

GCE AS/A LEVEL



WJEC GCE AS/A Level in MEDIA STUDIES

APPROVED BY QUALIFICATIONS WALES

GUIDANCE FOR TEACHING

Teaching from 2017



This Qualifications Wales regulated qualification is not available to centres in England.

Contents

1. Introduction	3
2. Overview of Specification	5
3. Explanation of Assessment Objectives	6
4. Resources	9
5. Critical Perspectives	14
6. AS Outline Course Plans	16
7. AS Outline/Sample Schemes of Work for each unit	25
8. Overview of AS	33
9. Unit 1	35
a. Explanation of the specification content within the conceptual framework	35
b. Section A teaching approaches	44
c. Section B teaching approaches	71
d. Section C teaching approaches	76
e. Applying critical perspectives	81
10. Unit 2	85
11. A2 Outline Course Plans	96
12. A2 Outline/Sample Schemes of Work for each unit	104
13. Overview of A2	109
14. Unit 3: Accessing the set products	111
a. Explanation of the specification content within the conceptual framework	112
b. Section A teaching approaches	128
c. Section B teaching approaches	133
d. Section C teaching approaches	136
e. Applying critical perspectives and contexts	140
15. Unit 4	146
16. Glossary	162

1. Introduction

The WJEC GCE AS and A level in Media Studies, accredited by Qualifications Wales for first teaching from September 2017, is available to:

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

It will be awarded for the first time in Summer 2019, using grades A*–E.

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

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

Content will be assessed across four different units: two units at AS and two units at A level.

AS: Unit 1: Investigating the Media
Unit 2: Creating a Media Production

A level: Unit 3: Media in the Global Age
Unit 4: Creating a Cross-Media Production

The content is stimulating, relevant, and accessible to a wide range of learners, ensuring both breadth and depth to the study of the media.

The structure allows students to provide extended responses and demonstrate their ability to draw together different areas of knowledge and understanding from across the full course of study.

Additional ways that WJEC can offer support:

- Specimen assessment materials and mark schemes
- Face-to-face CPD events
- Examiners' reports on each question paper
- Free access to past question papers and mark schemes via the secure website
- Direct access to the subject officer
- Free online resources
- Exam Results Analysis
- Online Examination Review

Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to support teachers in the delivery of the new WJEC GCE AS and A level in Media Studies specification and to guide them on the requirements of the qualification and the assessment process.

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

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

2. Overview of the specification

<p>AS Unit 1</p>	<p>Investigating the Media Written exam: 2 hours 30 minutes (24% of qualification)</p> <p>Section A: Selling Images – Advertising and Music Video Section B: News in the Online Age Section C: Film Industries – from Wales to Hollywood</p> <p>Exam includes analysis of unseen resources.</p>
<p>AS Unit 2</p>	<p>Creating a Media Production Non-exam assessment (16% of qualification)</p> <p>A media production, including individual research and planning, created in response to a choice of briefs set by WJEC, and applying knowledge and understanding of key concepts.</p> <p>An individual reflective analysis of the production.</p>
<p>A2 Unit 3</p>	<p>Media in the Global Age Written exam: 2 hours 30 minutes (36% of qualification)</p> <p>Section A: Television in the Global Age Section B: Magazines – Changing Representations Section C: Media in the Digital Age – Video Games</p>
<p>A2 Unit 4</p>	<p>Creating a Cross-Media Production Non-exam assessment (24% of qualification)</p> <p>A cross-media production, including individual investigative research and development, created in response to a choice of briefs set by WJEC and applying knowledge and understanding of key concepts and digital convergence.</p> <p>An individual critical analysis of the production.</p>

3. Explanation of Assessment Objectives

Below are the assessment objectives for this specification.

AO1

Learners must

Demonstrate knowledge and understanding of:

- the **key concepts** and **critical perspectives** of media; and
- at A2, contexts of media and their influence on **media products** and **processes**

AO2

Learners must

Apply knowledge and understanding of the key concepts of media studies to:

- analyse **media products**, and at A2, in relation to their contexts, using **critical perspectives** as appropriate;
- **evaluate** their own practical work.

AO3

Learners must

Research, develop and create media products for an intended audience, applying knowledge and understanding of key concepts of media studies.

Learners will need to demonstrate their ability to create media products that apply knowledge and understanding of the key concepts of the media studies theoretical framework to communicate meaning. For example:

Media language – using codes and conventions of the genre and selecting and combining elements of media language.

Representation – constructing appropriate representations using techniques such as visual codes, technical codes, and language.

Media industries – creating products that reflect the specified industry context and are clearly linked through the use of convergence.

Audiences – constructing products that position, engage, and communicate meaning to the specified audience using an appropriate mode of address.

Assessment objective weightings are shown below as a percentage of the full A level, with AS weightings in brackets.

	AO1	AO2	AO3	Total
Unit 1	12% (30%)	12% (30%)	-	24%
Unit 2	-	2% (5%)	14% (35%)	16%
Unit 3	18%	18%	-	36%
Unit 4	-	3%	21%	24%
Overall weighting	30%	35%	35%	100%

Assessment Objectives: Key Words

Key concepts	Learners will show understanding of the key concepts within media studies: <i>media language, representations, audiences and media industries</i> . They will use these concepts as a framework for analysing media forms and products.
Critical perspectives	Learners will use relevant critical perspectives to support their analysis of media products, such as the application of semiotics to aid detailed analysis. Relevant critical perspectives are outlined in Appendix A of the specification.
Contexts	At AS, the study of industry context helps to deepen understanding of products studied. At A2 learners develop an understanding of how relevant social, cultural, historical, and industry contexts shape the media products they study.
Media Products	Media products are media texts, including television programmes, magazines, video games, newspapers etc. as well as online, social, and participatory platforms.
Media Processes	Media processes are the ways in which media products are produced, and the decisions made by producers at each stage (planning, production, editing etc.) that affect the finished product, as well as distribution, marketing, regulation, circulation, and audience consumption.

Demonstrate knowledge	Learners will be assessed on their ability to demonstrate knowledge of the key concepts and critical perspectives (e.g. by giving key facts, details).
Demonstrate understanding	Learners will be assessed on their ability to demonstrate understanding of the key concepts and critical perspectives (e.g. by explaining, giving examples).
Analyse	Learners will be assessed on their ability to examine media products in detail. Analysis will explore the different elements of media language in relation to the concepts of representation and audience. Analysis requires the <i>application</i> of knowledge and understanding.
Evaluate	At AS learners will analyse and evaluate their production in relation to the products they researched. Learners are required to analyse and critically evaluate their production in relation the chosen key concept at A2.
Research	For Unit 2 learners will investigate the way media language is used to establish genre conventions, representations and target specific audiences. For Unit 4 learners research aspects of genre, narrative or representation in order to inform their production. Learners will complete investigative research into a product comparable with the chosen cross-media production.

4. Resources

The following books relate specifically to the critical perspectives included in the specification.

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

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

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

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

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

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

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

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

Web-based resources for critical perspectives.

David Gauntlett's website(<http://theory.org.uk/>) covers a range of theories and theorists with substantial context and links to further articles and interviews.

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

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

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

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

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

Clay Shirky: video talk on 'end of audience' at LinkedIn's Brand Connect 12 in New York: <https://www.youtube.com/watch?v=-8ChDh-y8Q>

Textbooks and resources for learners.

WJEC Eduqas Media Studies for AS and A level by Christine Bell and Lucas Johnson. Published by Illuminate Publishing – date TBC.

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

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

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

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

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

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

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

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

Music Video

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

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

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

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

Television

National Media Museum – various articles and resources related to TV history (e.g. history of TV advertising) and technology. Useful for background information.

<http://www.nationalmediamuseum.org.uk/collection/Television/TelevisionArticlesFactSheets>

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

Information about the BBC/ public service broadcasting:
<http://www.bbc.co.uk/aboutthebbc/insidethebbc/whoweare/ata glance>

Article about funding and other issues in relation to *The Bridge*:
https://ec.europa.eu/programmes/creative-europe/content/creative-europe-backs-scandinavian-crime-saga_en

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

Advertising

History of advertising in the USA: <http://adage.com/article/adage-encyclopedia/history-1950s/98701/>

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

https://www.youtube.com/watch?annotation_id=annotation_493134379&feature=iv&src_vid=PTImho_RovY&v=jWKXit_3rpQ

Magazines

Magforum has wealth of information and some teaching resources:

<http://www.magforum.com/>

Video Games

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

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

Interview with writer about the process of creating the game:

http://business.financialpost.com/fp-tech-desk/post-arcade/assassins-creed-iii-liberation-writer-jill-murray-on-how-story-and-gameplay-can-go-hand-in-hand?_isa=b295-dd1e

Interview with composer of music for the game:

<http://www.gamezone.com/originals/interview-assassin-s-creed-iii-liberation-composer-winfred-phillips>

Radio

Information about the BBC/public service broadcasting:

<http://www.bbc.co.uk/aboutthebbc/insidethebbc/whoweare/ata glance>

BBC Radio 4's service licence document, covers R4's specific remit:

http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/regulatory_framework/service_licences/radio/2016/radio4_apr16.pdf

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

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

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

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

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

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

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

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

5. Critical Perspectives

The critical perspectives that must be studied are listed below.

Appendix A of the Specification summarises the key elements of each critical perspective that needs to be covered, and the resources list details books and other sources of information relating to these theories.

Centres may choose to teach further critical perspectives but those named below **must** be studied in relation to the following areas of the specification.

	Critical Perspectives	Unit 1 Topics	Unit 3 Topics
Media Language	Semiotics, including Roland Barthes	Selling Images – Advertising and Music Video News in the Online Age Film Industries – From Wales to Hollywood	Television Magazines Video Games
	Narratology, including Tzvetan Todorov	Film Industries – From Wales to Hollywood	Television
	Genre theory, including Steve Neale	Film Industries – From Wales to Hollywood	Television
	Structualism, including Claude Lévi-Strauss		Television Magazines
	Postmodernism, including Jean Baudrillard		Television Video Games
Representation	Theories of representation, including Stuart Hall	Selling Images – Advertising and Music Video News in the Online Age Film Industries – From Wales to Hollywood	Television Video Games
	Theories of identity, including David Gauntlett	Selling Images – Advertising and Music Video	Television Magazines Video Games
	Theories on gender, including Liesbet van Zoonen		Television Magazines Video Games
	Theories on gender and ethnicity, including bell hooks		Television Magazines Video Games

Audiences	Reception theory, Stuart Hall	Selling Images – Advertising and Music Video News in the Online Age	Television Magazines
	Media effects theory, Bandura		Video Games
	Cultivation theory - George Gerbner	Selling Images – Advertising and Music Video News in the Online Age	
	'End of audience' theories – Clay Shirky	News in the Online Age	
	Fandom, Henry Jenkins		Video Games

6. AS Outline Course Plans

These are possible suggestions – they are not at all prescriptive and centres are free to structure the course in the way that best suits their individual circumstances. One and two teacher models are included – if two teachers are splitting the course, then this can be tailored to their individual specialisms, for example one teacher might focus more on print media, and another on audio-visual forms.

Learners need to develop knowledge and understanding of the conceptual framework at the start of the course. This is especially important for learners who have not studied GCSE Media Studies. However, all learners will need to be introduced to the theoretical framework at AS level. It is also vital that learners develop knowledge and understanding of the conceptual framework in order to apply this to their media production work. In addition, learners need to develop practical skills in the appropriate forms and so practical tasks should be built into the study of Unit 1 and Unit 3 in order to apply knowledge and understanding.

AS Model 1 – Individual Teacher Model:

Consider Unit 2 options when planning the course – here *Selling Images: Advertising and Music Video* is studied first, as NEA Brief 1 is being offered to students and is therefore beneficial to study prior to production and to build in some practice tasks to train learners in the research, planning, and software skills needed.

Year One	Week	AS
Term One Part One	1	Induction to AS Media Studies: introduction to key media concepts – media language, representation, audiences, media industries and key media terminology. Short activities related to a range of media products. Developing knowledge and understanding and practising skills of analysis.
	2	Focus: Unit 1 Section A: Advertising Study of commercial advertising campaign with an emphasis on gender or ethnicity and related issues. Exploration to include <i>print, audio-visual</i> and <i>online</i> aspects linked to key concepts. Relevant critical perspectives such as semiotics applied. Historical adverts introduced as appropriate to inform understanding of example studied.
	3	
	4	Creative application of knowledge and understanding through series of planning and practical tasks. Practising of skills for Unit 2.
	5	Charity or public information campaign: advertising for a different purpose. Study of key concepts with a focus on how issues are represented together with an exploration of how audiences are targeted and might respond to the chosen campaign.
	6	

	7	Unit 1 Section A – practice analysis of unseen advertising resources as consolidation. Introduction of AOs for self/peer assessment and target setting.	
Term One Part Two	1	Unit 1 Section A: Music Video Introduction to the music video form through the analysis of several contrasting examples: a focus on the media language of the form.	
	2	Examples studied in more depth: allows for the exploration of gender/ethnicity and debate around issues raised.	
	3		
	4	Study of an example from before the year 2000 to deepen understanding of how the music video has evolved.	
	5	Unit 2 Creating a Media Production: Learners choose/are given appropriate brief option. Research undertaken: genre conventions, representations and target audience. Research collated in relation to contrasting products comparable to the production brief.	
	6		
	7	Unit 1 Section C: First film from option introduced/viewed. Preliminary activities undertaken: genre and audience appeal.	Unit 2: Research informs planning
Term Two Part One	1	Unit 1 Section C: Industry context/key issues of production and distribution/audiences.	Unit 2 Planning: activities ongoing
	2	First film explored in relation to media language/genre/narrative/audience and relevant critical perspectives.	Planning activities/designs
	3	First film explored in relation to media industries and critical perspectives-deepening understanding.	Production work
	4	Unit 1 Section C: second film from chosen option. Exploration of industry/audience/media language – deepening understanding.	Production work
	5	Exploration of: industry/audience/media language deepening understanding and applying understanding.	Production work
	6	Study of both films: consider challenges facing film industry in Wales in relation to Hollywood film industry .	Production work

Term Two Part Two	1	Unit 1 Section B: News in the Online Age Study of option 1 Print Newspaper : Introduction and exploration of media language and audiences in relation to newspapers.	Production work
	2	In depth study of an event covered by the chosen print newspaper and its online equivalent . Exploration of media language and representations . Introduction of relevant critical perspectives.	Production work
	3		
	4	Study of second news website and introduction of wider examples of social media news coverage.	Reflective analysis – individual evaluation
	5	Study of Radio News online programme.	Unit 2: documentation
	6	Media Industries: production/distribution/circulation/new technologies. Ownership and control of news media. Study of chosen options in relation to all relevant aspects of theoretical framework: media language/representation/media industries/audiences	
Term Three Part One	1	Revision: Unit 1 Section A	
	2	Revision: Unit 1 Section C	
	3	Revision: Unit 1 Section B	
	4	Revision: all of Unit 1 Exam approaches	
	5		
	6		

AS Model 2 – Two Teacher Model

Year One	Week	Teacher One	Teacher Two
Term One Part One	1	Induction to AS Media Studies: introduction to key media concepts. Short activities related to a range of media products.	Induction to AS Media Studies: introduction to key media concepts. Short activities related to a range of media products.
	2	Focus: Unit 1 Section A: Advertising Study of commercial advertising campaign. Emphasis on gender or ethnicity and related issues. Exploration to include <i>print</i> , <i>audio-visual</i> and <i>online aspects</i> linked to key concepts. Relevant critical perspectives such as semiotics applied. Historical adverts introduced as appropriate to inform understanding of example studied.	Unit 1 Section C: first film from option introduced/viewed. Preliminary activities undertaken: genre and audience appeal. Further exploration of Industry context/key issues of production and distribution. First film explored in relation to media industries and critical perspectives – deepening understanding.
	3		
	4		
	5	Charity or public information campaign: advertising for a different purpose. Study of key concepts with a focus on how issues are represented together with an exploration of how audiences are targeted and might respond to the chosen campaign.	Investigation: how the film industry targets, attracts and reaches audiences. Study of marketing campaign surrounding film including posters DVD covers.
	6		
	7	Unit 1 Section A- analysis of unseen advertising resources as consolidation Introduction of AOs for self/peer assessment and target setting.	Creative application of developing knowledge and understanding through series of planning and practical tasks. Practising of skills for Unit 2.
Half Term			
Term One Part Two	1	Unit 1 Section B: News in the Online Age Study of 1 Print Newspaper: Introduction and exploration of media language and audiences in relation to newspapers.	Unit 1 section A: Music Video Introduction to the music video form through the analysis of several contrasting examples: a focus on the media language of the form.
	2	In depth study of an event covered by the chosen print newspaper and its online equivalent . Exploration of media language and representations Introduction of relevant critical perspectives .	Examples studied in more depth: allows for the exploration of gender/ethnicity and debate around issues raised.
	3		Examples studied in more depth: allows for the exploration of gender/ethnicity and debate around issues raised.

	4	Study of news website and introduction of wider examples of social media news coverage.	Study of an example before 2000: to deepen understanding of how the music video has evolved.
	5	Study of radio news online programme.	Section A practice: music video unseen analysis. Creative tasks – storyboarding.
	6	Media Industries: production/distribution/circulation/new technologies	Unit 2 Creating a Media Production: Learners choose/are given appropriate brief option. Research undertaken: genre conventions, representations and target audience.
7	Ownership and control of news media Study of chosen options in relation to all relevant aspects of theoretical framework: media language/representation/media industries/audiences.		
Christmas Holiday			
Term Two Part One	1	Mock exams – linked to studied areas	Unit 2: Research informs planning designs
	2	Feedback – linked to AOs	Planning activities/designs
	3	Unit 1 Section C: second film from chosen option. Exploration of media language – deepening understanding	Production work
	4	Exploration of media language and audience: deepening understanding and applying.	Production work
	5	Exploration of media language and audience: deepening understanding and applying.	Production work
	6	Second media industry context.	Production work
Half Term			
Term Two Part Two	1	Second film explored in relation to media industries and critical perspectives – genre/narrative.	Production work
	2	Investigation: how the film industry targets, attracts and reaches audiences.	Production
	3	Impact of digitally convergent media platforms on distribution and exhibition	Production finish

	4	Impact of digitally convergent media platforms on distribution and exhibition	Reflective Analysis – individual evaluation
	5	Section C: Study of both films: consider challenges facing film industry in Wales in relation to Hollywood film industry .	Reflective Analysis – individual evaluation
	6	Unit 1 Section C: preparing for assessment – essay planning and writing. Drawing learning together.	Unit 2 – Documentation
Easter Holiday			
Term Three Part One	1	Revision Unit 1 Section A – commercial advertising.	Revision Unit 1 Section A : music video.
	2	Revision Unit 1 Section A – charity/public information advertising.	Revision Unit 1 Section B- News in the Online Age language and audiences.
	3	Unit 1 Revision whole paper	Revision Unit 1 Section B – News: industry and related critical perspectives.
	4	Revision drop in	Revision drop in
	5		

AS Model 3 – Individual Teacher Model: different brief

Consider Unit 2 options when planning the course – here *Section C: Film Industries from Wales to Hollywood* is studied first, as NEA Brief 3 is being offered to students and is therefore beneficial to study prior to production and to build in some practice tasks to train learners in the research, planning and software skills needed.

Year One	Week	AS
Term One Part One	1	Induction to AS Media Studies: introduction to key media concepts – media language, representations, audiences, media industries, and key media terminology. Short activities related to a range of media products. Developing knowledge and understanding and practising skills of analysis.
	2	Unit 1 Section C: First film from option introduced/viewed. Preliminary activities undertaken: genre codes and audience appeal. Introduction of genre theory.
	3	First film explored in relation to media language/genre/narrative/audience and relevant critical perspectives–semiotics.
	4	Media industries and further critical perspectives – deepening understanding of narratology.
	5	Investigation: how the film industry targets, attracts and reaches audiences. Study of marketing campaign surrounding film including posters DVD covers.
	6	
	7	Creative application of developing knowledge and understanding through series of planning and practical tasks. Practising of skills for Unit 2.
Term One Part Two	1	Unit 1 section A: Music Video Introduction to the music video form through the analysis of several contrasting examples: a focus on the media language of the form.
	2	Examples studied in more depth: allows for the exploration of gender/ethnicity/age and debate around issues raised.
	3	
	4	Study of an example before 2000 to deepen understanding of how the music video has evolved.
	5	Unit 2 Creating a Media Production: Learners choose/are given appropriate brief option. Research undertaken: genre conventions, representations and target audience. Research collated in relation to contrasting products comparable to the production brief.
	6	

	7	Unit 1 Section C: second film from chosen option. Exploration of: media language/genre-deepening understanding	Unit 2: Research informs planning
Term Two Part One	1	Exploration of: industry/audience/media language deepening understanding and applying	Unit 2 Planning: activities ongoing
	2	Media industries–production/distribution/marketing	Planning activities/designs
	3	Study of both films: consider challenges facing film industry in Wales in relation to Hollywood film industry.	Production work
	4	Focus: Unit 1 Section A: Advertising. Study of commercial advertising campaign with an emphasis on gender or ethnicity and related issues. Exploration to include print, audio-visual and online aspects linked to key concepts. Historical adverts introduced as appropriate to inform understanding of example studied.	Production work
	5		Production work
	6	Charity or public information campaign: advertising for a different purpose. Study of key concepts with a focus on how issues are represented together with an exploration of how audiences are targeted and might respond to the chosen campaign.	Production work
Term Two Part Two	1	Unit 1 Section B: News in the Online Age Study of option 1 Print Newspaper: Introduction and exploration of media language and audiences in relation to newspapers. Study of newspaper’s online equivalent.	Production work
	2	In depth study of an event covered by the chosen print newspaper and its online equivalent.	Production Work finish
	3	Exploration of media language and representations. Introduction of relevant critical perspectives. Study of second news website	
	4	Study of radio news programme and introduction of wider examples of social media news coverage.	Reflective analysis-individual evaluation
	5	Media Industries: production/distribution/circulation/new technologies Ownership and control of news media	Unit 2 – documentation
	6	Study of chosen options in relation to all relevant aspects of theoretical framework: media language/representation/media industries/audiences	

Term Three Part One	1	Revision: Unit 1 Section A
	2	Revision: Unit 1 Section C
	3	Revision: Unit 1 Section B
	4	Revision: all of Unit 1 Exam approaches
	5	
	6	

AS Outline/Sample Schemes of Work for each unit

Unit 1 Section A: Advertising (6 weeks)		
Weeks	Areas of framework	Content
1	Media language Representation (Section A)	<p>Introduction to advertising – purpose/defining features of these forms. Learners given range of adverts for different products aimed at different audiences. Prompt questions given to support exploration. Introduce topic specific vocabulary.</p> <p>Commercial print advertising – brief history/overview. Study examples of adverts before 1980 to gain a sense of changing representations. Semiotic analysis of <i>Dior</i> print advert (or similar high profile campaign). Consider use of media language and all related elements. Introduce and apply theory (Barthes).</p> <p>Analysis of the representation of gender. Consider stereotypes and messages/values communicated. Consider/apply representation theory (Hall), identity theory.</p>
2	Media language Representation Audiences	<p>Study audio – visual advert of the campaign Focus on media language related to moving image texts. Explore online website and consider branding of whole campaign. Develop more extended responses linked to both assessment objectives.</p>
3	Media language Audiences Representation	<p>Introduction to charity advertising – brief overview/context. Codes and conventions of charity advertising – Background to chosen campaign e.g. NSPCC. Semiotic analysis of audio-visual advert – media language including the combination of elements, intertextuality, and subversion of typical representations. Apply theory (Barthes). Analysis of representation – gender, ethnicity, age Apply representation theory (Hall).</p>

4	Audiences	<p>Study the <i>making of the advert</i> – encoding model Explore target audience and appeal to audience. How is the audience positioned? Research the online and social media surrounding this advert, including the ways in which audiences are able to interact. Interpretations/responses to the product (including actual responses). Apply reception theory (Hall).</p>
5	Media language Representation Audience	<p>Comparative analysis of other charity campaign posters. Learners research advertising campaigns from different charities (e.g. <i>Barnardos, Red Cross, Oxfam</i> etc.). Small group research linked to each aspect of conceptual framework. Presentation of findings.</p>
6	Exam focus Practical skills	<p>Exam focus: Section A practice for unseen analysis – analysis of media language in a different print advert. Practical planning activities linked to a mini mock production brief.</p>

7. AS Outline/Sample Schemes of Work for each unit

Unit 1 Section A: Music Video (6 weeks)		
Weeks	Areas of framework	Content
1	Media language Representation (Section A)	<p>Introduction to music video – purpose/defining features of this form. Learners given range of still images from different music genres. Prompt questions given to support exploration. Introduce topic specific vocabulary.</p> <p>Music Video as a marketing device – brief history/overview. Study examples of music video before 2000 e.g. <i>Thriller</i> (1983) to gain a sense of changing representations and socio historical context. Introduce conventions of the music video form as illustrated in chosen example – intertextuality/performance codes/narrative devices [relevant theory]. Address all relevant aspects of media language. Audience appeal and messages/values communicated.</p>
2	Media language Representations Audiences	<p>Introduce first teaching example e.g. Beyonce's <i>Run The World (Girls)</i>. Study still images – screen grabs from video to focus on the construction of the representations. Focus on media language related to moving image texts. Develop more extended responses linked to both assessment objectives.</p>
3	Media language Audiences Representation	<p>Study contrasting example, possibly different type of video and different genre of music. Build skills of independent analysis. Apply relevant theory. Practice exam style question and extended written response.</p>
4	Audiences	<p>Study issues surrounding representations in music videos. Interpretations/responses to the product (including actual responses). Apply reception theory (Hall). Explore target audience and appeal to audience. How is the audience positioned?</p>
5	Unit 2: Linked brief Research	<p>Introduce unit 2 Creating a media production. Explore brief linked to areas of study covered. Start research into the way media language is used to establish genre conventions, representations and target specific audiences. Analyse three contrasting products comparable with their chosen production.</p>

6	Research and planning	Write up research. Start appropriate planning activities.
Unit 1 Section B: Newspapers (6 weeks)		
Weeks	Areas of framework	Content
1	Media language Representation	Introduction to newspapers – overview codes and conventions, notions of constructing reality and points of view. Study a range of tabloid/broadsheet newspapers to establish the codes and conventions of newspapers. Link initial exploration of products to an understanding of how media language incorporates points of views and values. Introduce key topic terms.
2	Media language Representation Audience Media Industries Critical perspective	Introduce first option: e.g. detailed semiotic analysis of <i>The Daily Mirror</i> front cover front cover [print] Apply theory (Barthes). Analysis of representation of events and national identity through selection, combination and mediation; the ways in which the newspaper constructs a versions of reality- an event and communicates ideologies Consider how audiences are positioned to respond. Apply representation theory (Hall). Learners research industry context-in this instance Trinity Mirror
3	Media language Representation Audience Media Industries Critical perspectives	Industry - <i>The Daily Mirror</i>. Consider the impact of industry context on the representations. Explore the nature of production, distribution, circulation; ownership & funding (Trinity Mirror group); impact of technological changes, convergence; regulatory framework. Study the online website in relation to the print edition (reinforcing 'brand identity') Consider distinct media language of the form, the additional content offered, how are audiences encouraged to interact and the advantages for both users and producers of having an online presence. Audience and <i>The Daily Mirror</i> <ul style="list-style-type: none"> • Identify the target audience/reader, categorisation, circulation, and readership figures. • Explore the relationship between technologies and patterns of consumption; interactive audience – allocate student research tasks. • Investigate audience interpretations and responses – including actual responses to a particular edition or event. Explore social media responses and 'end of audiences' theory.

