back to media language).

audiences may interpret the same media in different ways			Many factors, social and personal, affect the way in which audiences may respond to the media including their age, gender, situated culture, background, values etc. Consider Hall's reception theory.
How audiences interact with the media and can be actively involved in media production	Advertising Newspapers Radio Video games	Online	Audiences can interact with the media in different ways, to some extent this is dependent on the form/product e.g. video games require interactivity with the product, online media forms offer the opportunity to interact through websites and social media. Developments in technology have allowed audiences to become creators of media (the idea of the 'prosumer') e.g. by creating videos and uploading to YouTube or creating a blog (Zoe Sugg) – or by extending an existing media brand through fan fiction etc.

8. Applying theories and contexts

Theory Mapping

The named theories and theoretical approaches that must be studied are listed below.

Appendix B of the Specification summarises the key elements of each theory/ theoretical approach that needs to be covered, and the resources list details books and other sources of information relating to these theories.

Centres may choose to teach further theories but the named theories and theorists **must** be studied in relation to the following areas of the specification.

	Theory/Theoretical Approach	Component 1 Forms	Component 2 Forms/products
Media Language	Semiotics, including Roland **Barthes**	Advertising and marketing Music video Newspapers	Magazines Online
	Genre theory, including Steve **Neale**		Television
	Narratology, including Tzvetan **Todorov**		Television
Representation	Theories of representation, including Stuart **Hall**	Advertising and marketing Music video Newspapers	Television Online
	Theories of identity, including David **Gauntlett**	Advertising and marketing Music video	Magazines Online
Media Industries	Power and media industries, including **Curran and Seaton**	Film Newspapers Radio Video games	Magazines

Audiences	Media effects, including Albert **Bandura**	Advertising Video games	
	Cultivation theory, including George **Gerbner**	Advertising Newspapers	Magazines Online
	Reception theory, including Stuart **Hall**	Advertising Newspapers Radio Video Games	Television Magazines

Theories need to be applied to media forms and products rather than being described or explained in isolation.

Most of these theories are familiar and have been taught in relation to the previous WJEC specification. The examples below are designed to provide a starting point for exploring selected theories/ theoretical approaches with learners.

Television
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.

Television

All three television products hybridise genres. For example, *Black Mirror*'s San Junipero includes elements of both sci-fi and romance.

Theories of representation - Stuart Hall

- 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).

Music Video

Formation constructs particular representations of gender and ethnicity that relate to the notion of inequality of power. *Formation* addresses inequalities of power by referencing the aftermath of Hurricane Katrina (see contexts section below).

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.

Advertising

The historical adverts convey quite singular messages about female identity (e.g. domesticated female in the *Tide* advert and female victim in the film poster). This idea should be considered in relation to the conventions of the form and in terms of the historical/ social context.

Magazines

Magazines are often seen as a 'tool' to help audiences to construct their identity e.g. seeing themselves (or their 'ideal' selves) reflected in the representations.
Woman, Woman's Realm and Vogue convey messages about female identity in relation to, for example, domesticity, motherhood and beauty that relate to the historical and social context. It is worth considering how far contemporary women's magazines construct similar or different representations of gender – and why.

Online Blogs

These can also be explored in relation to Gauntlett's theory – both set products feature young internet 'stars' who started out as 'ordinary' bloggers. Zoella's blog offers a form of lifestyle manual with demonstrations and advice about fashion and beauty as well as lifestyle features.

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

Newspapers

The Daily Mirror is published by Reach plc, a large publishing company that produces over 150 publications across the UK and Ireland, including both national (*The Daily Mirror, The Sunday People*, *Daily Express)* and regional (*Manchester Evening News, Bristol Post)* newspapers*.*

The Daily Mirror website carries advertising (e.g. for Aldi supermarket, Adidas, Expedia and charity advertising e.g. Unicef). There are also adverts for the recruitment site 'Fish for Jobs' – linked to Reach's own digital classified sites. This newspaper also offers readers an ad-free online subscription to the website. This reflects the need for newspapers to maximise revenue streams as print circulation falls.

Film

Black Panther takes the popular superhero genre to adapt a famous comic book title. It is produced by Marvel Studios, owned by the conglomerate Disney.

Video Games

Ubisoft (software producer) and Sony (hardware producer) created *Assassin's Creed III: Liberation*, a key development in the well-established franchise that offered elements of the familiar and the new to aim to achieve commercial success.

Magazines

Woman, Woman's Realm and Vogue are mainstream publications that can be seen to uphold many traditional ideologies surrounding gender (in relation to domesticity, motherhood, fashion and beauty for example) and perpetuate some stereotypical ideals of feminine beauty. Of course, it is also important to consider context here.

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).

Repeated patterns of representation could be explored in relation to gender (e.g. magazines and advertising), exploring the historical products with more contemporary examples to analyse the extent to which recurring dominant views and values influence perceptions. It is also interesting to apply this theory to the *Super. Human.* advert that subverts some expected representations, while upholding dominant values.

It would be interesting to explore the newspaper from the point of view of political messages and values, and the extent to which audience views are shaped by the newspapers that they read. This links to wider ideas relating to passive and active audiences in relation to the newspapers and magazines – to what extent do audiences 'accept' the messages in the products? What evidence is there of audiences actively responding or interacting with these products e.g. comments on the websites or social media feeds?

Contexts

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

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

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

Digital History website – useful American history resources for background context to American set products. *Digital History* Mintz, S., & McNeil, S. (2016): http://www.digitalhistory.uh.edu

Independent research tasks can be set to allow learners to explore these areas and extension work can be set for those who have a particular interest in history or social context (perhaps linked to learners' other studies).

Historical Contexts

The ways in which products reflect the time/ period in which they were produced.

Some areas to consider:

- How genre conventions are historically relative and dynamic - and reflect the concerns and ideologies of the society at the time in which they were made.

Black Mirror is an example of a sci-fi text that reflects current debates in society and fears about virtual reality through the exploration of a constructed reality (simulacrum) where San Junipero can be visited.

How the period in history has influenced the product in terms of:

- the social norms and ideologies/attitudes of the time

- particular social movements/developments (e.g. the feminist movement or civil rights movement)

- specific events or occurrences (e.g. World War II or changes in divorce law)

These factors will impact on the use of media language and construction of representations, they will also influence audience interpretations of media products.

The historical magazines set for Component 2 Section B are influenced by the historical (and social and cultural) contexts in which they were produced, and by the values and attitudes of the time, especially in relation to gender. *Woman* and *Woman's Realm* for example feature representations of women within a largely domestic sphere (through references to kitchen improvements and children's raincoats on the respective front covers for example), reflecting societal norms of the early 1960s. *Vogue* features different female representations in the context of a fashion magazine, constructing idealised notions of female beauty and also suggesting the social changes that were occurring in the mid-1960s (hints of the 'permissive society' through the 'bare essentials' advert).

Social and Cultural Contexts

The ways in which products reflect the society and culture in which they are produced. There may be some overlap with historical context in terms of genre conventions and representations.

Some areas to consider:

- the effect of social and cultural context on representations
- how audience responses to and interpretations of media products reflect social and cultural circumstances
- how and why particular social groups, in a national and global context, may be underrepresented or misrepresented

Black Mirror's 'San Junipero' is largely set in the 1980s, but the audience is positioned to be much more accepting of the same-sex, mixed race relationship portrayed than a 1980s audience would likely to be.

