

GCSE

# WJEC GCSE

## Digital Media and Film

Approved by Qualifications Wales

### Guidance for Teaching: Unit 1

Teaching from 2026

For award from 2028





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## Introduction

WJEC GCSE Digital Media and Film has been approved by Qualifications Wales and is available to all centres in Wales. It will be awarded for the first time in Summer 2028, using grades A\* to G.

### Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to support teachers in the delivery of WJEC GCSE Digital Media and Film and to offer guidance on the requirements of the qualification and the assessment process. The Guidance for Teaching is **not intended as a comprehensive reference**, but as support for teachers to develop stimulating and exciting courses tailored to the needs and skills of their learners. The guide offers possible classroom activities and links to useful resources (including our own, freely available digital materials and some from external sources) to provide ideas for immersive and engaging lessons.

### Additional ways that WJEC can offer support:

- sample assessment materials and mark schemes
- professional learning events
- examiners' reports on each unit
- direct access to the subject officer
- free online resources
- Exam Results Analysis
- Assessment feedback package.

## Qualification Structure

WJEC GCSE Digital Media and Film consists of three units. The qualification is linear and does not contain tiering. Unit 2 and Unit 3 could be completed any time during the two years and submitted to WJEC in the final year of the course. However, centres should ensure that assessment of both Unit 2 and Unit 3 is completed only when learners have undertaken the necessary teaching and learning and developed the required skills and knowledge. Unit 1 must be assessed in the final year of the course.

	<b>Unit title</b>	<b>Type of Assessment</b>	<b>Weighting</b>
<b>Unit 1</b>	Exploring key concepts and issues	On-screen examination	30%
<b>Unit 2</b>	Distribution and exhibition strategies of digital media and film industries in Wales	Non-examination assessment	30%
<b>Unit 3</b>	Creating digital media and film content	Non-examination assessment	40%

## Assessment

### Summary of Assessment

**Unit 1: Exploring key concepts and issues**  
**On-screen examination: 1 hour 30 minutes**  
**30% of qualification**

**60 marks**

#### **Summary of assessment**

The paper will consist of questions requiring objective responses, short and extended answers, in response to set films, a studied video game and unseen media works.

## Overview of Unit 1

### Exploring key concepts and issues

(30% of the qualification)

The purpose of this unit is to:

- demonstrate knowledge and understanding of how digital media and film products are constructed
- demonstrate awareness of social, cultural, historical and production contexts in which digital media and film products are produced
- explore how digital media and film products represent identity and place
- explore ethical issues surrounding social media platforms and its impact.

This unit will focus on:

- **exploring** – learners will have the opportunity to study both films and video games to understand how meaning can be created through a variety of techniques. Learners will experience different genres and forms of media which will cover contrasting contexts. Learners will gain knowledge of film products created in or inspired by Wales as well as international productions and works written by a diverse range of writers, including those from Black, Asian and minority ethnic backgrounds. Learners will also explore key concepts and issues around online news and various different social media platforms.
- **responding and reflecting** – learners will have the opportunity to respond to digital media and film products, including an unseen product/extract, reflect on the impact of social media and respond to key issues in social media production. Learners will be able to appreciate other people's media products to develop and inform their own talents in Units 2 and 3. Learners will gain the necessary skills required to explore the cross-cutting themes of human-rights and diversity, including Black, Asian and minority ethnic themes, contributions and experiences.

#### In this unit, learners will develop knowledge, skills and understanding in:

1.1	Welsh and global films
1.2	Video gaming
1.3	Exploring key concepts and issues in online news and social media

## Unit 1 Assessment objectives and weightings

AO1	Demonstrate knowledge and understanding of digital media and film processes and products.	15%
AO2	Develop and apply creative techniques and production skills in a range of different contexts/media forms.	-
AO3	Reflect on, analyse and evaluate own work and the work of others.	15%
AO4	Create and develop ideas to communicate meaning in digital media and/or film outcomes.	-

## Unit 1 Teacher Guidance

### 1.1 Welsh and global films

#### Films set for study

For this section centres will select **one** pair of films from the options below:

#### Welsh films

*Patagonia* (Marc Evans, UK, 2010), 15\* **and** *Persepolis* (Marjane Satrapi, Vincent Paronnaud, France, 2007), 12

*Pride* (Matthew Warchus, UK, 2014), 15\* **and** *Girlhood* (Celine Sciamma, France, 2014), 15\*

*Dream Horse* (Euros Lyn, UK, 2020), PG **and** *Wadjda* (Hafaa Al-Mansour, Saudi Arabia, 2012), PG

*Save the Cinema* (Sara Sugarman, UK, 2021), 12 **and** *The Breadwinner* (Nora Twomey, Ireland, 2017), PG

*Y Sŵn* (Lee Haven Jones, UK, 2023), 12A **and** *The Farewell* (Lulu Wang, China/US, 2019) PG

\*It is the centre's responsibility whether to select films classified 15 for study and to provide content notes if necessary.

Set films are reviewed every three to five years. Where appropriate, they will be updated to ensure the specification remains relevant. Centres are notified about specification changes via circulars sent to your centre via the Exams Officer.

#### Global Films

#### Content Amplification

#### Teacher Guidance

**1.1.1**  
How film creates meaning for audiences

Learners should understand:

- conventions of different genres of film
- codes and conventions of film: how to identify and analyse various aspects of film language and how they help construct meaning, including:

This unit is designed to encourage learners to critically engage with film texts and build a 'toolkit' that they can use throughout their study. Learners will have already engaged with film products outside of the course as part of their own media consumption. The content of this unit builds on this engagement, ensuring that learners are equipped with the skills required to explore these products in a more independent and analytical way.

Learners are required to understand key aspects of film language and how these tools can be used to create meaning for audiences. Before watching and studying the film pairings, teachers are advised to spend some time at the beginning of the course introducing these key concepts and provide learners with opportunities to develop confidence using film terminology.