4	Media language Representation Audience Media Industries	<p>Study News website e.g. <i>Wales Online</i></p> <p>Consider distinct codes and conventions of the online form, how news events are constructed and how audiences are encouraged to interact.</p> <p>Audience and the website</p> <ul style="list-style-type: none"> • Identify the target audience/users • Explore the relationship between technologies and patterns of consumption; interactive audience -allocate student research tasks. <p>Investigate audience interpretations and responses – including actual responses to a particular edition or event. Explore social media responses and ‘end of audiences’ theory.</p>
5	Media language Representation Audience Media Industries	<p>Study Radio news e.g. The <i>Today</i> programme</p> <p>Listen to the programme and examine the codes and conventions of radio news such as the programme format, features, presenters, mode of address, use of interviews etc. Research listener profiles. In what ways can listeners interact, participate, and respond?</p> <p>Explore The <i>Today</i> programme's position on media platforms. Examine impact of BBC PSB profile on the representation of news events.</p>
6	Media language Representation Audience Media Industries Exam Focus	<p>Exam focus on Unit 1 Section B</p> <p>Consider/apply/evaluate theories</p> <ul style="list-style-type: none"> • Reception theory (Hall) • End of Audience theory [Clay Shirky] <p>Answer exam type question to consolidate learning.</p>

Unit 1 Section C: From Wales to Hollywood (6 weeks)		
Weeks	Areas of framework	Content
1	Industry (Section C)	<p>Introduction to the film Industry</p> <p>Box office activities looking at: top grossing films in global and domestic markets, at theatre releases, budget, and studios that dominate the lists are a productive starting point for discussion. Key areas to explore:</p> <ul style="list-style-type: none"> •the significance of patterns of ownership and control, including conglomerate ownership, vertical integration, and diversification •how processes of production, distribution (including marketing), and exhibition shape films in a global context.
2	Media language Audience Industry (Section C)	<p>Research: ask learners to explore the funding of the two films in their option choice and to create a fact file.</p> <p>Marketing: study the film posters for the films to be studied. Introduce relevant critical perspectives. Explore framework related questions:</p> <ul style="list-style-type: none"> •Compare how genre codes are used to attract audiences in the two film posters. •Explain how media language has been used to construct a sense of narrative in one of your option film posters. Refer to relevant critical perspectives to support your answer. •To what extent do the posters reinforce or subvert genre conventions? Refer to genre theory to support your response. Study other promotional approaches such as the film trailer and social media marketing.
3	Media language Audience Industry (Section C)	<p>View first film. [note taking frames linked to conceptual framework]</p> <p>Analyse key scenes – media language.</p>
4	Media language Audience Industry (Section C)	<p>Explore industry and audience questions:</p> <ul style="list-style-type: none"> •How important are high production values to the success of a film? •To what extent do your films attract global audiences? •How important was the role of social media in the marketing of your films?
5	Media language Audience Industry (Section C)	<p>Revisit: Production/Distribution/Exhibition</p> <p>Investigate: Regulatory framework of film in the UK – the BBFC site</p> <p>Engage in student orientated activities to explore this aspect of the film industry in relation to film studied.</p>

6	Creative activities Intro of brief 3	Possible practical tasks e.g. planning or designing a poster as a part of a marketing campaign, training on DTP software – if offering the film marketing brief for Unit 2. Or prepare exam style consolidation responses. SECOND FILM TO BE STUDIED or at a later point.
---	---	---

Suggested Outline Scheme of Work for Unit 2:

This suggestion is based on a 10 week teaching schedule (4 hours teaching per week) but it is flexible and for centres to adapt to suit their own requirements. It is envisaged that Unit 2 would be taught after the main concepts for Unit 1 have been taught and potentially after one or two sections have been taught. This will allow learners to develop knowledge and understanding of the conceptual framework and of the form in which they will be working. Centres are able to decide the most appropriate time to teach this Unit, although work must be submitted, marked, and internally moderated by the May deadline for uploading marks.

Week/s	Topic	Content	Comments
1	Introduction & brief-setting	Setting of the selected brief(s). Revision of key concepts – genre, representation, media language, and target audience. Revision of analysis skills; teaching research skills. Selection of contrasting products comparable to the production brief.	Learners are made aware of all the requirements for this Unit. Opportunity to focus learners on the application of knowledge already acquired in Unit 1.
2–3	Research	Research undertaken – analysis of genre conventions, representations, and target audience in selected products. Collation of research for submission (600-750 words).	Teacher supports learners with general feedback.
4–5	Planning	Draft of ideas, applying findings from research/analysis. Detailed planning demonstrating how media language is used to establish genre conventions and representations: •storyboard (audio-visual options) •draft design per page (print/online options).	Teacher supports learners with general feedback.

		Practicalities: location reces, permissions, shooting schedule, planning of resources, cast, crew etc.	
6–9	Production	Production tasks appropriate to the brief: filming/photography, writing copy. Design of print or online products. Editing/design tasks appropriate to the brief. Develop a full draft/rough cut of production. Re-shoot/re-drafting as necessary. Final editing/design/polish.	Teacher reviews work during production and gives general feedback (verbal or written).
10	Reflective analysis	Analysis and evaluation of the production in relation to the three products researched (600-850 words), focusing on: <ul style="list-style-type: none"> •how key genre conventions have been incorporated in the production •the representation issues raised by the production •how media language and other conventions are used to target the specified audience. 	Submission of all Unit 2 work and completion of documentation.

8. Overview of AS Specification

UNIT 1: Investigating the Media [written examination 2 hours 30mins]

UNIT 1	Forms Studied	Media Products Studied	Key Concepts	AOs
SECTION A: Selling Images – Advertising and Music Video	Print-based Audio-visual Online texts [advertising] Music video [marketing]	Learners must study a range of appropriate examples covering: <ul style="list-style-type: none"> commercial advertising for consumer goods charity or public information advertising music videos <p><i>In support of this study, learners should explore examples of print and audio-visual advertising pre-1980 and music video pre-2000.</i></p>	Media Language Representation Audiences	AO1 AO2
SECTION B: News in the Online Age	Newspapers Radio Online Social media	Learners must study one option from each of the WJEC lists: <ul style="list-style-type: none"> one print newspaper and its online equivalent one news website one online radio news source <p><i>In support of this study, learners should also explore a range of social media sites.</i></p>	Media Language Representation Audiences Media Industries	AO1 AO2
SECTION C: Film Industries – from Wales to Hollywood	Film	Learners must study two complete films from the WJEC list of options which includes: <ul style="list-style-type: none"> one Welsh film one Hollywood film 	Media Language Audiences Media Industries	AO1 AO2

Unit 2: Creating a Media Production [non-exam assessment]

Media form: options available	Elements to complete	Production media: options available
Music video, advertising and marketing	Research, planning, production and reflective analysis	Audio-visual <i>or</i> print media options.
Online News	Research, planning, production and reflective analysis	Two online media options.
Film	Research, planning, production and reflective analysis	Audio-visual <i>or</i> print media options.

9. UNIT 1: Investigating the Media

a. Explanation of the specification content within the theoretical framework AS Unit 1

Media Language	Unit 1	Explanation
The different elements of media language, including technical, visual, and audio codes.	Advertising Music video Newspapers Online Radio Film	<p>Meaning is created for the audience through the use of elements of media language.</p> <p>The connotations of media language should be analysed and the ways in which audiences may interpret media language should be considered.</p> <p>Please see the specification for specific elements of moving image, print, and online media language to be studied in relation to each section/form.</p>
How the different elements of media language and the combination of elements influence meaning and communicate multiple meanings	Advertising Music video Newspapers Online Radio Film	<p>The selection of elements of media language by producers and the ways in which these combine to communicate meanings.</p> <p>The idea of anchorage (e.g. written text anchoring the meaning of an image in a magazine article).</p> <p>The idea of juxtaposition (e.g. montage of contrasting elements of media language to create a particular meaning).</p> <p>The idea of polysemy; elements of media language can communicate more than one meaning.</p>
Genre codes, conventions and iconography.	Film	Genre codes and conventions – visual, technical, audio codes, narrative conventions, themes etc. specific to a particular genre e.g. horror or sci-fi.
Genre and the principles of repetition and variation of a repertoire of elements	Film	<p>Specific genres can be defined by a ‘repertoire of elements’, a set of codes and conventions that are common to products in that genre.</p> <p>However, they are not always easily defined. Steve Neale declares that ‘genres are instances of repetition and difference’. The repetition of elements provides familiarity to audiences; however these also need to be varied to provide</p>

		<p>an element of difference, or the unexpected, to maintain audience interest.</p> <p>Tzvetan Todorov claimed that ‘any instance of a genre will be necessarily different’.</p>
Hybridity and intertextuality	Film	<p>Conventions from different genres can be combined to form hybrid genres. This allows producers to offer audiences elements of familiarity while creating new/ innovative products.</p> <p>Intertextuality – the use of references to existing media texts. Media producers may consciously make intertextual references to other media products to communicate meanings to audiences. These meanings can be established in a variety of ways through elements (and combination of elements) of media language. These meanings are also dependent on audiences’ interpretation of the intertextual references, and intertextuality can be used to ignite nostalgic, intellectual or emotional pleasures. For example, <i>Submarine</i> references many other texts, including Truffaut’s <i>400 Blows</i>.</p>
The significance of challenging and/or subverting genre conventions	Film	<p>Media producers may challenge or subvert genre conventions to vary or develop the genre, possibly in response to social or cultural context, or to appeal to a different/wider audience. Independent products that target more specialised audiences may be more likely to subvert conventions and this may also have ideological significance.</p>
The dynamic nature of genre	Film	<p>Genres are not ‘fixed’ or static, they are fluid and evolve over time - new conventions may be introduced and sub-genres or hybrids developed. The idea of genre cycles – (Thomas Schatz), suggests that genres go through development stages. Economic factors and technological changes contribute to genre development, as does the requirement to fulfil audience expectations/needs. The idea that genres reflect the concerns and ideologies of the society at the time in which they were made.</p>

<p>The significance of genre to the film industry and film audiences</p>	<p>Film</p>	<p>Genre is important to industry in terms of commercial success (as products in popular genres can guarantee an audience). It is also important to audiences as genre products provide familiarity and audiences may consider themselves 'fans' of a particular genre. This relationship is symbiotic – and producers need to work to ensure that genre products offer a combination of the familiar and unexpected, as well as potentially appealing to new/wider audiences by hybridising genres.</p>
<p>Narrative construction, structures, techniques and conventions</p>	<p>Film</p>	<p>Narrative construction relates to structure – the order of events and how these are communicated to the audience.</p> <p>Linear narratives: beginning, middle and end linked to equilibrium, disruption and resolution (Todorov).</p> <p>Non-linear narratives e.g. episodic or circular. Use of action and enigma codes in relation to narrative (Barthes).</p>
<p>How developing technologies affect media language</p>	<p>News</p>	<p>Technological developments and how these impact on media products e.g. the impact of technology on the news – convergence and availability of news 24/7 across different platforms.</p> <p>Developing technologies allow media organisations to use convergence to combine different elements of media language (images, video, written text etc.) on one platform e.g. a newspaper website.</p>
<p>How media language incorporates points of view, messages and values</p>	<p>Advertising Music Video News</p>	<p>The selection and combination of elements of media language, and the way in which these are anchored, communicates messages and values to the audience.</p>
<p>How audiences respond to and interpret the above aspects of media language</p>	<p>Advertising Music Video News</p>	<p>The idea that audiences are integral to the process of meaning making.</p> <p>The polysemic nature of media texts means that audiences respond differently to the codes, the themes, narratives and the modes of address.</p>

Representation	Unit 1	Explanation
<p>How social and cultural groups, including gender, ethnicity, and age are represented.</p> <p>How issues are represented.</p> <p>How events are represented.</p>	<p>Advertising Music Video News</p>	<p>Different areas of representation are studied in relation to different sections of the specification.</p> <p>Issues could relate to a particular charity advertising campaign, for example an anti-bullying campaign.</p>
<p>How selection and combination of aspects of media language constructs representations of gender, ethnicity, age, issues, and events.</p>	<p>Advertising Music Video News (events)</p>	<p>All representations are constructed by media producers for a specific purpose and target audience.</p> <p>Selection and combination (as well as exclusion) of elements of media language construct representations.</p>
<p>The way the media construct versions of reality through re-representation</p>	<p>News</p>	<p>The process of mediation that media products undergo, in which the producers construct a particular representation of an event or social group. Different media products will construct different versions of the same event, by selecting and combining different elements.</p> <p><i>'The media do not just offer us a transparent "window on the world" but a mediated version of the world. They don't just present reality they re-present it.'</i> David Buckingham</p>
<p>How and why particular social groups may be under represented or misrepresented</p>	<p>Advertising Music Video</p>	<p>Traditionally, the media industries have been controlled by dominant, powerful groups in society and media products have tended to perpetuate hegemonic views about minority or marginalised groups.</p> <p>As a result, certain groups (such as women, minority ethnic groups and people with disabilities) have often been underrepresented or misrepresented.</p> <p>The media industries do reflect societal changes – in a national context, media organisation like BBC Wales Cymru have a clear remit to represent the diversity of social groups and regional identity of Wales.</p> <p>In a national and global context, the internet has arguably democratised the media to some extent and given everyone the potential to become a media creator and construct self-representations. However, there are still areas where certain groups may be underrepresented or misrepresented.</p>

<p>How and why stereotypes can be used positively and negatively</p>	<p>Advertising Music Video</p>	<p>Stereotypes are a way of categorising social groups – although this can be useful in compartmentalising the complex world around us, it can also encourage simple generalisations and misplaced negativity. Stereotypes can be used as a cultural ‘shortcut’ in media products in a variety of ways.</p> <p>The way in which stereotypes are used will depend upon factors such as the industry context (a mainstream product may be more likely to reinforce stereotypes for example).</p> <p>Stereotypes can be used to communicate messages about a particular group, this could be either a minority/ marginal group in society or a more powerful group.</p>
<p>How representations embody values, attitudes, beliefs and messages which may be reinforced across a range of media</p>	<p>Advertising Music Video News</p>	<p>This point links to the idea of hegemony detailed above. Some dominant values and beliefs tend to be systematically reinforced (e.g. that crimes must be solved and perpetrators punished) – traditionally this has been seen as a means of upholding dominant ideologies and maintaining the status quo.</p> <p>Some values, attitudes and beliefs are more socially/ culturally specific e.g. in relation to gender roles within society at a particular time, reflecting patriarchal or feminist values.</p>
<p>The effect of purpose and context on representations</p>	<p>Advertising Music Video News (industry context)</p>	<p>The purpose of the product will affect the representations (an advert for a commercial product might represent the same social group very differently to a charity advert for example).</p> <p>Context, including the time and place of production, as well as the target audience, will also impact on the representations.</p> <p>In relation to news in particular, the decisions that media producers make can be influenced by the industry context (ownership of the organisation and its political leaning for example).</p>
<p>How audiences may be positioned by representations and may respond to and interpret them</p>	<p>Advertising Music Video News</p>	<p>Audiences are positioned through: the technical, audio and visual codes, the mode of address, the narrative, and the messages and values communicated.</p> <p>Audiences are active and will interpret and respond to media representations in different ways. Consider Hall’s Reception Theory.</p> <p>Factors such as age, gender, ethnicity, socio-economic group, occupation, regional/national identity, political beliefs, religious beliefs etc. may influence the way in which audiences interpret and respond to representations.</p>

Media industries	Unit 1	Explanation
How processes of production, distribution, and circulation shape media products.	News Film	This will vary depending on the industry and media form. Technology has had a huge impact on the way media products are produced, distributed, and circulated. The internet is significant to all industries, as is the role of the consumer in the distribution and circulation process.
The relationship between recent technological change and media production, distribution, and circulation.	News Film	The impact of technological developments on media production processes (e.g. constant 'live' updates on newspaper websites). The importance of online media platforms to the distribution and circulation of media products both nationally and globally (e.g. film streaming via the internet – Curzon at Home, Netflix etc.). The importance of technologies to marketing e.g. viral marketing, use of social media, involving fans in the promotion of a media product.
The impact of digitally convergent media platforms on media production, distribution, and circulation.	News Film	Many media organisations use cross-media platforms to create/develop a 'brand', increasing the commercial potential of a product. Convergence is particularly significant in the distribution (including marketing) and circulation of a product.
The significance of ownership and control, including conglomerate ownership, vertical integration, and diversification.	News Film	The importance of ownership, including the values and beliefs of an organisation, possible political leaning etc. Conglomerate ownership and vertical integration linked to notions of power and control in the media – the idea of cultural hegemony (traditional notions of media organisations such as newspapers being controlled by powerful groups in society) leading to a lack of diversity in products/messages and values. Increasingly media organisations are diversifying – producing media content across a range of forms, rather than specialising in one form.
The significance of economic factors including studio funding, government funding, support from film agencies, and grants to film industries and their films	Film	The nature of funding impacts on the types of product that are produced and also influences the content. Mainstream Hollywood films are usually funded by the studio (and, possibly, investors). The studios are driven by profit and so it is important to appeal to audiences to be commercially successful.

		Independent films may be funded from a variety of sources, including government funding and grants. These films usually have a much lower budget and target a more specialised audience.
The importance of co-productions to national film industries	Film	Co-productions are often vital to national film industries (such as the Welsh film industry) who may not have the financial resources to fund productions fully.
How the industry maintains, including through marketing, varieties of audiences nationally and globally	Film	Film industries aim to reach different audiences, including multinational audiences, through both traditional and online marketing. While film posters, trailers and publicity are still a major part of marketing campaigns, the online marketing is now vitally important – especially social media (increasingly films are creating a Facebook page rather than a bespoke website) and viral marketing, harnessing the power of the audience/ fans to publicise the film.
The regulatory framework of film in the UK and the role of regulation in global production, distribution and circulation	Film	BBFC – theatrical and DVD releases, also digital/ streaming – sets age certificates for films, but local councils determine the age certificate of films for their area.
The impact of 'new' digital technologies on media regulation.	Film	Some aspects of online media (e.g. video-on-demand) fall under Ofcom and the BBFC – see above section. Internet service providers are subject to regulation (and work with the Internet Watch Foundation to block illegal content such as child abuse images); however there is much debate about the extent to which online content can and/or should be regulated.

Audiences	Unit 1	Explanation
How audiences are grouped and categorised by the industry, including by age, gender and social class, as well as by lifestyle and taste	Advertising Music Videos	Media producers and organisations categorise audiences for targeting and appeal purposes. Reaching the intended audience is important (e.g. advertisers need to reach the potential purchaser of a product). Audiences may be categorised in terms of demographics (age, gender, socio-economic group etc.) and psychographics (values, attitudes, lifestyles etc.).
How media producers target, attract, reach, address and potentially construct audiences	Advertising Music Videos News Film	These processes are evident in media products (the target audience is often constructed within the product through the use of media language and representations for example) and their marketing. Increasingly, producers are able to reach audiences via digital media, the internet and social media.
How media producers target audiences through the content and appeal of the media products and through the ways they are marketed, distributed and circulated	Advertising Music Videos News Film	Media products target audiences through lines of appeal such as use of stars/celebrities, genre conventions, narratives, messages and values etc. The specific appeals will differ according to the media form/product.
How audiences can be reached, both on a national and global scale through different media technologies and platforms	Advertising Music Videos News Film	Media technologies are key to enabling organisations to reach audiences nationally and globally. While traditional media forms (e.g. print newspapers) are still able to reach audiences, many producers use online and social media (newspapers have websites, many have a digital edition etc.) to increase the audience reach. The internet can be used to reach an audience on a global scale (e.g. streaming services such as Netflix allow audiences to watch film in different countries).

<p>The interrelationship between media technologies and patterns of consumption and response</p>	<p>News Film</p>	<p>The idea that media technologies have changed traditional patterns of consumption by allowing audiences to access the media in different ways (e.g. newspaper Twitter feeds, film streaming etc.). This gives audiences more choice and control over how and when they consume the media. Patterns of response – technology allows audiences to respond publicly and immediately to a media product (e.g. by live tweeting), or to share their response with their own friends on social media.</p>
<p>How audiences may interpret the media including:</p> <ul style="list-style-type: none"> • How and why they interpret the same media product in different ways • Different kinds of response such as preferred, negotiated and oppositional readings, literal or actual responses • How meanings are created in the interaction of media language and audience response 	<p>Advertising Music Videos</p>	<p>Consider polysemy here (link back to media language).</p> <p>Many factors, social and personal, affect the way in which audiences may respond to the media including their age, gender, situated culture, background, values etc.</p> <p>Consider Hall's reception theory.</p> <p>The interaction with the media language creates a deeper layer of meaning.</p>
<p>How audiences are positioned by media products</p>	<p>Advertising Music Videos News Film</p>	<p>Audiences are positioned through the media language (technical, visual, audio, and language codes), mode of address, representations, and messages and values.</p>
<p>How audiences/users interact with products and related online media such as industry websites and social media platforms</p>	<p>News Film</p>	<p>Audiences can interact with the media in different ways, for example online media forms offer the opportunity to interact through websites and social media. Developments in technology have allowed audiences to become creators of media (the idea of the 'prosumer') e.g. by extending an existing media brand through fan fiction etc.</p>

Audiences/users as producers of news	News	User-generated content has become significant to the news industry in recent years, offering audiences opportunities to contribute views/opinions or information about a particular news event that they may have witnessed for example.
How audiences/users use film and related online media in different ways, reflecting demographic factors as well as aspects of identity	Film	It may be helpful to consider the Uses and Gratifications theory as a starting point. Factors such as age, gender etc. may influence the ways in which audiences use the media. Individual identity may affect the ways that audiences use the media in general and how they use specific products.

b. Section A: Selling Images-Advertising and Music Video

Key Points

Learners will develop skills of close analysis through an in depth exploration of the commercial advertising of consumer goods, charity or public advertising and music video as a form of marketing. Learners need to be introduced to how meanings are created through media language in print, audio-visual and online texts. The topic of *Selling Images* will develop knowledge and understanding of the key media concepts:

- media language
- representations
- audience.

There are a diverse range of representations offered through the study of this topic area. However the main focus is on the construction of representations of gender, ethnicity and issues. In commercial advertising and music video representations are used to sell lifestyles, values and images as well as the products themselves. In charity and public information campaigns where advertising is for a different purpose issues are represented in ways that communicate particular messages and ideologies to audiences. A consideration of how audiences are constructed, categorised and targeted by producers and how they may interpret or respond to the products studied are important aspects of this study.

Introducing context to the chosen products will help to deepen understanding of the media form, as will an awareness of historical advertising and historical music video products.

Teaching Approaches and Suggested Activities

Section A: Advertising

Analysis is central to the study of the media, both in terms of textual analysis of set and unseen media products and in terms of making judgements and drawing conclusions in relation to representations, contexts and theoretical approaches. Learners need to develop textual analysis skills in Unit 1 Section A for the unseen advertising and marketing resources that form the basis of Unit 1 Question 1. These skills of analysis will also need to be applied in examination responses to Section B and Section C set products.

Learners need to develop their analytical skills throughout the course of study and they will benefit from undertaking regular analysis of unseen products.

Activities for this section need to prepare learners to be able to engage with the level of demand that can be expected at AS level. The choice of products studied for preparation of Unit 1 Section A therefore must enable learners to study all aspects of media language, representations and audiences, including relevant critical perspectives.

Commercial Advertising

When choosing a **commercial advertising campaign** it is important to ensure that all key aspects of media language outlined below are practised and applied:

Media Language:

- the different elements of media language, including technical, visual and audio codes, layout, design, language, mode of address
- moving image media language such as camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic and post-production sound)
- print-based media language such as design and layout conventions (positioning of images/photographs and language, use of typography, graphics and colour)
- online media language such as design conventions (positioning of images/photographs and language, design of navigation features and use of links, graphics, colour and font design)
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- how media language incorporates points of view, messages and values
- how audiences may respond to and interpret media language

The campaigns chosen also need to offer opportunities to explore the representations of gender, ethnicity and issues in relation to all elements of the key concept listed below.

Representations:

- how social and cultural groups, including gender, ethnicity and age are represented
- how issues are represented
- how selection and combination of aspects of media language constructs representations of gender, ethnicity, age, and issues

- how and why particular social groups may be under-represented or misrepresented
- how and why stereotypes can be used positively and negatively
- how representations embody values, attitudes, beliefs and messages, which may be reinforced across a range of products or media
- the effect of purpose and context on representations
- how audiences may be positioned by representations and may respond to and interpret them.

Another key focus of this section, *Selling Images*, is the concept of audience, which is highly pertinent.

Audiences:

- how audiences are grouped and categorised by media producers, including by age, gender and social class, as well as by lifestyle and taste
- how media producers target, attract, reach, address and potentially construct audiences
- how media producers target audiences through the content and appeal of advertisements
- how audiences can be reached, both on a national and global scale, through different media technologies and platforms
- how audiences may interpret the media, including:
- how and why audiences may interpret the same advertisements in different ways
- different kinds of response, such as preferred, negotiated and oppositional readings, literal or actual responses
- how meanings are created in the interaction of media language and audience response
- how audiences are positioned by advertisements and music videos.

Introductory activities:

Before studying a whole commercial campaign it is important that learners are introduced to the key purposes of advertising and the key codes and conventions of the media form. (See scheme of work outline related to this topic.)

Initial questions to ask of an advert when exploring an unseen advert in the examination:

- What is being advertised/marketed?
- What is the purpose of this advert?
- What is the name of the product/organisation/campaign?
- Is the product (if appropriate) depicted? If so, how?
- If not, how is the product established?
- The brand – is the product/organisation an established brand?
- What are the key features of/association with the brand – brand values and identity?
- What is the 'concept' of the advert? Is there a 'unique selling point'?

Teaching Example: Dior 2016 'J'adore' campaign *The Absolute Femininity*

Dior Context information: Dior is a global brand founded in 1946. Its high end products include perfume, cosmetics, fashion and accessories.

The Absolute Femininity 2016 campaign consists of print advertisements, an audio-visual advert with the tagline 'J'adore, We are Gold' directed by Jean-Baptiste Mondino (who also directed the previous Dior commercial, *The Future is Gold*) together with an online media presence via the official Dior site.

- A contemporary commercial advertising campaign- consumer good perfume
- Print advert
- Audio-visual advert
- Dior website http://www.dior.com/beauty/en_gb/fragrance-beauty/fragrance/th/jadore.html

Short Questions to Encourage Print Advert Analysis Skills:

- **Visual codes** – What are the key visual codes within the frame of the advert? Consider their associations.
- **Technical codes** – Camera angle/position/framing. How are the technical codes used to present the product?
- **Layout and design** – How are the key elements organised within the frame of the advert? What is the effect of this organisation?
- **Language** – Is there a slogan? What does it suggest about the product? How does the language 'speak to' the audience?
- **Typography** – Comment on the style of the font used? How does it add to the image of the product and brand?
- **Colour** – Is a distinctive colour palette used? What is the effect of the colours used? Are there particular connotations of the colours? What do the colours used add to the meanings created?
- **Main subject** – Are there people within the advert? How are they represented? Are there any recognisable stereotypes? Are stars or celebrities used? If so, what qualities or associations do they transfer to the product?
- **Product** – Is the product placed within the advert? If so, where within the layout and design?
- **Target audience** – Who is the target audience? Give reasons for your suggestion. How has the target audience been appealed to?
- **Persuasive techniques** – What particular techniques have been used?

- **Brand** – Is there a clear sense of brand identity? What are the associations of the brand?
- **Brand Identity** – What are the associations of the brand?
- **Meanings communicated** – What does the advert suggest about the product and its purchase? What does the advert suggest about the target market and how they see themselves?
- **Campaign** – Is the print advert part of a wider campaign? If so how does it tie in? How is it linked?

Dior Print Advert



© Christian Dior. This advert is used for critical analysis under the fair dealings policy.