Formation relates to social and cultural contexts. *Formation* explores the aftermath of Hurricane Katrina (when, it has been argued, the black population was more adversely affected than any other ethnic group) as well as broader references to civil rights (e.g. newspaper photograph of Martin Luther King 'More than a dreamer') and the power relations

between the black community and the police (young boy dancing in front of line of riot police officers). This reflects contemporary social issues in the USA.

Economic Contexts

Some areas to consider:

- production, distribution and circulation in a global context
- the significance of patterns of ownership & control, funding and regulation.

Economic contexts can be considered specifically in relation to industry, and in relation to different types of organisation and their sources of funding. Media products reflect their economic and industry contexts in terms of the different organisations and sources of funding that impact on their distribution and circulation. For example, *Black Panther* was produced and distributed by Marvel Studios, a vertically integrated subsidiary of Disney. This ensured widespread global distribution of the film.

The BBC is interesting to explore as a not-for-profit organisation, publically funded by the licence fee – in relation to *Woman's Hour*.

Political Contexts

Some areas to consider:

- how media products reflect the political contexts in which they are made through their representations, values and messages, and through aspects of their ownership and political orientation.

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

For example, *the Daily Mirror* front cover set for Component 1 Section A is influenced by the political events as well as the political leaning of the newspaper (which is likely to be shared by its readers).

9. Teaching approaches: analysis and media language

Developing analytical skills:

Analysis is central to the study of the media, both in terms of textual analysis of set and unseen media products and in terms of making judgements and drawing conclusions in relation to issues, contexts and theoretical approaches. Learners need to develop textual analysis skills in Component 1 section A and in all sections of Component 2.

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

Learners can develop their analytical skills through a range of classroom activities such as:
- Give learners an example analysis of a product, then ask them to complete analysis of a similar product using prompts.
- Print products – consider laminating copies of products so that learners can annotate them easily and they can be reused. Similarly with audio-visual products, laminated copies of key still images could be used to focus learners' analysis.
- Ask learners to focus analysis on one specific element of media language in a given product (can be done as jigsaw exercise where different learners/pairs analyse different elements and share their findings with the group).
- Individual/pair or group analysis tasks of set or additional product – learners analyse a product and feedback to class or create a podcast or poster/factsheet/revision sheet etc.
- Learners select their own product (the teacher can guide to ensure comparability with a set product for example) and complete independent analysis. This can be presented in a variety of ways – see above point.
- Whole class analysis – show print product on projector screen or pause an audio-visual product at a particular point. Learners asked to analyse a particular element of media language. Can be developed in a number of ways e.g.:
    - Use laminated cards with a set of key elements to analyse for the specific type of product (see below for a list of elements specific to each form), ask learners to pick a card and make an analytical point.
    - After an initial point is made another learner can be asked to develop the point by considering, for example, how the message communicated reflects the social context or the industry context, or how the audience might respond.
    - Further development could include asking learners to apply a specific theory or theoretical approach.
- Audio-visual analysis – play the text (or extract) and pause at key points or ask learners to pass the remote control and pause at a moment of interest.

- Context focus – research tasks in relation to specific contexts for a particular product, followed by analysis of the product in context.
- Theoretical focus – select key theory or theories (can be differentiated task) in relation to a product. Give learners a list of bullet points, or an academic text relating to the theory, or ask learners to research the theory (give key points and appropriate resource list). Then, learners apply the theory to the set product.
- Build theory focus into analysis tasks – have theory bullet points on laminated cards/ on the teaching room wall.

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

Learners need to consider the following aspects of visual, technical, audio codes and language appropriate to each form:
- Visual codes (composition, colour, iconography, mise-en-scène etc.)
- Audio codes (soundtrack, dialogue, voiceover, sound effects etc.)
- Technical codes (layout, design, graphics, camera shots, angles and movement, editing etc.)
- Language (formal/ informal, factual/ emotive, features such as puns, alliteration, metaphor etc.)

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

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

Form and key considerations:	Features of media language:
Advertising and marketing Consider the nature and purpose of this type of product. What is being advertised/marketed? Different types of products have different codes and conventions due to the difference in purpose. Title of product/organisation/campaign/film? Is the product (if appropriate) depicted? If so, how? If not, how is the product established? The brand – is the product/organisation an established brand?	**Print elements of media language** Codes & conventions Layout & design Composition Images/ photographs (camera shot type, angle, focus) Font size, type of font (e.g. serif/sans serif), colour etc. Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate Graphics, logos etc. Language – slogan and any other copy included in the advertisement

What are the key features of/ association with the brand – brand values and identity? What is the 'concept' of the advert? Is there a 'unique selling point'?	Anchorage of images and text Elements of narrative **Moving Image elements of media language:** Codes & conventions Camera work (framing – shot types, angle, position, movement etc.) Editing – pace, type of edits, continuity/montage? Structure/ narrative Sound – music/dialogue/voiceover etc. Mise-en-scène – colour, lighting, location, costume/ dress, hair/make-up as appropriate
Music Video Consider the nature and purpose of this type of product – primarily a promotional device with the aim of selling the music/artist. Usually feature elements of performance and narrative. As a relatively new media form, music videos can often be viewed as postmodern products, employing elements such as bricolage. Mainstream artists' videos may reflect a clearly commercial purpose and feature high production values in comparison to those produced by independent artists whose videos may be more experimental. Is the artist/band featured? As performers and/ or in the narrative? How does the music video establish the band/artist's persona? What is the 'concept' of the music video?	**Elements of media language:** Codes & conventions – elements of performance/narrative/experimental features? Camera work (framing – shot types, angle, position, movement etc.) Editing – is this beat-matched? Elements of continuity/montage? How does the video interpret the music and/or lyrics? Structure/narrative Intertextuality? Sound Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate
Newspapers Consider the nature and purpose of this type of product – news, information-giving, constructing 'reality'. Broadsheet or tabloid – these each have specific conventions. Consider the newspaper's political leaning/ stance. Point of view, messages and values	**Elements of media language:** Codes & conventions of news products/newspapers/type of newspaper Layout & design of front page and other pages Composition – positioning of headlines, images, columns etc. and combination of stories. Font size, type of font (e.g. serif/sans serif).

are particularly important to consider in relation to newspapers. Masthead – what does the masthead suggest about the newspaper and its 'brand identity'? What stories are featured – are these hard/ soft news stories or a combination? Consider news values and consider the reasons why these stories have been prioritised. Does the front page or another page include advertising? This could lead into a discussion about how newspapers are funded.	Images/photographs (camera shot type, angle, focus) Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate Graphics, logos etc. Language – headline, sub-headings, captions Copy included on the front page and other pages Anchorage of images and text Elements of narrative Point of view and values/beliefs are particularly important to consider in relation to newspapers.
Television Consider the nature and purpose of this type of product – specifically related to the products and their genre within the chosen option. TV drama is traditionally perceived as a form of entertainment however the set products represent examples of current trends in the industry for high budget television that features complex narratives and representations. Consider contexts.	**Elements of media language:** Codes & conventions of the specific genre, related to genre theory and the ways in which genres are dynamic and develop over time Camera work (framing and composition – shot types, angle, position, movement etc.) Lighting and colour Editing – pace, type of edits, continuity Narrative construction, related to narrative theory Sound – dialogue, music Mise-en-scène – setting and location, props, costume/dress, hair/make-up as appropriate
Magazines Consider the nature and purpose of this type of product. What is the genre/ type of magazine? Consider context (historical, social, cultural) in relation to the set product – useful to compare them. What is the industry context – mainstream or independent? What is the organisation's brand identity? Consider the target audience. What type of advertising does the magazine carry? How does this reinforce its identity?	**Elements of media language:** Codes & conventions – changes over time? Layout & design Composition - positioning of masthead/headlines, cover lines, images, columns etc. and combination of features. Images/photographs (shot type, angle, focus) Font size, type of font (e.g. serif/ sans serif), colour etc. Mise-en-scene – colour, lighting, location, costume/dress, hair/make-up as appropriate Graphics, logos etc.