	<ul style="list-style-type: none"> <li>● mise-en-scène, including: <ul style="list-style-type: none"> <li>● body language and facial expression</li> <li>● setting and/or location and props</li> <li>● positioning</li> <li>● colour</li> <li>● costume, hair and make-up</li> </ul> </li> <li>● editing, including: <ul style="list-style-type: none"> <li>● types of edit (for example, straight cut, dissolve, fade)</li> <li>● pace of editing</li> </ul> </li> <li>● sound, including: <ul style="list-style-type: none"> <li>● diegetic</li> <li>● non-diegetic</li> <li>● music</li> </ul> </li> <li>● cinematography, including: <ul style="list-style-type: none"> <li>● camera shots and angles</li> <li>● camera movement</li> <li>● lighting (for example, high key lighting, low key lighting).</li> </ul> </li> </ul>	<p>Teachers who have limited time may use the set films to introduce film language, for example, exploring key sequences or trailers.</p> <p>It is important for learners to understand the relationship between film products and their audience. Learners should understand that films are encoded to carry a message, and audiences may respond differently depending on how they decode it. Teachers should help learners to understand that every creative decision is deliberate, and they should be able to explore how elements of film language work together to construct and communicate meaning to audiences.</p> <p>In this unit, learners are required to study a pair of films from the prescribed list. Each pair offers learners the opportunity to study one film created in or inspired by Wales and one global film created by a diverse range of producers, with at least one of the films in each pairing female directed. Each Welsh film in the pairing offers positive representations of Wales and Welsh people, focusing on community and pride in Welsh culture. Each global film is from the perspective of a young resourceful female character of Black, Asian, Minority groups/peoples of the global majority. The global films offer positive representations of young women, defying traditional stereotypes.</p> <p><b><i>Patagonia</i> (2010, 119mins, 15) and <i>Persepolis</i> (2007, 96 mins, 12)</b>  <i>Patagonia</i> is a Welsh language film that follows two parallel stories: a young Welsh couple travels to Argentina to reconnect and explore their heritage, while an elderly Welsh-Argentine woman journeys to Wales to discover her family's roots. <i>Persepolis</i> is an animated, biographical film, based on the life of director Marjane Satrapi. The film follows Marjane, a strong-willed Iranian girl growing up during the Islamic Revolution. Set in various locations, both films have a strong focus on place, using it to explore the tensions between cultural heritage and personal identity. The films document characters on a journey of self-discovery shaped by connections to their family history and traditions.</p> <p>Resources for <i>Patagonia</i> can be found on <a href="#">IntoFilm</a>.  Resources for <i>Persepolis</i> can be found on <a href="#">IntoFilm</a>, <a href="#">BFI</a> and <a href="#">Film Education</a>.</p>
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***Pride* (2014, 120 mins, 15) and *Girlhood* (2014, 113 mins, 15)**

*Pride* follows a group of lesbian and gay activists who form an alliance with striking miners in 1980s Wales, overcoming initial resistance to support each other against common adversities. It features location shooting in Onllwyn in South Wales, and depicts real-life Welsh activists for change, including Sian James who later became a Member of Parliament for Swansea East. *Girlhood* follows Marieme, a 16-year-old girl living in a tough Paris suburb, who joins a gang of girls to escape her oppressive home life and find a sense of belonging, subverting conventional stereotypes of French femininity. Both films explore themes of identity, friendship, and the power of community in overcoming prejudice and adversity.

Further resources for *Pride* can be found on [IntoFilm](#).

Further resources for *Girlhood* can be found on [IntoFilm](#) and [BFI](#).

***Dream Horse* (2020, 113 mins, PG) and *Wadjda* (2012, 98mins, PG)**

*Dream Horse* is based on a true story about Jan Vokes, a Welsh bartender who convinces her neighbours to help her breed and raise a racehorse named Dream Alliance, which goes on to compete in the Welsh Grand National. The film was shot almost entirely on location in Wales. *Wadjda* was the first feature film shot entirely in Saudi Arabia and the first feature-length film made by a female Saudi director. It follows a 10-year-old girl who dreams of owning a green bicycle and enters a competition to raise the money herself. While both films focus on female protagonists who pursue their dreams with determination, *Dream Horse* focuses on the collective effort of a community, whereas *Wadjda* emphasizes individual resilience and the struggle against societal constraints.

Further resources for *Dream Horse* can be found on [Ffilm Cymru Wales](#) and [Film Hub Wales](#).

Further resources for *Wadjda* can be found on [IntoFilm](#) and the [BBFC](#).

***Save the Cinema* (2022, 109mins, 12) and *The Breadwinner* (2017, 94 mins, 12)**

*Save the Cinema* is the true story of Liz Evans, a hairdresser and youth theatre leader in Carmarthen, Wales, who campaigns to save the Lyric Cinema from closure in 1993, even enlisting the help of Steven Spielberg to secure a special premiere of *Jurassic Park*. The film explores Welsh identity and the power of film for uniting a community and fostering Welsh pride. *The Breadwinner* is an animated film about Parvana, an 11-year-old girl in Taliban-controlled Afghanistan, who disguises herself as a boy to support her family after her father is unjustly imprisoned. Both films explore the power of memory and storytelling in forging cultural identity, and offer messages about the impact of community support, albeit in contrasting contexts.

Further resources for *Save the Cinema* can be found on [Ffilm Cymru Wales](#).  
Further resources for *The Breadwinner* can be found on [IntoFilm](#) and [BFI](#).

***Y Sŵn* (2023, 89mins, 12A) and *The Farewell* (2019, 94 mins, PG)**

*Y Sŵn* is a Welsh language film following the events that led to the creation of the Welsh medium television channel. The film focuses on the true story of Gwynfor Evans's campaign to secure the channel S4C. *The Farewell* is a bilingual film (English and Mandarin) based upon the real-life experiences of director Lulu Wang. Billi, a young Chinese-American woman, returns to China when she learns her beloved grandmother, Nai Nai, has cancer. Both films deal with the themes of language, cultural identity and traditions. Although *Y Sŵn* is more of a political struggle in comparison to the personal narrative of *The Farewell*, both films navigate the challenges of cultural preservation and personal identity in the face of societal and familial influences.

Further resources for *The Farewell* can be found on [A24 films](#) and [IntoFilm](#).  
Further resources for *Y Sŵn* can be found on [BFI](#).