Print Advert Analysis

Media Language	Points that could be considered as an analysis response
<ul style="list-style-type: none"> • visual codes • dress codes • technical codes-camera angle/position/framing • layout • language • typography • colour 	<p>Within the mise-en-scene elements of nature are significant: water, sky, sun and mountains. These elements symbolise a relationship between the main subject and her environment.</p> <p>Charlize Theron is positioned parallel to the product which implies a connection between the two in terms of shape and colour coding.</p>
<p>Critical perspective: <i>semiotics</i> Signs can function at the level of denotation, which involves the 'literal' meaning of the sign. At the level of connotation, the meanings associated with or suggested by the sign will be explored.</p>	<p>The encoded meaning could be that she is the embodiment of the perfume. In terms of dress codes she is devoid of artifice, representing simplicity, while her gold dress simultaneously has connotations of luxury. The camera angle is low so positioning the audience to look up at her. This suggests, in terms of messages communicated, that she is an aspirational figure. She is looking outside of the frame which could signify freedom beyond any constraints.</p> <p>The slogan of the advert – <i>The Absolute Femininity</i> suggests that femininity here is not diminished, it is pure, complete and unquestioned – these are possible messages/meanings communicated. Charlize Theron dominates the frame signifying status and strong association with the brand image. The typography of 'Dior' and 'j'adore' is iconic to the established brand and recognisable to the target market.</p>

<p style="text-align: center;">Representations</p>	<p>Conventional notions of femininity are naturalised within the highly constructed codes and conventions of a print advert. Ideologies of independence and confidence are equated with a high quality brand product.</p> <p>The associations of Charlize Theron’s star persona are transferred to the qualities and image of the brand. As a successful A list Hollywood actress, Charlize Theron’s image here conforms to the dominant hegemonic norms of beauty.</p> <p>Her key film roles however (<i>Monster, Mad Max: Fury Road</i>), which audiences could have knowledge of, offer representations of gender that challenge the conventional representations presented in this campaign. The diversity of the representations associated with the actress offers a 'pick and mix' approach with regard to how her image is read in this context.</p>
<ul style="list-style-type: none"> • How media language constructs representation of gender • The ways in which the image has been selected and constructed • The values and messages communicated <p>Critical perspective: <i>critical perspectives on identity.</i> The idea that in the past the media tended to convey straightforward messages about ideal types of male/female identities, the media today offer us a more diverse range of stars and icons from whom we may pick and mix different ideas.</p>	
<p style="text-align: center;">Audience</p>	<p>The Dior product is a high status brand that is targeted at educated women, 25+ with high incomes. They can be categorised as aspirers and succeeders.</p> <p>The advert’s construction and the meanings communicated create appeal for this particular demographic. The advert is encoded to suggest that the ‘j’adore’ woman is a successful, aspirational figure who is able to break free from enforced constraints.</p> <p>An oppositional response however could suggest that stereotypical representations of femininity are being repeated and reinforced through this campaign and that the <i>construct</i> of femininity – pertaining to being a woman – is being presented as being <i>natural</i> and unquestioned.</p>
<ul style="list-style-type: none"> • How audiences are categorised by age, social class and lifestyle • How media producers target and attract audiences through content and appeal • How audiences may interpret a media text • How audiences are positioned <p>Critical perspective: reception theory. 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: dominant, negotiated, oppositional.</p>	

Print Advert Analysis Grid [blank]

<p style="text-align: center;">Media Language</p>	<p>Points that could be considered as an analysis response</p>
<ul style="list-style-type: none"> • visual codes • dress codes • technical codes-camera angle/position/framing • layout • language • typography • colour 	
<p>Critical perspective: semiotics [Barthes] Signs can function at the level of denotation, which involves the 'literal' meaning of the sign. At the level of connotation, the meanings associated with or suggested by the sign will be explored.</p>	
<p style="text-align: center;">Representations</p>	
<ul style="list-style-type: none"> • How media language constructs representation of gender • The ways in which the image has been selected and constructed • The values and messages communicated 	
<p>Critical perspective: identity [Davis Gauntlett] The idea that in the past the media tended to convey straightforward messages about ideal types of male/female identities, the media today offer us a more diverse range of stars and icons from whom we may pick and mix different ideas.</p>	

Audience	
<ul style="list-style-type: none"> • How audiences are categorised by age, social class and lifestyle • How media producers target and attract audiences through content and appeal • How audiences may interpret a media text • How audiences are positioned 	
<p>Critical perspective: reception analysis [Stuart Hall]</p> <p>The idea that communication is a process involving encoding by producers and decoding by audiences.</p> <p>The idea that there are three hypothetical positions from which messages and meanings may be decoded: dominant, negotiated, oppositional.</p>	

Analysing Audio Visual Adverts

Dior J'adore – *The Absolute Femininity* directed by Jean-Baptiste Mondino, who has directed films of the J'adore woman since 1999. Song 'I Love You' by Woodkid.

The Dior 45 second advert premiered on the Christian Dior YouTube channel 12th October 2017.

<https://www.youtube.com/watch?v=OaJ-TE1xZVA>

Developing Responses

AO1. Learners will need to demonstrate **knowledge and understanding** of aspects of **representation** from the conceptual framework such as:

- The ways in which images are selected and constructed
- The use of media language to construct representations of gender
- How representations of gender embody messages and values
- Critical perspectives such as Barthes: semiotics and Gauntlett: identity.

AO2. They will also need **to apply knowledge** and **understanding** of **aspects of media language** and **representation** to the analysis of the advert studied here [in preparation for Unit 1 Section A's unseen resource].

They will need to consider in this instance:

- How technical and visual codes construct meaning
- How audio codes construct meaning
- The messages that are communicated throughout the advert.

Analysis Grid [blank]

Media Language	Points that could be considered as an analysis response
<ul style="list-style-type: none"> • Mise-en-scene – [location, costume, props • technical codes – camera angle/position/framing/distance • editing • sound – music and dialogue • colour • genre codes – codes and conventions 	
<p>Critical perspective: semiotics [Barthes] Signs can function at the level of denotation, which involves the ‘literal’ meaning of the sign. At the level of connotation, the meanings associated with or suggested by the sign will be explored.</p>	
Representations	
<ul style="list-style-type: none"> • How media language constructs representation of gender • The ways in which the image has been selected and constructed • The values and messages communicated 	
<p>Critical perspective: identity [David Gauntlett] The idea that in the past the media tended to convey straightforward messages about ideal types of male/female identities, the media today offer us a more diverse range of stars and icons from whom we may pick and mix different ideas.</p>	

Audience	
<ul style="list-style-type: none"> • How audiences are categorised by age, social class and lifestyle • How media producers target and attract audiences through content and appeal • How audiences may interpret a media text • How audiences are positioned 	
<p>Critical perspective: reception analysis [Stuart Hall]</p> <p>The idea that communication is a process involving encoding by producers and decoding by audiences.</p> <p>The idea that there are three hypothetical positions from which messages and meanings may be decoded: dominant, negotiated, oppositional.</p>	

Dior Online Website

http://www.dior.com/beauty/en_gb/fragrance-beauty/fragrance/womens-fragrance/jadore/fr-jadorefpl-jadore.html

To develop understanding of websites as part of a marketing campaign, learners should explore the site fully.

Use questions to focus the investigation:

- How is brand identity reinforced? Consider colour scheme, visual images, fonts
- Identify typical website features. What are the advantages of a website for producers of high end luxury commercial goods?
- How is the reader/user encouraged to interact with the site?
- Explore the video links. What further information can be gained about the brand and the intended audience?
- A hyperlink states '*discover the J'adore Universe*'. What does this suggest about the aims of the Dior Campaign?
- What values, lifestyles and images do the representations in the Dior campaign sell?

Wider questions can be used to **deepen knowledge and understanding** of the **key concepts** and to encourage the use of detail from the products to develop points of view.

How has the audio-visual advert been constructed to create audience appeal?

Consider:

- Visual codes
- Audio codes
- Technical codes

How is gender represented in the adverts? Refer to both the print advert and the audio-visual advert.

Consider:

- The media language
- The purpose and context of the representation

To what extent are stereotypical representations of femininity reinforced in the print and audio-visual adverts?

Consider:

- Media language
- The purpose and context of the representation

How are audiences positioned to respond to the Dior campaign? Refer to the print advert, the audio-visual advert and the website.

Consider:

- The content of the adverts
- The message and values communicated

Advertisers have a clear understanding of their target audience.

- How have the producers of the Dior campaign categorised their target audience?
- Present a profile of the target audience using references to the advertising campaign to support your points.

How might an audience respond to the campaign? Refer to details from the products studied and apply Stuart Hall's reception theory to support your response:

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

- the oppositional position: the encoder's message is understood, but the decoder disagrees with it, reading it in a contrary or oppositional way.

The *Dior* campaign, and other similar high profile campaigns, can purposefully develop learners' knowledge and understanding of the key concepts of representation. Both campaigns explicitly refer to the construction of gender representations within the advertising products and the official website communicates the values of the brand and acknowledges their target market.

Dior Men is a parallel campaign and foregrounds representations of masculinity. Jonny Depp has been the brand ambassador for Dior's *Sauvage* fragrance since 2015.

Print Advert



© Christian Dior. This advert is used for critical analysis under the fair dealings policy.

<http://www.thedrum.com/news/2016/08/29/christian-dior-faces-backlash-over-johnny-depp-sauvage-poster-campaign#&gid=1&pid=1>

A similar approach can be practised with guided question prompts and/or a print analysis grid as learners' independence develops.

As products are explored, knowledge and understanding of the codes and conventions of print adverts can be deepened through the consideration of layout and design, typography, graphics, and colour *across a campaign or campaigns*.

Audio-visual advert:

<https://www.youtube.com/watch?v=LnoumTpLMfk&spfreload=10>

In early activities identifying camera shots can be a useful starter activity before developing a purpose and effect approach within the context of the advert.

Online media product:

http://www.dior.com/beauty/en_gb/minisite/th/dior_sauvage.html#home

The online site for the chosen commercial campaign could be studied *before* the print and audio visual adverts as learners could consider what they might expect in terms of visual representations.

Extracts from the official Dior website:

“On the screen, Johnny Depp encapsulates the man seeking authenticity and a return to nature for whom *Sauvage* was created. In the campaign, directed by Jean-Baptiste Mondino, he sets out, heading in the direction of the open west, a place where nature is the law of the land. He buries his charms and trinkets directly into the desert sands, ridding himself of the superfluous in a ceremonial act, as he reveals his true face, an unapologetically masculine man, but in touch with his deepest emotions. Authentic and noble. Untamed, but Dior.”

The scent itself is described on the website as:

“ This resolutely masculine scent is destined for those unafraid to brave the elements.”

This extract and the description of the scent can be used for visualisation of **media language** and **representational codes** as suggested above, for a study of **language and mode of address** and to develop an understanding of how producers of media products **encode meanings** to be **interpreted by audiences**.

Critical perspectives:

Reception Theory

- the idea that communication is a process involving encoding by producers and decoding by audiences

In addition, there are hypothetical positions from which meanings can be decoded.

- the dominant-hegemonic position: the encoder’s intended meaning (the preferred reading) is fully understood and accepted

Audience responses:

- how audiences may interpret the media, including:
- how and why audiences may interpret the same advertisements in different ways
- different kinds of response, such as preferred, negotiated and oppositional readings, literal or actual responses

Classroom questions related directly to the key concepts and critical perspectives can be asked in order to establish at an early stage that unseen analysis in this question *can be* informed by *relevant* critical perspectives. It is important that theories *are applied* to media forms and products rather than being described or explained in isolation.

- How has the advert been **encoded** to **appeal to its target market**?
- What is **the preferred reading** of the Dior *Sauvage* audio visual advert? Support your answer with details of media language used to support your point of view.
- In what ways could different audiences respond to the campaign? Refer to details from both the official website and the audio visual advert to support your response.

The use of star endorsement is a common feature of high brand, high budget, commercial campaigns for consumer goods. The Dior *Sauvage* campaign uses Jonny Depp as the values associated with his image reflect the brand image of the product. The use of a celebrity with certain campaigns can be a productive avenue of study. While it is often a mutually beneficial partnership there are at times complications that can destabilise the image of the brand. Well-chosen examples can offer interesting investigations in this area where audience responses may be oppositional and issues raised regarding constructed representations and the meanings created can be further explored.

There is often media coverage of such issues as in the article below:

<https://www.theguardian.com/lifeandstyle/2016/jun/11/brands-count-cost-celebrity-links-johnny-depp-maria-sharapova->

There are extensive examples of both contemporary and historical advertising for consumer goods that could be used, including those for cars, perfume and beauty products, luxury goods, cleaning products, soft drinks or fast food.

In order to deepen learners' understanding of advertising and provide context to the products studied historical adverts can be studied both in relation to the particular campaign chosen and in relation to advertising at a wider level.

Historical examples should be of print and audio-visual advertising produced before 1980.



© Christian Dior



© Prince Matchabelli



© Parfums Ciro



© Dana Beauty.

These adverts are used for critical analysis under the fair dealings policy.

The historical context can deepen understanding of how media language has evolved and/or remains largely unchanged. Historical adverts also provide insight into how gender representations have changed over time and the *effect of* historical context on representations. Using historical texts can aid understanding of how representations change according to audience needs and how media products relate to the social and cultural contexts in which they were made.

Criteria for choosing products

- The products chosen for this section must be of a demand appropriate for AS.
- Each product studied must therefore enable learners to study all aspects of media language, representation and audiences, including the critical perspectives, set out in the specification
- Examples of appropriate products listed below are not intended to be exhaustive or prescriptive.
- Centres should contact WJEC if there is a concern over the suitability of chosen products.

Some possible products for study might include:

- Nike campaign featuring Serena Williams
<http://www.adweek.com/creativity/nike-calls-serena-williams-greatest-athlete-ever-striking-us-open-ad-173254/>
- Adidas: 'Original is never finished' campaign
<http://creativity-online.com/work/adidas-original-is-never-finished/50600>
- Beats by DRE 'Be heard' campaign
<http://www.adweek.com/brand-marketing/ad-day-beats-dre-all-star-athletes-rock-out-white-stripes-seven-nation-army-175037/>
- H&M 'She's a lady' campaign
<http://www.adweek.com/creativity/hms-stunning-new-ad-subverts-what-you-think-lady-should-look-or-act-173487/>

Possible sources of additional advertising products:

- Archive of adverts categorised by product and decade
<http://www.vintageadbrowser.com/>
- Archives – History of Advertising Trust <http://www.hatads.org.uk/> features a range of historical adverts and also some teaching resources.
- Advertising awards websites such as the Clios and the IPA Advertising Effectiveness Awards list previous winners and may provide ideas for critically acclaimed adverts.
- CreativeBloq | Art and Design Inspiration often features best adverts from design perspective: <http://www.creativeblog.com/>
- Well established brands such as Coca Cola or Chanel tend to feature a history of their advertising on their website, which may be useful.
- <http://www.tellyads.com/search/?q=dior&x=0&y=0> provides recent as well more historical adverts for a range of products and iconic brands.

Charity Advertising: Unit 1 Section A

Teaching Examples

A study of **charity** or **public information** advertising examples offers learners an opportunity to develop close analysis skills through a focus on advertising for a different purpose. The framework for analysis is the same as that for commercial advertising: media language, representations and audiences.

Charity and public information adverts use different strategies to communicate messages to audiences therefore this study provides an opportunity to explore further the ways audiences are categorised, constructed and targeted by media producers. In addition there is a focus on how issues are represented and how audiences may interpret or respond to these representations.

A useful starting point when exploring adverts is to give learners a range of images from different charity campaigns and ask them key questions related to media language, representations and audience. This approach will foster an investigative approach to reading unseen products.

- How has media language been used to raise awareness of an issue? Comment on the use of images/photographs, the use of language, the layout.
- Have stereotypes been used? If so how have they been used?
- Are there representations of people that challenge typical representations?
- Is there a particular message communicated? How is this message communicated?
- How are audiences positioned to respond to the advert?

Public information or charity adverts can be readily accessed via the organisation's website e.g. the *Think* campaign (see factsheet on WJEC website) or *Barnardo's*.

Examples of charity or public information campaigns appropriate for AS study include:

- Government anti-bullying campaigns
- Government or Football Association anti-racism campaigns
- Government anti-smoking campaigns
- Children's charity campaigns, such as *Barnardo's* or *NSPCC*
- Environmental charity campaigns, such as *Greenpeace*
- Gender equality campaigns
- Sport awareness campaigns, such as *This Girl Can*

Children's Charity Campaign:

NSPCC: The NSPCC has a long history [1884]. It aims to keep children safe from abuse and to restore children's childhoods. Historical examples can help to explore the ways in which representations change according to audience needs. [Examples of adverts prior to 1980 could be studied].

Previous campaigns: Poster Ads 'Full Stop' campaign and the TV 'Ventriloquist' campaign.

Media Language:

Analyse the advert and consider the following elements of media language:

- design and layout conventions
- construction of the image
- use of colour
- font
- language and mode of address
- the messages communicated
- how are audiences positioned to respond

<http://squa.re/wp-content/uploads/2011/04/NSPCC-Real-Children-Cant-be-Fixed-.jpg>

Media language–moving image

Explore how the technical codes are used to communicate meaning:

- camerawork
- settings
- costume
- props
- editing
- use of diegetic and non-diegetic sound

Representations: challenging stereotypes

Traditionally charity adverts have used 'shock tactics' and stereotypical representations to communicate with audiences. More recent campaigns challenge stereotypes and present *the solution* rather than the problem. Current approaches try to establish a relationship between the person in need and the person who might potentially give to a campaign.

NSPCC

'Alfie the astronaut' campaign

This campaign adopts a more current approach to charity advertising that moves away from using stereotypes and instead uses images of positivity.

<https://www.youtube.com/watch?v=6w0CBQrWBDc>

Learners can be given different areas of the conceptual framework to focus on when analysing adverts:

Media language: How has media language been used to represent the issue of child cruelty?

Representations: How has the audience been positioned to respond to the representation of 'Alfie'?

Audiences: How might audiences interpret the advert? Refer to the relevant critical perspective.

- What is the focus of the appeal?
- What messages are communicated?
- What techniques have been used to communicate meaning?
- What narrative codes are used?
- How is 'Alfie' represented? Consider: how he is framed, his voice, mode of address.
- Consider the mise-en-scene of the settings.
- Explore the visual style-lighting/colour.
- How has music been used?
- Comment on the language used – on screen text.

Context: how is this campaign similar to or different from other charity campaigns studied?

Looking at how adverts have been constructed can foreground all aspects of the conceptual framework including relevant critical perspectives. These films are often available on the official websites or on YouTube.

Alfie advert:

<https://www.youtube.com/watch?v=NFoasUsMBog>

A *behind the scenes* view is a productive approach as it addresses key aspects of the conceptual framework including the ways in which:

- Media producers target, attract and construct audiences through the content and appeal of adverts
- How media language incorporates particular points of view, messages and values
- How the selection and combination of aspects of media language constructs representations of gender, ethnicity, age and issues
- How audiences might be positioned by representations and may respond and interpret them
- How representations embody values, beliefs and messages

Exploring campaigns online can offer an understanding of how audiences can be reached through different media technologies and platforms. Official online websites often give a comprehensive view of whole campaigns including print, audio-visual, online and social media approaches.

Barnardo's is another charity organisation that has high profile campaigns:

<https://believeinme.barnardos.org.uk/?qclid=CIW1mdqd8tICFUG4GwodE9MBvA>

The Barnardo's organisation offers a long history of campaigning. The website provides information on the charity's history which can help to develop learners' understanding of the examples they have studied. www.barnardos.org.uk/what_we_do/our_history.htm

Gender Equality Campaign:

To further explore the topic of charity advertising another interesting campaign to study is Plan UK's 'I'll take it from here' – because I am a girl' campaign.

https://www.youtube.com/watch?v=gy7N2G_Hz_Y&feature=youtu.be

Plan UK communicates messages empowerment as a way of challenging more traditional campaigns. The representations within the advert raise the issue of how young girls in some countries are denied the rights of education. The advert is narrated from a young girl's perspective.

<https://plan-uk.org/act-for-girls>

Surrounding debates: representations used in charity advertising are the focus of rich debate that can be discussed and explored with learners. The following article raises some interesting points to discuss.

<https://www.theguardian.com/voluntary-sector-network/2014/sep/29/poverty-porn-charity-adverts-emotional-fundraising>

In addition a site for possible products:

<http://www.rustyradiator.com/golden-radiator-awards-2016/>

The Golden Radiator Award Competition judges entries for charity/public information films that use creative approaches to raise awareness of issues while avoiding common stereotypes.

Sport Awareness Campaign:

This Girl Can (see factsheet on the WJEC website)

This Girl Can and the hashtag #thisgirlcan on Twitter is the name of a campaign set up by Sport England, the government agency for grassroots sport, to boost the number of women doing exercise.

<https://www.youtube.com/watch?v=toH4GcPQXpc>

Conceptual Framework:

- How does the selection of media language construct alternative representations of gender?
- *This Girl Can* films have been viewed 37 million times on the campaign's YouTube and Facebook channels
- 540,000 women and girls have joined the *This Girl Can* social media community.
- There have been 660,000 tweets using #ThisGirlCan
- The campaign has been talked about on social media every single day since it launched on 12 January, 2015.

- How does the purpose and context of the advert have an effect on the representations constructed?
- How might audiences interpret the advert?

Learners also need to develop their ability to use relevant subject-specific terminology in this unit.

Topic Specific Vocabulary: Advertising

Advertising agency: the company which creates an advertising campaign for a client

Anchorage: text that accompanies an image and *fixes* the meaning

Aspirational advert: an advert that appeals to an audience's desire to improve their status usually linked to high-end commercial products

Brand: a unique sign/image/graphic device that helps to identify the company behind a product

Brand identity: associations that audiences link to a particular brand

Campaign: a series of linked advertisements across a range of media platforms with a linked idea or theme

Convergence: the merging of different media outlets for mutual benefit

Copy: the words/written text on an advert

Cross platform: advertising across a range of different media such as television, print, online, social media

Connotations: the additional meanings invoked by a word or image

Conventions: typical ways of organising features of a media text

Demographics: the ways in which audiences are categorised

Denotation: the descriptive or literal meaning of a word or image

Global advertising: marketing on a worldwide scale

Ideology: the values, attitudes and beliefs that are communicated through a media product

Logo: a symbol that is used to identify a product or organisation

Mode of address: the way in which a media product speaks to its audience

Slogan: a catchy phrase that is associated with a product

Star Endorsement: when an advertising campaign uses a well-known person to promote a product

Stereotype: an oversimplified representation that is instantly recognised by audiences

Target audience: the group of people that a product is aimed at.

General approaches to developing analytical skills:

Learners can develop their analytical skills through a range of classroom activities such as:

- Give learners an example analysis of a product and then ask them to complete an analysis of a similar product using prompts.
- Print products – laminate copies of products so that learners can annotate them easily and they can be reused. Similarly with audio-visual products, laminated copies of key still images could be used to focus learners' analysis.
- Ask learners to focus analysis on one specific element of media language in a given product (can be done as jigsaw exercise where different learners/pairs analyse different elements and share their findings with the group).
- Individual/pair or group analysis tasks of additional product and feedback to class or create a podcast or poster/factsheet/revision sheet etc.
- Learners select their own product and complete independent analysis. This can be presented in a variety of ways – see above.
- Whole class analysis – show print product on projector screen or pause an audio-visual product at a particular point. Ask learners to analyse a particular element of media language.
- Audio-visual analysis – play the text (or extract) and pause at key points or ask learners to pass the remote control and pause at a moment of interest.
- Further development could include asking learners to apply or evaluate a specific theory or theoretical approach.
- Theoretical focus – select key critical perspective (can be differentiated task) in relation to a product (or series of products in the same) form. Give learners a list of bullet points, or an academic text relating to the critical perspective, or ask learners to research it (give key points and appropriate resource list). Then, apply the critical perspective to the set product.

b. Section A: Selling Images – Music Video

The focus in this section is on the construction of representations of gender, ethnicity, and issues. The detailed study of music video as a form of marketing facilitates further exploration of how particular representations are used to sell values, lifestyles, and images, as well as to promote messages. The diverse range of representations offered by music videos makes them a rich site for analysis and debate, particularly where representations in some music videos might be controversial. The study of music videos also provides rich opportunities for exploration of how audiences are categorised, constructed and targeted by media producers, as well as consideration of how audiences may interpret or respond to these products.

In order to prepare for analysis of the unseen resource in the examination for this section, learners must study a range of age appropriate examples chosen by the teacher including music video examples produced before the year 2000.

Examples from the specifications that are appropriate for AS study include:

Contemporary	Pre-2000
Beyoncé – <i>Run The World (Girls)</i> , <i>Sorry</i> , <i>Forward</i> Dizzee Rascal – <i>Love This Town</i> Katy Perry – <i>California Gurls</i> Leon Bridges – <i>River</i> Radiohead – <i>All I Need</i> Taylor Swift – <i>Bad Blood</i> Years & Years – <i>Desire</i> (ft. Tove Lo)	Björk – <i>It's Oh So Quiet</i> (1995) Blur – <i>Country House</i> (1995) Fatboy Slim – <i>Praise You</i> (1999) Jay-Z – <i>Hard Knock Life</i> (1998) Madonna – <i>Like a Prayer</i> (1989) Michael Jackson – <i>Thriller</i> (1983) Missy Elliott – <i>The Rain</i> (1997) REM – <i>Everybody Hurts</i> (1993)

The music video as a form can be considered before in depth exploration as this will provide a broader context of understanding in preparation for the unseen analysis of section A.

The music video has 3 main forms which can be explored with learners:

- narrative video
- performance video
- concept video

Some videos are a combination of the above. Each of the forms has their own codes and conventions which can be studied through general developing skills of analysis approaches.

Prompt questions:

- What is the purpose of a music video? [*Primarily a promotional device with the aim of selling the music/artist*]
- What type of music video are you viewing: narrative, performance, concept or a combination of these forms?
- What genre of music is being marketed? How typical is the music video in terms of music genre e.g. pop, hip-hop, R&B?
- Is the artist/ band featured? Are they featured as performers and/or in the narrative?
- How is the artist/band filmed? What technical codes are employed- do particular camera shots dominate?
- How does the music video establish the band/artist's persona?
- What is the 'concept' of the music video?
- Are there repeated motifs? Are there repeated references to looking and/or being looked at? [A common feature of music videos]
- Are there intertextual references to film or other music videos?

- Is the video for a mainstream artist or an independent artist? How does this affect the video in terms of the codes and conventions employed?
- Does the video have high production values? Support with reference to the video.
- What is the relationship between the music/lyrics and the visuals? [Sometimes the visuals illustrate the lyrics; sometimes they add meanings or visuals contradict the lyrics.]

Teaching Example: Beyoncé's *Run The World (Girls)*

https://www.youtube.com/watch?v=VBmMU_iwe6U

Key question for investigation:

Explore the representation of gender in the video for *Run The World (Girls)* (Beyoncé: 2011).

Consider:

- How technical and visual codes construct meaning
- How audio codes construct meaning
- The messages communicated in the video

A study of still images alongside the study of the music video can help to focus analytical skills.

Narrative:

Narrative is important to the media because using stories is an effective way of conveying information, engaging audiences and presenting ideologies.

- In twenty words explain what happens in the video.

Wider questions:

- What sorts of narratives are found in pop lyrics?
- Do the narratives alter according to genre?
- How far do you agree with the following statement: 'Pop music generally offers escapist discourses involving romantic unions'?

Study the lyrics of the song.

What is the relationship between the visuals and the lyrics?

Watch the video again:

Can you identify any narrative structures?

- How closely do the visuals of the video suit the lyrics?
- Illustration – the lyrics suit the visual
- Amplification – the visuals add to the lyrical narrative
- Disjuncture – there is little relation between lyrics and visuals

- How does the video use narrative to create appeal?

Representations:

- choose two representations that interest you in the video
- explain what the representation could mean to audiences
- analyse:
 - the pose
 - the position of the key representation within the frame
 - dress codes
 - the representation's relationship with the song's lyrics and narrative.

Encourage the development of technical language; give learners key terms to use within their analysis.

close up mise-en-scene diegesis provocative male gaze Todorovian
 event release identification Strauss repeated pleasures innovation
 polysemic colour coding connotations costume framing mode of address
 performance codes

- Does the context of the music genre alter our expectation of the representations on display?
- Do these images conform to a typicality?

Place the text/product in *context*:

- Beyonce's star persona

A star is built from a *persona*: what is meant by this term?

- A persona is a constructed 'personality' or image, which is created from various media texts
- So, Beyonce's persona has been built over time, using various media (music, video, press). This persona embodies certain ideologies and branding.

Why is gender representation particularly important to music videos?

[Image is important to the promotion and sale of music. Music videos are often consumed by younger audiences possibly looking for a sense of identity]

Create a montage of images of women and men from music videos in order to explore representations of gender in music.

What representations of women are offered by the *Run the World* video (2011)?

- Who are these representations aimed at?
- Are they aspirational?
- Are they empowering?
- Are they constructed towards a male gaze?

Audience:

- Who is Beyoncé's audience?
- What qualities does her persona have?
- In the product studied how is she presented?
- How are audiences positioned to respond to the video? (Close ups, lyrics etc.?)
- Do audiences identify with Beyoncé? Do they find her aspirational?

Learners also need to study a range of appropriate examples including videos from pre-2000 [refer to suggested videos]

- Contrasting videos might include videos for artists from different genres
- Videos for mainstream artists signed to major labels compared to videos for artists signed to independent labels

Possible sources of additional music video products:

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

Topic Specific Vocabulary:

Form: the structuring conventions of a text [music video]

Genre: a 'type' of media product recognised by common set of elements

Hybrid: a combination of different genres

Iconography: visual images and audio codes that are associated with a particular genre

Intertextuality: the process of one text referencing another text

Lip-synch: the process where performers of songs are linked to the original sound recording

Mise-en-scene: everything that is placed within the frame such as props, costume, sets, and performers

Montage editing: editing where lots of short shots are cut together to create meaning

Motif: a recurring visual element or theme

Transitions: editing elements such as fades, wipes, dissolves that link shots together and move the video forward

Voyeurism: involves pleasure in looking at a subject. Music video often explicitly constructs opportunities to take pleasure in looking at performers. There are often repeated motifs which reference motions of looking or being looked at.

c. Unit 1 Section B: News in the Online Age Teaching Approaches and Suggested Activities

In this topic learners will study a traditional print based news product alongside two news websites and radio news online. Audiences'/users evolving relationship with news media including audience/users as producers, consumption and interaction will be explored through a supporting study of examples from social media.