Title of magazine and masthead – what does this suggest about the product and its audience? What is the 'house style' of the magazine and how is this established?	Language – headline, sub-headings, captions – mode of address Copy included on the front cover and other pages Anchorage of images and text Elements of narrative
Online Media Consider the nature and purpose of this type of product. Is there evidence of a brand identity, possibly related to any other media? What links are there to other sites, social media etc.? Does the site carry advertising? If so, how does this reinforce its identity? Consider the target audience – who are they, how are they appealed to, how can they interact? What is the 'house style' of the product and how is this established?	**Elements of media language:** Homepage and other pages: Codes & conventions Layout & design Composition Images/photographs (camera shot type, angle, focus) Font size, type of font (e.g. serif/sans serif), colour etc. Mise-en-scène – colour, lighting, location, costume/ dress, hair/make-up as appropriate Graphics, logos etc. Language used on the websites e.g. formal/informal mode of address? Anchorage of images and text Elements of narrative/structure around the sites Interactive features Menu bar and navigation – structure and design of the site

Approach to textually analysing an online blog:

Zoella's blog is a website featuring regular posts and links to her YouTube channel and other social media pages. It is has rarely been updated since 2022, and Zoe Suggs tends to post more recent content on other social media platforms such as YouTube and TikTok.

Media Language – analyse the design and layout of the site, including colour palette, menu bar items, language, images, mode of address etc., analyse key posts.

Representation – self-representation, identity, themes/ topics e.g. fashion, beauty, life. Consider blog posts and social media/ YouTube videos. Consider messages and values/ ideologies e.g. seemingly conflicting messages relating to body image and anxiety juxtaposed with multiple posts about beauty and fashion, including items for sale in the shop.

'Who Run the World' post, 8 March 2017

The main image is of Zoella sitting in a café, looking out of the window. The mise-en-scène is constructed to be both relatable and aspirational as the café is decorated in muted, neutral tones and is situated in a narrow, pedestrianised street. Zoella is sitting on a leather sofa wearing a yellow jumper and denim jacket. Her hair is loosely tied away from her face, she is wearing glasses and laughing. This constructs an image of relaxed openness, connoting that Zoella is an 'ordinary' young woman, and a role-model to her followers (to whom she may appear as a friend or 'big sister').

The post begins 'GIRLS', clearly directly addressing her target demographic. It was written for International Women's Day and states that '*we should uplift, empower, encourage and support our fellow females, which is exactly what I'm here to do today.*' She goes on to pay tribute to the women who have inspired her – including her Mum and friends, celebrities (e.g. Davina McCall and Adele) and her own followers. The tone is 'chatty' and informal, using colloquial language (e.g. 'bashed') and multiple exclamation marks. She adopts a direct mode of address, and creates a sense of shared experience with her followers, implying a two-way, interactive relationship '*It's such a special thing that whilst you are learning about me and my life, I can also learn a lot from you too just by reading your comments and tweets.*'

The comments from followers reflect an almost exclusively preferred reading of the post, responding positively, agreeing with her ideas and sharing their own examples of inspirational females. These comments tend to address Zoella directly as 'Zoe' and repeatedly state that she is an 'inspiration'. Some refer to her as a 'friend', so there is a clear sense of personal identification here. Many are young girls (pre-secondary school age) and some share very personal stories about loneliness and anxiety. There is a sense of community here, her followers are 'fans' but feel as though they know her personally through her posts and their ability to interact on the site.

The International Women's Day post can be seen to celebrate and empower women, is written by a highly successful young woman who communicates a very positive message about the importance of women as inspiration and support for other women. It is not overtly feminist and, seen in the context of the site as a whole, it could be argued that Zoella's blog upholds narrow and stereotypical notions of femininity (related to cooking, beauty, fashion etc.) found in many women's lifestyle magazines. The ways in which she has 'how to' sections reinforces a sense of the 'life manual', and assumes that her followers are interested in these topics. There is plentiful reference to her relationship with Alfie Deyes (e.g. in the Valentines' Day post), again assuming that her followers are interested in this personal information and reinforcing dominant values surrounding romance and relationships. Zoella and Alfie Deyes also create videos together as 'Zalfie' (many of which feature them playing Sims which is an interesting area to explore in terms of postmodernism) and there is a large amount of fan fiction created about the pair, reflecting an active/ interactive audience.

10. Command words for exam components

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

Command Words	Definition
Identify (AO1)	Describe e.g. ***Identify** two ways in which media organisations categorise audiences.* (SAMs Comp1 Q41)
Briefly explain (AO1)	Give key reasons to demonstrate understanding of a product or process e.g. ***Briefly explain** two key features of public service broadcasting.* (SAMs Comp1 Q32) No requirement for detailed explanation reasons, examples
Explain (AO1)	Give information and reasons to demonstrate understanding of a product or process e.g. ***Explain** how social and cultural contexts influence radio production. Refer to Late Night Woman's Hour to support your points.* (SAMs Comp1 Q33)
Compare (AO2)	Consider the similarities and differences between products; make judgements and draw conclusions e.g. ***Compare** the choices that have been made in the representation of ethnicity in the film poster and the music video.* (SAMs Comp1 Q10)
Analyse (AO2)	Critically examine elements of media language to identify the ways in which media products construct and communicate meanings and generate responses; make judgements and draw conclusions.
How (AO1 or AO2)	Explain or analyse a media process or development e.g. ***How does** media language communicate meaning in the advertisement?* (SAMs Comp1 Q10)

To what extent/How far **AO2** – 'make judgements and draw conclusions', but question may also include AO1	Consider to what degree a statement or idea is true or applicable to particular media products or processes; make judgements and draw conclusions e.g. **To what extent** *does the set episode of Humans conform to Todorov's theory of narrative equilibrium?* (SAMs Comp2 Q20)

11. Overview of Component

Investigating the Media: written exam; 1 hour 45 minutes (35%)

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

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

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

Media Forms	Set Products (study all)	Section A		Section B		Suggested Contexts
		Media language	Reps	Media Industries	Audiences	
Advertising and Marketing	***Tide*** (1950s) print advertisement	✔	✔		✔	Historical Social & cultural
	Super. Human. (2020) audio-visual advertisement	✔	✔		✔	Social & cultural Economic Political
	Kiss of The Vampire (1963) film poster	✔	✔			Historical Social & cultural
Music Video	***Formation***, *Beyoncé* (2016) **or** ***Underdog***, *Alicia Keys* (2020)	✔	✔			Social & cultural

Newspapers	***The Daily Mirror*** (Section A)	✔	✔			Social & cultural Economic Political
	The Daily Mirror Complete edition chosen by the centre; related online and social media content			✔	✔	Social & cultural Economic Political
Film	***Black Panther*** *(2018)* Cross-media study			✔		Economic Political
Radio	***Woman's Hour*** or ***Have You Heard George's Podcast?*** Plus related online and social media content			✔	✔	Social & cultural Economic
Video games	***Assassin's Creed franchise*** Plus related online and social media content			✔	✔	Social & cultural Economic

Accessing the set products:

The print set products (*Tide, Kiss of the Vampire, Daily Mirror* front cover and article) are available on the WJEC Eduqas WJEC Portal.