**Suggested approaches to exploring genre:**

- Introduce learners to the definition of genre: the type or category of a film or media product
- Although learners are only expected to study two film products, it can be useful and appropriate for them to engage with additional materials such as film trailers or short clips, to help provide context and an awareness of genre codes and conventions.
- The codes and conventions of a genre are sometimes referred to as the 'repertoire of elements'. Ask learners to identify the 'repertoire of elements' of a genre e.g. horror or comedy. Alternatively, provide learners with a wide range of codes and conventions e.g. graveyard, good vs evil, warm lighting etc. and ask them to categorise them.
- Show learners posters/stills/trailers/film clips from the same genre and ask them to draw comparisons.
- Allocate learners a genre and ask them to design a storyboard depicting a scene from that genre. Engaging with creative tasks where learners think critically about creative choices is useful in preparing them for Units 2 and 3.

**Suggested approaches to exploring mise-en-scène:**

- Introduce learners to the definition of mise-en-scène: how the arrangement of everything in the frame creates meaning e.g. setting, costume, props, colour, lighting, body language and positioning.
- It can be useful to discuss how we read film texts in comparison to literary texts to help learners understand that visuals are an important part of storytelling.
- Provide learners with stills from their set films and ask them to label elements of the mise-en-scène. Ask learners to explore the significance of the different elements and consider the effect on the audience.
- It can be useful to ask learners to consider who would have had an input into creating the film still to help break it down.
- Once learners become more confident analysing elements of the mise-en-scène in print, they can then start to use these skills to analyse audio-visual material such as short scenes from the film pairings. Remind learners that it is not just about identifying film language but considering how the elements work together to create meaning.
- To help learners appreciate the value of costume design, teachers could provide them with a character description such as a vengeful villain, a rebellious teenager, or an apprehensive explorer. Ask them to create a costume for that character and to evaluate their design choices such as use of colour, patterns, symbols and style.
- Colour psychology is a helpful starting point for looking at the use of colour and meaning in films. This article from Sharp Films provides a helpful starting point: [How does colour psychology work in film?](#)

**Suggested approaches to exploring editing:**

- Learners should understand that editing is also a key part of storytelling. The process of selecting, refining and arranging digital media and film material is vital in communicating a message to audiences.
- Take screenshots from a short film scene. Mix them up and ask learners to order them and justify their choices. Learners could be asked to compare their choices and consider the different outcomes.
- A director's cut is an alternative version of a film that reflects the director's original choices. It is usually released after the original studio version and could include deleted or extended scenes. Exploring this process can help learners understand the choices made in the editing process. Ask learners to take on the role of the director and explain how they would make changes to the editing in a scene from their set film.

		<ul style="list-style-type: none"> <li>• Encourage learners to make links between editing techniques and audience reaction/emotional response. For example, fast paced editing can be used to build tension. Showing learners clips with the sound muted can be an effective way to get them to focus more closely on technical codes such as editing.</li> <li>• For specific guidance on the use of editing in each of the set films, please see the notes provided in Appendix A.</li> </ul> <p><b>Suggested approaches to exploring sound:</b></p> <ul style="list-style-type: none"> <li>• Like editing, sound is an important part of the filmmaking process and learners should be encouraged to identify the sounds used in film and consider their impact on the audience.</li> <li>• Introduce learners to the different types of sound used in filmmaking: diegetic (sound that exists in the world of the story or scene that the characters can hear e.g. dialogue and thunder) and non-diegetic (sound that exists outside the world of the story or scene that the characters cannot hear e.g. voiceover, soundtrack). Non-diegetic sound is usually added in post-production.</li> <li>• Ask learners to identify the diegetic and non-diegetic sounds in a clip from a film.</li> <li>• Play learners a scene from one of their set films. Ask them to consider what sounds they hear and to make predictions about the visuals.</li> <li>• Play learners a scene from one of their set films with the sound muted. Ask them to consider what sounds they would add.</li> <li>• Exploring the work of foley artists can be helpful for learners to understand how sound is added in post-production. Learners could experiment with using objects to create sounds for a film scene.</li> </ul> <p><b>Suggested approaches to exploring cinematography:</b></p> <ul style="list-style-type: none"> <li>• Provide learners with a list of camera shots and angles. Ask them to take photos using each shot type to create their own revision document.</li> <li>• Ask learners to choose a short scene from one of their set films and recreate it using the same camera shots. This activity can be simplified to replicating still images.</li> <li>• Storyboarding activities using a range of camera shots and angles can help build confidence in recognising and explaining shot types and purpose.</li> <li>• To help learners understand the way lighting can create meaning for audiences, encourage learners to explore film stills and clips and investigate how lighting is used.</li> <li>• Like editing, it can be helpful for learners to think about the mood and emotions created</li> </ul>
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		<p>when exploring lighting. Teachers could provide learners with a list of moods or emotions and ask learners to match them to screenshots from films. These could be prepared by the teacher or conducted as a research task.</p> <ul style="list-style-type: none"> <li>• For specific guidance on the use of lighting in each of the set films, please see Appendix A.</li> </ul> <p>It is important that learners are not only able to identify elements of the mise-en-scène but that they can explain their impact. Posing ‘What if...?’ questions can be an effective way to encourage learners to explore the impact of the tools and techniques used. For example:</p> <ul style="list-style-type: none"> <li>• What if this shot was taken using a high angle instead of a low angle?</li> <li>• What if this character was wearing green instead of blue?</li> <li>• What if the director had chosen to use slow and controlled editing in this scene?</li> <li>• What if this scene had no music?</li> </ul> <p>By engaging with these key elements of film language, learners will develop a ‘toolkit’ to support their analysis of set texts in this unit with confidence. This foundation of knowledge will also allow them to apply these tools and techniques to their practical work in Units 2 and 3.</p> <p><b>Useful resources</b>  <a href="#">WJEC resources</a> – on our digital resources site, you can find a blended learning resource for each pair of films  <a href="#">BFI Resources for Teachers</a>  <a href="#">The Media Insider – YouTube channel</a>  <a href="#">Into Film</a>  <a href="#">BBC Bitesize – GCSE Media Studies</a>  <a href="#">Screen Alliance Wales</a></p>
<p>1.1.2 How films reflect their context</p>	<p>Learners should understand:</p> <ul style="list-style-type: none"> <li>• how films reflect different social, cultural, historical and institutional contexts.</li> </ul>	<p>Encourage learners to understand that films are not produced in a vacuum. They are products of the society and culture in which they are produced. There are many factors that can influence the production of a film such as the filmmakers’ values and ideologies. Studying the context of a film helps learners look below the surface and think more critically about the messages encoded in the film and potential audience responses.</p>