Learners must study one option from each of the groups set by the WJEC. **At least one** significant event must be studied and learners must consider how the event is represented and disseminated across the news media studied. The event must be a 'hard' news item, such as one related to politics, crime, foreign affairs or economics.

Learners should also study the changing nature of audiences/users relationship with news, including the production, consumption of, and interaction with news.

The areas of the conceptual framework to be studied are: media language, representations, audience and industry for this section.

Teaching approaches:

A general starting point looking at a range of newspapers would help develop knowledge and understanding of the key concept areas that can then be applied more purposefully to the products to be studied from the option groups, in preparation for section B of the exam.

Possible sources of newspaper products:

The BBC has a daily report featuring front covers and reflection on main stories
http://www.bbc.co.uk/news/blogs/the_papers

General questions

- Consider the nature and purpose of this type of product – news, information-giving, constructing 'reality'.
- Is the paper a broadsheet or tabloid? These each have specific conventions.

- Masthead – what does the masthead suggest about the newspaper and its ‘brand identity’?
- What stories are featured – are these hard/soft news stories or a combination? Consider news values and consider the reasons why these stories have been prioritised.
- What is the copy/image ratio?
- Consider the newspaper’s political leaning/stance. Point of view and ideology is particularly important to consider in relation to newspapers.
- Does the front page or another page include advertising? [This could lead into a discussion about how newspapers are funded]

Media language:

Learners can explore a range of different newspapers in order to establish the key codes and conventions of newspapers. Exploring newspapers produced on one day can help to establish differences between tabloids and broadsheets and their different news values. The following newspapers were selected in the days following the June EU referendum 2016.



© Daily Mail



© The Sun



© The Guardian



© Daily Mirror

These images are used for critical analysis under the fair dealings policy.

Grids and frames can support learners as they develop their skills.

Key features	Tabloid	Broadsheet
Amount of text	Lower percentage text v image ratio. Large headlines.	Higher percentage of text v image ratio
Number/size of visuals	Image led. Image is dominant on the page.	Less reliance on the visual image
Headlines	Large headlines with capitalised font. Headline occupies significant amount of space. Usually one lead story with one or two secondary stories. Headlines tend to be emotive and dramatic.	Text larger but not oversized. Headlines tend to be informative rather than emotive.
Tone	Sensational, exaggerated, emotive, language tends to be inclusive	More formal, factual and informative
Content/type of stories	World news but also entertainment and celebrity focus	National / international Political / issue based / increasingly uses entertainment features too to attract readers
Language	Easy to understand, everyday language Short paragraphs.	Denser paragraphs more formal standard English
Size	More compact	Bigger size [Guardian new size-Berliner]
Other	Low cover price high circulation	Higher cover price Lower circulation

After drawing points of similarity and difference in codes and conventions of the forms, learners need to be encouraged to undertake a detailed semiotic analysis – critical perspective, Roland Barthes.

The study of an event can deepen understanding of how media language is used to communicate meanings, viewpoints and ideologies.

Learners should consider how the selection, combination and mediation of news, constructs particular points of views and communicates certain values.

Critical perspective: apply representation theory, Stuart Hall.

Key questions to ask:

- How is the representation constructed? Consider how media language is used.
- Who is the representation for/how is the audience constructed?
- What is the intended message? What meanings are communicated?
- How does the industry context of the representation affect how audiences might respond to the representation?

Critical perspective: reception theory

Media Industries

Explore the relationship between recent technological change and the production, distribution, and circulation of news.

Media Audiences

Investigate how audiences/users can be reached, both on a national and global scale, through different media technologies and platforms.

As newspapers move from print to online, it is essential for established newspaper brands to maintain their profile and presence across digital platforms. In addition to its traditional circulation figures, the success of a brand is considered through:

- The number of Twitter followers and Twitter conversations
- The number of Facebook likes
- The number of brand mentions across forums, blogs and other news sites.

Ultimately the success of a brand relies on its relationship with its readership and therefore a range of strategies are used to make a brand successful online.

The Daily Mail is now the most read national newspaper brand; if print and multi-platform data figures are considered. Refer to <http://www.newsworks.org.uk/Daily-Mail>

Learners can undertake research into one newspaper and present a profile which includes information about:

- Its circulation
- Its readership profile
- Its online platform presence

Media Audiences

How do audiences/users interact with news and related online media such as news websites or social media platforms e.g. Facebook?

A study by Newsworks, the marketing body for national newspapers, shows the small differences - and big similarities - in the reading habits of younger and older people. [The study is called Generation News*]

- Fix: access news constantly, prompted by a general need and state of distraction.
- Track: access news regularly throughout the day to keep up to date with breaking stories.
- Fill: access news to pass the time when moving from one place to another.
- Indulge: make time to enjoy the news as a break from everything else in the day.
- Invest: read the news regularly to get an in-depth perspective on stories.

Source: <https://www.theguardian.com/media/greenslade/2015/jul/22/how-the-different-generations-consume-their-daily-news>

News online:

Digital news is now more popular than newspapers and the rise of web-based news continues. Learners need to explore the codes and conventions of online news media language such as design conventions (positioning of images/photographs and language, design of navigation features and use of links, graphics, colour and font design).

News websites have advantages for both producers of news and for users:

- News is more instant, e.g. 'breaking news'/live feeds [and can therefore compete with broadcast news – TV]
- It can be constantly updated throughout the day [rather than being limited by printed editions]
- It can generate revenue through advertising
- It can decrease costs of distribution-national/international/global
- Video and AV can be embedded to go with stories
- The website can increase viewers/readership and reach new audiences /it is more accessible
- Most online versions are free and so can widen audiences [some are subscription based for additional content]
- Also can appeal to 24-34 year olds who are more likely to access news online
- Reinforces brand identity and maintains the news title's profile

Critical perspective: 'End of audience' theories – Clay Shirky.

Through adopting digital expansion strategies traditional print publications can expand and reach global audiences:

<https://www.theguardian.com/gnm-press-office/8>

Products for study: teachers choose one option from each of the groups.

For example:

- *The Daily Mirror* [print] and <http://www.mirror.co.uk>
- *BBC News* online www.bbc.co.uk/news
- *Today* [BBC Radio 4]

In addition to these products learners explore how the same news event is engaged with across a range of social media sites.

Topic Specific Vocabulary:

brand identity: the visual elements of a brand such as the colours, the logo design and the use of font style that together identify and distinguish the newspaper in the audience's mind.

by-line: this tells the reader who wrote the story

caption: a sentence written beneath a picture to anchor the meaning of the photo

construction: newspapers have been constructed to achieve a particular affect, to communicate a particular message

copy: the main body of text

headline: the eye-catching large font that introduces the main story

loaded language: wording that influences the reader to interpret a story/situation in a particular way

masthead: the distinctive name and logo of the paper which creates a brand identity

mediation: the way in which a text is constructed to represent reality

opinion leaders: those in positions of power who aim to persuade people of their point of view

pug: top right 'ear' of the newspaper which usually has promotions and other persuasive features

puff: a graphic device that has a promotion or offer

selection: what is chosen to be in the newspaper by its creators

standfirst: adds further detail about a story that is not in the headline

splash: the main picture of the lead story

trail: this is a panel that tempts the reader inside the paper

turn: most stories continue inside (e.g. 'cont'd 2,3,4')

d. Unit 1 Section C Film Industries – From Wales to Hollywood

Teaching Approaches and Suggested Activities.

In this section, learners study films from two highly contrasting film industries: the national film industry in Wales and the global Hollywood film industry. Learners must study:

- Two complete films
- One Welsh film from a list of options set by WJEC
- One Hollywood film chosen by the teacher from a list of options set by WJEC

Through an in depth study of two films, learners will explore key issues of film production and distribution, including sources of funding, the importance of co-productions and film festivals to the Welsh film industry, and the specific ways in which Hollywood operates as a global film industry.

The films will be studied in relation to the following areas of the conceptual framework:

- Media Language
- Media Industries
- Audiences

Introductory activities:

A range of class activities linked to the key concepts can be undertaken to prepare learners for their in depth study. A key focus here is industry and the film products should be understood in relation to this from the outset. Box office activities looking at: *top grossing films* in *global and domestic markets*, *theatrical releases*, *budget* and *studios* that dominate the lists are a productive starting point for discussion. Prepared questions can help to focus research and findings.

A useful site for this activity: <http://www.boxofficemojo.com/alltime/>

Key areas addressed from this initial research:

- the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
- how processes of production, distribution (including marketing) and exhibition shape films in a global context

Understanding of budget is important as this has an impact on so many areas of film production, distribution and exhibition.

Show a film trailer from a high budget film and ask learners to note everything that has cost money. In comparison show a trailer for a lower budget film. Learners can explore the importance of budget to film production.

Ask learners to explore the funding of the two films in their option choice and to create a fact file which includes details about the production companies, the budget of each film, if possible, the filming locations, cast, certificate etc. [IMDB is a starting point]

Genre is important to the industry as it is used as a marketing device to *target*, *attract* and *reach audiences*. The media language framework requires that learners understand *genre codes*, *conventions* and *iconography*. Using a montage of images across a range of genres can help to develop understating of this concept and sharpen skills of semiotic analysis before a study of option choices.

Option Choices: choose one of the options from the WJEC set products list.

Prior to the study of the film choices examine the film posters-marketing

Prompt questions can support learners:

- What does the title of the film suggest?
- Has genre iconography been used? *Mise-en-scene*, *setting*, *costume*, *props*
- How are the main characters positioned? What does their pose, their clothes; their facial expressions tell the audience about them?
- What does their positioning tell us about their role in the narrative?
- What does the key image suggest about the film's narrative?
- Is there a hierarchy in terms of layout features?
- What is the tagline? Does this add to the narrative?
- What do the credits of the poster tell us about the production?

- What sort of appeal does the film offer audiences?
- What seems to be the film's USP and its relationship to other films of a similar genre?

For example:

Option 1: *Don't Knock Twice* [James 2016 cert 15]
Drag Me to Hell [Raimi 2009 cert 15]



© Seymour Films and Red & Black Films.



© Universal Pictures

These images are used for critical analysis under the fair dealings policy.

Or

Option 4: *Y Llyfrgell/The Library Suicides* [Lyn 2016 cert 15]
Shutter Island [Scorsese 2010 cert 15]



© BBC



© Paramount Pictures

These images are used for critical analysis under the fair dealings policy.

Film posters are rich products to explore in relation to the key concepts:

- **Compare** how genre codes are used to attract audiences in the two film posters?
[Consider the similarities and differences; make judgements and draw conclusions]
- **Explain** how media language has been used to construct a sense of narrative in one of your option film posters. Refer to relevant critical perspectives to support your answer.
[Give information to demonstrate understanding of narrative codes]
- **To what extent** do the posters reinforce or subvert genre conventions? Refer to genre theory to support your response.
[Consider to what degree... construct an argument.]

After studying the poster watch the trailer and consider how this reinforces the link between the film poster and other elements of a campaign. Prior to a study of the whole trailer listen to the sound only, as this can help focus learners' attention on the diegetic, non-diegetic and post production sound elements of media language.

- What are your expectations of the film from the sounds that you can hear?
- What clues are there as to the film's genre?
- Do you get a sense of the narrative? If so, how? Through dialogue? Voice over? Sound?
- Does the sound create audience anticipation?
- Evaluate the importance of sound codes to a film trailer.

Screen grabs from the trailer can further develop an understanding of semiology and narratology, before viewing the whole trailer.

Sound and visuals together reinforces the relationship between these elements of media language.

Viewing the trailer:

- What plot elements raise questions in the trailer?
- What resolutions would an audience anticipate?
- Identify the hermeneutic and proairetic codes.
- How are audiences positioned to respond? [Hall]
- What audiences might be attracted by the trailer? How are they targeted?

A study of plot outlines can help to develop understanding of narrative structure and patterns.

A study of the screenplay [if available] can aid visualisation through application of media language in a creative way.

After viewing the film, key scenes can be analysed in detail such as the opening sequence:

- How is mise-en-scene used in the opening of the film to establish genre?
- How is editing used to create suspense etc.?
- If connecting with an audience is important, study a scene that you think does this. *How* does it connect - media language?
- How important are high production values to the success of the film?
- To what extent does the film attract global audiences?
- How important was social media in the marketing of the film?

Reading reviews can help the exploration of how audiences respond to films, the context of reception and how surrounding publicity serves to further promote a film. Here are links to Option 1 [Reviews for all film options are readily available]:

- <https://www.theguardian.com/film/2009/may/29/sam-raimi-drag-me-to-hell-film-review>
- <http://www.empireonline.com/movies/knock-twice/review/>
- <http://www.denofgeek.com/uk/movies/dont-knock-twice/44173/don-t-knock-twice-review>

Tasks that encourage comparison between each film can be productive as films can now be explored back in the context of industry.

The three areas of film making can be explored in relation to each film:

- Production
- Distribution
- Exhibition

http://resource.download.wjec.co.uk.s3.amazonaws.com/vtc/2014-15/ext_05_FAW/eng/intro-teacher-notes-guidance/intro-teachernotes-guidance.pdf

Regulatory framework of film in the UK

The BBFC site gives its adjudications on all films in the options and there are also useful student orientated activities that can be used in the classroom to explore this aspect of the film industry.

e.g. <http://www.bbfc.co.uk/releases/dont-knock-twice-film#bbfcinsight>

<http://www.bbfc.co.uk/case-studies/podcasts?page=1>

e. Applying Critical perspectives – AS Unit 1

At AS learners will study a range of critical perspectives to inform and support their analysis of media products and processes. The critical perspectives are outlined in Appendix A of the specification, suggested areas of application are detailed below.

Unit 1: Section A

Selling Images – Advertising marketing and Music Video

Commercial advertising Campaign: possible product - Dior: *The Absolute Femininity*.

Semiotics: All signifiers within the advert have been used to connote an aspirational ideology. Charlize Theron is positioned parallel to the product which implies a connection between the two in terms of shape and colour coding. The encoded meaning could be that she is the embodiment of the perfume. In terms of dress codes she is devoid of artifice, representing simplicity, while her gold dress simultaneously has connotations of luxury. The camera angle is low so positioning the audience to look up at her. This suggests, in terms of messages communicated, that she is an aspirational figure. She is looking outside of the frame which could signify freedom beyond any constraints.

Critical Perspectives on Identity:

The associations of Charlize Theron's star persona are transferred to the qualities and image of the brand. As a successful A list Hollywood actress, Charlize Theron's image in the Dior advert conforms to the dominant hegemonic norms of beauty. A key element of advertising is showing audiences what beauty looks like. Advertisers want audiences to buy products so they sell an aspirational image. Images of women in advertising are usually flawless. Her key film roles however [*Monster, Mad Max: Fury Road*], which audiences could have foreknowledge of, offer representations of gender that challenge the conventional representations presented in this campaign. The diversity of the representations associated with the actress offers a 'pick and mix' approach with regard to how her image is read within this context.

Reception Theory:

The Dior product is a high status brand that is targeted at educated women, 25+ with high incomes. They can be categorised as aspirers and succeeders. The advert's construction and the meanings communicated create appeal for this particular demographic. The advert is encoded to suggest that the 'J'adore' woman is a successful, aspirational figure who is able to break free from enforced constraints. An oppositional response however could suggest that stereotypical representations of femininity are being repeated and reinforced through this campaign and that the *construct* of femininity, pertaining to being a woman is being presented as being *natural* and unquestioned.

Charity Advertising Campaign: possible product - *Plan UK* campaign: *Because I am a girl*

Semiotics: Initially referential codes are challenged as traditional representations found in charity adverts and subverted through the visuals and voice of a young girl with aspirations 'I dream of...' The image of a positive future is then disrupted as 'reality' is presented. The connotations created are that, with help, the original ideal future shown can be realised. The

blue school dress is symbolic of a future where young girls remain in school and are educated, ‘...give me a chance’.

Stuart Hall’s theory of representation can be applied as the images of a young girl whose life is harsh and difficult, form part of the ‘shared conceptual road map’ that gives meaning to the ‘world’ of the advert. The more positive upbeat voice of the articulate young girl however challenges more stereotypical representations within the advert. This creates an enigma, as audiences question the ways in which they can ensure that her dreams of an education are realised. In terms of David Gauntlett’s theory of identity, the girl acts as a role model for the type of life young girls could lead if donations are made.

Music Video: Beyonce – *Run The World (Girls)*

Semiotics: there are explicit uses of signifiers within the music video which can be interpreted in different ways. For example there are images of female empowerment throughout reinforced by Beyoncé’s direct mode of address. In one image Beyoncé stands with arm raised and fist clenched which is symbolic of power and resistance, which has significance beyond the world of the video.

Critical perspectives on gender and ethnicity:

Beyoncé’s persona is a construct that is cultivated within the diegesis of the video. There are repeated images of empowerment; Beyoncé riding a horse against a stark landscape and the rising sun, in another she is holding chained hyenas, in another she is standing in front of exploding cars.

Representations: it can be argued that the representations can be read as stereotypical as she is presented *to be looked at* and is objectified. However for fans of Beyoncé, one of Americas’ richest entrepreneurs, her image is more complex and could actually challenge negative stereotypes of black women seen elsewhere.

Unit 1: Section B News in the Online Age

Daily Mirror Front Page [see teaching approaches and suggested activities] and **Web Version**

Reception Theory: in terms of newspaper front pages all elements of media language are used to communicate a particular point of view and ideology. As a traditional media form, newspaper front pages are encoded with particular meanings to be decoded by target audiences. It is expected that the target audience is already in agreement with the ideologies of the publication and therefore the preferred meaning is taken. However as newspapers shift online this has had an effect on the relations between media and individuals. There are opportunities for audiences/users to respond immediately to news stories giving their views and opinions and via social media they can even contribute to news production themselves, through live streams from events that might be happening.

End of Audience Theory: here it is argued that audiences are no longer passive consumers as they have now become producers who ‘speak back to’ the media in various ways, as well as creating and sharing content with one another. While journalists still provide content, some news websites encourage users to contribute content themselves.

Unit 1 Section C
Film from Wales to Hollywood

Option 1: *Drag me to Hell* and *Don't Knock Twice*

Narratology:

Both films use typical Todorovian structures, with the 'conflict' personified as the witch in each respective film. This threat proves to further upset the unstable equilibriums at the beginning (Christine's job aspirations and Jess' relationship with her daughter). Restoring the equilibrium in both films involves first recognising the disruption, then learning how to conquer the threat before finally vanquishing each witch. Of course, it is arguable that the structure is subverted in each film, with the threat not entirely outdone! This is a hallmark of the genre, as is the use of recognisable narrative structures.

Genre:

Despite being filmed within different industries, both films are specifically genre products, using familiar tropes and traditional horror iconography to both meet and manipulate audience expectations. Raimi's film mitigates horror with broad slapstick tones, while *Don't Knock Twice* uses horror as a framework for a mother/daughter drama. In the absence of recognisable stars, genre codes have been used thoroughly in the marketing of each film; there is no mistaking that each film is a genre product. The producer of *Don't Knock Twice* John Giwa-Amu attests that funding for genre films is often easier are such films as seen as bankable by the precarious funding system which smaller films have to rely on.

Semiotics:

Both film posters for *Don't Knock Twice* and *Drag Me to Hell* use semiology to convey meaning to audiences in an immediate manner. The posters equally use colour as a symbolic code. Here the chiaroscuro lighting implies horror and threat, while the red/blue oppositions of each poster support the genre. Red is redolent of blood and danger, while blue has supernatural connotations. The imperative implicit in each film's title is part of an enigma code: why *not* knock twice? The film's doubled supernatural limbs, which are both recognisably abject, create further enigma: what decayed creatures do these decomposed appendages belong to? Both images are *en media res* and use action codes to create dynamic effect: the fingers midway through rapping the door, Christine halfway through a visual execution of the film's title.

Audience:

<p><i>Don't Knock Twice</i> – Fans of horror will appreciate the fealty to jump scares and horror tradition. The central mother/child relationships may create female interest and the representations may also provide cross generational identification appeal. The appropriation of fairy tale and supernatural elements relocate this horror</p>	<p><i>Drag Me to Hell</i> – Again, fans of horror will appreciate the horror pleasures, this time from genre auteur Sam Raimi. The central character is immediately identifiable to women, as she is a character who has to survive within a male dominated culture. However, as Alison Lohman has an everyman appeal, which the film exploits,</p>
---	--

<p>from the more gruesome end of the genre and towards crossover appeal.</p>	<p>such an identification is not exclusive. The slapstick comedy and curse narrative again give this horror crossover appeal.</p>
--	---

10. Unit 2

Unit 2: Creating a Media Production (non-examined, internally assessed unit)

Flow chart to illustrate the stages of Unit 2:

Select Brief



Undertake individual research focused on 3 contrasting comparable products. (Write-up research – a minimum of 600 words, a maximum of 750 words.)



Complete planning – storyboard or draft designs.



Undertake production. Individually for print or on-line; pair or individually for audio-visual



Individual Reflective Analysis 650–850 words

Specification Reminders:

Learners are required to apply their knowledge and understanding of media key concepts to a production for a specified industry context and audience in one of the following media:

- Audio-visual (this may be undertaken either individually or in **pairs**)
- Print (individual)
- Online (individual)

The following media forms will be the focus of this unit:

- Music video, advertising and marketing
- Online news
- Film

Learners have a choice of set briefs and once they have selected their brief they must begin this unit by conducting **individual research**. This research will focus on an analysis of **three** contrasting comparable products and should explore the **genre** conventions of the products, the (specified) **representation issues** raised by the products and how **media language** is used to **target** a specific audience.

This research may be presented as annotations and/or bullet pointed notes or as a continuous piece of writing.

The word limit for the research element is a minimum of 600 words and a maximum of 750 words. This is worth 10 marks and reflects AO3.

Once the research is completed learners will need to apply what they have learnt to create a plan for their production task. The plan must be in **one** of the following forms:

- A storyboard (for audio visual options only)
- A draft design for each page (print/audio visual options). The draft pages must be completed using appropriate software. Original images are not required for the draft. Appropriate found images may be used in order to demonstrate the layout and design of the production.

Planning is worth 10 marks and reflects AO3.

Learners will then complete their Production which must reflect the specified area of representation.

Productions are worth 50 marks and reflect A03.

Once the productions are completed learners must produce a **Reflective Analysis** which analyses and evaluates their production in relation to the three products used for the initial research. This must be word-processed (it may be illustrated). Learners should make references to relevant critical perspectives and focus on how key identified genre conventions have been incorporated into their production; focus on the key representation issues raised by their production and explore how media language and conventions have been used to target their specified audience. The word limit is 650 – 850 words.

The Reflective Analysis is worth 10 marks and reflects AO2.

Briefs for First Assessment in 2018 - Centres may select a brief for their learners or may give a free choice of briefs to their learners from the options provided in the specification.

Teachers should also re-read pages 23–29 and 51–52 of the specification which clearly outline the requirements and conditions for the completion of the production.

Practical production skills development

Learners will benefit from undertaking practical tasks prior to commencing the production and these can be linked to the study of products in Unit 1. Centres can focus these practical tasks on the specific forms that they are offering their learners for the NEA. Suggested tasks for developing learners' practical skills are listed below and practice tasks are included in the

course outlines and sample schemes of work. Training on equipment, editing software etc. will also be required, especially if learners have not previously completed GCSE Media Studies.

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

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

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

Guidance for Each Brief

Brief 1: Selling Images – Advertising and Music Video

Option 1: Create a Music Video for an independent production company targeting an audience of 16 – 25 year olds. The music video should be for a new indie rock band or individual artist.

The video must be between 3 and 5 minutes in length and it must demonstrate an understanding of the representation of either gender, ethnicity or age.

Learners may work either individually or in pairs. Learners working in pairs must have clearly defined technical roles: one must be responsible for the camera and the other for editing (and sound). Learners working in pairs must also produce an individual tour poster for the new band or artist.

A framework for completion might follow this pattern:

- Whole class teacher led session/s revising representation and genre; developing analysis skills, planning skills, production skills and teaching research techniques.
- Learners research to decide on a suitable independent record label and then devise their band/independent artist.
- Learners independently research and select their 3 contrasting, comparable music videos. Learners should be reminded of the specified target audience.
- Learners analyse their videos (or key elements from them) focusing particularly on genre and their selected area of representation (gender, age or ethnicity).
- Learners write-up their research (drafting is permissible but teachers may only comment on what needs to be improved – not on how to make these improvements). Research may make use of screen grabs and short sequences.
- Learners produce their independent storyboards – 15–20 frames are suggested. These should include the following elements: frame number, visuals, camera instructions (including shot type and movement), sound track details, timings and editing/transition details. Learners may benefit from being given a pro forma. Storyboards may be completed with hand drawings or with original photographs. Learners should have a clear focus on target audience and must either use a song without a video or use an original song.
- Learners working in pairs on their productions will need to select one of their storyboards to base their production on. They should also think about their shooting schedule and should decide on their roles.
- Learners work on their production. They should be reminded of the specification regulations on the use of found footage and copyright.
- Learners working in pairs will also need to produce an individual tour poster using an original image.
- The final stage is for learners to produce their reflective analysis.

Option 2: This must be completed individually.

Create an advertising campaign for a new cosmetic product brand suitable to be advertised in a mainstream fashion magazine (with a website). The following 4 adverts must be produced:

- A billboard advertisement
- A magazine advertisement
- A website leaderboard advertisement (728 pixels wide x 90 pixels tall)
- A website skyscraper banner advertisement (160 pixels wide and 600 pixels tall).

Learners need to be aware that the target audience is specified as either young male OR female professionals aged 20–35.

A framework for completion might follow this pattern:

- Whole class teacher led sessions revising representation (gender and age); genre (in relation to advertising); planning skills; production skills; analysis skills and research skills.
- Learners research and select an appropriate fashion magazine.
- Learners select three contrasting, comparable cosmetic advertisements to focus their research analysis on.
- Learners write-up their research (drafting is permissible but teachers may only comment on what needs to be improved – not on how to make these improvements). This may be in the form of annotated adverts and/or notes but should focus on genre, gender OR age representation and how the adverts are constructed and use media language to target their audience/s.
- Learners produce their planning/draft designs. One for each required advertisement. Learners must be made aware of the specification requirements – original images are not required (but may be used) but appropriate software must be used. Learners should also be reminded of the need to design and include an original log for their fashion brand.
- Learners should reflect on their draft designs For example, learners might like to reflect on what needs to be changed? What has worked well and what hasn't?
- Learners will complete their productions. They should be reminded of the need to apply an understanding of the specified areas of representation in relation to their target audience. Here, the majority of images must be original. Only background images may be found images (if the learner wants to use them). It is essential that the 4 adverts do not unnecessarily duplicate original images across them.
- The final stage is for learners to produce their reflective analysis.

Brief 2: News in the Online Age

Option 1: Individually create 3 pages for a new entertainment and showbiz news website. One of these pages must have a short (30–60 second) audio or video report embedded into it. Across the three pages (homepage and two linked additional pages) there must be a minimum of 500 words and a minimum of 5 original images. Learners will need to be aware that the website should target a female audience aged 18–30.

A Framework for completion might follow this pattern:

- Whole class teacher led sessions revising news; genre; representation (age and gender); website (and either video or audio) production skills; planning skills and teaching research skills.

- Learners research appropriate web sites and select 3 suitable comparable websites to analyse and compare. They should focus on a homepage and two linked pages which include a video or audio insert.
- Their research should focus on media language, the language of news, design and layout features (genre).
- Learners write-up their research (drafting is permissible but teachers may only comment on what needs to be improved – not on how to make these improvements). This may take the form of annotations and/or notes but must demonstrate an understanding of representations of age and gender in relation to the specified target audience.
- Learners produce their planning/draft designs for their three pages. This must include written text and a draft of their audio or video extract.
- Teacher feedback and learner reflection of the draft designs. For example, learners might like to reflect on what needs to be changed? What has worked well and what hasn't?
- Learners will then complete their productions. They should be reminded of the need to design and include a logo and to include **three** stories. Their production must reflect an understanding of representation in relation to their target audience.
- The final stage is for learners to produce their reflective analysis.

Option 2: Create the homepage and two additional pages for a new regional news website which targets a local Welsh adult audience aged 25–44. Across the three pages there must be a minimum of 500 words and a minimum of 5 original images. One of these pages must have a short (30–60 second) audio or video report embedded into it. This must be done individually.