The audio-visual set products (*Super. Human.,* all music videos*,* all radio products*)* are readily available online via the links in the specification.

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

 Learners develop knowledge and understanding of **media language and representation** as an essential basis for **analysing** media.

The elements of media language and representation, and theoretical approaches, that need to be covered are listed on pages 14–15 of the specification.

The set products should be analysed and explored in detail as a means of developing analytical skills, however a range of further products in the same forms should also be studied to develop learners' knowledge, understanding and skills, and to prepare for the

unseen analysis in the Component 1 exam. Approaches to teaching analysis are included in Section 7.

Learners need to develop the skills to write an extended response in Section A. As explained in the specification, learners will be required to *construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. P*lanning, structuring and writing extended responses should be embedded into the teaching of this component. Learners will benefit from taking mock exams/ tests, using the timings in the SAMs to prepare them to analyse both audio-visual and print products in timed conditions, and develop their note-making skills.

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

In addition to the set products, learners need to analyse further examples of products from the same forms to develop their understanding of the forms and to prepare for the unseen analysis. Centres are free to choose their own age-appropriate examples, and should aim to include a range of contrasting products to compare with the set products in terms of genre, style, representations and contexts.

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

Advertising and Marketing

Contrasting examples of advertising and marketing might include:
- Other historical adverts for cleaning products (or other items such as food products or cosmetics)
- Contemporary adverts for cleaning products – or other adverts that show contrasting representations of gender
- Other charity adverts that use different codes and conventions or representations of gender or ethnicity
- Other historical film posters
- Contemporary film posters (using different codes and conventions or representations)

Possible sources of additional advertising products:

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

Newspapers

Contrasting examples of newspapers might include:
- Other tabloid, as well as broadsheet, newspaper front covers could be studied (possibly from the same date as the set product to compare representations and ideologies)
- It might also be interesting to analyse a local newspaper.

Possible sources of additional newspaper products:

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

Music videos

Contrasting examples of music video might include:
- Video for a different artist or band, from a different genre
- Video for a mainstream artist signed to a major record label and one for an independent artist.

Possible sources of additional music video products:

- Awards websites such as those listed below can be a useful resource for finding critically acclaimed music videos:
- UK Music Video Awards http://www.ukmva.com/ recent and past winners in various categories are featured on this site.
- MTV awards (*Formation* won video of the year 2016); MTV also features a huge range of contemporary and older videos: http://www.mtv.co.uk/music/videos
- Grammy awards for music video.
- Individual band/ artist websites can also be a good source of music video material.

Section B: Understanding Media Industries and Audiences.

Radio, Film, Newspapers, Video Games

Learners develop knowledge and understanding of key aspects of media industries and audiences including:
- the significance of ownership and funding, regulation and the impact of technology, and global production and distribution
- audience targeting, categorisation and construction of audiences, as well as how audiences consume, interact with and respond to the media.

The elements of media industries and audience, and theoretical approaches, that need to be covered are listed on pages 18–19 of the specification.

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

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

Approaches to the set products:

Radio: The chosen radio product should be studied in conjunction with related contemporary and emerging media to explore the ways in which digitally convergent media platforms allow listeners to interact with the programme.

While the main focus should be on extracts from the two chosen podcasts, teachers can select extracts from other episodes to further explore industry and audience issues, but should check to ensure these are age-appropriate for their learners.

Newspapers: *The Daily Mirror* - one complete edition (and related contemporary and emerging media e.g. website, social media). The chosen edition does not have to relate to the set front cover for section A and may be taken from any date. The edition of the newspaper can cover any event as the main story – it doesn't need to be a major event, any edition will allow learners to explore audience and industry issues. Consider saving screenshots of the website and social media feeds for the same day to study these in conjunction with the full edition. It is advisable to purchase several copies of the newspaper for use in class, and for revision purposes.

The Film cross-media study develops awareness of the films as contemporary examples of the film industry and its marketing strategies**.** For both *Black Panther* and *I, Daniel Blake,* centres should select examples of all of the following:

- at least **one trailer** and at least **one poster**
- **extracts** from the film including the **opening credits** and one other **sequence** in relation to the industry issues exemplified
- **online marketing** (including social and participatory media)

These examples can be found using the film's own website, on sites such as www.imdb.com and on the DVD. It might be interesting to study more than one poster (e.g. for distribution in different countries to explore global reach/varieties of audiences) and/or more than one trailer (e.g. teaser trailer and full trailer) to explore the marketing strategies and appeals to audiences. Learners are not required to study the film, but to use the above examples to identify and explore the industry context and areas outlined in the specification content. The extracts chosen should be age-appropriate (as the video release of *Straight Outta Compton* is rated 18) and should exemplify industry issues e.g. key personnel and producers/distributors named in the opening credits, a key sequence that demonstrates the film's production values and relates to the budget/funding issues.

Video Games - *Assassin's Creed* – one age-appropriate extract of the game, which may be accessed online, and related contemporary and emerging media e.g. the official website http://assassinscreed.ubisoft.com/en-GB/home/, the *Assassin's Creed YouTube* page, and social media feeds. Marketing campaigns including trailers could also be considered, as could the material on the Sony PlayStation website https://www.playstation.com/en-gb/games/assassins-creed-iii-liberation-psvita/ to explore the synergetic relationship between hardware and software producers.

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

Radio:
- referring to the panel of contributors to demonstrate how the programme reflects BBC Radio 4's specific public service remit
- referring to contemporary cultural context of the programme to explore the way in which the audience is targeted/ constructed.

Newspapers:
- referring to the key stories featured in the newspaper and on the website/ in social media, to explore the ways in which the organisation uses digital convergence
- referring to values, attitudes and beliefs evident in the newspaper to explore the ways in which audiences may respond to this product in different ways.

Film:
- referring to specific examples of the marketing campaign to explain how the campaign aimed to maintain a variety of audiences.

Video Games:
- referring to elements of the game to explain how fans of the franchise might interact with the product.

Approaches to teaching section B:

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

- Guided secondary research tasks to explore many of the relevant aspects of industry, especially factual information relating to ownership, production processes, economic factors, distribution and marketing, circulation etc. Learners can be directed to the producer's (or parent organisation's) own website as well as other sources (some resources are suggested in the resource lists).
- Learners could research different aspects of industry and feedback to class – this information would need to be contextualised and analysed in order to consider the significance of ownership issues etc.
- Studying the set product/s with prompts to explore key industry and audience issues as learners work through the products. For example, bullet points from the specification content could be laminated and distributed to individuals or pairs to

explore. Learners should be encouraged to support the points they make with examples from the products (although these do not need to include detailed reference to elements of media language or representations).

- Applying theories and theoretical approaches - once the learners have developed an understanding of the key industry and audience issues, they can apply the relevant theories to the products. Again, laminate cards for each theory could be provided; groups could apply a particular theory and feedback to class etc.

- The set products should be used as a starting point for exploring relevant contexts. Learners can be guided to research elements of context as homework tasks and feed back to class.

- Exploring the contemporary and emerging media surrounding the products (e.g. the online presence: website, YouTube channel, social media etc.). Learners identify examples of convergence and analyse the significance of this for producers and audiences.

