GCE AS

eduqas
Part of WJEC

WJEC Eduqas GCE AS in
MEDIA STUDIES
ACCREDITED BY OFQUAL

SPECIFICATION

Teaching from 2017
For award from 2018

wjec
cbac

WJEC Eduqas GCE AS in MEDIA STUDIES

For teaching from 2017
For award from 2018

GCE AS MEDIA STUDIES

SUMMARY OF ASSESSMENT

Component 1: Investigating the Media
Written examination: 1 hour 45 minutes
35% of qualification

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

Section A: Investigating Media Language and Representation
This section assesses media language and representation in relation to **two** of the following media forms: advertising, marketing, music video or newspapers. There are **two** questions in this section:
- **one** question assessing media language in relation to an unseen audio-visual or print resource
- **one** extended response comparison question assessing representation in one set product **and** an unseen audio-visual or print resource in relation to media contexts.

Section B: Investigating Media Industries and Audiences
This section assesses **two** of the following media forms – advertising, marketing, film, newspapers, radio, video games - and media contexts.
It includes:
- **one** stepped question on media industries
- **one** stepped question on audiences.

Component 2: Investigating Media Forms and Products
Written examination: 2 hours
35% of qualification

This examination assesses knowledge and understanding of media language, representation, media industries, audiences and media contexts. The exam consists of three sections.

Section A – Television
There will be **one** two-part question **or one** extended response question.
Section B – Magazines
There will be **one** two-part question **or one** extended response question.
Section C – Online Media
There will be **one** two-part question **or one** extended response question.

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

An **individual** media production comprising a single media product created in response to a **choice of briefs set by WJEC**, applying knowledge and understanding of the theoretical framework.

This linear qualification will be available for assessment in May/June each year. It will be awarded for the first time in summer 2018.

Qualification Accreditation Number: 603/1150/2

Overview of Specification

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

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

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

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

GCE AS MEDIA STUDIES

1   INTRODUCTION

1.1 Aims and objectives

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

The WJEC Eduqas specification offers learners the opportunity to develop an informed understanding of these key issues, using a comprehensive theoretical framework and key theories to support critical exploration, analysis and debate. Although the primary emphasis is on the contemporary media, learners will explore how the products relate to their wider historical contexts. The study of a range of rich and stimulating media products is central to the specification, working from the product outwards to debate key questions related to the social, cultural, political and economic role of the media. Learners will draw on their existing awareness of the media, but will also extend their experience and engagement through the study of products with which they may be less familiar, including products for minority or specialist audiences and products from different historical periods. In addition, learners will consider the global nature of the media today and the impact of this on media products and processes. Through an exploration of both established and evolving forms of media, learners will also gain an understanding of the dynamic relationships between media products, media industries and audiences.

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

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

The WJEC Eduqas AS in Media Studies offers a broad and engaging course of study which enables learners to:

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

1.2 Prior learning and progression

There are no prior learning requirements. Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. This specification builds on the knowledge, understanding and skills established at GCSE, particularly literacy and analytical skills.

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

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

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

1.3 Equality and fair access

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

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

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

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

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

2 SUBJECT CONTENT

Overview

This WJEC Eduqas Media Studies specification is designed to provide a coherent and integrated approach to studying the media, enabling learners to develop and apply their understanding of the media through both analysing and producing media products in relation to a comprehensive underpinning theoretical framework and key theoretical approaches and theories. Learners are encouraged to make connections: between different media forms and products, between media products and their contexts, and between theory and practical work.

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

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

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

Media Forms and Products

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

Collectively, the products studied:
- possess social, cultural and historical significance
- represent different historical periods and global settings
- illustrate different industry contexts and different intended audiences
- reflect contemporary and emerging developments in the media
- provide rich opportunities for analysis and application of the theoretical framework detailed below.

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

Theoretical Framework

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

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

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

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

Theories

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

Media Language
- Semiotics, including Roland Barthes
- Narratology, including Tzvetan Todorov
- Genre theory, including Steve Neale

Representation
- Theories of representation, including Stuart Hall
- Theories of identity, including David Gauntlett

Media Industries
- Power and media industries, including Curran and Seaton

Audiences
- Media effects, including Albert Bandura
- Cultivation theory, including George Gerbner
- Reception theory, including Stuart Hall

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

Contexts of Media

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

Historical Contexts

- the dynamic and historically relative nature of genre
- the effect of historical context on representations
- the relationship of recent technological change and media production, distribution and circulation

Social and Cultural Contexts

- the effect of social and cultural contexts on representations
- how and why particular social groups, in a national and global context, may be under-represented or misrepresented

Economic Contexts

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

Political Contexts

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

Skills

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

In analysing media products, learners will:

- analyse and compare how media products construct and communicate meanings through the interaction of media language and audience response
- use key theories of media studies and specialist subject-specific terminology appropriately
- debate key questions relating to the social, cultural, political and economic role of the media through discursive writing.

In creating media products, learners will:

- apply knowledge and understanding of media language, representation, media industries and audiences to a media production
- use media language to express and communicate meaning to an intended audience.