	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>analyse and evaluate the effectiveness and impact of these social, cultural, historical and institutional contexts of films.</li> </ul>	<p>Definitions are provided in the glossary to help teachers and learners understand the different contexts required for study. It is recommended that teachers start with the media product and explore the contexts that emerge rather than teaching contexts in isolation.</p> <p><b>Cultural context</b> – The cultural context of a film means studying the values, beliefs, customs and traditions that affect how a film is understood and interpreted. Learners should be encouraged to consider the following:</p> <ul style="list-style-type: none"> <li>Are any cultural traditions represented in the film? If so, how are they portrayed?</li> <li>Do the characters and their actions reflect the values of their culture?</li> <li>Some of the films are multilingual. How does language help to represent cultural identity?</li> <li>Are there dominant cultural beliefs represented in the film?</li> </ul> <p><b>Social context</b> – Many films are designed to reflect the society in which they are produced or set. Social context is defined as the social environment or situation, including political and economic factors, that impact media production and how media products are understood and interpreted. Exploring the social contexts can help learners gain a deeper understanding of character motives and thematic issues depicted in the film. To support learners with this, encourage them to consider:</p> <ul style="list-style-type: none"> <li>What are the key themes of the film and how are they represented?</li> <li>What is the film trying to say about the society it is produced/set in?</li> <li>How are different social groups portrayed in the film?</li> </ul> <p><b>Historical context</b> – Historical context asks learners to explore the time period and events in which a media product is created and/or set and how this impacts how media products are understood and interpreted. This could include large-scale events such as wars and political protests or smaller, localised events such as shifts in public opinion and societal norms. Teachers could ask the following questions to help learners apply this understanding to their set films:</p> <ul style="list-style-type: none"> <li>What events may have impacted the story or character within the film?</li> <li>Are any real events depicted in the film? If so, how are they portrayed?</li> <li>What might audiences learn about the time period the film was made or set through watching the film?</li> <li>If learners were making their own film, ask them to consider what events have happened in their lifetime that may influence their production?</li> </ul>
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**Institutional context** – The institutional context of a film explores the structures and organisations (e.g. media companies) that affect how a media product is created or interpreted. Some films are produced by mainstream production companies usually benefitting from large budgets, high profile actors and a dedicated marketing team. Other films are produced through independent studios relying on grants and funding to finance their films. Some of the films in the set list benefit from co-productions and co-funding. To help learners understand the institutional context of their films, they should consider:

- Who was involved in the production, financing and distribution of the film?
- How was the film marketed?
- In the UK, the BBFC is the film regulatory board. How does the film's age rating reflect how it deals with the key themes and ideas?

**Suggested approaches to exploring social, cultural, historical and institutional contexts:**

- Provide learners with key contextual information and ask them to predict how these factors may influence the making of a film (this could be done before viewing their set products).
- Research tasks can be a good starting point. For example, learners could be asked to research two key historical events that happened during the time the film was set. When watching the film, learners can consider whether the events may have influenced the setting, characters, themes or events of the film.
- Ask learners to create a timeline of events that have influenced the film. This can be particularly useful for films that are based on a true story.
- Show trailers/film clips from films with similar/different contexts and ask learners to draw comparisons
- Ask learners to note any features in the world of the film that are similar or differ from their own.
- Choose a key scene and analyse it through a particular contextual lens. For example, what does this scene tell us about the time period in which the film was set or made? For example, in *The Breadwinner*, the scene where Parvana's father, Nurullah, is taken from their house could be used to explore the Taliban's rule in Afghanistan.
- Provide learners with different audience profiles and ask them to discuss how each person might respond to the film or key scene. For older films, ask learners to compare how audiences at the time may have responded to the film in comparison to audiences in the present day.

		<ul style="list-style-type: none"> <li>Use critics' reviews to gather information about audience response and to offer alternative perspectives.</li> </ul> <p><b>Useful resources</b></p> <p><a href="#">WJEC resources</a> – on our resources site, you will find a blended learning resource for each pair of films</p> <p><a href="#">Empire Magazine film reviews</a></p> <p><a href="#">Roger Ebert film reviews</a></p> <p><a href="#">FilmDaft</a> – article about context in film</p>
<p><b>1.1.3</b> How representations are constructed within films</p>	<p>Learners should understand the importance of inclusive representations on diverse groups/individuals.</p> <p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>identify how different representations of identity have been constructed in films, such as: <ul style="list-style-type: none"> <li>ethnicity</li> <li>gender</li> <li>local/regional</li> <li>sexuality</li> <li>social class</li> </ul> </li> <li>identify how different representations of place have been constructed in films, including setting and location</li> <li>analyse how different representations have been constructed in films.</li> </ul>	<p>Before looking at representations, it is important for learners to understand that representation refers to the way that ideas, people, places and events are constructed in Film and media. The idea that decisions are made by filmmakers to offer us a version of reality can support learners in their analysis of representations and understanding of film texts. These deliberate decisions shape the way characters, places and events are presented on-screen.</p> <p>Although progress has been made in the film industry to showcase diverse voices and talents, the portrayal of authentic representations and inclusivity remains an ongoing challenge. Learners should understand that when filmmakers construct an image, this image comes to represent certain values or messages that can shape the way audiences think or feel about individuals, groups or places. It can also impact the way the audience think about themselves. Sometimes these representations of characters or place can be oversimplified which leads to stereotyping and binary categorisations. Many representations on-screen still conform to traditional ideologies and reinforce stereotypes about ethnicity, gender, place, sexuality and social class. To help learners understand the importance of inclusive representations, teachers could explore news articles, interviews or statistics about the film industry. For example, some awards ceremonies have been criticised for contributing to the lack of recognition of diverse artists both on-screen and behind the scenes. Exploring interviews with filmmakers can also provide an insight into the way in which representations are constructed in film. For example, director of <i>The Farewell</i>, Lulu Wang, has spoken about her experience as a Chinese American director and how her cultural identity has influenced her work. Learners are required to explore how representations of identity have been constructed in film. Identity can be defined as the qualities, characteristics, beliefs and experiences that make someone who they are. On-screen, a character's identity can be communicated through various aspects of film language and learners should be encouraged to think critically about how identity is being constructed using technical, visual and audio codes. For example, a</p>

character that is wearing luxury clothing may be used to signify a higher social class. It may also be relevant to refer to the contexts studied in section 1.1.2 to help learners explore the impact and influence of these representations. However, it is important for learners to understand that identity is nuanced and not one-dimensional. The bullet point list in the specification is provided as a starting point. There may be other elements that contribute to representations of identity such as the age of a character.