- Learners could research and explore associated content where appropriate, to explore industry issues and consider the ways in which audiences may be attracted to a product due to such associations. For example:
    o the 'brand' or franchise e.g. *Woman's Hour* and *Assassin's Creed* franchise
    o associated products e.g. the Marvel comic for *Black Panther*
    o products from the same producer/organisation e.g. other Ken Loach films or other News UK or Reach publications.

- Research material relating to audience responses, for example finding reviews and user responses, or conducting primary research to explore methods of consumption as well as responses among friends and family. These could then be analysed in terms of reception theory (preferred, negotiated and oppositional readings).

-

Exam Focus

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

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

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

Assessment:

Section A

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

There will be **two** questions.

- One question will assess media language in relation to an unseen print or audio-visual resource (AO2).

- One extended question will assess representation through the comparison of one set product with an unseen print or audio-visual resource (AO2). Reference to contexts will be required.

If there is an audio-visual resource this will be played at the beginning of the exam and the associated question will come first.

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

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

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

There will be **two** questions.

- One stepped question assessing knowledge and understanding of **media industries** in relation to one form studied (AO1).

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

12. Overview of Component 2

Investigating Media Forms and Products: written exam; 2 hours (35%)

Learners study three media forms in depth:
- Television
- Magazines
- Online media

All products are set by Eduqas and there are options for each media form.

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

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

Learners develop understanding of the role of media industries in shaping media products and the way in which audiences are targeted and addressed.

Learners further develop the ability to analyse and critically compare media products, and to develop a line of reasoning in extended responses.

The study of the Component 2 topics should be informed by relevant theories – these should be used and evaluated in relation to the set products in each section.

Component 2 set products

Teachers select **one** option for each section (Television, Magazines, Online Media).

Accessing the products:

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

The specific sections of the set print **magazines** will be available on the WJEC Eduqas secure site for teachers to access and use with their learners.

The **online** blogs and magazines can be accessed electronically using the links in the specification. As detailed in the specification, learners are required to study the following aspects of the set 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.

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

	Option 1	Option 2	Option 3	Suggested Contexts
Television	***Peaky Blinders*** (UK) Series 1, Episode 1: (2013) Original Broadcaster: BBC Two	***Black Mirror*** (UK/US) Series 3, Episode 4: 'San Junipero' (2016) Original Broadcaster: Netflix	***Killing Eve*** (UK/US) Series 1, Episode 1 (2018) Original Broadcaster: BBC Three (UK) BBC America (US)	Historical Social & cultural Economic
Magazines	***Woman*** (23-29 August 1964) (IPC)	***Woman's Realm*** (7-13 February 1965) (IPC)	***Vogue*** (July 1965) (Conde Nast)	Historical Social & cultural Economic
Online	**JJ Olatunji/KSI** https://www.youtube.com/user/KSIOlajidebt HD	***Zoe Sugg*** https://www.youtube.com/channel/UCrUbqTCagwsaP2Fmr0p1TsA		Social & cultural Economic

Teaching approaches

The approaches to teaching to the various areas of the theoretical framework detailed in **Sections 7 and 9** will also be applicable to Component 2, however learners will need to approach these forms and products holistically, and synthesise their analysis with consideration of industry and audience issues.

The specific elements of the specification content that need to be covered in Component 2 are detailed on the following pages of the specification:

- Television – pages 23-26
- Magazines – pages 28-31
- Online Media – pages 33-35

An explanation of the elements of the specification content can be found in Section 5 and information about applying contexts and theories can be found in Section 6.

Approaches to the set forms and products:

It is advisable to begin the teaching of each form (Television, Magazines and Online Media) with a brief contextual overview, considering key industry issues e.g. recent developments in TV/magazines/online media, the significance of digital technologies, audience consumption etc.

Each set product will also need to be introduced and placed in context, and learners will need to become familiar with the codes and conventions of the form and of the specific genres/ types of product being studied.

Learners need to study the product as a whole in order to analyse factors such as genre/style, narrative/structure/design, messages/values/ideologies etc.

Once learners have an overview of a set product (having watched the entire television episode or studied all the pages of the magazine for example), they can focus on specific extracts for more detailed analysis of media language and representations. Relevant contexts should be considered in relation to media language and representations, and the appropriate theories should also be explored here. Then, industry and audience issues can be explored in more detail, again in relation to contexts and theories.

Exam focus

Learners will need plenty of preparation for questions in this component e.g.
- o   analysis of questions and command words
- o   planning of responses (writing introductions, summarising key points)
- o   sample paragraphs focusing on detailed development of a key point using examples and analysis
- o   developing conclusions – making judgements, supporting ideas
- mock exams/tests, using the SAMs to prepare learners to develop responses in timed conditions.

-

Assessment:

This component assesses media language, representation, media industries, audiences and media contexts. The exam consists of three sections:

Section A – Television (20 marks)
 There will be **one** two-part question or **one** extended response question.
 Section B – Magazines (20 marks)
 There will be **one** two-part question or **one** extended response question.
 Section C – Online Media (20 marks)
 There will be **one** two-part question or **one** extended response question.
Learners need to be prepared to answer on any area or the theoretical framework, including contexts, and to apply theory.

13. Overview of Component 3

Media Production (Non-exam Assessment, 30%)

Component 3 requires learners to create an **individual media production** for an intended audience, applying knowledge and understanding of the **theoretical framework**:

- media language
- representations
- audiences
- media industries.

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

The production work will be supported by a **Statement of Aims & Intentions** (approx. 350 words) to explain how the learner intends to respond to the brief, apply knowledge and understanding of the theoretical framework and target the intended audience. The Statement of Aims & Intentions needs to be completed once the learner has researched and planned the production, but **before** the production process begins.

If a learner submits NEA work for assessment for AS Media Studies, and subsequently undertakes the A level Media Studies qualification, they must not use or develop or revisit this work to submit for A level Media Studies. Learners and teachers will be required to sign an authentication statement on the cover sheet which confirms that the work is that of the learner and has not been submitted for any other qualification.

The following forms will always be set:

Form	Media production The specific requirements for the media production will be detailed in the briefs.
Television	A sequence from a new television programme or a website to promote a new television programme.
Advertising & Marketing Film	A print marketing campaign or a website to promote a new film. *Film production work must not include a complete short film, film sequence or trailer.*

Advertising & Marketing Music	A music video or a website to promote a new artist/band.
Magazines	Create a new print or online magazine.

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

Individual work

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

Approaches to Component 3

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

Supervision and monitoring

- teachers may advise on non-assessed research and planning

- once production is underway feedback must be general

- teachers monitor production process continually and sign at three key stages (completion of research and planning, during the production, completion of production) to authenticate the work.

Practical production skills development

Learners will benefit from undertaking practical tasks prior to commencing the production and these can be linked to the study of products in Components One and Two. Centres can focus these practical tasks on the specific forms that they are offering their learners for the NEA. Suggested tasks for developing learners' practical skills are listed below and practice tasks are included in the course outlines and sample schemes of work. Also, training on equipment, editing software etc. will be required, especially if learners have not previously completed GCSE Media Studies.