Drawing Together Knowledge, Understanding and Skills

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

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

2.1 Component 1

Investigating the Media

Written examination – 1 hour 45 minutes
35% of qualification
60 marks

Overview
This component introduces learners to key aspects of the theoretical framework - media language and representation – as an essential basis for analysing media products from a range of forms. In addition, learners will study products from specific media industries and for specific audiences to develop their knowledge and understanding of those areas of the theoretical framework. Learners will also consider how media products relate to key contexts, as well as how audiences may respond to and interpret media products. In this component, learners will develop their ability to use relevant theoretical approaches, theories and subject-specific terminology.

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

Section A: Investigating Media Language and Representation

In this section, learners will analyse media language, including genre, considering how elements of media language influence and communicate meanings. Learners will consider aspects of representation and will explore representations of events issues, individuals and social groups in the media, using relevant theoretical perspectives or theories in their analysis of media products. In addition, learners will consider how representations relate to relevant social, cultural, historical, political and economic contexts of media.

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

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

Advertising and Marketing	Music Video	Newspapers
Tide print advertisement (1950s) **and** *WaterAid* audio-visual advertisement (2016) https://www.youtube.com/watch?v=Uiy3dkTwPcQ **and** *Kiss of The Vampire* film poster (1963)	*Formation,* Beyoncé* *(2016)* https://www.youtube.com/watch?v=WDZJPJV__bQ **or** *Dream,* Dizzee Rascal (2004) https://www.youtube.com/watch?v=2AAhc4auA7A	*The Daily Mirror* (November 10, 2016) front cover and article on US election

*This music video has a parental advisory warning. It is at the discretion of the teacher whether this is appropriate for their learners and the alternative option may be chosen if not.

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

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

Media Language	Media Forms
How the different **modes** and **language** associated with different media forms communicate multiple **meanings**	Advertising and marketing Music video Newspapers
How the **combination** of elements of **media language** influence **meaning**	Advertising and marketing Music video Newspapers
How developing **technologies** affect media language	Advertising and Marketing Music video Newspapers
The **codes and conventions** of media forms and products, including the processes through which media language develops as **genre**	Advertising and Marketing Music video Newspapers
The **dynamic** and **historically relative** nature of **genre**	Component 2
The processes through which meanings are established through **intertextuality**	Advertising and marketing Music video Newspapers
How **audiences respond** to and **interpret** the above aspects of media language	Advertising and marketing Music video Newspapers

Theories	
Semiotics (including Barthes)	Advertising and marketing Music video Newspapers
Narratology (including Todorov)	Component 2
Genre theory (including Neale)	Component 2

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

Theories	
Theories of representation (including Hall)	Advertising and marketing Music video Newspapers
Theories of identity (including Gauntlett)	Advertising and marketing Music video

A summary of each theory is provided in Appendix B.

Section B – Investigating Media Industries and Audiences

In this section, learners will develop knowledge and understanding of key aspects of media industries, including the significance of ownership and funding, regulation and the impact of technology, and global production and distribution. In addition, learners will study media audiences, considering aspects such as targeting, categorisation and construction of audiences, as well as how audiences consume, interact with and respond to the media.

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

Advertising*	Film** (cross-media study, including film marketing)	Newspapers
Tide print advertisement (1950s) **and** *WaterAid* audio-visual advert (2016) https://www.youtube.com/ watch?v=Uiy3dkTwPcQ	*Straight Outta Compton* (2015)	*The Daily Mirror*

Radio	Video Games
Late Night Woman's Hour *Home*, 28 October, 2016 http://www.bbc.co.uk/programmes/b0801ql5	*Assassin's Creed III: Liberation* (2012)

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

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

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

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

Advertising: *Tide* print advertisement and *WaterAid* audio-visual advertisement

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

Film (cross-media study, including film marketing): *Straight Outta Compton*

Film must be studied in relation to media industries only. Learners will study the set film and its marketing across various media, exploring the convergence of media platforms and technologies and other relevant industry issues. In order to develop an awareness of the film as a contemporary example of the film industry and its marketing strategies, learners should consider **at least one trailer** and **at least one poster** for the film, as well as online marketing where relevant. Selected extracts from the film may also be studied in relation to the industry issues exemplified, including the **opening credits** and **at least one other age appropriate extract**. The video release of *Straight Outta Compton* is rated 18 and it is the responsibility of the teacher to monitor the content of the film and ensure that any extracts studied are age appropriate for their learners.

Newspapers: *The Daily Mirror*

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

Radio: *Late Night Woman's Hour*

Learners should have knowledge and understanding of *Late Night Woman's Hour* as an evolving media product in terms of the relevant radio industry and audience issues it illustrates. To inform their understanding of *Late Night Woman's Hour* as an example of the contemporary radio industry and contemporary radio audiences, learners should have an awareness of the historical significance of the programme in terms of its evolution from *Woman's Hour* and how it has been created in response to industry and audience demands. In order to develop this awareness, learners should consider at least **the complete set podcast** of *Late Night Woman's Hour*. The set podcast is age appropriate. Some of the other podcasts contain material that may be inappropriate for learners. It is the teacher's responsibility to ensure that any additional podcasts studied are age appropriate for their learners.

Video games: *Assassin's Creed III: Liberation*

Learners should have knowledge and understanding of *Assassin's Creed III: Liberation* as a contemporary action adventure game in terms of the relevant video games industry and audience issues it illustrates. In order to develop this awareness, learners should consider **at least one extract** from the game chosen by the centre, which may be accessed online. As the video game is PEGI rated 18, it is the teacher's responsibility to ensure that any extracts studied are age appropriate for their learners.