**Suggested approaches to exploring representations:**

- A helpful starting point can be to focus on the protagonist of the film. Ask learners to identify the way the character looks and behaves and explore how an audience might respond to their character.
- Provide learners with a list of recognisable character types and ask them to consider examples from films that they have seen. Ask learners to consider which character types are typical of which genres.
- Ask learners to create character profiles commenting on a character's appearance, behaviour and purpose within the narrative.
- Once learners become confident at identifying representations within film, encourage them to explore **how** these representations have been constructed. For example, a filmmaker might use a bright and colourful dress code to suggest that a character is bold and confident.
- Although learners are only required to study the two set films in this unit, it can be helpful to use a wide range of representations from other film texts to help them compare and analyse representations e.g. showing learners a range of representations of the Welsh landscape.
- Introduce learners to the concept of stereotypes, under-representation and misrepresentation. Explore whether these terms can be applied to the representations in their set films.
- Ask learners to decide whether characters are realistic or exaggerated. This could be done using a visual scale to prompt discussion and debate.
- Ask learners to discuss whether there are perspectives or representations that are missing from the narrative. Learners could be asked to re-write or storyboard a scene told from an alternative perspective.

It can be helpful for learners to play the part of a producer to understand how creative decision-making works. Activities could include:

		<ul style="list-style-type: none"> <li>Using screenshots and asking learners to annotate how representations and/or stereotypes have been constructed. This can help them understand the process involved in creating and designing character and place.</li> <li>Provide learners with a mini character brief. For example, a warrior looking defeated. Ask them how they would construct the representation.</li> </ul> <p><b>Useful resources</b></p> <p><a href="#">WJEC digital resources</a> – on our resources site, you will find a blended learning resource for each pair of films</p> <p><a href="#">WJEC representation resources</a></p> <p>BBC article – <a href="#">The Power of seeing yourself represented on-screen</a></p> <p><a href="#">BBC Bitesize – Representation</a></p> <p>BFI article – <a href="#">Representation and equity in the UK TV and film industry since 2020</a></p> <p>Sky news article – <a href="#">The actors challenging screen conventions</a></p>
<p>1.1.4 How narrative devices are used in films</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>identify different narrative devices, including: <ul style="list-style-type: none"> <li>binary oppositions</li> <li>character types</li> <li>climax</li> <li>exposition and openings</li> <li>inciting incident</li> <li>resolution and endings</li> <li>plot</li> <li>story</li> <li>three act structure</li> </ul> </li> <li>analyse how different narrative devices have been used in films to create meaning for audiences.</li> </ul>	<p>In the same way as representation, it is important for learners to understand that narrative is a conscious decision created by producers and editors to tell a particular story. There are a variety of narrative devices that can be used in film to create meaning for audiences. Narrative devices can be used by filmmakers to shape their stories and influence the emotions of the audience. The audience only sees, hears and experiences what the filmmakers choose which can affect the audience's understanding and interpretation of a character, place or event. For example, does the way in which the narrative is presented withhold information from us or only present things from the perspective of a character? The narrative of <i>Wadjda</i> would be different if the story was told from the perspective of Abdullah.</p> <p>Learners will need to be familiar with the following narrative devices:</p> <ul style="list-style-type: none"> <li><b>Binary oppositions</b> – the narrative can be structured around opposing characters, ideas or themes and this encourages the audience to make comparisons and often to take sides, deepening our understanding of the messages of the film. For example, old vs young, good vs evil.</li> <li><b>Character types</b> – recognisable character types familiar from many stories. For example, hero, villain, rescuer, victim.</li> <li><b>Climax</b> – this usually occurs towards the end of the narrative where the hero or protagonist (main character) decides to perform an action which bring about their desired goal. The outcome of this action often determines the type of ending the story will have.</li> </ul>

- **Exposition and openings** – exposition is the information that the audience are given at the beginning of a film about characters and the situation they are in including events that happened before the film started (backstory) so that we can quickly understand the world of the film at the opening. The opening of a film usually establishes setting and location, characters and themes.
- **Inciting incident** – the inciting incident is an event, arrival of a new character or a decision which changes everything. It brings with it complications and conflicts which must be resolved in order for protagonists to achieve their goals.
- **Resolution and endings** – resolution is the way the elements of the story are resolved including the way that the main character's goals have been achieved in some way; an important part of the resolution is the final messages about key themes communicated for the audience to think about once the story has ended. There are different types of endings: closed endings where all loose ends are tied up and the audience have all the information about the situation or open endings (more typical of independent film) which mimic real life and questions are only partially answered, and the audience is left wondering what will happen next.
- **Plot** – the way events in the story are ordered.
- **Story** – the ideas and events of the narrative.
- **Three act structure** – this is the conventional structure of all narratives. Act 1 is where the story characters and themes are established and then something happens to disrupt that world. Act 2 is where the action takes place where characters are dealing with the disruption to their world and trying to achieve their goals. Act 3 begins with climax or highest point of action and its consequences; the action begins to come to a close reaching an ending.