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

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

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

Production Process

1. **Responding to the Brief:**

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

Brief:	Decisions to be made	Research/ planning required
Create a pre-title and title sequence for a new television programme in a factual or fictional genre of your choice for a mainstream broadcaster (such as BBC1 or ITV) targeting a mainstream audience of 16-34 year-olds who have an interest in your genre/topic.	Factual or fictional television programme? Which genre (or sub-genre/hybrid)? What theme/subject/topic? Which broadcaster?	Research differences between these forms, watch different examples, list key features of each… Identify specific genres of interest, brief analysis of examples of possible genre products, list codes and conventions, consider practicalities… Research organisations, consider audience profiles, scheduling etc.

   - A learner might decide to produce a factual programme for the BBC, a human interest documentary/ reality programme about the staging of a local music festival.

2. **Research process: analysis of similar products** (e.g. for the above idea: *Who Do You Think You Are/The Choir/Our Dancing Town*) to identify codes and conventions, representations, industry context and appeals to/ positioning of target audience.
   - Analysis of the pre-title and title sequence of the BBC2 human interest documentary, *Our Dancing Town*, scheduled on a weeknight, early evening slot might identify the following features:

Examples of media language/representation	Analysis

Establishing shots of mill buildings	Regional identity of Yorkshire, represented largely positively, reflects BBC's public service remit and links to historical and social contexts.

Representation of a range of social groups - younger and older people, people from a range of ethnic groups, different occupations e.g. the police	Appeal to a wide range of audiences. Some underrepresented groups are included, some subversion of stereotypes, although some reinforcement of Yorkshire stereotypes (traditional, white, working class male).
Voice over and dialogue structures the sequence and reinforces key points e.g. 'dance has the power to be life-changing'	Values and attitudes – dance bringing people together, reinforces a dominant ideology about unity and community, reinforcing the BBC's remit. Positions audience with Stephen, to view the project positively and align with the ideology regarding dance and its ability to transcend boundaries of age, class, gender etc.
Shot of Stephen in a boxing ring, literally and metaphorically 'on the ropes'	Constructing narrative conflict, binary opposition, disruptions that need to be resolved.

3. **Undertake secondary research into appropriate theories/theoretical approaches** to support analysis and further inform the media production.
   - o Knowledge and understanding gained from the study of theorists for Components 1 and 2 should inform learners' practical work.
   - o Learners might revisit relevant theoretical approaches studied in class, or extend their knowledge and understanding by researching other appropriate theories.
   - o The resources section of this document may be useful as a starting point or learners could identify their own sources of information in relation to theories of media language or representation for example.

4. **Consider HOW to apply codes and conventions of the genre identified in research, considering:**
   - Selection and combination of elements of media language
   - Intertextual references/hybridity?
   - Communicating meaning
     - o Consider semiotics – connotations
     - o What message do these communicate – values/attitudes/beliefs?
   - **Representations**:

- Construction of representations – specific techniques/devices:
  - Visual codes, technical codes, language
  - Under-represented groups/individuals?
  - Communicating meaning
  - Upholding/subverting stereotypes?
  - What messages do these communicate?
  - How representations relate to context – social/cultural/historical or political context.

5. **Research industry and audience factors in relation to their chosen brief:**
   - Media company websites provide information about the organisation and its values and about audience demographics, viewing figures etc.
   - Press/media packs provide useful background information about individual programmes.
   - Audience information such as viewing figures or readership can be helpful as can reviews and user comments, to identify actual audience responses.

6. **Plan how the media production will reflect its industry context:**
   - Consider production processes, distribution and marketing, scheduling/positioning, regulatory issues etc.
   - How will the product reflect the values of the organisation?

7. **Research and construct a profile of the target audience:**
   - Consider demographics and psychographics
   - Consider methods to position/appeal to target audience:
     - Codes and conventions of media language and representation
     - Mode of address – direct/indirect/formal/informal?
     - Content and messages/ideology
   - Primary research such as focus groups could be used to test ideas on the target audience demographic.

8. **Create a 'pitch' or treatment** – this can be approached as a presentation to class or as a written task and should include:
   - The concept for the media production (title, key ideas relating to genre/style)

- Plan for use of media language
- Plan for construction of representations
- Plan for how the media production will reflect the industry context
- Plan for how the media production will appeal to and engage the target audience

9. **Plan for use of time and resources**
   - Timeline
   - Locations: when & where images and audio/audio-visual footage will be shot
   - Practicalities:
     - Locations/permissions/cast & crew
     - Health & safety considerations
     - Equipment list
10. **Planning documents appropriate to the forms/products undertaken such as:**
    - a step outline, a shot list, a storyboard, a script, draft designs, mock-ups of composition and layout

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

11. **Complete the Statement of Aims and Intentions**
    This is designed to enable learners to outline their plans for meeting the requirements of the brief and to demonstrate the ways in which they will apply their knowledge and understanding of the theoretical framework.
    The Statement of Aims and Intentions must be submitted to the teacher before production work commences. Learners use the template on the cover sheet to explain:
    - Their response to the brief, including how they will reflect the industry context and target the intended audience.
    - Their plan for the use of appropriate conventions and representations.
    - Learners should use subject-specific terminology.

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

12. **Production stage**
    - Learners undertake production tasks appropriate to the chosen brief
    - Teachers review work during the production stage and sign the cover sheet, for example:
      - **Audio-visual project** – when footage has been shot/ rough cut edit stage.
      - **Print project** – full draft – design finalised, key photography, copy drafted
      - **Online project** – full draft – design of web pages, key photographs/, audio or audio-visual footage
    - At this stage, feedback (verbal or written) must be general, for example:
      - Consider how you will position your target audience more carefully

o Reflect the industry context more fully
o Develop representations of social groups

Production Tips: DO	Production Tips: DON'T

✓ **Make sure you complete all tasks and elements in the brief**
✓ **Pay attention to detail when applying codes and conventions** such as:
   • Design & layout
   • Camerawork, editing, sound
   • Language
 	
✓ **Create and design all elements of the production,** including images, footage, text (can use existing music – see specification)
✓ **Apply knowledge and understanding of the theoretical framework**:
Media language, representation, industry and audience
 	
✓ **Carefully position the audience:** Who are they and how are you appealing to/engaging them?
	X **Use 'found' images or footage or written text**
	X **Use pre-populated templates** e.g. for websites
	   • web design software or templates in the online options are acceptable, however learners must be responsible for the design of the website and all content must be original
	
	X **Submit incomplete work** or a production that is under the required time/length

Use of original material:

- Learners must create original media material for the production, and a production that does not use original material cannot be awarded above band 1.

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

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

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

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

- There are many websites such as those listed below that offer free, downloadable music that is copyright free. It is the responsibility of the centre to check the licence terms of any sites that are used and to ensure that learners abide by them.

  o Purple Planet Music have a free download collection for use in educational projects – there are details on the site about how to reference the source in a production piece: http://www.purple-planet.com/home/4593438321

  o http://www.freesfx.co.uk/music/

Equipment and resources for production work in Component 3:

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

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

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

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

Examples of web design sites that centres may find useful:
Wix: http://www.wix.com/

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

Wordpress: https://wordpress.com/

Moonfruit: https://www.moonfruit.com/

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

Assessment

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

The total number of marks available is 60:

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

- 20 marks for creating a media production that meets the requirements of the set brief:

  o Use of **conventions** relevant to the chosen forms, genre and industry context
  o Appropriate mode of address, to engage and position the intended **audience**
  o **Tasks** set out in the brief are completed

- 30 marks for creating a media production which uses media language to communicate meanings and construct representations.

  o Use of **media language** to communicate **meanings** and construct **points of view**
    ▪ At higher levels, this might include elements such as intertextuality and hybridity
  o Effective **design** or **narrative** structure
  o Use of media language to construct appropriate **representations**

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

Administration and submission of work

Learners must submit:

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

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

A SIGN/CODE – something which communicates meaning, e.g, colours, sounds. The meaning of the sign changes according to the context, e.g, the colour red can mean passion, love, danger or speed depending on how and where it is used.