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

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

Theories	
Power and media industries (including Curran and Seaton)	Film Newspapers Radio Video games

Audiences	Media Forms
How audiences are **grouped** and **categorised** by media industries, including by age, gender and social class, as well as by lifestyle and taste	Advertising Newspapers Radio Video games
How media producers **target**, **attract**, **reach**, **address** and potentially **construct** audiences	Advertising Newspapers Radio Video games
How media industries **target** audiences through the **content** and **appeal** of media products and through the ways in which they are marketed, distributed and circulated	Advertising Newspapers Radio Video games
The interrelationship between **media technologies** and patterns of **consumption** and **response**	Advertising Newspapers Radio Video games
How audiences **interpret** the media, including how and why audiences may interpret the same media in different ways	Advertising Newspapers Radio Video games
How audiences **interact** with the media and can be **actively involved in media production**	Advertising Newspapers Radio Video games

Theories	
Media effects (including Bandura)	Advertising Video games
Cultivation theory (including Gerbner)	Advertising Newspapers
Reception theory (including Hall)	Advertising Newspapers Radio Video games

Assessment

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

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

Section A: Investigating Media Language and Representation (35 marks)

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

There will be two questions:
- **One question** will assess **media language** and will require analysis of an unseen **audio-visual or print** resource from any of the media forms studied for this section.
- **One question** will assess **representation.** The question will require comparison of **one** set product **and** an **unseen audio-visual or print resource** from any of the forms studied for this section through an extended response. Comparison of set products from the **same** media form or from **different** forms may be required. Reference to relevant media contexts will be required.

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

Section B: Investigating Media Industries and Audiences (25 marks)

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

There will be two questions:
- **Question 3** will be a stepped question assessing knowledge and understanding of media industries in relation to one form studied.
- **Question 4** will be a stepped question assessing knowledge and understanding of audiences in relation to a different media form from that assessed in question 3.

2.2 Component 2

Investigating Media Forms and Products

Written examination: 2 hours
35% of qualification
60 marks

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

- television
- magazines
- blogs.

Learners will explore these three media forms through close analysis of the set products, investigating their use of media language and the representations they offer in relation to relevant social, cultural, economic, political and historical contexts. Learners will also study media products in relation to the media industries in which they are produced, as well as considering the way in which audiences are targeted by media producers and the way in which they interpret and interact with the media. Relevant theories will inform study of the set products.

Section A: Television

Genre plays a key role in the production, distribution and consumption of media products. In the television industry, it can be seen to inform the way in which programmes are commissioned, scheduled and marketed, as well as the way in which they are enjoyed and read. Through an in-depth study of a set television product, learners will explore the dynamic and historically relative nature of genre, examining how the set product relates to established generic traditions.

As well as studying the different forms of appeal that the set product offers and the different readings and responses it may elicit, learners will consider the significance of the economic and industry contexts in which television programmes are produced. The way in which the television industry is regulated and the marketing strategies used to promote the set product will also be investigated. In addition to this, learners will explore the way in which media representations convey particular values, attitudes and beliefs as they analyse how audiences can be positioned through media language.

Set Options for Television

One option from the following must be chosen:

Option 1	Option 2	Option 3
Life On Mars (UK) Series 1, Episode 1 (2006) Original Broadcaster: BBC One (UK)	*Humans* (UK/US) Series 1, Episode 1 (2015) Original Broadcasters: Channel 4 (UK) AMC (US)	*The Jinx: The Life and Deaths of Robert Durst* (US) Episode1: 'Chapter 1: A Body in the Bay' (2015) Original Broadcaster: HBO UK Broadcaster: Sky Atlantic

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

All of the set television episodes are age appropriate for an AS level programme (certificate 15), where it is expected that learners will be aged 15 or over when studying these products. It is the teacher's responsibility to ensure this and to contact WJEC should it present any issues.

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

MEDIA LANGUAGE	TV Option 1: Crime Dramas	TV Option 2: Sci-Fi/Supernatural Thrillers	TV Option 3: Documentaries
How the different **modes** and **language** associated with different media forms communicate multiple **meanings**	*Life on Mars*	*Humans*	*The Jinx*
How the **combination** of elements of media **language** influence **meaning**	*Life on Mars*	*Humans*	*The Jinx*
How developing **technologies** affect media language	*Section C*	*Section C*	*Section C*
The **codes** and **conventions** of media forms and products, including the processes through which media language develops as a **genre**	*Life on Mars*	*Humans*	*The Jinx*
The dynamic and **historically relative** nature of **genre**	*Life on Mars*	*Humans*	*The Jinx*
The processes through which meanings are established through **intertextuality**	*Life on Mars*	*Humans*	*The Jinx*
How **audiences respond** to and **interpret** the above aspects of media language	*Life on Mars*	*Humans*	*The Jinx*

Theories			
Semiotics (including Barthes)	*Section B*	*Section B*	*Section B*
Narratology (including Todorov)	*Life on Mars*	*Humans*	*The Jinx*
Genre (including Neale)	*Life on Mars*	*Humans*	*The Jinx*