**Suggested approaches to exploring narrative devices:**

- Before watching the set film, provide learners with screenshots from a key scene and ask them to consider which order they should go in to help convey a sense of narrative to the audience.
- Ask learners to identify the key plot points in the film they have studied. Learners can then consider which narrative devices have been used and discuss their effect.
- Provide learners with a list of character types and ask them to match them to the characters in their set film.
- Use film stills to explore how narrative is created in key moments of the set film text.
- Provide learners with a list of binary oppositions and ask them to explore which ones can

		<p>be applied to their set film texts.</p> <ul style="list-style-type: none"> <li>● Provide learners with statements and ask learners whether they agree or disagree using evidence from the narrative to support their viewpoint. For example, the producer’s position us to feel supportive of Jan’s ambition in <i>Dream Horse</i>.</li> <li>● Explore how audiences may respond to key plot points in their set film. For example, the scene depicting Cerys’ funeral barge in <i>Patagonia</i>.</li> <li>● Use short storyboard tasks to experiment with narrative design and structure.</li> </ul> <p><b>Useful resources</b>  <a href="#">WJEC digital resources</a> – on our resources site, you will find a blended learning resource for each pair of films  <a href="#">Studiobinder article – What is narrative film – Overview &amp; History of Narrative Cinema</a>  <a href="#">BBC Bitesize – Narrative</a></p>
<p>1.1.5 Comparative study</p>	<p>Learners should be able to compare the pair of films selected from the list of films set for study, and consider taught content from 1.1.1 to 1.1.4 above.</p>	<p>Centres should ensure that there are ample opportunities to practise the skill of writing comparatively.</p> <p><b>Suggested approaches to teaching comparison of films:</b></p> <ul style="list-style-type: none"> <li>● Use Venn diagrams to compare elements of film study.</li> <li>● Compare similar key scenes from set products. For example, compare the opening scenes of <i>Pride</i> and <i>Girlhood</i>.</li> <li>● Ask learners to create their own knowledge organisers and revision posters to help them make links between key ideas and themes from both films.</li> <li>● Use comparison tables to focus on specific areas such as narrative, context, representations etc.</li> <li>● Provide learners with structured scaffolding to support them with writing an extended comparative response.</li> </ul> <p><b>Useful resources</b>  <a href="#">WJEC digital resources</a> – on our resources site, you will find a blended learning resource for each pair of films  <a href="#">Dark Skies blog – The Art of Film Comparison</a></p>

## 1.2 Video gaming

### 1.2.1

How video games create meaning for gamers

Learners will study at least one extract and/or cutscene, up to approximately 10 minutes in length, from age-appropriate video games created from 2010 onwards.

Learners should understand:

- codes and conventions of an age-appropriate video game created from 2010 onwards
- how the video game they have studied creates meaning through gameplay, including:
  - narrative devices, for example:
    - plot
    - world building
    - characterisation
    - quests
    - branching storylines
  - mise-en-scène, for example:
    - setting and props
    - colour

The video game industry has seen a boom in popularity leading to it becoming the largest media industry in the world with a global revenue that surpasses competitors in the music and film industry. Video games have evolved to become mainstream media with the power to influence audiences of the digital age.

Video game development has changed dramatically since earlier arcade games such as Pacman and Street Fighter. It can be useful for learners to explore the history of video game development to appreciate the production and industry context surrounding contemporary video games. For example, the launch of YouTube in 2005 changed the relationship between games and their fan communities. Xbox 360 and PlayStation 3 were the first consoles to offer high-definition video game experiences improving the look and feel of video games. This technology enabled producers to offer audiences more complex characters and plots and immersive world building. Apple's release of the first iPhone in 2007 saw video game development expand to mobile platforms offering features such as online and multiplayer gaming. The launch of the streaming platform Twitch in 2011 signified a real shift in the way gaming content was consumed. Developments in technology continue to transform the video game industry including innovations such as Virtual Reality (VR), Augmented Reality (AR), Artificial Intelligence (AI) and cloud gaming.

In this section, learners are required to explore at least one gameplay extract and/or cutscene from an age-appropriate video game created from 2010 onwards. Learners are not expected to play video games or study a video game in its entirety. Selecting a gameplay extract or cutscene from 2010 onwards allows learners to appreciate the cinematic nature of contemporary video games and complex storytelling. Teachers should choose an appropriate gameplay extract or cutscene that is approximately 10 minutes long. Games and extracts selected for study should offer opportunities for rich textual analysis allowing learners to explore the key areas of narrative, mise-en-scène and sound. Teachers are advised to consider selecting a game that includes characters, story arcs or narrative complexity. Role-playing, action and adventure games are more likely to offer these opportunities than platform or puzzle games. Extensive gameplay footage and walkthroughs can be found on streaming sites such as YouTube or Twitch.

	<ul style="list-style-type: none"> <li>• use of graphics</li> <li>• sound, for example:             <ul style="list-style-type: none"> <li>• diegetic</li> <li>• non-diegetic</li> <li>• music</li> </ul> </li> <li>• how the above convey genre.</li> </ul>	<p>In the UK and Europe, video games are rated using the PEGI (Pan-European Gaming Information) system designed to provide audiences with information about the appropriateness of video game content. The PEGI system uses 5 age labels (3, 7, 12, 16, 18) and 8 content descriptors (violence, bad language, fear, gambling, sex, drugs, discrimination, in-game purchases) to help categorise video games. It is the centre's responsibility whether to select video games classified as PEGI 16 for study and to provide content notes if necessary.</p> <p><b>Suggested extract/cutscene examples:</b> Opening sequences can be useful for exploring narrative. Below are some opening sequences of video games that would allow learners to explore narrative, mise-en-scène, character and genre:</p> <ul style="list-style-type: none"> <li>• <a href="#"><u><i>Ori and the Blind Forest</i></u></a> (Moon Studios, 2015 – PEGI 7) prologue cutscene</li> <li>• <a href="#"><u><i>Split Fiction</i></u></a> (Hazelight Studios, 2025 – PEGI 16) Opening cutscene to gameplay</li> </ul> <p>Extracts where learners watch cutscenes or gameplay footage can also be studied. Suggested examples include:</p> <ul style="list-style-type: none"> <li>• <a href="#"><u><i>Star Wars Outlaws</i></u></a> (Massive Entertainment – PEGI 12) – New Tricks</li> <li>• <a href="#"><u><i>Spiderman: Miles Morales</i></u></a> (Insomniac Games – PEGI 16)</li> <li>• <a href="#"><u><i>The Legend of Zelda: Tears of Kingdom</i></u></a> (Nintendo – PEGI 12) – To the Kingdom of Hyrule</li> </ul> <p>If learners have already studied the pair of films, some of the terminology used to analyse video games will be familiar to them. It is useful for learners to consider how video games compare to other digital media and film texts and how meaning is constructed including features such as interactivity and world building.</p> <p><b>Suggested approaches to exploring narrative devices in video games:</b></p> <ul style="list-style-type: none"> <li>• Show learners the trailer of the game they will be studying to help them gain an overview of the plot and discuss audience expectations of the game.</li> <li>• Watch clips of a video game and ask learners to build up a profile of the world of the game including elements such as geography and locations, size and scope of the game world, historical elements etc.</li> <li>• Learners could be asked to explore how objects and items within the world of the game of help to build narrative.</li> </ul>
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- Some games have interactive maps as part of their gameplay. Learners could explore how maps help to build narrative.
- To help learners understand the process of world building and narrative, they could be asked to design and/or sketch their own game world and produce a pitch for a new video game.
- If studying a gameplay extract, learners could map out the player choices and branching storylines.