ACTION CODE – something that happens in the narrative that tells the audience that some action will follow, for example in a scene from a soap opera, a couple are intimate in a bedroom and the camera shows the audience the husband's car pulling up at the front of the house.

ANCHORAGE – the words that accompany an image (still or moving) give the meaning associated with that image. If the caption or voice-over are changed then so is the way in which the audience interprets the image. An image with an anchor is a closed text; the audience are given a preferred reading. A text without an anchor is an open text as the audience can interpret it as they wish.

The same image of a local school in a local newspaper could run a negative or a positive headline, which would change the way in which the same image is viewed by the reader.

ARC OF TRANSFORMATION – the emotional changes a character goes through in the process of the narrative. The events in the story mean that they will 'transform' by the end of the story.

ASPIRATIONAL – in terms of a media text one that encourages the audience to want more money, up market consumer items and a higher social position.

AUDIENCE SEGMENTATION – where a target audience is divided up due to the diversity and range of programmes and channels. This makes it difficult for one programme to attract a large target audience.

AVATAR – the player's representation of themselves within the game.

BACK STORY – part of a narrative and may be the experiences of a character or the circumstances of an event that occur before the action or narrative of a media text. It is a device that gives the audience more information and makes the main story more credible.

BINARY OPPOSITES – where texts incorporate examples of opposite values; for example, good vs evil, villain vs hero. These can be apparent in the characters or the narrative themes.

BRAND IDENTITY – the association the audience make with the brand, for example Chanel or Nike, built up over time and reinforced by the advertising campaigns and their placement.

BROADSHEET – a larger newspaper that publishes more serious news, for example The Daily Telegraph has maintained its broadsheet format.
CAPTION – words that accompany an image that explain its meaning.

CHANNEL IDENTITY – that which makes the channel recognisable to audiences and different from any other channel. Presenters, stars, programme genres and specific programmes all help to contribute to a channel's identity.

CONNOTATION – the meanings attached to that description, e.g. the red car in the advert suggests speed and power.

CONVENTIONS – what the audience expects to see in a particular media text, for example the conventions of science fiction films may include: aliens, scientists, other worlds, gadgets, representations of good and-evil, etc. Useful headings to discuss conventions are: characters, setting, iconography, narrative, technical codes and representation.

CONVERGENCE – the coming together of previously separate media industries; often the result of advances in technology whereby one device contains a range of different features. The mobile phone, for example, allows the user to download and listen to music, view videos, tweet artists etc. All this can be done through one portable device.

COVER LINES – these suggest the content to the reader and often contain teasers and rhetorical questions. These relate to the genre of the magazine.

CROSS-PLATFORM MARKETING – In media terms, a text that is distributed and exhibited across a range of media formats or platforms. This may include film, television, print, radio and the Internet.

DEMOGRAPHIC CATEGORY – a group in which consumers are placed according to their age, sex, income, profession, etc. The categories range from A to E where categories A and B are the wealthiest and most influential members of society.

DENOTATION – the description of what you can see/hear in a media text, e.g. the car in the advert is red.

DIEGETIC SOUND – sound that can be seen, for example the sound of a gun firing, the cereal being poured into the bowl in an advert, etc.

ENIGMA CODE – a narrative device which increases tension and audience interest by only releasing bits of information, for example teasers in a film trailer. Narrative strands that are set up at the beginning of a drama/film that makes the audience ask questions; part of a restricted narrative.

ETHNOCENTRIC – this means that the newspaper will be more concerned to cover stories that are closely related to the reader and their concerns. Tabloid and local papers only tend to cover international news stories if they can relate them specifically to their readers.

ETHOS – what the channel believes in and what it sees at its role. The ethos is usually set out in the channel's charter.

FEATURE – in magazine terms, the main, or one of the main, stories in an edition. Features are generally located in the middle of the magazine, and cover more than one or two pages.

FLEXI NARRATIVE – a more complex narrative structure with layers of interweaving storylines. This challenges the audience and keeps them watching.

FOUR Cs – this stands for Cross Cultural Consumer Characteristics and was a way of categorising consumers into groups through their motivational needs. The main groups were mainstreamers, aspirers, explorers, succeeders and reformers.

FRANCHISE – an entire series of the film including the original film and all those that follow.

GATEKEEPERS – the people responsible for deciding the most appropriate stories to appear in the newspapers. They may be the owner, editor or senior journalists. They will only let the stories most appropriate for the ideology of the paper 'through the gate'.

GENRE – media texts can be grouped into genres that all share similar conventions. Science fiction is a genre, as are teenage magazines, etc.

HEGEMONIC MALE REPRESENTATION – this derives from the theory of cultural hegemony by Antonio Gramsci. Simply put, it asserts that the dominant social position in society is taken by men and the subordinate one by women.

HORIZONTAL INTEGRATION – where the conglomerate is made up of different companies that produce and sell similar products. For example a film producer, a TV company, a magazine and a newspaper.

HOUSE STYLE – what makes the magazine recognisable to its readers every issue. The house style is established through the choice of colour, the layout and design, the font style, the content and the general 'look' of the publication.

HYBRID GENRE – media texts that incorporate elements of more than one genre and are therefore more difficult to classify. Dr Who is a science fiction/fantasy television drama.

HYPER REALITY – a state where what is real and what is fiction are blended together and become indistinguishable. It may be, particularly in the case of computer games, that some gamers may feel more in touch with the hyper-real world than the physical one.

HYPODERMIC NEEDLE MODEL – generally acknowledged to be an out of date theory which suggests that an audience will have a mass response to a media text. The idea is that the media injects an idea into the mind of an audience who are assumed to be passive and as a result they will all respond in the same way.

ICONOGRAPHY – the props, costumes, objects and backgrounds associated with a particular genre; for example, in a police series you would expect to see, uniforms, blue flashing lights, scene of crime tape and police radios.

INDEPENDENT FILM – a film made outside of the financial and artistic control of a large film company. A truly independent film should be privately conceived and funded. However, few films made are really 'independent'. This more commonly refers to a film that is made by a smaller film company on a low budget.

INDEPENDENT RECORD LABEL – a record label that operates without the funding of and is not necessarily linked to a major record label.

INTELLECTUAL PROPERTY – a legal concept which refers to creations of the mind for which the owner's rights are recognised. These rights cover such intangible assets as music, literary and artistic works; discoveries and inventions; and words, phrases, symbols, and designs.

INTERTEXTUAL – where one media text makes reference to aspects of another text within it. For example, reconstructing a short scene from a film in a television advertisement. The text chosen will usually appeal to the target audience.

LAYOUT – the way in which a page has been designed to attract the target audience. This includes the font styles used, the positioning of text and images and the use of colour.

LINEAR NARRATIVE – where the narrative unfolds in chronological order from beginning to end.

LUDOLOGY – the study of games and those who play them.

MALE NARCISSISM – this literally means 'self-love' and its derivation is from the Greek god Narcissus who mistakenly fell in love with his own reflection. In media terms it suggests an obsession with body image and looking good.