REPRESENTATION	TV Option 1: Crime Dramas	TV Option 2: Sci-Fi/Supernatural Thrillers	TV Option 3: Documentaries
The way **events, issues, individuals** (including **self-representation**) and **social groups** (including **social identity**) are represented through processes of **selection** and **combination**	*Life on Mars*	*Humans*	*The Jinx*
The way the media through **re-presentation construct versions of reality**	*Component 1*	*Component 1*	*Component 1*
The **processes** which lead media producers to make **choices** about how to represent events, issues, individuals and social groups	*Sections B + C*	*Sections B + C*	*Sections B + C*
The effect of **social and cultural context** on representations	*Life on Mars*	*Humans*	*The Jinx*
How and why **stereotypes** can be used positively and negatively	*Life on Mars*	*Humans*	*The Jinx*
How and why particular **social groups**, in a national and global context, may be **under-represented or misrepresented**	*Life on Mars*	*Humans*	*The Jinx*
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	*Life on Mars*	*Humans*	*The Jinx*
How audiences **respond** to and **interpret** media representations	*Life on Mars*	*Humans*	*The Jinx*

Theories			
Theories of representation (including Hall)	*Life on Mars*	*Humans*	*The Jinx*
Theories of identity (including Gauntlett)	*Sections B + C*	*Sections B + C*	*Sections B + C*

MEDIA INDUSTRIES	TV Option 1: Crime Dramas	TV Option 2: Sci-Fi/Supernatural Thrillers	TV Option 3: Documentaries
Processes of **production, distribution and circulation** by organisations, groups and individuals in a global context	*Life on Mars*	*Humans*	*The Jinx*
The **specialised** and **institutionalised** nature of media production, distribution and circulation	*Life on Mars*	*Humans*	*The Jinx*
The relationship of recent **technological change** and media production, distribution and circulation	*Section C*	*Section C*	*Section C*
The significance of **patterns of ownership** and control, including conglomerate ownership, vertical integration and diversification	*Life on Mars*	*Humans*	*The Jinx*
The significance of **economic factors**, including commercial and not-for-profit public funding, to media industries and their products	*Life on Mars*	*Humans*	*The Jinx*
How media organisations maintain, including through **marketing**, **varieties of audiences** nationally and globally	*Life on Mars*	*Humans*	*The Jinx*
The **regulatory framework** of contemporary media in the UK	*Life on Mars*	*Humans*	*The Jinx*
The impact of 'new' **digital technologies** on **media regulation**, including the role of individual producers	*Section C*	*Section C*	*Section C*

Theories			
Power and media industries (including Curran and Seaton)	*Section B*	*Section B*	*Section B*

MEDIA AUDIENCES	TV Option 1: Crime Dramas	TV Option 2: Sci-Fi/Supernatural Thrillers	TV Option 3: Documentaries
How audiences are **grouped** and **categorised** by media industries, including by age, gender and social class, as well as by lifestyle and taste	*Sections B + C*	*Sections B + C*	*Sections B + C*
How media producers **target, attract, reach, address** and potentially **construct** audiences	*Life on Mars*	*Humans*	*The Jinx*
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	*Life on Mars*	*Humans*	*The Jinx*
The interrelationship between **media technologies** and patterns of **consumption and response**	*Section C*	*Section C*	*Section C*
How audiences **interpret** the media, including how they may interpret the same media in different ways	*Life on Mars*	*Humans*	*The Jinx*
How audiences **interact** with the media and can be **actively involved in media production**	*Section C*	*Section C*	*Section C*

Theories			
Media effects (including Bandura)	*Component 1*	*Component 1*	*Component 1*
Cultivation theory (including Gerbner)	*Sections B + C*	*Sections B + C*	*Sections B + C*
Reception Theory (including Hall)	*Life on Mars*	*Humans*	*The Jinx*

Section B: Magazines

The magazine industry in the UK is a highly challenging media environment, with thousands of titles competing for readers and market space. Through an in-depth study of one set magazine produced before 1970, learners will develop an understanding of the way in which publishers target, attract, reach and address particular audiences, as well as exploring the effect of social, cultural and historical contexts on the representations that magazines offer. Learners will also consider how media language and representations convey values, attitudes and beliefs.

Set Options for Magazines

One option from the following must be chosen:

Option 1	Option 2	Option 3
Woman (23-29 August 1964) (IPC)	**Woman's Realm** (7-13 February 1965) (IPC)	**Vogue** (July 1965) (Condé Nast)

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

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

MEDIA LANGUAGE	Magazines Option 1:	Magazines Option 2:	Magazines Option 3:
How the different **modes** and **language** associated with different media forms communicate multiple **meanings**	*Woman*	*Woman's Realm*	*Vogue*
How the **combination** of elements of media **language** influence **meaning**	*Woman*	*Woman's Realm*	*Vogue*
How developing **technologies** affect media language	*Section C*	*Section C*	*Section C*
The **codes** & **conventions** of media forms & products, inc. the processes through which media language develops as a **genre**	*Woman*	*Woman's Realm*	*Vogue*
The dynamic and **historically relative** nature of **genre**	*Woman*	*Woman's Realm*	*Vogue*
The processes through which meanings are established through **intertextuality**	*Section A*	*Section A*	*Section A*
How **audiences respond** to & **interpret** the above aspects of media language	*Woman*	*Woman's Realm*	*Vogue*