**Suggested approaches to exploring mise-en-scène in video games:**

- Provide learners with screenshots from lesser-known video games and ask them to work out the genre of the video game using clues from the mise-en-scène.
- If studying a cutscene, show learners the clip without sound and ask them to focus on how settings, characters and the environment of the game help to tell the story.
- Use screenshots from the cutscene/extract to explore different elements of the mise-en-scène.
- Select a screenshot from a video game extract that features a character. Ask learners to analyse the character's costume, facial expression and body language.
- Give learners a mini design brief and ask them to take on the role of a game designer. For example, design a tense scene from an action game. Learners could compare their designs with others and justify their design decisions.

**Suggested approaches to exploring sound in video games:**

- Ask learners to identify the different types of sound they might encounter in a video game such as voiceover, soundtrack, dialogue etc.
- Show learners a cutscene/extract from a game without sound. Ask learners to map out what sounds they would add to the game to help build atmosphere.
- Whilst watching their extract/cutscene, ask learners to note down the different sounds they hear and explore their effect. Learners should be encouraged to consider how sound is used to build narrative, how sound helps to create atmosphere and how sound can be used to convey genre.

**Suggested approaches to exploring genre in video games:**

- Ask learners to research 3 different genres of video games such as first-person shooters, platform games etc. Ask learners to note similarities and differences between the

		<p>trailers/gameplay footage.</p> <ul style="list-style-type: none"> <li>• Whilst watching their extract/cutscene, ask learners to explore how genre is conveyed. Encourage learners to discuss any codes and conventions that may belong to other genres.</li> <li>• Ask learners to consider how the game they have studied might look if it was designed to meet the conventions of an alternative genre.</li> </ul> <p><b>Useful resources</b></p> <p><a href="#">WJEC digital resources</a> – on our resources site, you will find a blended learning resource for video games</p> <p><a href="#">PEGI game classification website</a></p> <p><a href="#">YouTube gaming homepage</a></p> <p><a href="#">Twitch game streaming website</a></p> <p><a href="#">IGN video games content website</a></p> <p><a href="#">IGN YouTube channel</a></p> <p>Video – <a href="#">Creating new worlds: a journey through video game development</a></p> <p>Forbes article – <a href="#">The Gaming Industry: A Behemoth with Unprecedented Reach</a></p>
<p><b>1.2.2</b> How video games reflect their context</p>	<p>Learners should understand:</p> <ul style="list-style-type: none"> <li>• how the video game they have studied reflects different social, cultural, historical production and institutional contexts.</li> </ul> <p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• analyse and evaluate the effectiveness and impact of these social, cultural, historical production and institutional contexts of</li> </ul>	<p>As with film, we can gain a better understanding of the meaning and ideas in video games by exploring their contexts. Definitions are provided in the glossary to help teachers and learners understand the different contexts required for study. Once learners understand the influences surrounding a particular video game, they can then analyse and evaluate how these external factors are presented which will in turn enhance their understanding of gameplay and representations. Where applicable, learners can explore the social and cultural context of the world of the game as well as the society in which the game was created.</p> <p><b>Cultural context</b> – The cultural context of a video game means studying the values, beliefs, customs and traditions that affect how a video game is understood and interpreted. Learners should be encouraged to consider the following:</p> <ul style="list-style-type: none"> <li>• Does the video game reflect a real-world culture? If so, how accurately is this portrayed?</li> <li>• Do the characters and their actions represent specific cultural identities or backgrounds?</li> <li>• Are any cultural norms reinforced through gameplay?</li> </ul>