A framework for completion might follow this pattern:

- Whole class teacher led sessions revising news; genre; representation (age and gender); website (and either video or audio) production skills; planning skills and teaching research skills.
- Learners research appropriate web sites and select 3 suitable comparable websites to analyse and compare. They should focus on a homepage and two linked pages which include a video or audio insert.
- Their research should focus on media language, the language of news, design and layout features (genre).
- Learners write-up their research (drafting is permissible but teachers may only comment on what needs to be improved – not on how to make these improvements). This may take the form of annotations and/or notes but must demonstrate an understanding of representations of age and gender in relation to the specified target audience.
- Learners produce their draft designs for their three pages. This must include written text and a draft of their audio or video extract.
- Teacher feedback and learner reflection of the draft designs. For example, learners might like to reflect on what needs to be changed, what has worked well and what hasn't?
- Learners will then complete their productions. They should be reminded of the need to design and include a logo and to include three stories. Their production must reflect an understanding of representation in relation to their target audience.
- The final stage is for learners to produce their reflective analysis.
-

Brief 3: Film

Option 1: Audio-Visual option which may be undertaken either individually or in pairs. Create the opening sequence for either a romantic comedy produced by Working Title Films or a Teen horror produced by Dimension films. The film should target a young adult audience aged 16–25. Learners working in pairs must also produce an individual teaser poster for the film.

A Framework for completion might follow this pattern:

- Whole class teacher led session/s revising representation and genre; developing analysis skills, planning skills, production skills and teaching research techniques.
- Learners research the appropriate production company.
- Learners independently research and select their 3 contrasting, comparable film opening sequences. Learners should be reminded of the specified target audience.
- Learners independently analyse their opening sequences focusing particularly on genre and representations of gender and age.
- Learners should decide on an original title for their film and design an original logo.
- Learners write-up their research (drafting is permissible but teachers may only comment on what needs to be improved – not on how to make these improvements). This may take the form of annotations and/or notes but must demonstrate an understanding of representations of age and gender in relation to the specified target audience. There should also be a focus on media language.
- Learners produce their independent storyboards for the opening sequence of their film. 15–20 frames are suggested. These should include the following elements: frame number, visuals, camera instructions (including shot type and movement), sound track details, timings and editing/transition details. Learners may benefit from being given a pro forma. Storyboards may be completed with hand drawings or with original photographs. Learners should have a clear focus on target audience.
- Learners working in pairs on their productions will need to select one of their storyboards to base their production on. They should also think about their shooting schedule and should decide on their roles.
- Learners work on their production. They should be reminded of the specification regulations on the use of found footage and copyright.
- Learners working in pairs will also need to produce an individual tour poster using an original image.
- The final stage is for learners to produce their reflective analysis.

Option 2: Print option. This must be undertaken individually. Create the movie marketing for either a romantic comedy produced by Working Title Films or a Teen horror produced by Dimension films. The film should target a young adult audience aged 16–25. The marketing package must include 1 billboard poster, 1 teaser poster, 1 website leaderboard and 1 website skyscraper.

A framework for completion might follow this pattern:

- Whole class teacher led session(s) revising representation and genre; developing analysis skills, planning skills, production skills and teaching research techniques.
- Learners select their chosen genre, research the appropriate production company and select their three comparable and contrasting movie marketing campaigns.

- Learners write-up their research (drafting is permissible but teachers may only comment on what needs to be improved – not on how to make these improvements). This may take the form of annotations and/or notes but must demonstrate an understanding of representations of age and gender in relation to genre and the specified target audience.
- Learners should decide on a title for their own film and design a logo.
- Learners produce planning/draft designs of their production. These may use found images to exemplify their ideas. The planned work must be produced using appropriate software. It must demonstrate how media language is used to establish genre conventions and representations. This could be done through, for example the use of appropriate images and appropriately constructed written text.
- Teacher feedback and learner reflection of the draft designs. For example, learners might like to reflect on what needs to be changed, what has worked well and what hasn't.
- Learners work on their productions. They may need to consider setting up photo-shoots and familiarising themselves with photographic techniques and appropriate editing software (for example photo-shop). They should be reminded that they must include a minimum of **six** original images across the campaign.
- The final stage is for learners to produce their reflective analysis.

Further guidance

Use of original material:

- Learners must create original media material for the production, and a production that does not use a majority of original material cannot be awarded above band 1.
- Please see pages 47–48 of the specification for specific guidelines on the use of original and non-original material.
- An 'original image' is an image that the learner has created e.g. by taking a photograph. A 'found' image that has been heavily edited/manipulated does **not** constitute an original image. Similarly, original moving image footage is footage that the learner has filmed. It is acceptable for learners to edit and manipulate their own images and footage by adding effects (e.g. using software such as Photoshop or After Effects).
- It is recommended that learners create original mastheads for an advertising campaign. Free font design software (such as Glyphr Studio) will allow learners to design their own fonts for this purpose.
- Learners may use 'found' music, for example as a soundtrack to an audio-visual sequence. However, please make sure that the copyright guidelines on page 48 of the specification are adhered to.
- There are many websites such as those listed below that offer free, downloadable music that is copyright free. It is the responsibility of the centre to check the licence terms of any sites that are used and to ensure that learners abide by them.

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

Equipment and resources for production work in Unit 2:

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

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

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

Examples of web design sites that centres may find useful:

Wix: <http://www.wix.com/>

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

Wordpress: <https://wordpress.com/>

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

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

Assessment

Unit 2 assesses :

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

A02: Apply knowledge and understanding of the key concepts of media studies to:

- evaluate their own practical work.

The total number of marks available is 80:

- 20 marks for the research and planning:
 - Researching media products for an intended audience

- Planning media products for an intended audience
 - Applying knowledge and understanding of genre, representation and audience
- 50 marks for creating a media/cross-media production that meets the requirements of the set brief:
 - Applying knowledge and understanding of media language (demonstrating technical skills and creativity)
 - Applying knowledge and understanding of representation
 - Fulfilling the requirements of the brief, including suitability for form, genre, industry and audience
- 10 marks for a Reflective Analysis of the learners' chosen product:
 - Evaluating the use of concepts in learner's own practical production
 - Applying knowledge and understanding of media language, representation, media industries and audiences
 - Communicating ideas effectively

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

Teacher Reminders and Check List:

- ✓ Select centre suitable options for your learners
- ✓ Ensure that learners have access to appropriate hardware and software
- ✓ Familiarise yourself with the assessment objectives, mark allocations, assessment grids and the guidance on applying the assessment grids. Make learners aware of the requirements
- ✓ Teach research skills, analysis skills and production skills
- ✓ Produce briefs for your learners outlining the requirements for each of the 4 required elements:
 - Research which results in a **written analysis**. This may take the form of annotations and/or notes. Learners must explore genre conventions, the specified area/s of representation and how media language is used to target a specific audience. There is a word count of between 600 and 750 words
 - **Planning**: this will vary depending on the options selected by centres
 - **Production**: It is recommended that learners complete the production work within a specific time period of between 8 and 10 weeks (32 – 40 hours). Please note the requirements for learners working in pairs on audio visual work
 - **Reflective Analysis**: there is a word count of between 650 – 850 words so learners should be encouraged to be selective and to focus on key elements of their production. The focus of this reflection is to highlight the use of media concepts (specifically genre and representation) within the production. It is not a diary log or a technical evaluation.

- ✓ Remind learners working in pairs on audio/visual productions that they must also submit an individual print piece
- ✓ Whilst the use of some found footage and non-original images are permissible, Learners should be aware of any copyright issues. The use of any copyrighted materials is the responsibility of the learner and the Centre
- ✓ Teachers may give feedback to learners throughout the process but this should take the form of general advice rather than specific instructions on what changes a learner should make
- ✓ Teachers must monitor progress of the production **three** times during the process to ensure they are able to authenticate the work as the learner's own
- ✓ Cover sheets: these must be completed in as much detail as possible and must be authenticated by both teacher and learner
- ✓ Use the grid
- ✓ Please ensure internal moderation of work in Centres where there is more than one teacher
- ✓ Marks will be submitted online by the specified date in May each year
- ✓ Work will be externally moderated
- ✓ Submission of work: A/V work may be submitted in a number of different formats for example on disc or memory stick or via an e portfolio uploaded onto the WJEC secure website in one of the specified formats. Print based materials (including research, planning, print production and reflective analysis) may also be submitted on disc, memory stick or uploaded as an e portfolio uploaded onto the WJEC secure website in one of the specified formats.

11. A2 Course Plans

A2 Model 1 – Individual Teacher Model

Consider Unit 4 options when planning the course. Here, **Brief 2, Magazines** is being offered to students therefore it is beneficial to study this prior to production and to build in some practice tasks to train learners in the research, planning and software skills needed.

Year One	Week	A2	
Term One Part One	1	Unit 3 Section B: Magazines introduction to magazines through study of contemporary magazines. Media language considered as codes and conventions of covers, content pages and articles studied in preparation for Unit 4 brief.	
	2	Consideration of representations —gender/ethnicity/age. Concept of audience explored, linked to representations and media industry . Impact of digitally convergent media platforms and relationship of technical change to media production, distribution and circulation.	
	3	Study of contemporary mainstream magazine online . Study of non-mainstream magazine option online .	
	4	Study of two contemporary, contrasting magazines related to all areas of the media conceptual framework : <i>media language, representation, audiences and industry</i> . Relevant <i>critical perspectives</i> introduced.	
	5	Historical magazine studied to develop knowledge and understanding as an evolving media form.	
	6	Unit 3 Section A: introduction to crime drama covering media language and representations .	Unit 4 Cross-Media Production Brief. Research undertaken into comparable product and target audience .
	7	Crime drama in the UK: historical perspective on contemporary television crime drama. Study of 1990's option .	Research into relevant concept and institution
Term One Part Two	1	Unit 3 Section A: crime drama produced in Wales. Study of <i>Hinterland</i> . Introduction of Neale .	Research and draft developmental outline .
	2	<i>Hinterland</i>: representations, media language, audience .	Research and relevant critical perspectives
	3	<i>Hinterland</i>: cultural identity, social, cultural, and political contexts .	Initial planning and designs appropriate to brief

	4	Hinterland: media industries	Initial planning and designs appropriate to brief
	5	Section C: Video Games introduction to action-led video option. Consideration of media language .	Production work: front cover
	6	Video games: further study of first option: representations	Production work: front cover
	7	Video games: Industry	Production work: front cover
Term Two Part One	1	Mock exam/assessment on areas covered	Production work: front cover
	2	Section C: Video Games introduction to second action-led video option . Consideration of media language, representations	Production work: contents page
	3	Both video games considered in relation to relevant critical perspectives – representation and audience. Relevant critical perspectives	Production work: contents page
	4	Third game in other genre: close study key concepts.	Production work: contents page
	5	Third game close study with cross references to previous games studied.	Production work: double page article
	6	Three video games studied in relation to theoretical framework .	Production work: double page article
Term Two Part Two	1	Unit 3 Section A: European crime drama option – Media Language, genre. Relevant critical perspective.	Production work: web advert
	2	European crime drama: narrative and representations. Relevant critical perspectives.	Production work: web advert
	3	European crime drama: narrative and representations. Relevant critical perspectives.	
	4	European crime drama: audiences and relevant critical perspectives.	Production work: web advert

	5	Drawing three media products together in relation to conceptual framework .	Complete production work
	6	Unit 3 Section A: practice exam questions	Analysis and evaluation Submit Cross-media production
Term Three Part One	1	Revision: Unit 3 Section B: Magazines	
	2	Revision: Unit 3 Section C: Video Games	
	3	Revision: Unit 3 Section A: Television	
	4	Revision: Whole paper	
	5	Revision: Drop in	
	6		

A2 Model 2 – two-teacher model

Year Two	Week	Teacher One	Teacher Two
Term One Part One	1	Revisit Conceptual Framework	Revisit Audience
	2		
	3	Unit 3 Section A – Television in the Global Age Introduction to Industry	Unit 3 Section B - Magazines: Mainstream and Alternative Media Introduction to Industry
	4	Historical Text: ML/Rep/Aud	Historical set text: ML/Rep/Aud
	5		
	6	Hinterland: ML/Rep	Mainstream Magazine ML/Rep
	7		

Half Term			
Term One Part Two	1	European Text ML/Rep	Non Mainstream Magazine: ML/Rep
	2		
	3	Focus on Audience and Industry	Focus on Audience and Industry
	4		
	5	Unit 4 – Cross Media Production: Introduction to briefs and selection.	Unit 3 Section C – Media in the Digital Age Introduction to Video Game Industry
	6	Research and Development: Key Concepts	
	7		Action Led Games ML/Rep
Christmas Holiday			
Term Two Part One	1	Investigative research	
	2	Create Development outline – Teacher review	
	3	Production work – first product from chosen cross-media option	Game in other Genre: ML/Rep
	4		
	5		
	6		Focus on Audience Participatory Culture
Half Term			
Term Two Part Two	1		Focus on Industry
	2		Production work – second product from chosen cross-media option
	3		
	4		Submit cross-media production
	5		
	6	Critical Analysis	

Easter Holiday			
Term Three Part One	1	Revision/Exam practice	Revision/Exam practice
	2		
	3		
	4		
	5		
	6		

A2 Model 3 – Production block Teacher Model-One class

Year One	Week	A2
Term One Part One	1	Unit 3 Section B: Magazines introduction to magazines through study of contemporary magazines. Media language considered as codes and conventions of covers, content pages and articles studied in preparation for Unit 4 brief.
	2	Consideration of representations —gender/ethnicity/age. Concept of audience explored, linked to representations and media industry . Impact of digitally convergent media platforms and relationship of technical change to media production, distribution and circulation.
	3	Study of contemporary mainstream magazine online . Study of non-mainstream magazine option online .
	4	Study of two contemporary, contrasting magazines related to all areas of the media conceptual framework: media language, representation, audiences and industry . Relevant <i>critical perspectives</i> introduced.
	5	Historical magazine studied to develop knowledge and understanding as an evolving media form.
	6	Unit 4 Cross-Media Production Brief. Research undertaken into comparable product and target audience Research into relevant concept and institution
	7	Research and draft developmental outline . Initial planning and designs appropriate to brief
Half Term		
Term One Part Two	1	Production work: front cover
	2	Production work: front cover
	3	Production work: contents page
	4	Production work: contents page and start of double page article
	5	Section C: Video Games introduction to first action-led video option Consideration of media language
	6	Section C: Video Games introduction to second action-led video option . Consideration of media language, representations

	7	Both video games considered in relation to relevant critical perspectives –representation and audience. Relevant critical perspectives	
Christmas Holiday			
Term Two Part One	1	Third game in other genre: close study key concepts.	Production work – refinement of article
	2	Mock exam/assessment on section B and C	Production work – research and designs web advert
	3	Unit 3 Section A: introduction to crime drama covering media language and representations.	Production work – web advert
	4	Crime drama in the UK historical perspective on contemporary television crime drama. Study of 1990's option.	Production work – web advert
	5	Unit 3 Section A: crime drama produced in Wales. Study of <i>Hinterland</i>. Introduction of Neale	Production work
	6	<i>Hinterland</i>: representations, media language, audience.	Production work
Half Term			
Term Two Part Two	1	<i>Hinterland</i>: cultural identity, social, cultural and political issues.	Production work
	2	<i>Hinterland</i>: media industries	Production finish
	3	Unit 3 Section A: European crime drama option-media Language, genre. Relevant critical perspective.	Critical Analysis – individual evaluation
	4	European crime drama: narrative and representations. Relevant critical perspectives.	Critical Analysis – individual evaluation
	5	European crime drama: audiences and relevant critical perspectives	Unit 4 – Documentation, moderation
	6	Drawing three media products together in relation to conceptual framework.	

Easter Holiday		
Term Three Part One	1	Revision: Unit 3 Section B: Magazines
	2	Revision : Unit 3 Section C: Video Games
	3	Revision: Unit 3 Section A Television
	4	Revision whole paper strategies, timings.
	5	Revision drop in
	6	
Half Term		

12. A2 Outline Schemes of Work

Unit 3 Section A: Television in the Global Age		
Weeks	Areas of Framework	Content
1	Industry (Section A)	<p>Introduction to Television industry:</p> <p>Learners consider TV scheduling. Focus on where specific genres feature in scheduling decisions.</p> <p>Channel Branding-Learners research a variety of channels to consider different remits/ideologies.</p> <p>Television Funding – Learners introduced to Public Service Broadcasting and how it works in UK/Europe.</p> <p>Ofcom and regulation of the Television Industry – Learners are introduced to Ofcom and how it works as a regulatory body. They could also look at how other countries are regulated – e.g. The Ministry of Culture/RTB in Denmark.</p>
2	Media Language Representation Audience Industry (Section A)	<p>Study genre codes and conventions through the 1990s crime drama. This leads into analysis of genre and representation in the historical set texts.</p> <p>Key focus: ‘Genre’, ‘How representation of crime and criminality are constructed’ and ‘representations of place, social/cultural groups including cultural identity’.</p>
3	Media Language Representation Audience Industry (Section A)	<p>Developments in Crime drama might be covered by learners before viewing contemporary texts. Learners watch <i>Hinterland</i>. Discuss the social/cultural context by considering how the Welsh setting works with the genre.</p> <p>Extracts, including the opening and ending, could be used to focus in on media language analysis. Learners consider the effect of social, cultural, historical, and industry context on the text.</p>

4	Media Language Representation Audience Industry	Introduction to the European television industry . Learners watch set text and analyse key scenes. The genre codes and conventions of the texts could be compared. Learners focus on how the text represents different social, cultural and historical contexts.
5	Audience	Learners focus in on Audience . They can explore whether audiences of crime drama have altered. Do the texts appeal to different audiences and how might these audiences respond? Exam focus – audience question
6	Media Language Audience	Application of Critical perspectives to the set texts – Focus on Media language: Todorov, Barthes, Neale, Levi Strauss and Baudrillard. Representation: Hall, Gauntlett, Van Zoonen and bell hooks. Audience: Reception Theory, Hall.

Unit 3 Section B: Magazines Mainstream and Alternative Media		
Weeks	Areas of Framework	Content
1	Industry (Section B)	Social and Cultural Study: Introduction to representation issues, starting with the emergence of the form nearly a century ago. Images can be used to highlight changes in the representations. How are representations constructed in magazines?
2	Media Language Representation Audience Industry	Study the codes and conventions of magazines. Look at a range of examples and analyse Media language – focus on Barthes. Make comparisons of 1960s text with contemporary women’s magazines. Consider the impact of social and cultural contexts on representations.
3	Media Language	Industry – Mainstream Publishing Publishing houses-study the impact of industry context on the

	Representation Audience Industry (Section B)	set text. Circulation and subscription. Regulation of industry (IPSO). Analysis of the Media Language/Representations . Audiences – Readership profiles, advertisers-Press/Media packs are a useful starting point. How are audiences targeted? Positioned?
4	Media Language Audience Industry (Section B)	Non Mainstream texts – Industry, social and cultural context . Ownership issues and how magazine is funded. Analysis of the Media language (Barthes) Consider the ideology communicated to the audience , brand loyalty, linked advertisers, online version.
5	Industry (online Platforms)	Explore how magazines expand their brand online – digital versions, any apps on tablets/Smart phones, other examples of convergence (television/radio?) and audience interaction.
6	Media Language Representation Audience	Application of Critical perspectives to the set texts Media language: Barthes/Strauss. Representations: Gauntlett, Van Zoonen and bell hooks. Audience: Hall

Unit 3 Section B: Video Games		
Weeks	Areas of Framework	Content
1	Industry (Section C)	Learners are introduced to the structure of the Video Game industry . Consider patterns of ownership and control, including conglomerate, vertical integration and diversification. Introduce synergies between video game and other media forms.
2 - 3	Media	Study the codes and conventions of form and narrative. Learners analyse the action-led set texts, looking at how technical,

	Language Audience Industry (Section C)	visual and audio codes create meaning (Media Language: Barthes). Consider representations of social and cultural groups and stereotyping. Study the debate around Bandura and relate findings to the texts.
4	Media Language Audience Industry (Section C)	Introduce alternative genres. Make comparisons between industry context, media language and audience response. Explore the representations, how are they influenced by genre and how do audiences respond to them?
5	Audience Industry (Section C)	Focus on marketing and how video games target audience through a variety of methods. <ul style="list-style-type: none"> • How are audiences positioned by the texts? • How are they reached through different technologies and platforms?
6	Media Language Audience (Section C)	Apply critical perspectives to set text. Consider Henry Jenkins and how fans are active participants in the construction and circulation of textual meaning. Consider how fans construct social and cultural identities from the text and how they form part of a participatory culture.

Unit 4 Outline scheme of Work

12 weeks – based on a timetable of 4 hours teaching per week

Unit 4: Cross-Media Production (12 weeks)		
Weeks		Content
1	Introduction	Brief selection (including specific options/genre) Initial research into comparable products Formulate investigative research – select comparable product and concept.
2-3	Research	Investigative Research Detailed analysis of comparable product in relation to chosen key concept (narrative, genre or representation)

		<p>Secondary research into relevant critical perspectives (related to chosen concept)</p> <p>Writing of investigative research</p>
4	Development	<p>Development outline</p> <p>Development outline for cross-media production, applying findings from research and analysis</p> <p>Writing of development outline</p>
5	Detailed Planning	<p>Detailed planning of cross-media production: storyboarding, scripting designs as appropriate</p> <p>Practicalities: location recce, permissions, shooting schedule, planning of resources, cast) crew</p>
7-9	Production 1	<p>Production tasks for main product, appropriate to the brief: filming/photography, writing copy, design</p> <p>While the main product is the focus here, learners could generate material for the cross-media product (e.g. if filming on location for a TV sequence, it would be sensible to take additional shots for a magazine article or webpage)</p> <p>Editing/design tasks appropriate to the brief-develop a full draft/rough cut of production</p> <p>Teacher reviews work, gives general feedback</p> <p>Re-shoot/re-drafting as necessary</p> <p>Final editing/design/polish</p>
10-11	Production 2	<p>Production tasks for cross-media product, appropriate to the brief: filming/photography, writing copy, design of print or online products</p> <p>Editing/design tasks appropriate to the brief-develop a full draft/rough cut of production</p> <p>Teacher reviews work, gives general feedback</p> <p>Re-shoot/re-drafting as necessary</p> <p>Final editing/design/polish</p> <p>Completion of cross-media production</p>
12	Critical analysis	<p>Critical analysis</p> <p>Analysis and evaluation of the cross-media production in relation to the key concept researched.</p> <p>Completion of documentation for Unit 4, submission of all work.</p>

13. Overview of A2 Specification

UNIT 3: Media in the Global Age [written examination 2 hours 30 mins]

UNIT 3	Forms Studied	Media Products Studied	Key Concepts	AOS
SECTION A: Television in the Global Age	Television Online media	In depth study of three complete crime dramas: <ul style="list-style-type: none"> • One complete crime drama episode made in Wales set by WJEC- <i>Hinterland/Y Gwyll</i> • One complete non-English language crime drama episode from the WJEC list of options • One UK crime drama episode from the 1990s from the WJEC list of options 	Media Language Representations Audiences Media Industries Media contexts	AO1 AO2
SECTION B: Magazines – changing representations	Magazines Online media	Learners study three magazines from WJEC list of options: <ul style="list-style-type: none"> • One historical magazine • One mainstream contemporary magazine • One contemporary non-mainstream magazine 	Media Language Representations Audiences Media Industries Media contexts	AO1 AO2

SECTION C: Media In the Digital Age – Video Games	Video Games	Learners study three contrasting video games from WJEC list of options: <ul style="list-style-type: none"> • two action-led games • one simulation or sandbox game 	Media language Representations Audiences Media Industries Media contexts	AO1 AO2
--	-------------	---	--	------------

Unit 4: Creating a Cross-Media Production [Non- exam assessment]

Media form: options available	Elements to complete	Production media: options available
Television	Investigative research and development, cross-media production and critical analysis	Audio-visual plus either online or print media options
Magazines	Investigative research and development, cross-media production and critical analysis	Print plus either online or audio-visual media options

14. Unit 3: Accessing the products

The television products are available on DVD and should be purchased by the centre. Extracts of the historical set magazines will be available on the WJEC secure site for teachers to access and use with learners. In order to study the computer game products, play-throughs and trailers can be accessed via YouTube and screen shots capture for learners to analyse.

Form	Welsh Text	European Text	Historical Text	Context
Television	<i>Y Gwyll/ Hinterland S1, E1 (Wales 2013)</i>	<i>The Bridge S1, E1 (Denmark/Sweden 2015)</i> <i>The Killing S1, E1 (Denmark 2007)</i> <i>The Disappearance S1, E1 (France 2015)</i> <i>Arne Dahl S2 E1 (Sweden 2015)</i>	<i>Prime Suspect S1 E1 (UK 1991)</i> <i>Morse S8, E1 (UK 1995)</i> <i>Touching Evil S1 E1 (UK 1997)</i> <i>Cracker S2 E1 (UK 1994)</i>	Historical Social Cultural
	Historical Magazines	Contemporary	Non-Mainstream	
Magazines	<i>Vogue</i> (July 1965, Conde Nast)	<i>Cosmopolitan</i> http://www.cosmopolitan.co.uk	<i>Adbusters</i> http://www.adbusters.org/	Historical Social Cultural
	<i>Woman</i> (23-29 August, 1964, IPC) <i>Woman's Realm</i> (7-13 February 1965, IPC)	<i>Hello</i> http://www.hellomagazine.co.uk <i>Men's Health</i> http://www.menshealth.co.uk <i>Vogue</i> http://www.vogue.co.uk	<i>Attitude</i> http://attitude.co.uk <i>Huck</i> http://www.huckmagazine.com/ <i>Pride</i> http://pridemagazine.com/	

Video Games	Action-led franchise video games (Two studied)	Games in other genres One must be studied		
	<i>Assassin's Creed</i>	<i>Wii Sport</i>		Historical
	<i>Grand Theft Auto</i>	<i>Cooking Mama</i>		Social
	<i>Mass Effect</i>	<i>Minecraft</i>		Cultural
	<i>Tomb Raider</i>	<i>The SIMS</i>		

a. Explanation of the specification content within the Conceptual Framework for Unit 3

Media Language	Unit 3	Explanation
The different elements of media language in moving image and print including technical, visual and audio codes	Television Magazines Video Games	<p>Meaning is created for the audience through the use of elements of media language. These will differ according to the specific form (television, magazines, video games).</p> <p>The connotations of media language should be analysed and the ways in which audiences may interpret media language should be considered.</p> <p>Please see separate section for the elements of media language that should be studied in relation to each form.</p>
How the different elements of media language and the combination of elements, influence meaning and communicate multiple meanings	Television Magazines	<p>The selection of elements of media language by producers and the ways in which these combine to communicate meanings.</p> <p>The idea of anchorage (e.g. written text anchoring the meaning of an image in a magazine article).</p> <p>The idea of juxtaposition (e.g. montage of contrasting elements of media language to create a particular meaning).</p> <p>The idea of polysemy, that elements of media language can communicate more than one meaning.</p>

<p>Codes and conventions of forms/genres</p>	<p>Television Magazines Video Games</p>	<p>Genre codes and conventions – visual, technical, audio codes, narrative conventions, themes etc. specific to a particular genre. Genre conventions shape media texts and create audience expectations e.g. Crime Drama has a specific set of conventions that audiences recognise.</p> <p>Additionally, conventions may be specific to a particular form. For example, in magazines, conventions include: masthead, coverlines, strapline, puff etc.</p> <p>The conventions in a video game are determined by the type of game (CRG, racing, sandbox) and the genre (action, fantasy, sci-fi). Additionally, its game play (multiplayer, multiple difficulty, strategy, weapons etc.) and narrative (ludic narrative, open, multiple endings, linear) need to be considered.</p>
<p>Genre and the principles of repetition and variation of a repertoire of elements</p>	<p>Television</p>	<p>Specific genres can be defined by a ‘repertoire of elements’, a set of codes and conventions that are common to products in that genre.</p> <p>However, they are not always easily defined. Steve Neale declares that ‘genres are instances of repetition and difference’. The repetition of elements provides familiarity to audiences. However, these also need to be varied to provide an element of difference, or the unexpected, to maintain audience interest.</p> <p>Tzvetan Todorov claimed that ‘any instance of a genre will be necessarily different’.</p>
<p>Hybridity</p>	<p>Television</p>	<p>Conventions from different genres can be combined to form hybrid genres. This allows producers to offer audiences elements of familiarity while creating new/ innovative products. <i>Hinterland</i>, for example hybridises elements of crime/ police drama with elements of ‘Nordic Noir’ – and has been labelled ‘Celtic Noir’.</p>