Theories			
Semiotics (including Barthes)	*Woman*	*Woman's Realm*	*Vogue*
Narratology (including Todorov)	*Section A*	*Section A*	*Section A*
Genre (including Neale)	*Section A*	*Section A*	*Section A*

REPRESENTATION	Magazines Option 1:	Magazines Option 2:	Magazines Option 3:
The way **events, issues, individuals** (including **self-representation**) and **social groups** (including **social identity**) are represented through processes of **selection** and **combination**	*Woman*	*Woman's Realm*	*Vogue*
The way the media through **re-presentation construct versions of reality**	*Component 1*	*Component 1*	*Component 1*
The **processes** which lead media producers to make **choices** about how to represent events, issues, individuals and social groups	*Woman*	*Woman's Realm*	*Vogue*
The effect of **social and cultural context** on representations	*Woman*	*Woman's Realm*	*Vogue*
How and why **stereotypes** can be used positively and negatively	*Woman*	*Woman's Realm*	*Vogue*
How and why particular **social groups**, in a national and global context, may be **under-represented or misrepresented**	*Woman*	*Woman's Realm*	*Vogue*
How media representations convey **values, attitudes and beliefs** about the world and how these may be systematically reinforced across a wide range of media representations	*Woman*	*Woman's Realm*	*Vogue*
How audiences **respond** to and **interpret** media representations	*Woman*	*Woman's Realm*	*Vogue*

Theories			
Theories of representation (including Hall)	*Sections A + C*	*Sections A + C*	*Sections A + C*
Theories of identity (including Gauntlett)	*Woman*	*Woman's Realm*	*Vogue*

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

Theories			
Power and media industries (including Curran and Seaton)	*Woman*	*Woman's Realm*	*Vogue*

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

Theories			
Media effects (including Bandura)	*Component 1*	*Component 1*	*Component 1*
Cultivation theory (including Gerbner)	*Woman*	*Woman's Realm*	*Vogue*
Reception Theory (including Hall)	*Woman*	*Woman's Realm*	*Vogue*

Section C: Online Media

In a world increasingly dominated by digital technology, online, social and participatory media have become an integral part of the contemporary media landscape. The growing cultural significance of online platforms is evident in the number of subscribers that bloggers and YouTubers like Zoella and Alfie Deyes (*Pointless Blog*) attract.

Through an in-depth study of one online product, learners will look at the role played by blogs and vlogs in the media today. The interrelationship between media technologies and patterns of consumption and response will be considered, as learners will explore the extent to which online products facilitate audience participation and interaction. The potential that these platforms offer for self-representation and the impact of technology on media language will also be addressed.

Set Options for Online Media

One option from the following must be chosen:

Option 1	Option 2
PointlessBlog https://www.youtube.com/user/PointlessBlog	**Zoella** https://www.zoella.co.uk/

Websites and blogs are, by their very nature, dynamic and updated to respond to industry and audience needs. Learners are required to study the following elements of their chosen websites and blogs:

- the design of the home page, including its use of images and topical material
- links to other content, including audio-visual material such as the relevant *YouTube* channel, blog
- interactive links, including to social and participatory media.

Teachers should review and monitor any material accessed to ensure that it is age appropriate.

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

MEDIA LANGUAGE	Online Option 1:	Online Option 2:
How the different **modes** and **language** associated with different media forms communicate multiple **meanings**	*PointlessBlog*	*Zoella*
How the **combination** of elements of media **language** influence **meaning**	*PointlessBlog*	*Zoella*
How developing **technologies** affect media language	*PointlessBlog*	*Zoella*
The **codes** & **conventions** of media forms & products, inc. the processes through which media language develops as a **genre**	*PointlessBlog*	*Zoella*
The dynamic and **historically relative** nature of **genre**	*Sections A+ B*	*Sections A+ B*
The processes through which meanings are established through **intertextuality**	*Section A*	*Section A*
How **audiences respond** to & **interpret** the above aspects of media language	*PointlessBlog*	*Zoella*

Theories		
Semiotics (including Barthes)	*PointlessBlog*	*Zoella*
Narratology (including Todorov)	*Section A*	*Section A*
Genre (including Neale)	*Section A*	*Section A*

REPRESENTATION	Online Option 1:	Online Option 2:
The way **events, issues, individuals** (including **self-representation**) and **social groups** (including **social identity**) are represented through processes of **selection** and **combination**	*PointlessBlog*	*Zoella*
The way the media through **re-presentation construct versions of reality**	*Component 1*	*Component 1*
The **processes** which lead media producers to make **choices** about how to represent events, issues, individuals and social groups	*PointlessBlog*	*Zoella*
The effect of **social and cultural context** on representations	*PointlessBlog*	*Zoella*
How and why **stereotypes** can be used positively and negatively	*PointlessBlog*	*Zoella*
How and why particular **social groups**, in a national and global context, may be **under-represented or misrepresented**	*PointlessBlog*	*Zoella*
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	*PointlessBlog*	*Zoella*
How audiences **respond** to and **interpret** media representations	*PointlessBlog*	*Zoella*