MASCULINITY – the perceived characteristics generally considered to define what it is to be a man. These can adapt according to sociological variations and cultural changes.

MEDIA CONGLOMERATE – a company that owns other companies across a range of media platforms. This increases their domination of the market and their ability to distribute and exhibit their product.

MEDIA PLATFORM – the range of different ways of communicating with an audience, for example newspapers, the Internet, and television.

MEDIATION – the way in which a media text is constructed in order to represent the producer of the text's version of reality; constructed through selection, organisation and focus.

METROSEXUAL MAN – an urban male who is narcissistically concerned with his physical appearance and fashion. He would acknowledge being sensitive, romantic and in touch with his feminine side. He first appeared in the pages of men's lifestyle magazines like GQ and a good example is David Beckham.

MISE-EN-SCÈNE – in analysis of moving image – how the combination of images in the frame creates meaning. How individual shots in a film or photograph have been com posed.

MMORPG – massively multi-player online role-playing game.

MODE OF ADDRESS – the way in which a media text 'speaks to' its target audience. For example, teenage magazines have a chatty informal mode of address; the news has a more formal mode of address.

NARRATIVE – the 'story' that is told by the media text. All media texts, not just fictional texts, have a narrative. For example, magazines have a clear beginning, middle, and end. Most narratives are linear and follow a specific structure (Todorov).

NARROW CAST – where a text, for example a magazine about sea fishing, will target a very specific, narrow audience.

NEWS AGENDA – the list of stories that may appear in a particular paper. The items on the news agenda will reflect the style and ethos of the paper.

NICHE AUDIENCE – a relatively small audience with specialised interests, tastes, and backgrounds.

NON-DIEGETIC SOUND – sound that is out of the shot, for example a voice-over/romantic mood music.

NON-LINEAR NARRATIVE – here the narrative manipulates time and space. It may begin in the middle and then include flashbacks and other narrative devices.

OPEN WORLD – in an open world computer game the player can move freely though the virtual world and is not restricted by levels and other barriers to free roaming.

OPINION LEADERS – people in society who may affect the way in which others interpret a particular media text. With regard to advertising, this may be a celebrity or other endorser recommending a product.

PICK AND MIX THEORY – suggested by British sociologist and media theorist, David Gauntlett. He asserted the autonomy of the audience and challenged the notion that audiences are immediately affected by what they read. He maintains that audiences are more sophisticated than this and will select aspects of the media texts that best suit their needs and ignore the rest.

PLURALITY – in a media context, this refers to a range of content to suit many people.

POLITICAL BIAS – where a newspaper may show support for a political party through its choice of stories, style of coverage, cartoons, etc. It may be subtle and implicit or explicit as in the case of the tabloids on election day.

PRIVILEGED SPECTATOR POSITION – where the camera places the audience in a superior position within the narrative. The audience can then anticipate what will follow.

PUBLIC SERVICE BROADCASTER – a radio and television broadcaster that is independent of government, financed by public money and is seen to offer a public service by catering for a range of tastes.

RED TOP – a British newspaper that has its name in red at the top of the front page. Red-tops have a lot of readers, but are not considered to be as serious as other newspapers.

REGULATOR – a person or body that supervises a particular industry.

REPERTOIRE OF ELEMENTS – key features that distinguish one genre from another.

REPRESENTATION – the way in which key sections of society are presented by the media, e.g. gender, race, age, the family, etc. One important example in the media is how women are represented in magazines.

RHETORICAL QUESTION – a question asked for effect where no answer is expected. For example, in magazines the focus of the question may encourage the reader to engage in self-reflection.

SEXUAL OBJECTIFICATION – the practice of regarding a person as an object to be viewed only in terms of their sexual appeal and with no consideration of any other aspect of their character or personality.

SIMULCAST – the streaming of live radio programmes from the website at the same time as they are broadcast on the radio.

SPLASH – the story that is given the most prominence on the front page of a newspaper.

STEREOTYPE – an exaggerated representation of someone or something. It is also where a certain group are associated with a certain set of characteristics, for example all Scotsmen are mean, blondes are dumb, etc. However, stereotypes can also be quick ways of communicating information in adverts and dramas, e.g. the rebellious teenager in a soap opera, as they are easily recognisable to audiences.

STRIPPED – a technique used in radio and television whereby a certain programme is broadcast at the same time every day. In radio this attracts an audience who associate a particular programme with their daily routine, for example driving home from work.

STUART HALL'S AUDIENCE RESPONSE THEORY – Stuart Hall is a cultural theorist who researched how audiences respond to media texts. He suggested that producers encode texts, and audiences may take on the preferred meaning, have a negotiated response where they accept some aspects of the text and disagree with others, or have an oppositional response where they reject the ideology of the text.

SUB-GENRE – where a large 'umbrella' genre is sub-divided into smaller genres each of which has their own set of conventions. For example, the television genre can be sub-divided into teen drama, hospital drama, costume drama, etc.

SUBJECT-SPECIFIC LEXIS – the specific language and vocabulary used to engage the audience. Subject-specific lexis used on the front cover of the magazine will make the reader

feel part of the group who belong to the world of that magazine. For example, terminology used on the front covers of gaming magazines.

SUSPEND DISBELIEF – here, an audience may be aware that where they are positioned by the camera, for example, is impossible, but they do not challenge this and instead believe it because it enhances their involvement in the story.

SYNERGY – the interaction and co-operation of two or more media organisations in order to produce mutually beneficial outcomes. For example, the combination of the artist and the recording company.

TABLOID – refers to the dimensions of a newspaper, a tabloid is smaller and more compact in size. However, there are further connotations attached to the term and it also tends to refer to a newspaper whose content focuses on lighter news, for example celebrity gossip, sport and television.

TARGET AUDIENCE – the people at whom the media text is aimed.

TECHNICAL CODES – these are the way in which the text has been produced to communicate meanings and include:

- Camera shots – for example, close-up shots are often used to express emotion.
- Camera angles – a shot of a character from above makes them appear more vulnerable.
- Editing – the way in which the shots move from one to the other (transitions), e.g. fade, cut, etc. This may increase the pace and therefore the tension of the text.
- Audio – how is the sound used to communicate meaning - voice-over, dialogue, music, SFX, etc.?

USES AND GRATIFICATIONS THEORY – suggests that active audiences seek out and use different media texts in order to satisfy a need and experience different pleasures.

VERTICAL INTEGRATION – vertically integrated companies own all or most of the chain of production for the product. For example, a film company that also owns a chain of multiplex cinemas to exhibit the film and merchandise outlets.

VIRAL MARKETING – where the awareness of the product or the advertising campaign is spread through less conventional ways including social networks and the Internet. Viral marketing is so named because many of the messages use 'hosts' to spread themselves rapidly, like a biological virus.

VISUAL CODES – the clues in the text to help the audience analyse and understand it. Visual codes are split into:

Code of clothing – what is worn says something about the character and makes them easier to understand, e.g. uniforms, followers of football teams and bands, etc.

Code of expression – facial expressions give clues to emotions, e.g. a smile, a frown, etc.

Code of gesture – the way that bodies are moved communicates messages, e.g. a wave, thumbs up.

Code of technique – specific to media texts and is about the way in which the image is presented, e.g. the use of black and white suggests sophistication, the use of soft focus suggests romance, etc.

WINDOW ON THE WORLD – the idea that media texts, particularly those that present aspects of reality, for example news programmes, are showing the audience the real world as it happens.

Glossary courtesy of Illuminate and Christine Bell