<p>Intertextuality</p>	<p>Television Video Games</p>	<p>Intertextuality – the use of references to existing media texts. Media producers may consciously make intertextual references to other media products to communicate meanings to audiences. These meanings can be established in a variety of ways through elements (and combination of elements) of media language. These meanings are also dependent on audiences’ interpretation of the intertextual references, and intertextuality can be used to ignite nostalgic, intellectual or emotional pleasures. For example, <i>Cracker</i> references Martin Scorsese’s <i>Taxi Driver</i> when showing Albie’s transformation into a skinhead.</p> <p>Video game creators have long relied on cultural references and re-imaginings - <i>Tomb Raider</i> borrows heavily from the Indiana Jones franchise, while the <i>Grand Theft Auto</i> releases are built on intertextual reference to texts such as <i>The Godfather</i>, <i>Scarface</i> and <i>Miami Vice</i>. Indeed, the games actively use intertextuality to create users’ familiarity with the game’s characters, setting and narrative.</p>
<p>The significance of challenging and/or subverting genre conventions</p>	<p>Television</p>	<p>Media producers may challenge or subvert genre conventions to vary or refine the genre, possibly in response to social or cultural context, or to appeal to a different/wider audience.</p> <p>Independent products that target more specialised audiences may be more likely to subvert conventions and this may also have ideological significance.</p>
<p>How genres reflect their social and historical contexts</p>	<p>Television</p>	<p>Steve Neale commented that definitions of genre ‘are always historically relative and therefore historically specific’. This means that they evolve over time to appeal to changing audiences and genre conventions are refined and challenged. They must maintain a degree of familiarity but also offer a new experience for audiences.</p> <p><i>Hinterland</i> keeps many of the familiar police procedural elements while challenging audience expectations of setting and character.</p>

<p>The dynamic nature of genre</p>	<p>Television</p>	<p>Genres are not 'fixed' or static, they are fluid and evolve over time - new conventions may be introduced and sub-genres or hybrids developed.</p> <p>The idea of genre cycles - Thomas Schatz' genre cycle suggests that genres go through development stages. Economic factors and technological changes contribute to genre development, as does the requirement to fulfil audience expectations/needs.</p> <p>The idea that genres reflect the concerns and ideologies of the society at the time in which they were made.</p> <p>The historical crime dramas display a different stage of the genre cycle than <i>Hinterland</i> and the non-English language texts.</p> <p>When genre cycle reaches the parody stage then it needs to be refined to appeal to audiences.</p>
<p>The significance of genre to the television industry and television audiences</p>	<p>Television</p>	<p>Genre is important to industry in terms of commercial success (as products in popular genres can guarantee an audience). It is also important to audiences as genre products provide familiarity and audiences may consider themselves 'fans' of a particular genre.</p> <p>This relationship is symbiotic – and producers need to work to ensure that genre products offer a combination of the familiar and unexpected, as well as potentially appealing to new/ wider audiences by hybridising genres.</p>
<p>Narrative construction, structures, techniques and conventions</p>	<p>Television</p>	<p>Narrative construction relates to structure – the order of events and how these are communicated to the audience.</p> <p>Linear narratives: beginning, middle and end linked to equilibrium, disruption and resolution (Todorov). Non-linear narratives e.g. episodic or circular. Use of action and enigma codes in relation to narrative (Barthes).</p> <p>Crime Dramas have diverse narrative structures and styles. However, they are almost always constructed around a crime, often violent, and the action surrounding it (solving the crime).</p> <p>Television, as a form, requires certain narrative techniques such as serialisation, cliff hangers and an overall narrative arc.</p>

<p>How media language incorporates viewpoints and ideologies.</p>	<p>Television Magazines Video Games</p>	<p>The selection and combination of elements of media language, and the way in which these are anchored, communicates ideological messages to the audience. The images in magazines have influenced society's view on what should be considered beautiful. CGI and photo shopped have contributed to unattainable images of beauty represented to audiences.</p>
<p>How audiences/users respond to and interpret media language</p>	<p>Magazines Video Games</p>	<p>The idea that audiences are integral to the process of meaning making.</p> <p>The polysemic nature of the media texts means that audiences respond differently to the codes, the themes, narratives and the modes of address. Social and cultural context can influence their responses.</p>

Representation	Unit 3	Explanation
<p>The process of re-presenting the 'real' – selection, construction and mediation</p>	<p>Television</p>	<p>Media products undergo a process of mediation, in which the producers construct a particular representation of an event, place or social group.</p> <p><i>'The media do not just offer us a transparent "window on the world" but a mediated version of the world. They don't just present reality they re-present it.'</i> David Buckingham</p> <p>In Crime Drama this specifically relates to crime and criminality. A degree of verisimilitude must be created in order that audiences might invest in the programme.</p> <p>The quest for forensic realism began with historical texts in the 1990s. <i>Prime Suspect</i> broke new ground when it showed audiences long shots of dead bodies, crime scenes, police files and post mortem images. Nordic Noir is known for its dark realism. <i>The Killing</i> uses complex characters and follows the impact tragedy has on them. There are no 'good and bad guys' but moral ambiguity akin to real life. The audience can follow the case logically as each episode follows a day of the investigation which adds to the realism.</p>

<p>How representations of place and social/cultural groups, including cultural identity and gender are constructed</p>	<p>Television</p>	<p>Mediation of the media texts mean that representations are constructed by media producers and do not necessarily reflect reality.</p> <p>Individuals, already categorised by gender, age, ethnicity and social status may be represented by narrow stereotypes to communicate quickly with audiences.</p>
<p>How representations of social/cultural groups are constructed</p>	<p>Magazines Video Games</p>	
<p>How and why particular social groups may be under represented or misrepresented</p>	<p>Television Magazines Video Games</p>	<p>Traditionally, media industries have been controlled by hegemonic, dominant, powerful groups in society and media products have tended to perpetuate their views about minority or marginalised groups. This notion could be considered in relation to the historical products in particular.</p> <p>As a result, certain groups (such as women, ethnic groups and those with disabilities) have often been underrepresented or misrepresented.</p> <p>The media industries do reflect societal changes – in a national context, media organisation like BBC Wales Cymru have a clear remit to represent the diversity of social groups and regional identity of Wales.</p> <p>In a national and global context, the internet has arguably democratised the media to some extent and given everyone the potential to become a media creator and construct self-representations.</p> <p>However, there are still areas where certain groups may be underrepresented or misrepresented.</p>

<p>How and why stereotypes can be used positively and negatively</p>	<p>Television Magazines Video Games</p>	<p>Stereotypes are a way of categorising social groups—although this can be useful in compartmentalising the complex world around us, it can also encourage simple generalisations and misplaced negativity. Stereotypes can be used as a cultural ‘shortcut’ in media products a variety of ways.</p> <p>The way in which stereotypes are used will depend upon factors such as the industry context (a mainstream product may be more likely to reinforce stereotypes for example), and the historical/social/cultural context. Stereotypes can be used to communicate messages about a particular group, this could be either a minority/marginal group in society or a more powerful group.</p> <p>Magazines have long been criticised for gender stereotyping. It is argued that Women’s magazines such as <i>Cosmopolitan</i> introduce and promote female role stereotypes and sexism. Negative stereotyping includes deferential dispositions and increased sexualisation. This can be traced back to the historical magazines. Whereas women in the 1960s had increased education, participated more in the workforce and had more freedoms, the domestic stereotype promoted in magazines was the antithesis to this.</p>
<p>How representations embody values, attitudes, beliefs, ideologies and discourses, which may be reinforced across a range of media</p>	<p>Television Magazines Video Games</p>	<p>This point links to the idea of hegemony detailed above. Some dominant values and beliefs tend to be systematically reinforced (e.g. that crimes must be solved and perpetrators punished) – traditionally this has been seen as a means of upholding dominant ideologies and maintaining the status quo.</p> <p>Some values, attitudes and beliefs are more socially/culturally specific e.g. in relation to gender roles within society at a particular time, reflecting patriarchal or feminist ideologies. The historical texts such as <i>Prime Suspect</i> and the women’s lifestyle magazines can be used to explore these ideologies.</p>
<p>The effect of contexts on representations</p> <p>See specification for details of which contexts relate specifically to each form</p>	<p>Television Magazines Video Games</p>	<p>Societal norms and values influence the ways in which representations are constructed (and interpreted). For example, the historical magazines construct representations of gender that reflect the society and culture in which they were produced, and convey particular messages about female beauty and the role of women in society.</p> <p>Considering industry context, shifts in an industry can influence representations. For example, in the Video Game industry 49% of gamers are now women. This has led to the representation of women changing and an</p>

		increase in the presence of more equally portrayed women.
How audiences/users may be positioned by representations and may respond to and interpret them	Television Magazines Video Games	Audiences are positioned through: the technical, audio and visual codes, the mode of address, the narrative and ideologies supported. Audiences are active and will interpret and respond to media representations in different ways. Consider Hall's Reception Theory. Factors such as age, gender, ethnicity, socio-economic group, occupation, regional/national identity, political beliefs, religious beliefs etc. may influence the way in which audiences interpret and respond to representations.
How audiences/users respond to and interpretations of media representations reflect social and cultural circumstances.	Magazines Video Games	Audience readings/interpretations of a product will depend on contextual factors e.g. someone who was a young adult in the 1960s is likely to have a different response to the historical magazines than a younger consumer who did not experience this period first hand.

Media industries	Unit 3	Explanation
How processes of production, distribution and circulation shape media products	Television Magazines Video Games	This will vary depending on the industry and media form. Technology has had a huge impact on the way media products are produced, distributed and circulated. The internet is significant to all industries, as is the role of the consumer in the distribution and circulation process.
The relationship of recent technological change and media production, distribution and circulation	Television Magazines Video Games	The impact of technological developments on media production processes (e.g. CGI in television; Virtual and Augmented reality in Video Games) The importance of online media platforms to the distribution and circulation of media products both nationally and globally (e.g. BBC iPlayer and app, Netflix etc. for crime dramas). The importance of technologies to marketing e.g. viral marketing, use of social media, involving fans in the promotion of a media product etc.

<p>The impact of digitally convergent media platforms on media production, distribution and circulation</p>	<p>Television Magazines Video Games</p>	<p>Many media organisations use cross-media platforms to create/ develop a ‘brand’, increasing the commercial potential of a product. Convergence is particularly significant in the distribution (including marketing) and circulation of a product. A magazine brand such as <i>Hello</i> reaches a circulation of one million every week even though the print magazine is actively purchased by 167,986 readers. It does this through digital editions, online website, brand extensions and social media.</p>
<p>The significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification</p>	<p>Television Magazines Video Games</p>	<p>The importance of ownership, including the values and beliefs of an organisation, possible political leaning etc. Conglomerate ownership and vertical integration linked to notions of power and control in the media - the idea of cultural hegemony (traditional notions of media organisations such as magazines and television companies being controlled by powerful groups in society) leading to a lack of diversity in products/ messages and values. Increasingly media organisations are diversifying - producing media content across a range of forms, rather than specialising in one form.</p>
<p>The significance of economic factors to the industry and its products</p>	<p>Television Magazines Video Games</p>	<p>The nature of funding impacts on the types of product that are produced and also influences the content. Not-for-profit public funding e.g. BBC licence fee – public service remit impacts on the diversity of products e.g. <i>Hinterland</i>. Commercial models – driven by profit e.g. video games - important to appeal to audiences to be commercially successful. Magazines face brand extension survival paths due to declining print sales.</p>
<p>How the industry maintains, including through marketing, varieties of audiences nationally and globally</p>	<p>Television Magazines Video Games</p>	<p>Consider this idea in relation to specific forms and products. Many industries aim to reach different audiences, including multinational audiences, through both traditional and online marketing. <i>Hinterland</i> marketed itself in the style of Nordic Noir to appeal to global audiences. The video game industry is now more popular than television and sales of games have begun to surpass film box office revenues. Their marketing targets every demographic from young children to the technologically challenged older audience.</p>

<p>The links and synergies between video game industry and other media industries, including film and online media such as video game websites or social media platforms (e.g Facebook)</p>	<p>Video games</p>	<p>Games have been developed for a variety of formats. <i>Grand Theft Auto</i> can be purchased for the console (PS4, XBOX), the smart phone and played online.</p> <p>RockStar, the makers of <i>Grand Theft Auto</i>, consistently release soundtracks to each of their games.</p> <p>The trend of video games becoming films shows no sign of abating. The adaptation of <i>Tomb Raider</i> remains the most successful, grossing \$131,168, 070. An adaptation of <i>Assassin's Creed</i> was released in December 16 and has grossed over \$54 million.</p>
<p>The regulatory framework of television in the UK and the role of regulation in global production, distribution and circulation</p>	<p>Television</p>	<p>Media regulation takes different forms, and fulfils different functions, for different industries in the UK.</p> <p>Ofcom – television and radio (including video-on-demand services); from April 2017 Ofcom becomes the BBC's first external regulator. Publishes rules and standards, 'Code of Broadcasting', deals with complaints.</p>
<p>The impact of 'new' digital technologies on media regulation.</p>	<p>Television</p>	<p>Television and some aspects of online media (e.g. video-on-demand) fall under Ofcom and the BBFC.</p> <p>Internet service providers are subject to regulation (and work with the Internet Watch Foundation to block illegal content such as child abuse images). However there is much debate about the extent to which online content can and/or should be regulated.</p>

Audiences	Unit 3	Explanation
<p>How audiences are grouped and categorised by the industry, including by age, gender and social class, as well as by lifestyle and taste</p>	<p>Television Magazines</p>	<p>Media producers and organisations categorise audiences for targeting and appeal purposes. Reaching the intended audience is important (e.g. BBC audience ratings; selling advertising space).</p> <p>Audiences may be categorised in terms of demographics (age, gender, socio-economic group etc.) and psychographics (values, attitudes, lifestyles etc.). The NRS and Young and Rubicam may be a useful starting point.</p>
<p>The role and significance of specialised audiences, including niche and fan, to the industry</p>	<p>Television Magazines</p>	<p>The contemporary media landscape is complex, incorporating traditional ideas of the 'mass' media audience, as well as the notion of a multiplicity of different audiences with niche or specialised interests. These audiences add diversity to the media and support</p>

	Video Games	a range of independent and non-mainstream media products and organisations. These audiences also play a part in promoting and extending media products and brands (e.g. by sharing publicity on social media, contributing to fan forums and creating their own products such as 'Let's Play' 'Play Throughs' on <i>YouTube</i>).
How the industry target, attract, reach, address and potentially construct audiences	Television Magazines Video Games	These processes are evident in media products (the target audience is often constructed within the product through the use of media language and representations for example) and their marketing. Increasingly, producers are able to reach audiences via digital media, the internet and social media.
How the industry targets audiences through the content and appeal of the media products and through the ways they are marketed, distributed and circulated	Television Magazines Video Games	Media products target audiences through lines of appeal such as use of stars/celebrities, genre conventions, narratives, messages and values etc. The specific appeals will differ according to the media form/ product. Marketing, distribution and circulation can target audiences in different ways (e.g. <i>Cosmopolitan</i> targets its audience with an aggressive social media strategy, especially on <i>Facebook</i> , <i>Twitter</i> and <i>Snapchat</i> . They are one of a handful of brands that launched on <i>Snapchat Discover</i> using native advertising.
How the industry reflects the different needs of mass and specialised audiences including through targeting	Television Magazines	Some media products (e.g. Lifestyle magazine) may only target a 'mass' audience, others may target a specialised audience (e.g. <i>Pride</i> magazine). This allows producers to focus on the specific needs/ expectations of that audience in terms of the content, representations, messages and values etc. A mass audience may be targeted through the use of dominant values and ideologies, mainstream appeal through use of stars, genres etc. A specialised audience may be more specifically targeted through possible use of alternative or non-mainstream ideology, niche content etc. Some media organisations (e.g. the BBC) target both mass and specialised audiences through products (<i>Hinterland</i> was filmed in both English and Welsh language to appeal to both audiences). Consider the idea of the public service remit.

<p>How specialised audiences can be reached, both on a national and global scale through different media technologies and platforms</p>	<p>Television Magazines Video Games</p>	<p>Media technologies are key to enabling organisations to reach niche or specialised audiences nationally and globally. While traditional media forms (e.g. print magazines) are still able to reach specialised audiences, magazines such as <i>Vogue</i> have online and social media presence, as well as a digital edition, to increase audience reach. They also have a channel on YouTube called Vogue TV. The internet can be used to reach a specialised audience on a global scale (e.g. Netflix allows audiences to watch <i>Hinterland</i> in different countries (US)).</p>
<p>The interrelationship between media technologies and patterns of consumption and response</p>	<p>Television Magazines Video Games</p>	<p>The idea that media technologies have changed traditional patterns of consumption by allowing audiences to access the media in different ways (e.g. TV on demand – or catch up, online gaming etc.). This gives audiences more choice and control over how and when they consume the media. Patterns of response – technology allows audiences to respond publicly and immediately to a media product (e.g. by live tweeting), or to share their response with their own friends on social media.</p>
<p>How audiences interpret the media including:</p> <ul style="list-style-type: none"> • How and why they interpret the same media product in different ways • Different kinds of response • How meanings are created in the interaction of media language and audience response 	<p>Television Magazines</p>	<p>Consider polysemy here (link back to media language). Stuart Hall's Reception theory should be considered when looking at audience response. Audiences will interpret the text differently according to moral relativism. Their responses are shaped by their social, cultural and personal circumstances. The interaction with the media language creates a deeper layer of meaning.</p>
<p>How audiences are positioned</p>	<p>Television Magazines Video Games</p>	<p>Audiences are positioned through the media language (technical, visual, audio and language codes), mode of address, representations and ideology.</p>

<p>How audiences/users interact with related online media such as industry websites and social media platforms</p>	<p>Television Magazines Video Games</p>	<p>Audiences can interact with the media in different ways. To some extent this is dependent on the form/product e.g. video games require interactivity with the product, online media forms offer the opportunity to interact through websites and social media.</p> <p>Developments in technology have allowed audiences to become creators of media (the idea of the 'prosumer') e.g. by creating videos and uploading to YouTube or by extending brands through fan fiction. <i>The Sims</i>, <i>Assassin's Creed</i>, <i>Tomb Raider</i>, <i>Mass Effect</i>, <i>Mine Craft</i> and <i>Grand Theft Auto</i> have all inspired fans to submit their work (fanfiction.net).</p>
<p>How audiences/users use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital</p>	<p>Television Magazines Video Games</p>	<p>It may be helpful to consider the Uses and Gratifications theory as a starting point.</p> <p>Factors such as age, gender etc. may influence the ways in which audiences use the media.</p> <p>Individual identity and cultural capital may affect the ways that audiences use the media in general and how they use specific products.</p>
<p>How different audience/user interpretations reflect social and cultural circumstances</p>	<p>Television Magazines Video Games</p>	<p>See also the section on representation.</p> <p>Social, cultural and historical circumstances, including the time and place of consumption, will influence audience interpretations of the media.</p> <p>Consider the ways contemporary audiences may interpret the set products, in relation to the current social/cultural climate e.g. <i>Adbusters</i> is a very environmentally and politically charged text. A recent edition explores what they term 'the bleak reality' of Trump's Presidency. Audience response to this text would depend on their social and cultural circumstances.</p>
<p>How users can be actively involved with video games through gameplay and participatory cultures</p>	<p>Video Games</p>	<p>Video games have created a sub culture that those on the outside have difficulty understanding. 'Gamers' become actively involved with games through actual gameplay (first and third person, multiplayer and online). They also become part of a social network that includes player produced play-throughs, FAQs, art work, fan fiction and live role-play.</p>

Teaching Approaches: all sections

Learners will need to develop the skills they have gained in Unit 1. They will be expected to critically analyse the set products and apply theoretical concepts. They must approach the texts holistically, and synthesise their analysis with consideration of industry and audience issues.

The specific elements of the specification content that need to be covered in Unit 3 are detailed in the specification.

Approaches to the set forms and products:

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

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

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

Once learners have an overview of a set product (having watched the entire television episode or studied all the pages of the magazine for example), they can focus on specific extracts for more detailed analysis of media language and representations.

Once learners have a detailed understanding of the product, industry and audience issues can be explored in more detail, again in relation to contexts and critical perspectives.

Media language

Learners need to consider the following aspects of visual, technical, audio codes and language appropriate to each form:

- Visual codes (composition, colour, iconography, mise-en-scene etc.)
- Audio codes (soundtrack, dialogue, voiceover, sound effects etc.)
- Technical codes (layout, design, graphics, camera shots, angles and movement, editing etc.)
- Language (formal/informal, factual/emotive, features such as puns, alliteration, metaphor etc.)

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

Considerations for each form	Elements of media language to analyse
<p>Television</p> <p>Consider the nature and purpose of this type of product.</p> <p>Crime Drama is a form of entertainment; it has been a staple genre of television since the 1950s.</p> <p>Alongside upholding formulaic conventions, texts draw on the ideology of their locations and local social discourses.</p> <p>The genre is so wide that distinctions between subgenres and hybrids are evident; different narrative structures, aesthetics and archetypes.</p>	<p>Codes and conventions of crime drama, related to genre theory, and the ways in which genres are dynamic and develop over time.</p> <p>Camera work (framing and composition – shot types, angle, position, movement etc.)</p> <p>Editing – pace, type, continuity</p> <p>Sound – type, parallel, effects</p> <p>Mise-en-Scène – setting and location, props, costume/dress, hair/make up, colour</p> <p>Narrative construction, structure, narrative theory</p>
<p>Magazines</p> <p>Consider the nature and purpose of this type of product.</p> <p>What is the genre/type of magazine?</p> <p>Consider context (historical, social, cultural) in relation to all products – useful to compare them.</p> <p>What is the industry context – mainstream or independent? What is the organisation’s brand identity?</p> <p>Consider the target audience.</p> <p>What type of advertising does the magazine carry? How does this reinforce its identity?</p> <p>Title of magazine and masthead – what does this suggest about the product and its audience?</p> <p>What is the ‘house style’ of the magazine and how is this established?</p>	<p>Codes & conventions – changes over time?</p> <p>Layout & design</p> <p>Composition - positioning of masthead/headlines, cover lines, images, columns etc. and combination of features.</p> <p>Images/photographs (shot type, angle, focus)</p> <p>Mise-en-scene – colour, lighting, location, costume/dress, hair/make-up as appropriate</p> <p>Typography</p> <p>Graphics, logos etc.</p> <p>Language – headline, sub-headings, captions – mode of address</p> <p>Copy included on the front cover and other pages</p> <p>Anchorage of images and text</p> <p>Elements of narrative</p>
<p>Video Games</p> <p>Consider the nature and purpose of this type of product.</p> <p>What is the form of the game? Role playing? (CRPG) Sandbox?</p> <p>Does it have a genre? Action/Sci Fi/Fantasy?</p> <p>What is the industry context? What is the</p>	<p>Codes and conventions of form and genre.</p> <p>Camera work (framing, shot type, angle, position, movement)</p> <p>Sound - dialogue, music</p> <p>Editing, pace, transitions,</p>

organisation's brand?	Mise-en-scene – colour, lighting, setting/location, costume/dress, hair/make-up
Who is the target audience?	Graphics, CGI
What is the PEGI rating of the game?	Narrative construction, structure.
What kind of modes does the game have? E.g. multiplayer.	
Use of intertextuality?	

Example Classroom Activities:

- Regular examples of text analysed by learners to ensure that using the analytical toolkit is embedded in their practice.
- Use of paired and group analysis to support any gaps in knowledge.
- Allowing learners to lead the analysis of new texts to assess individual understanding.
- Encouraging learners to select comparable products to analyse outside the classroom to build confidence and increase their knowledge of the genre/form.
- Using starters and plenaries that reinforce media terms. This can be done with laminated cards, quizzes, bingo, memory games, mnemonics etc.
- Posing open questions via cards/white board to encourage independent thinking.
- Using diamond 9s, Venn diagrams and other such activities to encourage critical thinking of the texts.
- Ensuring awareness of historical, cultural and social context through multi media delivery and independent research.
- Embed critical perspectives through continual reinforcement. This can be done through task, homework and environment.
- Ensure that learners can understand the critical perspectives through differentiation. Model application before encouraging independent analysis.

Exam focus

Learners will need plenty of preparation for questions in this component e.g.

- analysis of questions and command words
- planning of responses (writing introductions, summarising key points)
- sample paragraphs focusing on detailed development of a key point using examples and analysis
- developing conclusions – making judgements, evaluations
- Mock exams/tests, using the SAMs to prepare learners to develop responses in timed conditions.

Assessment:

This examination assesses media language, representation, media industries, audiences and media contexts. The exam consists of three sections and each will assess knowledge and understanding of a different area of the conceptual framework. One section will also assess learners' knowledge of media contexts and another will specifically require reference to critical perspectives.

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

There will be two questions. Learners choose one and answers require reference to TWO of the set television dramas studied.

Section B: Magazines – Changing Representations (30 Marks)

There will be two questions. Learners choose one and their answer requires reference to TWO of the magazines studied.

Section C: Media in the Digital Age – Video Games (30 Marks)

There will be two questions. Learners choose one and their answer requires reference to TWO of the video games studied.

b. Unit 3 Section A – Television in the Global Age: Teaching Approaches and Suggested Activities.

In this section learners will study in-depth, three complete crime dramas. They will explore how recent crime dramas use traditional conventions while exploring contemporary social, cultural and political issues. One text is Welsh and selected by the WJEC. The other two texts are selected from a choice of options set by WJEC – one UK Crime Drama from the 1990s and one European produced crime drama.

Conceptual Framework:

- Media Language
- Representation
- Media Industries
- Audiences

Introduction to the Television Industry

Learners need to gain insight into the issues related to the television industry, including funding, scheduling, and regulation. A simple task to get learners to engage with scheduling is to allow learners access to TV guides. They can then identify scheduling patterns and genre trends.

Channel branding, ideology and funding should be introduced. A starting point could be channel idents. BBC One should be the main focus.

Website: <https://theident.gallery>

Learners also need to consider how television broadcasting is funded. Introduce them to the differences between commercial stations and the BBC (Public Service Broadcaster).

Learners could research Ofcom and the regulation of the television industry. Part of Ofcom's role is to monitor how the BBC upholds its remit.

Key Focus – How important is the genre to the television industry and television audience?

Ideas for Practical Activities

- Making scheduling plans to attract a youth market to new/existing channel
- Designing channel branding/idents
- Writing a pitch for a new television programme.

Teaching the set texts

Learners need to be introduced to the codes and conventions of crime drama as genre is a key focus in this section. They need to address the following based on the study of historical texts:

- Identify genre codes, conventions and iconography.
- How does the text reflect the social and historical context?
- Does the text challenge and/or subvert genre conventions?
- How is the narrative structured?

Allow learners to work with the historical texts, posters, DVD Covers, extracts and reviews.

Contemporary Texts

Show learners screen grabs/printed stills of Nordic Noir to establish technical/visual codes of the subgenre.

Example: *Hinterland*

Ensure that learners apply the conceptual framework to the text. Examples of Key points below:

Industry Context: Created by Fiction Factory for BBC Cymru Wales in partnership with S4C. Filmed bilingually.
 Broadcast on S4C, BBC Wales, BBC 4
 Received £435,000 in EU funding under EU’s Media programme.
 Rights picked up by Netflix and DR (Danish Broadcaster).
 Broadcast for three series with another in production (2017).
 Worth an estimated 4.2 million to Welsh Economy.

Hinterland

Media Language
 Connotations of the Title – *Y Gwyll/Hinterland*.
 Credits display Noir qualities with heavy symbolism, changes in depth of field and use of the extreme close up.
 Wide angle/long shots of scenery creating pathetic fallacy.
 Iconography of Crime drama.
 Graphic crime scene imagery.
 Use of the close up to convey emotions of the protagonist.
 Muted colour palette
 Reference to Barthes

Audience: *Hinterland* was considered a hit in the ratings by the BBC. The first episode which broadcast on Saturday 4th Jan 2014 reached 350,000 viewers. Rated the most highly appreciated BBC 1 Wales show during that holiday period and had overwhelming positive feedback on social media. Rated 7.6/10 on IMDB. Some criticism for being “formulaic”, but generally positive reviews from critics.

Representation
 Mise-en-scene supports stereotypical imagery of Wales – rural, mythical.
 Representation of place influenced by style of genre, isolated/atmospheric.
 Wales presented as close knit community with influential members – e.g. preacher/doctor etc
 Stereotypical cultural codes: Welsh language, historical stories (true), names.
 Gender representations influenced by genre but balanced.
 Stereotypical ‘troubled’ protagonist. Displays macho characteristics.
 Female characters active in the narrative.