Theories		
Theories of representation (including Hall)	*PointlessBlog*	*Zoella*
Theories of identity (including Gauntlett)	*PointlessBlog*	*Zoella*

MEDIA INDUSTRIES	**Online Option 1:**	**Online Option 2:**
Processes of **production, distribution and circulation** by organisations, groups and individuals in a global context	*PointlessBlog*	*Zoella*
The **specialised** and **institutionalised** nature of media production, distribution and circulation	*Sections A+ B*	*Sections A+ B*
The relationship of recent **technological change** and media production, distribution and circulation	*PointlessBlog*	*Zoella*
The significance of **patterns of ownership** and control, including conglomerate ownership, vertical integration and diversification	*Sections A+ B*	*Sections A+ B*
The significance of **economic factors**, including commercial and not-for-profit public funding, to media industries and their products	*PointlessBlog*	*Zoella*
How media organisations maintain, including through **marketing**, **varieties of audiences** nationally and globally	*Section A*	*Section A*
The **regulatory framework** of contemporary media in the UK	*Sections A+ B*	*Sections A+ B*
The impact of 'new' **digital technologies** on **media regulation**, including the role of individual producers	*PointlessBlog*	*Zoella*

Theories		
Power and media industries (including Curran and Seaton)	*Section B*	*Section B*

MEDIA AUDIENCES	Online Option 1:	Online Option 2:
How audiences are **grouped** and **categorised** by media industries, including by age, gender and social class, as well as by lifestyle and taste	*PointlessBlog*	*Zoella*
How media producers **target, attract, reach, address** and potentially **construct** audiences	*PointlessBlog*	*Zoella*
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	*PointlessBlog*	*Zoella*
The interrelationship between **media technologies** and patterns of **consumption and response**	*PointlessBlog*	*Zoella*
How audiences **interpret** the media, including how they may interpret the same media in different ways	*Sections A + B*	*Sections A + B*
How audiences **interact** with the media and can be **actively involved in media production**	*PointlessBlog*	*Zoella*

Theories		
Media effects (including Bandura)	*Component 1*	*Component 1*
Cultivation theory (including Gerbner)	*PointlessBlog*	*Zoella*
Reception Theory (including Hall)	*Sections A + B*	*Sections A + B*

A summary of each theoretical approach or theory is provided in Appendix B.

Assessment

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

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

The paper consists of three sections:

Section A: Television (20 marks)

There will be **one** two-part question **or one** extended response question based on the set product studied.

Section B – Magazines (20 marks)

There will be **one** two-part question **or one** extended response question based on the set product studied.

Section C – Online Media (20 marks)

There will be **one** two-part question **or one** extended response question based on the set product studied.

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

2.3 Component 3

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

Content

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

The set production briefs will change **every year**. The precise requirements of the set briefs will differ each year and learners will be required to create a production for a **different intended audience and/or industry context**. The briefs will be released annually on 1 September in the year prior to assessment, and will be published on the WJEC Eduqas website.

The production briefs will always specify the intended target audience and industry context, as well as other key requirements. Learners must develop a response to the specific requirements of their chosen brief by selecting a genre/style (or topic/issue) appropriate to the specified intended audience and industry context for their media production.

The following media forms will always be set:

Television
Create a sequence from a new television programme or a website* to promote a new television programme.

Advertising and Marketing: Music
Create a music video or a website* to promote a new artist/band.

Advertising and Marketing: Film
Create a print marketing campaign or a website* to promote a new film.
The campaign or website must not include a complete short film, film sequence or trailer.

Magazines
Create a new print or online* magazine.

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

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

Statement of Aims and Intentions

Learners will be required to complete a brief outline of their aims and intentions for the media production that must be submitted with the production. This will be assessed with the production and will enable learners to explain the ways in which they will apply knowledge and understanding of the theoretical framework to the production and target the intended audience. This is a **compulsory** component of the non-exam assessment and learners must complete the statement of aims and intentions in **Section B of the cover sheet** using approximately 350 words. A template is provided on the WJEC Eduqas website for guidance.

Research and Planning

Learners will undertake a substantial amount of preparatory work for their intended production that must be guided, monitored and authenticated by the teacher. The research and planning will not be assessed but learners will be assessed on the production outcomes that result from these stages.

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

- Analysis of the use of media language in similar media products to identify the codes and conventions of the particular genres and forms. Analysis should focus on:
  - how specific techniques such as: layout and composition; editing; sound, etc. are used to create meaning,
  - the way in which representations of events, issues, individuals and social groups (as appropriate) are constructed, considering how choice and combination of elements of media language influences meaning.
- Research into how the industry context – the media organisation, production processes, distribution and marketing, scheduling/positioning, regulatory issues etc. - impacts on a production. Identify examples from similar products analysed.
- Research into the methods used to target and address audiences, including analysis of the techniques used to appeal to, engage and position an intended audience. Identify examples from similar products analysed. Research into audience responses to, and interaction with, media products.
- Secondary research - academic theoretical research appropriate to AS level to develop understanding and support analysis.
- Primary audience research such as the use of focus groups during the pre-production process

Learners should **plan** their production work carefully to ensure that they apply their understanding of the theoretical framework to the media production. The planning work may include:
- A pitch or treatment for the production
- A project plan including a timeline and the planned use of, for example, resources
- Planning documents appropriate to the form/product undertaken such as: a step outline; a shot list; a storyboard; a script; draft designs; mock-ups of composition.