Comparing Representations

	Historical Text	Welsh Text	European Text
Compare Imagery	E.g. <i>Touching Evil</i>	<i>Hinterland</i>	E.g. <i>The Killing</i>
Genre Codes Conventions Hybrid? Subgenre? Upholds/ Challenges?			
Narrative Structure/ Construction			
Representations of place, people and culture Stereotyping			
Attitudes, beliefs, ideologies			

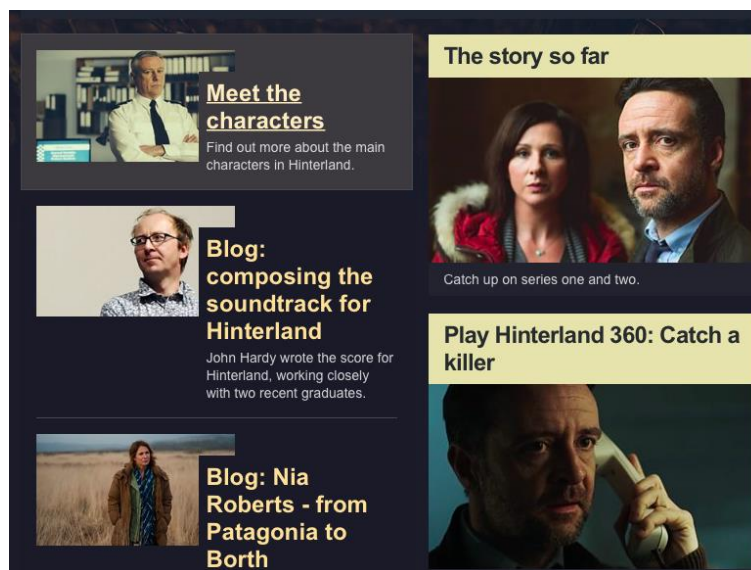
Audiences

Revisit audience categorising and grouping. Start with:

- NRS
- Young and Rubicam
- Demographics

Learners should explore how the industry targets, attracts, addresses and constructs audiences. Online websites are a good starting point:

<http://www.bbc.co.uk/programmes/b03sgfbz>



© Fiction Factory Films. This image is used for critical analysis under the fair dealings policy.

Critical Perspectives

Introduce and apply the critical perspectives to the texts studied, for example:

Structuralism: Lévi-Strauss

- What are conventional binary oppositions in the genre?
- Does the text's narrative use these conflicts?
- Are the binary oppositions linked to the social and cultural context?

c. Unit 3 Section B – Magazines Mainstream and Alternative Media – Teaching approaches and Activities

In this section, learners must study three contrasting magazines with different industry and historical contexts and target audiences. One must be chosen from a set list of 1960s women's magazines. The second text must be from a set list of contemporary magazines and the last from a list of magazines published outside the commercial mainstream.

Learners need to study all areas of the conceptual framework:

- Media language
- Representation
- Media Industry
- Audience

Introduction to social and cultural contexts

A starting point could be to introduce learners to the social and cultural contexts of the representations in mainstream magazine. Women could be a starting point, which would fit the set list of historical texts.

Prompt questions on historical text:


- Analyse the female image. Discuss demographic, dress codes, body language/gesture, facial expression, hair and make-up.
- How is the mode of address created?
- How is the social and cultural context reflected in the coverlines?
- How does the magazine target its audience?

Media Language

Learners should move on to the contemporary set texts. They could study a range to become familiar with the codes and conventions and any existing stereotypes. Focus on what social and cultural issues are addressed by the magazine.

Example Grid:

Magazine	Codes and Conventions	Representation of Women	Social and Cultural Issues
 <p>© Vogue. This image is used for critical analysis under the fair dealings policy.</p>	<p>Masthead in classic serif style, emphasising the sophistication of brand.</p> <p>Colour palette reinforces the classic starlet representation with greys and white.</p> <p>Lighting is soft using cool lighting – signifying a romantic atmosphere.</p> <p>Rhetorical questions to engage audience.</p> <p>Use of alliteration, buzz words to grab attention.</p>	<p>Representation of key signifier fits ‘ideal beauty image’</p> <p>Intertextuality of 60s starlet (Marilyn Monroe): style of dress, white silk, red lipstick and waved, blonde hair. Lips are slightly parted, with direct mode of address to suggest attraction.</p> <p>Challenges Moss’s typical representation to fit an image of classic beauty.</p>	<p>Body image issues ‘Do Facials Work?’</p> <p>Consumerism and the fashion industry</p> <p>Pressure on women to have the right look</p> <p>Relationships and acknowledgement of the ‘single’ girl.</p>
 <p>© Cosmopolitan. This image is used for critical analysis under the fair dealings policy.</p>			

 <p>© Hello Magazine. This image is used for critical analysis under the fair dealings policy.</p>			
---	--	--	--

Alternative Magazines

Learners could research the context of the chosen text. They could discover:

- Who founded the magazine? What were their aims?
- Who is the target audience?
- How is the target audience positioned in the text?
- What is the intended message? How is meaning constructed?
- How do audiences respond to the text?

Audiences

When considering the magazine industry, it is important to understand the following points:

- How the industry categorises audiences.
- Mainstream and specialist audiences.
- How audiences are targeted by content and appeal.
- How audience/users interact with magazines and related material.
- How audience interpretations reflect their social and cultural situations.

Key area of Study: Stuart Hall – Reception theory.

Industry Context

Learners need to be familiar with the production, distribution and circulation of magazines. They should research the impact digitally convergent media platforms have had on how magazines are accessed by audiences. Press/media packs are a good starting point.

Considering Critical Perspectives:

Example – bell hooks

- the idea that race and class as well as sex determine the extent to which individuals are exploited, discriminated against or oppressed.

Concept being addressed by representations in *Pride* magazine - ethnicity is celebrated using positive role models.

d. Unit 3 Section C: Media in the Digital Age – Video Games – Teaching Approaches and Suggested Activities

In this Section learners must study three contrasting video games. This must include two action-led games and one simulation/sandbox game.

Learners need to develop a knowledge of video games as an evolving media form. They must focus on textual, industry and audience issues. An awareness of the historical significance of video games and influence of audience will inform understanding of the set texts.

Learners must study:

- Media Language
- Representation
- Media Industries
- Audience

Industry:

Conceptual Focus – Ownership and Control

Learners must be made aware of the structure of the Video Game industry. Creative industries function as networks. Central to the gaming network are the three main platforms: Nintendo (Switch/Wii), Sony (PS series) and Microsoft (Xbox), (Amazon Nvidia Shield is a new arrival to the competition).

Research – In order to understand the industry, learners could explore the video game journey from development to publication. This will allow them to understand vertical integration and ownership in the industry.

Links and Synergies

There are a number of links between different media within the games industry that encourage circulation.

Questions:

- Focus on one successful game franchise – how many platforms does it use to reach audiences?
- Does it link with any other brands?
- Analyse its online/social media presence.

Textual Analysis

Introduce gaming categories: video games can be organized by form, graphics, sound, interface, interactivity/immersion, ludic qualities, and by their visual and narrative features e.g. Sci-Fi, Western, Horror etc.

Use trailers, stills/screen grabs and play-throughs to allow learners to focus on media language.

Prompt Questions:

- What genre codes and conventions are evident?
- Does the game have a backstory? If so how does it engage the audience?
- Consider the central character, how are they presented to appeal to the audience?
- How is the audience positioned by the camerawork and editing?
- Analyse the mise-en-scène, what is the visual style of the game?
- How is sound used to enhance the audience's experience?
- Can you identify any intertextual references?

Representations

Learners should be introduced to early representations in the game industry. This will allow them to judge if representations have evolved with society and culture.

Starting points for representation discussions

<https://gamerant.com/ubisoft-excuses-for-no-females-in-assassins-creed-unity/>

<http://www.polygon.com/2017/3/27/15074856/mass-effect-andromeda-asari-pronouns>

http://www.huffingtonpost.com/malika-saada-saar/grand-theft-auto-v-and-the-culture-of-violence-against-women_b_6288528.html

Points of Interest:

- How are women/men represented in the game?
- What social groups are under-represented or misrepresented?
- Are stereotypes used?
- What ideology is being reinforced by the text?

Audience

When considering the games industry, it is important that learners understand the influence audience has over the texts. They have more control than in any other industry. Additionally, they need to be aware of the debate over how video games affect audience/user behaviour. Bandura can be a starting point but learners could also look at:

- Anderson and Dill
- Goldstein
- Malcolm Mackay
- J A Vessey

Critical Perspectives

Henry Jenkins

Learners explore how video games contribute to the construction of the audience. They should consider fandom and participatory cultures.

Examples:

House Building in *The Sims*

<https://www.youtube.com/watch?v=PBHjYFcdTnU>

***Minecraft* Connected Learning**

<http://henryjenkins.org/2015/05/connected-learning-through-minecraft-an-interview-with-the-three-co-founders-of-connected-camps.html>

Useful Video Game Terminology

MUD

Multiplayer virtual world with an array of elements including role play and online chat.

RPG

Role Playing Game – the player controls the actions of a character.

MMORPGs

Massively Multiplayer Online Role playing game. These are games where a large number of players are part of a virtual world and interact with one another.

Grinding

Repetitive Tasks

Hack and Slash

Combat Game play

Compulsion Loop

Gameplay elements designed to keep the the player engaged in the game.

Farming

Parts of the game are repeated to gain experience, points, money or other items.

Field of View

The game world that is visible to the player.

First Party Developer

Different to a traditional developer, either directly owned by the console maker or in a special arrangement with them.

Let's Play

A walk through created by video or screen shots. The player adds a voice over discussing their progress in the game.

MOBA

A multi player online battle area.

Newbie/Noob

New player to the game.

NPC

A character that is controlled by the computer not a player.

Open World

A game where the play is free to move anywhere rather than being restricted to a particular area. Relates to Sandbox games.

Sandbox Game

A game free from the usual structures of gameplay. The player has the choice to do what they want. These games often have building and creation aspects and take place in an open world.

Wanted Level

Made popular by GTA, occurs when computer controlled characters pursue a player character, making them 'Wanted'.

Win Quote

A quote said by a character after a combat defeat.

e. Applying critical perspectives and contexts

See mapping grid (section 4) for details of which critical perspectives to cover in each section. Critical perspectives should be carefully considered and applied to the different media products, and specific examples should support the application. They should not be described or explained in isolation from the text.

Many of the theories are familiar and have been taught in relation to the previous WJEC specification. The theories detailed below may be less familiar to teachers, and the examples in relation to specific forms/products are designed to provide a starting point for exploring these critical perspectives with learners.

Media Language

Structuralism: Claude Lévi-Strauss

Crime Drama on television provides a rich study of binary narratives, visuals and conceptual elements.

- The evolution of the detective genre has meant that it no longer maintains rigid binary oppositions between good and evil. Its narrative is now shaped by economic, political and industrial discourses in the country of origin. While the non-English language *The Bridge* is centred around the binary between Denmark and Sweden. *Hinterland*, explores the dark conflicts of abuse.

Post Modernism: Jean Baudrillard

Video Games

Video Games fit Baudrillard's ideas about Simulacra. They create a version of reality that is hyper-real.

- *Grand Theft Auto V* creates a realistic and immersive world for users. The developers, *Rockstar*, use codes inherent to Capitalistic ideology. The game has a virtual economy at the centre and is set in the hyperreal 'Los Santos' (LA). This hyperreal manipulation draws users in but also critiques many of the features of Western society.

Representation

Identity: David Gauntlett

Magazines

- Gauntlett cites Angela McRobbie to establish the initial debate about women's magazines. McRobbie critiqued their stereotypically feminine and romance-obsessed ideology. Magazines were also criticised for making women feel bad about themselves. They celebrate an 'ideal' beauty which no women can reach. Gauntlett concludes that the magazines offer an opposing set of codes. Although they promote positive and encouraging messages, the emphasis on beauty is apparent. However, audiences have a 'pick'n'mix' attitude towards the values and beliefs (selective).

Feminist Theory: Van Zoonen and bell hooks

Magazines

- *'the patriarchal production of culture leads female audiences to forget their own oppression, not only offering escape from the everyday drudgeries of domestic life, but by providing false models of ideal womanhood and by completely closing the representation of other forms of femininity (Van Zoonen)*
 - While the historical magazines, *Woman and Woman's Realm* represent ideal models of women, they reinforce domestic roles rather than offer an escape. *Vogue*, historically and contemporarily, promotes 'aspirational' images of women. The Editor (Shulman 2014) claimed that, 'Vogue is a magazine that's about fantasy to some extent and dreams, and an escape from real life'. The images of women are predominately white, heterosexual and posed by models. The image is anchored by cover lines such as, 'Super Style', 'Fashion's high Fliers' (Feb 17) reinforcing an aspirational lifestyle of exorbitant high end fashion. The ideology promoted reinforces an ideal of what it means to be a beautiful and successful woman.
- 'The black female body comes into greater representation solely along the sexual terms that we have historically been represented within mass media' (hooks)
 - The publication *Pride* challenges 'exotic and overtly sexualised images of black women'. The dominant image is often a successful black woman - a role model for the audience. However, there is still a focus on body image and idealised beauty.

Video Games

- *'The portrayal of women as objects to be viewed by the (male) audience is a key element of western patriarchal culture' Van Zoonen*
 - This concept can be applied to *Tomb Raider* to a degree. Certainly Lara Croft's visual spectacle is sexualised and fits the 'ideal' image of beauty. Her breasts were enhanced in the game and she wore tight fitting clothing. However, when the first game was released in 1996, her role challenged that of typical female characters in computer games: she played the hero/protagonist, she was resourceful, strong and comfortable with traditionally male iconography.

Television

The above idea is explored in the historical example, *Prime Suspect*. The lead protagonist, DCI Tennison has to break into a male dominated world. The programme deals with institutionalised sexism in the police force as Tennison has to fight to be taken seriously. The non English texts, *The Killing* and *The Bridge* have seen a challenge to androcentric noir tradition with a switch of gender roles, having the female as the noir hero, although supported by a male character.

Audiences

Media Effects: Bandura

Video Games

- “Children and adults acquire attitudes, emotional responses, and new styles of conduct through filmed and televised modeling.” Bandura
 - The debate surrounding video games and whether they inspire violent behaviour has persevered in the media for decades. Bandura’s experimental studies established a premise for limiting access to violent media (Bobo Doll). However, Bandura’s findings are misleading. Many modern reports debunk them. Despite this, video games are often blamed for violent crimes. *Grand Theft Auto* has been at the heart of a debate about games creating a culture of violence against women. In the game, gender-based violence can be played out as the player can choose to kill a female character.

Fandom: Henry Jenkins

Video Games

Jenkins’ theory explores the concept of fandom and rise of participatory culture, where audiences can actively influence popular culture.

- ‘People exert greater control of the production and circulation of Media’ Jenkins
 - Video gaming encourages the active audience. Gamers create their own levels, select their own narratives and are responsible for UGC. From the outset *The Sims*, a sandbox game, allowed users to custom content, from the dress codes of the characters to the design of the houses. *The Sims* is testament to the success of participatory culture and it is considered to have ‘the most vibrant emergent fan culture of a single player game in history’ (Peter Pearce).

Contexts

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

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

BBC resource – accessible articles relating to recent British history, useful general context for theoretical approaches/ background for historical British products. Section on social change has useful articles ‘Multi-racial Britain’
<http://www.bbc.co.uk/history/british/modern/>

BBC Wales Cymru - gives information about the regional broadcaster including historical information. <http://www.bbc.co.uk/corporate2/cymruwales/>

Police Drama – History of Police Drama written by the BFI
<http://www.screenonline.org.uk/tv/id/445716/>

Magazine Publishing – a history of the industry from its origins in the 17th Century.
<https://www.britannica.com/topic/publishing/Magazine-publishing>

Video Game History - <http://www.museumofplay.org/about/icheg/video-game-history>

Historical Contexts

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

Some areas to consider:

- how media products relate to the time in which they were made and set through their representations, discourses and ideologies

Cracker is an example of a crime drama text that reflects concerns in society and fears about immigration and the rise of nationalism in Britain.

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

- the social norms and ideologies/attitudes of the time
- particular movements/developments
- specific events or occurrences (Hillsborough disaster/race riots in 1980s)

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

The historical magazines set for Unit 3 Section B are influenced by the historical (and social and cultural) contexts in which they were produced, and by the values and attitudes of the time, especially in relation to gender. *Woman* and *Woman's Realm* for example feature representations of women within a largely domestic sphere (through references to kitchen improvements and children's raincoats on the respective front covers for example), reflecting societal norms of the early 1960s. *Vogue* features different female representations in the context of a fashion magazine, constructing idealised notions of female beauty and also suggesting the social changes that were occurring in the mid-1960s.

Social and Cultural Contexts

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

Some areas to consider:

- how media products relate to the social and cultural contexts in which they were made and set through their representations, discourses and ideologies

Hinterland was a ground breaking text for the Welsh television industry. It led to the call for more BBC programmes to be commissioned that reflect Wales. Wales has been long considered the 'invisible' nation with regards to mainstream television. When it has been represented it has often been reduced to images of green mountains, miners, rugby and singing. The establishment of S4C in 1982 was seen as an important milestone for Welsh Media. However, its programming often targeted a niche audience and it was also criticised for narrow representations.

Devolution and the new millennium has sparked a change in Welsh Broadcasting. The international success of the film studios in Cardiff, home to *Dr Who* and *Casualty*, among others has put Welsh Media on the map. S4C begun experimenting with genre; *Y Pris* was broadcast in 2007 which focused on a group of gangsters in Carmarthenshire. Seven years later, at the height of Nordic Noir's popularity *Hinterland* was broadcast nationally on BBC4.

Industry Contexts

Some areas to consider:

- how media products relate to their industry contexts, for example in terms of economic factors such as ownership, funding and regulation, and through their representations, messages and ideologies

Economic contexts can be considered specifically in relation to industry, and in relation to different types of organisation and their sources of funding. For example, the magazine products reflect their economic and industry contexts. *Vogue* is published by Condé Nast Publications, an American mass media company that also controls: *Vanity Fair*, *Brides*, *Allure*, *Reddit* and *GQ*. *Huck* magazine is published by the TCO London, an independent agency who controls *Huck* and the film magazine *Little White Lies*.

Adbusters is a media publication that is not for profit. It supports a counter hegemonic ideology of anti consumerism which clashes with the norms of Western Capitalist society. It has organised many 'Culture Jams' such as Buy Nothing Day, a protest against the consumerism of Black Friday. It has a strong anti-Trump stance and has published many articles criticising him. Phrases they have used for Trump include, 'Bumbling slapstick bozo' and one of their issues featured an image of Trump with a Hitler moustache made from a barcode and anchored with the cover-line "Cool Fascismo".

The BBC Cymru Wales, responsible for *Hinterland*, is a not-for-profit organisation, publically funded by the licence fee. *The Killing* was produced by Denmark's national broadcaster, DR, also funded by licence fees. The broadcaster was also responsible for producing *The Bridge*,

in a joint venture with Swedish National broadcaster, Sveriges – another Public organisation. It is interesting to explore that DR bought the rights to *Hinterland* before it had been broadcast in Britain.

15. Unit 4: Cross-Media Production (Non-exam Assessment, 24%)

Unit 4 requires learners to create a **cross-media production** in two forms for an intended audience, applying knowledge and understanding of the **conceptual framework**:

- media language
- representations
- audiences
- media industries, including digital convergence.

Learners must complete one of the **briefs set by WJEC**. The briefs will stipulate the industry and audience contexts as well as detailing very specific requirements that learners must complete, including the required length/quantity of the work. Learners will research a chosen focus in the genre of their choice, create a production for the specified industry context and intended audience and analyse their work. It is really important that learners adhere to the cross-media brief and complete all elements of the set tasks, as learners are assessed on their ability to meet the requirements of the brief.

The learner will initially complete **investigative research** (between 1250 and 1500 words) into their chosen cross media product, focusing on either genre, narrative or representation. The production work will be supported by a **Development Outline** (approx. 500 words) presented as an additional section to the investigative research where learners outline their main findings before they begin their production.

Key Guidelines

- Investigative research must be word processed in continuous prose and include a bibliography of at least 5 items.
- Learners intending to work as a pair on the audio-visual production must research the same medium but select a different concept. Their work must be completely individual.
- Learners should complete appropriate planning to help the production process.

The following forms will always be set, they are reviewed annually and any changes to production briefs will be published on WJEC website two years in advance of their first assessment.

Form	Cross-media production The specific requirements for each element of the cross-media production will be detailed in the briefs.
Television	A sequence from a new television programme and related print or online products.
Magazines	A new print magazine and related audio-visual or online products.

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

Key Guidelines

- Learners must complete either Option 1 or 2 PLUS either option (a) or (b).
- All productions must be individual with the exception of audio-visual productions where learners can work in pairs in clearly defined roles. One will be responsible for camera work while the other will be responsible for editing, including sound. Non assessed assistants may appear as actors or models for example, or operate lighting or sound equipment under the direction of the assessed learner.
- If learners choose to work as a pair for **one** of the audio-visual options, each learner must:
 - research the same production medium
 - select a different media concept for their investigative research
 - develop the concept informing their research in their production
 - base their critical analysis on the concept they have individually researched.

Approaches to Unit 4

The NEA work can be completed at any suitable point in the course as long as work is submitted, marked and internally moderated by the May deadline for uploading marks. Learners will need to have developed knowledge and understanding of the conceptual framework prior to undertaking the practical production and it is recommended that the entire production is completed within a time period of approximately ten to twelve weeks or 40 – 48 hours. This will allow learners to balance their production work with their preparation for the examination unit.

Supervision and monitoring

- Teachers may support learners to ensure they understand the set brief and its assessment. They can also guide learners in their choice of brief and research concept.
- Once work is underway feedback must be general on what needs to be improved.
- Teachers must monitor progress of the production three times in order to authenticate the work.

Practical production skills development

Learners will have developed practical production skills in Unit 2, but will be working in different forms for Unit 4. They will benefit from undertaking practical tasks prior to commencing the cross-production and these can be linked to the study of products in Unit 3. Centres can focus these practical tasks on the specific forms that they are offering their learners for the NEA. Suggested tasks for developing learners' practical skills are listed below and practice tasks are included in the course outlines and sample schemes of work. Training on equipment, editing software etc. will also be required, especially if learners are working in a different medium from Unit 2.

The practice tasks suggested in Unit 2 will also be relevant to Unit 4 but these are only suggestions, and centres are encouraged to use their own training tasks to develop skills in the relevant areas for the NEA.

RESEARCH, DEVELOPMENT, PLANNING

Responding to the Brief:

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

Brief:	Decisions to be made	Research/planning required
<p><i>Create the opening sequence of a new TV programme in a genre of your choice for BBC1</i></p> <p><i>The programme should be aimed at a young adult audience aged 25- 34</i></p>	<p>Factual or fictional television programme?</p> <p>Which genre (or sub-genre/hybrid)? What theme/subject/topic?</p>	<p>Research differences between these forms, watch different examples, list key features of each.</p> <p>Identify specific genres of interest, brief analysis of examples of possible genre products, list codes and conventions, consider practicalities.</p> <p>Then begin investigative research....</p>

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

Investigative research: analysis of a comparable product in relation to one concept: genre, representation or narrative (1250-1500 words).

- For the above example, comparable BBC programmes might be: *Who Do You Think You Are/The Choir/Our Dancing Town*.

Learners research **one** comparable product in detail, focusing specifically on genre, narrative or representation.

Learners should also consider how the product reflects its industry context and appeals to/positions the target audience.

Genre analysis might focus on:

- Codes, conventions and iconography
- Principles of repetition and variation of a repertoire of elements
- Intertextuality and/or hybridity
- The way in which the product reinforces or challenges/subverts genre conventions
- The dynamic nature of genre

Representations:

- Construction of representations through, for example, visual codes, technical codes, language
- How social groups are represented
- Under-represented groups/individuals
- The upholding or subverting of stereotypes
- How representations embody messages, values and ideologies

Narrative

- Structure of the narrative – Linear/non Linear, Three Act, multi-strand
 - Positioning of audience through narrative
 - Barthes' semiotics and connotation; action and enigma codes
 - Structuralism – Lévi-Strauss (binary oppositions)
 - Application of narrative theory – e.g. Todorov, Campbell
- For the above example, analysis of the BBC human interest documentary, *Our Dancing Town*, might begin by identifying the following features. The learner would then need to analyse in detail how the product uses media language in relation to the concept. <http://www.bbc.co.uk/programmes/b088pjxz>

Concept	Areas of analysis
Representation	<p>Regional identity of Yorkshire</p> <p>Representation of a range of social groups - younger and older people, people from a range of ethnic groups, different occupations e.g. the police</p> <p>Some underrepresented groups are included, some subversion of stereotypes, although some reinforcement of Yorkshire stereotypes (traditional, white, working class male).</p>
Genre	<p>Documentary codes and conventions e.g. range of footage (actuality, archive, interviews), voice over narration and dialogue structures the sequence and reinforces a clear point of view e.g. 'dance has the power to be life-changing'.</p> <p>Values and attitudes – dance bringing people together, reinforces a dominant ideology about unity and community, reinforcing the BBC's remit. Positions audience with Stephen, to view the project positively and align with the ideology regarding dance and its ability to transcend boundaries of age, class, gender etc.</p>
Narrative	<p>Constructing a clear, linear narrative – recruiting and training local people to perform in a dance through the town centre at the end of the programme.</p> <p>Binary oppositions – traditional/contemporary, rural/urban, positivity/negativity established through various narrative conflicts (between different individuals/groups, between Stephen and different individuals).</p> <p>Enigma/suspense – will the performance be successful?</p> <p>Todorovian elements - multiple disruptions that need to be resolved, multiple recognitions of problems and ultimate solutions.</p>

Secondary research should be undertaken into critical perspectives relevant to the chosen concept – to support analysis and further inform the cross-media production.

- Learners must undertake independent secondary research into critical perspectives – this might take the form of books, academic websites, journals etc.
- A minimum of five research sources must be consulted and listed in a bibliography.

- The resources section of this document may be useful as a starting point but learners should identify their own sources of information in relation to critical perspectives on genre, representation or narrative.
- Learners should develop the knowledge and understanding gained from the study of critical perspectives for Units 1 and 3.

The investigative research should be written in continuous prose and word processed.

Complete the development outline (approximately 500 words).

This is designed to enable learners to outline their plans for meeting the requirements of the brief and to demonstrate the ways in which they will apply their research into genre, representation or narrative. Learners should:

- outline the main findings of their research into genre, narrative or representation (three to five key findings are recommended)
- explain how they will develop these findings into their own production work

Planning the cross-media production

Planning is not assessed separately but learners will benefit from undertaking further preparation and planning to enable them to meet the requirements of the brief.

For example:

Research examples of the associated products (e.g. website) for the cross-media production to consider how these reinforce and promote the brand identity of the media product/organisation and how convergence is used to enhance the audience experience?
For example:

- Television – BBC’s *Who Do You Think You Are* website offers the following features:
 - key clips, recent episodes to watch on demand, links to buy product online
 - wider links offer audience the chance to explore history/family tree etc. – keen history fans for example can engage more fully, interact, feel more a part of the experience, linked to their own lives
 - links to other BBC TV and radio programmes reinforce the brand, public service remit, educate and inform etc. – ‘how to’ trace family tree.
- Magazine – *Elle* magazine’s website for example offers the following features:
 - content that reinforces the core values of the brand relating to fashion, beauty and popular culture
 - extension of the brand identity and ‘house style’ of the current edition of the magazine (consistent colour palette, use of cover model etc.)
 - ‘exclusive’ insight, interactivity, and links to advertising - consumer culture
 - A link to the publisher’s ‘Empowering Women’ website - broader range of representations, clear ideology.

Research industry and audience factors in relation to their chosen brief:

- Media company websites provide information about the organisation and its values and about audience demographics, viewing figures etc.
- Press/media packs provide useful background information about individual programmes
- Audience information such as viewing figures or readership can be helpful as can reviews and user comments, to identify actual audience responses.

Plan how the cross-media production will reflect its industry context:

- Consider production processes, distribution and marketing, scheduling/positioning, regulatory issues etc.
- How will the product reflect the values of the organisation?