Assessment

Component 3 is internally assessed and externally moderated. It assesses AO3: create media products for an intended audience, applying knowledge and understanding of the theoretical framework of media to communicate meaning.

The total number of marks available is 60:
- **10 marks** for the statement of aims and intentions
- **20 marks** for creating a media product that meets the requirements of the set brief, including suitability for the chosen form, genre, industry context and target audience.
- **30 marks** for creating a media product that uses media language to communicate meaning and construct representations.

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

Teachers must use the assessment grid and guidance provided in Appendix A when conducting internal assessment of Component 3. Learners are advised to consider the requirements of the marking criteria (Appendix A) when planning and creating their media production. Learners will be assessed on their ability to create a production for an intended audience and industry context by applying their knowledge and understanding of the theoretical framework to the production work in the following ways:

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

Assessment Evidence and Authentication

Every learner must complete a cover sheet to be found on the WJEC Eduqas website. This form must be signed by both the teacher and the learner to authenticate the work undertaken. Work should be reviewed for authentication purposes at three key stages of the process:
- when the **planning stage** is complete - review of the learner's planning documents to verify that the work has been completed by the learner
- at a suitable point during the **production process** – review of, for example, footage that has been shot for an audio-visual production or a full draft of a print or online production including the main images/ written text, to check that this is the learner's independent work
- when the **production is complete** – review of the finished production.

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

Learners must submit:

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

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

Original and Non-original Material

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

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

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

Independent Work

The learner must complete an **individual** media production. However, the learner may use unassessed participants as follows:

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

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

Equipment/Software

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

As noted on page 36, learners are not required to create websites through programming languages such as HTML. It is acceptable for learners to use web design software or templates in the online options. However, learners must be responsible for the design of the website and all content (such as language, images, audio-visual material) must be original.

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

Re-sitting the qualification: non-examination assessment

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

3 ASSESSMENT

3.1 Assessment objectives and weightings

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

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

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

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

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

	AO1	**AO2**	**AO3**	**Total**
Component 1	14.6%	20.4%	-	**35%**
Component 2	14.6%	20.4%	-	**35%**
Component 3	-	-	30%	**30%**
Total	**29.2%**	**40.8%**	**30%**	**100%**

3.2 Arrangements for non-exam assessment

Component 3: Media Production

Component 3 is internally assessed and externally moderated by WJEC.

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

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

Length/amount of work

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

Supervision and Monitoring

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

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

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

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

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

Assessment Evidence and Authentication

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

Every learner must produce and submit the following evidence:

1. **A cover sheet (non-assessed)**
2. **A statement of aims and intentions**
3. **A media production**
   Learners must be clearly identified by centre, name and candidate number on all pieces of production work.

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

- audio-visual material - on disc, memory stick or uploaded as an e-portfolio via the WJEC Eduqas secure website in one of the following formats: MP4, .MOV or .AVI
- print-based material - on disc, memory stick or uploaded as an e-portfolio via the WJEC Eduqas secure website in one of the following formats: PDF, JPEG
- online material – websites must be available online for the duration of the moderation period and until December of the calendar year in which the assessment has been taken. All links must be tested to ensure they work. The URL (web address) must be given to the moderator on the cover sheet submitted with the work.

Suspected Malpractice and Plagiarism

Learners should be aware that:

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

Internal standardisation and NEA policy

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

Moderation and Submission of Marks

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

4   TECHNICAL INFORMATION

4.1   Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in May/June each year, until the end of the life of this specification. Summer 2018 will be the first assessment opportunity.

Where learners wish to re-sit the qualification, both Components 1 and 2 must be retaken whereas marks for Component 3 may be carried forward. Results for Component 3 have a shelf-life limited only by the shelf-life of the qualification.

The entry code appears below.

WJEC Eduqas AS Media Studies: B680QS

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

4.2   Grading, awarding and reporting

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

Component	Maximum raw mark	Scaling factor	Scaled maximum mark	% weighting
1	60	1.167	70	35
2	60	1.167	70	35
3	60	1.000	60	30

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

AS qualifications are free-standing and are awarded in their own right. Assessments at AS cannot contribute to an A level grade.