Research and construct a profile of the target audience:

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

Create a ‘pitch’ or treatment – this can be approached as a presentation to class or as a written task and should include:

- The concept for the cross-media production (title, key ideas relating to genre/style)
- Plan for use of media language
- Plan for construction of representations
- Plan for how the cross-media production will reflect the industry context
- Plan for how the cross-media production will appeal to and engage the target audience

Plan for use of time and resources

- Timeline
- Locations: when & where images and audio/audio-visual footage will be shot
- Practicalities:
 - Locations/permissions/cast & crew
 - Health & safety considerations
 - Equipment list

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

Planning documents appropriate to the forms/products undertaken such as:

- a storyboard, a script, draft designs, mock-ups of composition and layout

PRODUCTION

Cross-media Production Briefs: Television or Magazines, Option 1 or 2 PLUS option A or B

Key requirements - all cross-media productions should:

- be informed by the research findings
- use media language to engage and position the audience, and to construct appropriate representations
- use codes and conventions appropriate to the genre and industry context
- demonstrate a clear relationship between the different products
- complete all tasks and elements of the briefs detailed in the specification

Brief 1: Audio-visual sequence plus online or print options

Option 1

- Opening sequence in a genre of the learner's choice. This could be a fictional or non-fictional genre and may be a sub-genre of hybrid
- Industry context: E4 – learners need to create a product that is suitable for this broadcaster, and should research the channel identity, programming etc.
- Target audience: young adult audience aged 16-25—learners need to create a product that appeals to and engages this demographic, and should undertake appropriate research and planning for this
- 3-4 minutes in length (individual)
- 4-5 minutes in length (pair) – one learner must be responsible for camerawork and the other learner must be responsible for editing, including sound. If learners work as a pair for the audio-visual production, they must ensure that all other phases of the production are completed individually as detailed on page 44 of the specification
- Apply an understanding of the representation of at least one specific group (gender, ethnicity or age), place or event
- Apply an understanding of representation in relation to chosen genre and target audience
- Genre choice should apply institutional understanding of E4 and its products

Option 2

- Opening sequence in a genre of the learner's choice. This could be a fictional or non-fictional genre and may be a sub-genre of hybrid
- Industry context: BBC1 – learners need to create a product that is suitable for this broadcaster, and should research the channel identity, programming etc
- Target audience: adult audience aged 25-34 – learners need to create a product that appeals to and engages this demographic, and should undertake appropriate research and planning for this
- 3-4 minutes in length (individual)
- 4-5 minutes in length (pair) – one learner must be responsible for camerawork and the other learner must be responsible for editing, including sound. If learners work as a pair for the audio-visual production, they must ensure that all other phases of the production are completed individually as detailed on page 44 of the specification
- Apply an understanding of the representation of at least one specific group (gender, ethnicity or age), place or event
- Apply an understanding of representation in relation to chosen genre and target audience
- Genre choice should apply institutional understanding of the BBC and its products

Option 1 or 2A – online advertising campaign for the TV programme

- Individual work
- 3 web-based advertisements:
 - 1 Leaderboard – measurements: 728 pixels wide x 90 pixels tall
 - 1 skyscraper – measurements: 160 pixels wide x 600 pixels tall
 - 15-20 second video ad to be screened on YouTube – may contain footage from the moving image production
- A minimum of at least 3 original images across the campaign, including TV show logo
- Apply an understanding of representations in relation to genre and target audience

Option 1 or 2B – a TV Guide magazine which markets the TV programme

- Individual work
- 3 pages:
 - Front cover
 - Double page spread (counts as two pages)
- A minimum of 5 original images across the magazine – a maximum of 3 images may be stills from the moving image production.
- May use an existing TV Guide brand and/or template for the products (i.e. Radio Times, TV Times)
- Apply an understanding of representation in relation to genre and target audience

Brief 2: Magazines

Option 1

- Individual work
- A new magazine in a genre of the learner's choice – this can be any type of magazine but must be appropriate to the industry context and target audience
- 4 pages from:
 - Front cover
 - Contents Page
 - Double page spread (counts as two pages) – minimum word count of 750 words across double page spread
- Industry context: Bauer Media. Learners need to create a product that is suitable for this publisher, and should research the brand identity, range of magazines published etc.
- Target audience: young professional audience aged 18-30. Learners need to create a product that appeals to and engages this demographic, and should undertake appropriate research and planning for this
- Design and inclusion of original masthead/logo
- A minimum of at least 8 original images across the magazine
- Apply an understanding of representation in relation to chosen genre and target audience. This could relate to representations of individuals and social groups, issues etc.
- Genre choice should apply institutional understanding of Bauer Media and its products

Option 2

- Individual work
- A new magazine in a genre of the learner's choice – this can be any type of magazine but must be appropriate to the industry context and target audience
- 4 pages from:
 - Front cover
 - Contents Page
 - Double page spread (counts as two pages) - minimum word count of 750 words across double page spread
- Industry context: Independent – TCO London. Learners need to create a product that is suitable for this publisher, and should research the brand identity, range of magazines published etc.
- Target audience: young professional audience aged 18-30. Learners need to create a product that appeals to and engages this demographic, and should undertake appropriate research and planning for this
- Design and inclusion of original masthead/logo
- A minimum of at least 8 original images across the magazine
- Apply an understanding of representation in relation to chosen genre and target audience. This could relate to representations of individuals and social groups, issues etc.
- Genre choice should apply institutional understanding of Bauer Media and its products

Option 1 or 2A – online advertising campaign for your new magazine

- Individual work
- 3 web-based advertisements:
 - 1 leaderboard – measurements: 728 pixels wide x 90 pixels tall
 - 1 skyscraper – measurements: 160 pixels wide x 600 pixels tall
 - 1 x 15-20 second video ad to be screened on YouTube. The YouTube advert may contain images from the print production. This advert does not need to contain moving image footage, it may be a montage of still images with accompanying music or voiceover for example. These are examples of this style of advert on YouTube:
 - <https://www.youtube.com/watch?v=1JCTB6JaL40>
 - <https://www.youtube.com/watch?v=ha6v0q4NGRU>
- A minimum of at least 3 original images across the campaign, including magazine masthead
- Apply an understanding of representations in relation to genre and target audience

Option 1 or 2B – a TV advertisement for the magazine

- Individual work
- 30 second television advert
- Advert may include magazine masthead and other imagery from print production
- Advert should also include moving image footage
- Apply an understanding of representations in relation to genre and target audience

Production stage

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

Checklist for learners

Production Tips: DO	Production Tips: DON'T
<ul style="list-style-type: none"> ✓ Make sure you apply the findings from your research into a concept (genre, narrative or representation) to your production work ✓ Make sure you complete all tasks and elements in the brief ✓ Pay attention to detail when applying codes and conventions such as: <ul style="list-style-type: none"> • Design & layout • Camerawork, editing, sound • Language ✓ Create and design all elements of the production, including images , footage, text (see specification for guidelines on original material) ✓ Apply knowledge and understanding of the conceptual framework: Media language , representation, industry and audience ✓ Carefully position the audience: Who are they and how are you appealing to/ engaging them? ✓ Create products that are clearly related to each other 	<ul style="list-style-type: none"> X Use 'found' images or footage or written text X Use pre-populated templates e.g. for websites <ul style="list-style-type: none"> • web design software or templates in the online options are acceptable, however learners must be responsible for the design of the website and all content must be original X Submit incomplete work or a production that is under the required time/ length X Create products that are not clearly linked for the cross-media production

Critical Analysis

- Learners must analyse and evaluate their production (**between 650 to 850 words**).
- They focus on how their chosen concept (genre, representation or narrative) is reflected in the production. They must make reference to critical perspectives.
- Learners should also analyse how they have reflected the industry and audience context in their work
- Learners are encouraged to be selective and focus on key elements of their production.

Further guidance

Use of original material:

- Learners must create original media material for the production, and a production that does not use a majority of original material cannot be awarded above band 1.
- Please see page 49 of the specification for specific guidelines on the use of original and non-original material
- An 'original image' is an image that the learner has created e.g. by taking a photograph. A 'found' image that has been heavily edited/manipulated does **not** constitute an original image. Similarly, original moving image footage is footage that the learner has filmed. It is acceptable for learners to edit and manipulate their own images and footage by adding effects (e.g. using software such as Photoshop or After Effects).
- It is recommended that learners create original mastheads for a magazine; Advertising campaign. Free font design software (such as Glyphr Studio) will allow learners to design their own fonts for this purpose.
- Learners may use 'found' music, for example as a soundtrack to an audio-visual sequence, however please make sure that the copyright guidelines on page 49 of the specification are adhered to.
- There are many websites such as those listed below that offer free, downloadable music that is copyright free. It is the responsibility of the centre to check the licence terms of any sites that are used and to ensure that learners abide by them.
 - Purple Planet Music have a free download collection for use in educational projects – there are details on the site about how to reference the source in a production piece: <http://www.purple-planet.com/home/4593438321>
 - <http://www.freesfx.co.uk/music/>

Equipment and resources for production work in Unit 4:

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

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

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

Examples of web design sites that centres may find useful:

Wix: <http://www.wix.com/>

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

Wordpress: <https://wordpress.com/>

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

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

Assessment

Unit 4 assesses

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

A02: Apply knowledge and understanding of the key concepts of media studies to:

- evaluate their own practical work.

The total number of marks available is 80:

- 30 marks for the research investigation into comparable products and development outline:
 - Researching media products
 - Applying knowledge and understanding of genre, narrative or representation
 - Referring to relevant critical perspectives
 - Developing media products for an intended audience
- 40 marks for creating a media/cross-media production that meets the requirements of the set brief:
 - Using codes and conventions relevant to the genre and industry context
 - Using media language to engage and position the audience, and construct appropriate representations.
 - Fulfilling the requirements of the brief
 - Demonstrating technical skills and creativity
- 10 marks for a Critical Analysis of the learners' chosen product:
 - Evaluating the use of concepts in learner's own practical production
 - Applying knowledge and understanding of representation, media industries and audiences
 - Communicating ideas effectively

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

Teacher Reminders and Check List:

- ✓ Select centre suitable options for your learners.
- ✓ Ensure that learners have access to appropriate hardware and software.
- ✓ Familiarise yourself with the assessment objectives, mark allocations, assessment grids and the guidance on applying the assessment grids. Make learners aware of the requirements.
- ✓ Teach/ recap appropriate research skills, analysis skills and production skills.
- ✓ Produce briefs for learners outlining the requirements for each of the 4 required elements:
 - **Investigative research** which results in a **written piece of work in continuous prose (1250-1500 words)**. Learners must research genre, narrative or representation in relation to one comparable media product and research relevant critical perspectives.
 - **Development outline** that outlines the key findings from the research and details how these will be developed in the production. This should be approximately **500 words** and should be submitted as an additional section to the investigative research.
 - **Planning** – not assessed but recommended; this will vary depending on the options selected by centres.
 - **Production**: It is recommended that learners complete the production work within a specific time period of 40-48 hours. Please note the requirements for learners working in pairs on audio visual work.
 - **Critical Analysis**: there is a word count of between 650 – 850 words so learners should be encouraged to be selective and to focus on key elements of their production. Learners analyse how they have applied their concept to the production, including reference to critical perspectives. They also analyse how the production meets the industry and audience requirements of the brief.
- ✓ Remind learners working in pairs on audio/visual productions that they must complete all elements of the work other than the main production individually.
- ✓ Whilst the use of some found footage and non-original images are permissible, learners should be aware of any copyright issues. The use of any copyrighted materials is the responsibility of the learner and the Centre.
- ✓ Teachers may give feedback to learners throughout the process but this should take the form of general advice rather than specific instructions on what changes a learner should make.
- ✓ Teachers must monitor progress of the production **three** times during the process to ensure they are able to authenticate the work as the learner's own.
- ✓ Cover sheets: these must be completed in as much detail as possible and must be authenticated by both teacher and learner.
- ✓ Use the grid.
- ✓ Please ensure internal moderation of work in centres where there is more than one teacher.
- ✓ Marks will be submitted online by the specified date in May each year.
- ✓ Work will be externally moderated.
- ✓ Submission of work: A/V work may be submitted in a number of different formats for example on disc or memory stick or via an e portfolio uploaded onto the WJEC secure website in one of the specified formats. Print based materials (including research, planning, print production and reflective analysis) may also be submitted

on disc, memory stick or uploaded as an e portfolio uploaded onto the WJEC secure website in one of the specified formats.

16. Glossary

ACTION CODE	Something that happens in the narrative that tells the audience that some action will follow, for example in a scene from a soap opera, a couple are intimate in a bedroom and the camera shows the audience the husband's car pulling up at the front of the house.
ACTIVE AUDIENCE	Audiences actively engage in selecting media products to consume and interpreting their meanings.
ANCHORAGE	<p>The words that accompany an image (still or moving) contribute to the meaning associated with that image. If the caption or voice-over is changed then so may the way in which the audience interprets the image. An image with an anchor is a closed text; the audience are given a preferred reading. A text without an anchor is an open text as the audience can interpret it as they wish.</p> <p>The same image of a school in a local newspaper could include a negative or a positive headline, which may change the way in which the same image is viewed by the reader.</p>
APPEAL	The way in which products attract and interest an audience, e.g. through the use of stars, familiar genre conventions etc.
ARC OF TRANSFORMATION	The emotional changes a character goes through in the process of the narrative. The events in the story mean that they will 'transform' by the end of the story.
ASPIRATIONAL	In terms of a media text, one that encourages the audience to want more money, up-market consumer items and a higher social position.
ATTRACT	How media producers create appeal to audiences to encourage them to consume the product.
AUDIENCE CATEGORISATION	How media producers group audiences (e.g. by age, gender ethnicity) to target their products.
AUDIENCE CONSUMPTION	The way in which audiences engage with media products (e.g. viewing a TV programme, playing a video game, reading a blog or magazine). Methods of consumption have changed significantly due to the development of digital technologies.

AUDIENCE INTERPRETATION	The way in which audiences 'read' the meanings in, and make sense of, media products.
AUDIENCE POSITIONING	The way in which media products place audiences (literally or metaphorically) in relation to a particular point of view. For example, audiences may be positioned with a particular character or positioned to adopt a specific ideological perspective.
AUDIENCE RESPONSE	How audiences react to media products e.g. by accepting the intended meanings (preferred reading).
AUDIENCE SEGMENTATION	Where a target audience is divided up due to the diversity and range of programmes and channels. This makes it difficult for one programme to attract a large target audience.
AUDIO	How sound is used to communicate meaning - voice-over, dialogue, music, SFX, etc.
AVATAR	A player's representation of themselves within a game.
BACK STORY	Part of a narrative which may be the experiences of a character or the circumstances of an event that occur before the action or narrative of a media text. It is a device that gives the audience more information and makes the main story more credible.
BINARY OPPOSITES	Where texts incorporate examples of opposite values; for example, good versus evil, villain versus hero. These can be apparent in the characters, narrative or themes.
BRAND IDENTITY	The association the audience make with the brand, for example <i>Chanel</i> or <i>Nike</i> , built up over time and reinforced by the advertising campaigns and their placement.
BROADSHEET	A larger newspaper that publishes more serious news, for example <i>The Daily Telegraph</i> has maintained its broadsheet format.
CAMERA ANGLES	The angle of the camera in relation to the subject. For example, a high angle shot (shot of a character from above) may make them appear more vulnerable.
CAMERA SHOTS	The type of shot and framing in relation to the subject, for example, close-up shots are often used to express emotion.

CAPTION	Words that accompany an image that help to explain its meaning.
CHANNEL IDENTITY	That which makes the channel recognisable to audiences and different from any other channel. Presenters, stars, programme genres and specific programmes all contribute to a channel's identity.
CIRCULATION	The dissemination of media products to audiences/users - the method will depend on the media form e.g. circulation of print magazines, broadcast of television programmes etc.
CONNOTATION	The suggested meanings attached to a sign, e.g., the red car in the advert suggests speed and power.
CONVENTIONS	What the audience expects to see in a particular media text, for example the conventions of science fiction films may include: aliens, scientists, other worlds, gadgets, representations of good and evil, etc. Useful headings to discuss conventions are: characters, setting, iconography, narrative, technical codes and representation.
CONVERGENCE	The coming together of previously separate media industries and/or platforms; often the result of advances in technology whereby one device or platform contains a range of different features. The mobile phone, for example, allows the user to download and listen to music, view videos, tweet artists etc. All this can be done through one portable device.
COVER LINES	These suggest the content to the reader and often contain teasers and rhetorical questions. These relate to the genre of the magazine.
CROSS-PLATFORM MARKETING	In media terms, a text that is distributed and exhibited across a range of media formats or platforms. This may include film, television, print, radio and the Internet.
CULTURAL CAPITAL	The media tastes and preferences of an audience, traditionally linked to social class/background.
DEMOGRAPHIC CATEGORY	A group in which consumers are placed according to their age, sex, income, profession, etc. The categories range from A to E where categories A and B are the wealthiest and most influential members of society.

DENOTATION	The literal meaning of a sign, e.g. the car in the advert is red.
DIEGETIC SOUND	Sound that comes from the fictional world, for example the sound of a gun firing, the cereal being poured into the bowl in an advert, etc.
DISCOURSE	The topics, language and meanings or values behind them within a media text. The discourse of lifestyle magazines, for example, tends to revolve around body image and narcissism.
DISTRIBUTION	The methods by which media products are delivered to audiences, including the marketing campaign. These methods will depend upon the product (for example, distribution companies in the film industry organise the release of the films, as well as their promotion).
DIVERSIFICATION	Where media organisations who have specialised in producing media products in one form move into producing content across a range of forms.
EDITING	The way in which the shots move from one to the other (transitions), e.g. fade, cut, etc. Fast cutting may increase the pace and therefore the tension of the text, for example.
ENCODING AND DECODING	Media producers encode messages and meanings in products that are decoded, or interpreted, by audiences.
ENIGMA CODE	A narrative device which increases tension and audience interest by only releasing bits of information, for example teasers in a film trailer or narrative strands that are set up at the beginning of a drama/film that make the audience ask questions; part of a restricted narrative.
EQUILIBRIUM	In relation to narrative, a state of balance or stability (in Todorov's theory the equilibrium is disrupted and ultimately restored).
ETHNOCENTRIC	A belief in the superiority of one's own ethnic group or culture. For example, a newspaper will be more concerned to cover stories that are closely related to the reader and their concerns. Tabloid and local papers only tend to cover international news stories if they can relate them specifically to their readers.

ETHOS	The beliefs, values and customs of, for example, media organisations. In television, for example, what the channel believes in and what it sees as its role. The ethos is usually set out in the channel's charter.
FAN	An enthusiast or aficionado of a particular media form or product.
FEATURE	In magazine terms, the main, or one of the main, stories in an edition. Features are generally located in the middle of the magazine, and cover more than one or two pages.
FLEXI NARRATIVE	A more complex narrative structure with layers of interweaving storylines. This challenges the audience and keeps them watching.
FOUR CS	This stands for Cross Cultural Consumer Characteristics and was a way of categorising consumers into groups through their motivational needs. The main groups were Mainstreamers, Aspirers, Explorers, Succeeders and Reformers.
FRANCHISE	An entire series of, for example, a film including the original film and all those that follow.
GATE KEEPERS	The people responsible for deciding the most appropriate stories to appear in newspapers. They may be the owner, editor or senior journalists. They will only let the stories most appropriate for the ideology of the paper 'through the gate'.
GENRE	Media texts can often be grouped into genres that all share similar conventions. Science fiction is a genre, as are teenage magazines, etc.
GLOBAL	Worldwide - e.g. a media product with global reach is a product that is distributed around the world.
HEGEMONY	This derives from the theory of cultural hegemony by Antonio Gramsci. Hegemony is the dominance of one group over another, often supported by legitimating norms and ideas. For example, the dominant social position in society is taken by men and the subordinate one by women.

HORIZONTAL INTEGRATION	Where a media conglomerate is made up of different companies that produce and sell similar products, often as a result of mergers. For example a company with interests in film, TV, magazines newspaper.
HOUSE STYLE	The aspects that make a magazine recognisable to its readers every issue. The house style is established through the choice of colour, the layout and design, the font style, the content and the general 'look' of the publication.
HYBRID GENRE	Media texts that incorporate elements of more than one genre and are therefore more difficult to classify are genre hybrids. <i>Dr Who</i> , for example, is a science fiction/fantasy television drama.
HYPODERMIC NEEDLE MODEL	Generally acknowledged to be an out of date media effects theory which suggests that an audience will have a mass response to a media text. The idea is that the media product injects an idea into the mind of an audience who are assumed to be passive and as a result will all respond in the same way.
ICONOGRAPHY	The props, costumes, objects and backgrounds associated with a particular genre; for example, in a police series you would expect to see, uniforms, blue flashing lights, scene of crime tape and police radios.
IDEOLOGY	A set of messages, values and beliefs that may be encoded into media products.
INDEPENDENT FILM	A film made outside of the financial and artistic control of a large mainstream film company. A truly independent film will be privately conceived and funded. However, few films made are really 'independent'. This more commonly refers to a film that is made by a smaller film company on a low budget.
INDEPENDENT RECORD LABEL	A record label that operates without the funding of, and that is not necessarily linked to, a major record label.
INTELLECTUAL PROPERTY	A legal concept which refers to creations of the mind for which the owner's rights are recognised. These rights cover such intangible assets as music, literary and artistic works; discoveries and inventions; and words, phrases, symbols, and designs.
INTERACTIVE AUDIENCE	The ways in which audiences can become actively involved with a product, for example by posting a response to a blog or live tweeting during a television programme.

INTERTEXTUAL	Where one media text makes reference to aspects of another text within it. For example, referencing a scene from a film in a television advertisement. Audiences enjoy recognising intertextual references.
INTERTEXTUALITY	Where one media product intertextually references another.
LAYOUT AND DESIGN	The way in which a page has been designed to attract the target audience. This includes the font styles used, the positioning of text and images and the use of colour.
LINEAR NARRATIVE	Where the narrative unfolds in chronological order from beginning to end.
LUDOLOGY	The study of games and those who play them, relevant to video games.
MASCULINITY	The perceived characteristics generally considered to define what it is to be a man. These can change according to sociological and cultural variations
MASS AUDIENCE	The traditional idea of the audience as one large, homogenous group.
MEDIA CONGLOMERATE	A company that owns other companies across a range of media platforms. This increases their domination of the market and their ability to distribute and exhibit their product.
MEDIA FORMS	Types of media products, for example television, newspapers, advertising.
MEDIA LANGUAGE	The specific elements of a media product that communicate meanings to audiences, e.g. visual codes, audio codes, technical codes, language.
MEDIA PLATFORM	The range of different ways of communicating with an audience, for example newspapers, the Internet, and television.
MEDIATION	The way in which a media text is constructed in order to represent a version of reality; constructed through selection, organisation and focus.

MISE-EN-SCENE	In analysis of moving image products, how the combination of images in the frame creates meaning; how individual shots in a film or photograph have been composed.
MISREPRESENTATION	Certain social groups (usually minority groups) may be represented in a way that is inappropriate and not based on reality.
MMORPG	Massively multi-player online role-playing game.
MODE OF ADDRESS	The way in which a media text 'speaks to' its target audience. For example, teenage magazines have a chatty informal mode of address; the news has a more formal mode of address.
NARRATIVE	The 'story' that is told by the media text. All media texts, not just fictional texts, have a narrative. For example, magazines have a clear beginning, middle and end. Most narratives are linear and follow a specific structure (see Todorov).
NEWS AGENDA	The list of stories that may appear in a particular paper. The items on the news agenda will reflect the style and ethos of the paper.
NICHE AUDIENCE	A relatively small audience with specialised interests, tastes, and backgrounds.
NON-DIEGETIC SOUND	Sound that comes from outside the fictional world, for example a voiceover, romantic mood music etc.
NON-LINEAR NARRATIVE	Here the narrative manipulates time and space. It may begin in the middle and then include flashbacks and other narrative devices.
OPEN WORLD	In an open world computer game the player can move freely though the virtual world and is not restricted by levels and other barriers to free roaming.
OPINION LEADERS	People in society who may affect the way in which others interpret a particular media text. With regard to advertising, this may be a celebrity or other endorser recommending a product.

PASSIVE AUDIENCE	The idea (now widely regarded as outdated) that audiences do not actively engage with media products, but passively consume and accept the messages that producers communicate.
PATRIARCHAL CULTURE	A society or culture that is male dominated.
PICK AND MIX THEORY	Suggested by British sociologist and media theorist, David Gauntlett. He asserted the autonomy of the audience and challenged the notion that audiences are immediately affected by what they read. He maintains that audiences are more sophisticated than this and will select aspects of the media texts that best suit their needs and ignore the rest.
PLURALITY	In a media context, this refers to a range of content to suit many people.
POLITICAL BIAS	Where a newspaper may show support for a political party through its choice of stories, style of coverage, cartoons, etc. It may be subtle and implicit or explicit as in the case of the tabloid newspapers on election day.
PRIVILEGED SPECTATOR POSITION	Where the camera places the audience in a superior position within the narrative. The audience can then anticipate what will follow.
PRODUCTION	The process by which media products are constructed.
PRODUCTS	Media texts, including television programmes, magazines, video games, newspapers etc. as well as online, social and participatory platforms.
PUBLIC SERVICE BROADCASTER	A radio and television broadcaster that is financed by public money (e.g. the licence fee in the UK) and is seen to offer a public service by catering for a range of audiences and providing information, as well as entertainment.
REALISM	A style of presentation that claims to portray 'real life' accurately and authentically.
REGULATOR	A person or body that supervises a particular industry.

REPertoire OF ELEMENTS	Key features that distinguish one genre from another.
REPRESENTATION	The way in which key groups or aspects of society are presented by the media, e.g. gender, race, age, the family, etc. Literally, a re-representation or constructed version of that which is shown.
SELECTION AND COMBINATION	Media producers actively choose elements of media language and place them alongside others to create specific representations or versions of reality.
SEXUAL OBJECTIFICATION	The practice of regarding a person as an object to be viewed only in terms of their sexual appeal and with no consideration of any other aspect of their character or personality.
SIGN/CODE	Something which communicates meaning, e.g., colours, sounds. The meaning of the sign changes according to the context, e.g., the colour red can mean passion, love, danger or speed depending on how and where it is used.
SIMULCAST	The streaming of live radio programmes from the website at the same time as they are broadcast on the radio.
SPECIALISED AUDIENCE	A non-mass, or niche, audience that may be defined by a particular social group (for example young, aspirational females) or by a specific interest (for example skydiving).
SPLASH	The story that is given the most prominence on the front page of a newspaper.
STEREOTYPE	An exaggerated representation of someone or something. It is also where a certain group are associated with a certain set of characteristics, for example all Scotsmen are mean, blondes are dumb, etc. Stereotypes can be quick ways of communicating information in adverts and dramas, e.g. the rebellious teenager in a soap opera, as they are easily recognisable to audiences.
STRIPPED	A technique used in radio and television whereby a certain programme is broadcast at the same time every day. In radio this attracts an audience who associate a particular programme with their daily routine, for example driving home from work.

SUB-GENRE	Where a genre is sub-divided into smaller categories each of which has their own set of conventions. For example, the television drama genre can be sub-divided into teen drama, hospital drama, costume drama, etc.
SUBJECT-SPECIFIC LEXIS	The specific language and vocabulary used to engage the audience. Subject-specific lexis used on the front cover of the magazine will make the reader feel part of the group who belong to the world of that magazine. For example, terminology used on the front covers of gaming magazines.
SYNERGY	The combination of elements to maximise profits within a media organisation or product. For example, where a film soundtrack sells the film and the film sells the soundtrack.
TABLOID	Refers to the dimensions of a newspaper; a tabloid is smaller and more compact in size. However, there are further connotations attached to the term and it also tends to refer to a newspaper whose content focuses on lighter news, for example celebrity gossip, sport and television.
TARGET AUDIENCE	The people at whom the media text is aimed.
TECHNICAL CODES	These are the way in which the text has been produced to communicate meanings and are part of media language (see Section 8).
TEXTUAL POACHING	The way in which audiences or fans may take particular texts and interpret or reinvent them in different ways e.g. by creating fan fiction.
UNDERREPRESENTATION	Certain social groups (usually minority groups) may be rarely represented or be completely absent from media products.
USES AND GRATIFICATIONS THEORY	Suggests that active audiences seek out and use different media texts in order to satisfy a need and experience different pleasures.
VERTICAL INTEGRATION	Vertically integrated companies own all or most of the chain of production and distribution for the product. For example, a film company that also owns a chain of multiplex cinemas to exhibit the film and merchandise outlets.
VIEWPOINTS	Different perspectives in relation to values, attitudes, beliefs or ideologies.

<p>VIRAL MARKETING</p>	<p>Where the awareness of the product or the advertising campaign is spread through less conventional ways including social networks and the Internet. Viral marketing is so named because many of the messages use 'hosts' to spread themselves rapidly, like a biological virus.</p>
<p>VISUAL CODES</p>	<p>The visual aspects of the product that construct meaning and are part of media language, for example clothing, expression, and gesture (see Section 8).</p>
<p>'WINDOW ON THE WORLD'</p>	<p>The idea that media texts, particularly those that present aspects of reality, for example news programmes, are showing the audience the 'real' world as it happens.</p>

Fair dealing' of third party materials is used for criticism and review purposes however if there are omissions or inaccuracies please inform us so that any necessary corrections can be made resources@wjec.co.uk