APPENDIX A

Component 3: Media Production

Guidance on Applying the Assessment Grid

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

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

A03 (30%): Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

Band	Produce a statement of aims and intentions to create a media product for an intended audience (10 marks)	Create a media production that meets the requirements of the set brief, including suitability for the chosen form, genre, industry context and target audience (20 marks)	Create a media production that uses media language to communicate meaning and construct representations (30 marks)
5	**9-10 marks** • An excellent, detailed statement of consistently relevant aims and intentions that clearly responds to the brief, targets the intended audience and reflects the specified industry context • The aims and intentions demonstrate a plan for a consistent use of appropriate codes and conventions, and highly purposeful representations in the product • Excellent evidence of application of knowledge and understanding of the theoretical framework of media through sustained use of highly appropriate subject-specific terminology	**17-20 marks** • An excellent realisation of the brief that consistently uses conventions relevant to the chosen form, genre and industry context in the media production • An excellent realisation of the brief that is likely to consistently engage and position the intended audience through a highly appropriate mode of address • The production addresses all requirements set out in the brief; all elements of the tasks are completed fully	**25-30 marks** • An excellent, consistent use of media language in the production to communicate meanings in a complex way, such as through intertextuality, hybridity and a purposeful control of connotations, and to construct points of view that embody values, attitudes and beliefs • An excellent media production that constructs a highly effective narrative or design (as appropriate) • An excellent, consistent use of media language in the media production to construct highly purposeful, appropriate representations
4	**7-8 marks** • A good, reasonably detailed statement of relevant aims and intentions that responds to the brief, targets the intended audience and reflects the specified industry context • The aims and intentions demonstrate a plan for use of appropriate codes and conventions, and purposeful representations • Good evidence of application of knowledge and understanding of the theoretical framework of media through use of appropriate subject-specific terminology	**13-16 marks** • A good realisation of the brief that uses conventions relevant to the chosen form, genre and industry context in the media production • A good realisation of the brief that is likely to engage and position the intended audience through an appropriate mode of address • The production addresses the requirements set out in the brief; almost all elements of the tasks are completed	**19-24 marks** • A good use of media language in the media production to communicate meanings in a reasonably complex way, such as through intertextuality, hybridity and a good control of connotations, and to construct points of view • A good media production that constructs an effective narrative or design (as appropriate) • A good use of media language in the media production to construct purposeful, appropriate representations

		5-6 marks	9-12 marks	13-18 marks
3		• A satisfactory statement of generally relevant aims and intentions that responds to the brief, targets the intended audience and reflects the specified industry context • The aims and intentions demonstrate a plan for a use of generally appropriate codes, conventions and representations • Satisfactory evidence of application of knowledge and understanding of the theoretical framework of media through use of generally appropriate subject-specific terminology	• A satisfactory realisation of the brief that uses conventions generally relevant to the chosen form, genre and industry context in the media production • A satisfactory realisation of the brief that is likely to engage and position the intended audience through a generally appropriate mode of address • The media production addresses most of the requirements set out in the brief; the main tasks are completed but some of the details may be missing	• A satisfactory use of media language in the media production to communicate meanings in a straightforward way, with some control of connotations, and to imply points of view, not always intentionally • A satisfactory media production that constructs a satisfactory narrative or design (as appropriate) • A satisfactory use of media language in the media production to construct reasonably appropriate representations
		3-4 marks	5-8 marks	7-12 marks
2		• A basic statement of aims and intentions that is partially relevant but inconsistent in responding to the brief, targeting the intended audience and reflecting the specified industry context • The aims and intentions demonstrate a basic plan for a use of codes, conventions and representations, which are not always appropriate • Basic evidence of application of knowledge and understanding of the theoretical framework of media through use of subject-specific terminology, which is not always appropriate	• A basic realisation of the brief that uses conventions relevant to the chosen form, genre and industry context inconsistently • A basic realisation of the brief that is likely to engage and position the intended audience inconsistently through a mode of address that is not always appropriate • The media production addresses some of the requirements set out in the brief but not all of the tasks are completed and the production may be below the stipulated limits for length/quantity; there may be a reliance on software packages or pre-existing templates	• A basic, undeveloped use of media language in the media production to communicate basic meanings, with only occasional control of connotations • A basic media production that constructs a basic, uncomplicated narrative or design (as appropriate) • A basic use of media language in the media production to construct representations that are inconsistent and not always appropriate

	1-2 marks	1-4 marks	1-6 marks
1	• A minimal statement of aims and intentions that demonstrates little sense of responding to the brief, targeting the intended audience or reflecting the specified industry context • The aims and intentions demonstrate a minimal plan for a use of codes, conventions and representations, with little sense of their appropriacy • Minimal evidence of application of knowledge and understanding of the theoretical framework of media through minimal, if any, use of subject-specific terminology	• A minimal realisation of the brief, with minimal use of conventions relevant to the chosen form, genre and industry context • A minimal realisation of the brief that is unlikely to engage or position the intended audience, with little sense of an address to the intended audience • The media production addresses few of the requirements set out in the brief, is likely to be incomplete and substantially below the stipulated limits for length/quantity; there may be an over-reliance on software packages or pre-existing templates	• A minimal use of media language in the products to communicate limited meanings • A minimal cross-media production that demonstrates limited control of narrative or design (as appropriate) • A minimal use of media language in the products to construct very limited representations.
0	Statement of aims and intentions not worthy of credit or not attempted	Production not worthy of credit or not attempted	Production not worthy of credit or not attempted

APPENDIX B

Summary of Theories to be Studied

MEDIA LANGUAGE

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

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

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

REPRESENTATION

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

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

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.

AUDIENCES

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

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

Reception theory - Stuart Hall
- the idea that communication is a process involving encoding by producers and decoding by audiences
- the idea that there are three hypothetical positions from which messages and meanings may be decoded:

  i. the dominant-hegemonic position: the encoder's intended meaning (the preferred reading) is fully understood and accepted
  ii. the negotiated position: the legitimacy of the encoder's message is acknowledged in general terms, although the message is adapted or negotiated to better fit the decoder's own individual experiences or context
  iii. the oppositional position: the encoder's message is understood, but the decoder disagrees with it, reading it in a contrary or oppositional way.