	<p>the video game they have studied.</p>	<p><b>Social context</b> – video games can be designed to reflect the society in which they are produced or set. Social context is defined as the social environment or situation, including political and economic factors, that impact media production and how media products are understood and interpreted. Exploring the social contexts can help learners gain a deeper understanding of character motives and the world of the video game. To support learners with this, encourage them to consider:</p> <ul style="list-style-type: none"> <li>• Does the video game reflect particular social issues?</li> <li>• Are characters represented in a traditional way e.g. gender roles?</li> <li>• What type of society do gamers experience in the game?</li> </ul> <p><b>Historical production and institutional context</b> – Historical production context asks learners to explore how the production of the video game reflects the time period in which it was produced. Teachers could ask the following questions to help learners apply this understanding to their video game:</p> <ul style="list-style-type: none"> <li>• What events may have impacted the story, character or themes in the video game?</li> <li>• What might audiences learn about the time period the video game was made or set through playing the game?</li> <li>• Who was involved in the production, financing and distribution of the video game?</li> <li>• How does the game reflect the technology available at the time of its production?</li> <li>• How did gamers and critics receive the game?</li> <li>• If learners were making their own video game, ask them to consider what events have happened in their lifetime that may influence their production?</li> </ul> <p><b>Suggested approaches to exploring social, cultural, historical production and institutional contexts:</b></p> <ul style="list-style-type: none"> <li>• Ask learners to consider whether the game they are studying is fictional. Does it reflect issues in the real world?</li> <li>• Learners could be asked to conduct research to create a production profile for the game considering companies involved, budgeting and costs, sales, platforms and audience response.</li> <li>• Ask learners to explore video game trends. For example, are there particular genres that dominate the video game industry? Are there certain companies that consistently release well-received games?</li> <li>• Ask learners to consider the time period in which a game was produced and how this is reflected in the game. For example, Marvel's <i>Spider-Man: Miles Morales</i> was released in</li> </ul>
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		<p>2020. Not only does the game capitalise on the popularity of superhero narratives but Miles' character also reflects the call for more inclusive representation and diversity in video games. Its release during the COVID-19 pandemic also increased audience engagement and response as more people were playing video games.</p> <ul style="list-style-type: none"> <li>• Ask learners to consider cultural factors that may have influenced a game. For example, <i>Ori and the Blind Forest</i> could be considered a response to a rise in indie gaming. The gameplay features representations of folklore and draws on mythical and spiritual themes which are considered less mainstream.</li> </ul> <p><b>Useful resources</b>  <a href="#">WJEC digital resources</a> – on our resources site, you will find a blended learning resource for video games  Article – <a href="#">The Importance of Context in Gaming</a>  Ted-Ed video – <a href="#">A Brief History of Video Games</a></p>
<p><b>1.2.3</b> How representations are constructed within video games</p>	<p>Learners should understand the importance of inclusive representations on diverse groups/individuals.</p> <p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• identify how different representations of identity have been constructed in a video game</li> <li>• analyse how different representations of identity have been constructed in a video game.</li> </ul>	<p>Representations in video games have faced the same controversies and debates as other digital media and film products. Since the inception of video games, characters have been subjected to stereotyping and video game production companies have struggled to provide diverse and inclusive representations that fully reflect the range of identities of gamers.</p> <p><b>Suggested approaches to exploring representations:</b></p> <ul style="list-style-type: none"> <li>• Provide learners with a range of video game characters and ask them to discuss and compare their characteristics.</li> <li>• Explore character archetypes and stereotypes in video games such as hero, damsel in distress etc.</li> <li>• Encourage learners to consider the different gameplay elements that help to construct identity. For example, branching dialogue choices which help players construct identity for their individual character.</li> <li>• Ask learners to conduct comparative research into earlier video game characters and contemporary representations to explore how representations have evolved.</li> <li>• Ask learners to conduct a character case study from the extract they have studied. They could focus on how the character is portrayed (through appearance, dialogue and actions) and how they contribute to the narrative.</li> <li>• Explore game reviews (these could take the form of online blogs or YouTube videos) where audiences respond to character representations.</li> </ul>

		<ul style="list-style-type: none"> <li>Learners could be given a mini creative brief to design their own video game character.</li> </ul> <p><b>Useful resources</b>  <a href="#">WJEC digital resources</a> – on our resources site, you will find a blended learning resource for video games  Article GamesRadar+ – <a href="#">Respawn on Creating Authentic Representation in Apex Legends</a>  BBC news – <a href="#">Video games: How big is industry’s racial diversity problem?</a></p>
<p><b>1.2.4</b> How gamers interact and respond to video games</p>	<p>Learners should understand different ways in which gamers interact and respond to video games, such as:</p> <ul style="list-style-type: none"> <li>personalisation (such as customization, role-playing, and creativity allowing players to shape their own experiences)</li> <li>social connection (such as multiplayer interactions, online communities).</li> </ul>	<p>Due to the interactive nature of video games, game developers rely heavily on audience interaction and response to market their games. Video games such as <i>Minecraft</i> and <i>Among Us</i> have proven that audience engagement can significantly contribute to the success of a game. This section requires learners to develop an understanding of the relationship between video games and their audiences.</p> <p><b>Suggested approaches to exploring how gamers interact and respond to video games:</b></p> <ul style="list-style-type: none"> <li>Ask learners to reflect on video games they have played and their reasons for playing the game.</li> <li>Ask learners to consider what choices are made in the game extract/cutscene they have studied and how this affects gamers.</li> <li>Discuss what open world video games such as <i>Minecraft</i> and <i>Outer Wilds</i>, offer audiences.</li> <li>Learners could explore choice of character skins and/or character creation tools and how they are used in video games to help personalise/customise characters.</li> <li>Watch gameplay footage that explores multiplayer gameplay such as <i>Split Fiction</i> and <i>It Takes Two</i>. Discuss the benefits for gamers.</li> <li>Explore social media platforms such as YouTube and Twitch that offer interactions with online gaming communities. Screenshots from websites such as IGN and online forums can also be used to exemplify how online communities are built.</li> <li>Learners could be asked to construct a social media post as an audience member commenting on their response to a trailer/scene from a video game. Ask learners to compare their responses.</li> </ul> <p><b>Useful resources</b>  <a href="#">WJEC digital resources</a> – on our resources site, you will find a blended learning resource for video games</p>

		GamesRadar includes <a href="#">game reviews</a> on its website Fornite.gg – <a href="#">All Fortnite Cosmetics</a>
<p><b>1.2.5</b> The positive and negative impacts of video games</p>	<p>Learners should understand the positive and negative impacts of video games in relation to how:</p> <ul style="list-style-type: none"> <li>• video games reflect their context</li> <li>• representations are constructed within video games</li> <li>• gamers interact with video games</li> <li>• gamers respond to video games.</li> </ul>	<p>One of the biggest controversies surrounding video games is the effects debate. Digital media and film products have the power to shape and influence behaviours, beliefs and perceptions of reality and video games are no exception. There is, however, an ongoing discourse around whether video games are beneficial or harmful to audiences and whether violent content depicted in video games can cause audiences to commit violent acts in real life. There is a wealth of information and studies that discuss this topic in detail and learners should be encouraged to look at both sides of the debate.</p> <p><b>Suggested approaches to exploring how gamers interact and respond to video games:</b></p> <ul style="list-style-type: none"> <li>• Provide learners with cards containing statements about video games and ask learners to consider whether the impact is positive or negative. For example, video games offer an escape for audiences.</li> <li>• Encourage learners to debate considering different perspectives. For example, ask learners to consider how different audience profiles might respond to video games.</li> <li>• Learners could create their own survey to investigate the engagement with video games in their own community.</li> <li>• Teachers could provide appropriate examples of news articles exploring real life events that have been linked to video game violence</li> </ul> <p><b>Useful resources</b>  <a href="#">WJEC digital resources</a> – on our resources site, you will find a blended learning resource for video games  Britannica – <a href="#">Should minors play violent video games?</a>  Article: The Independent – <a href="#">Games for Good</a>  GameAware article – <a href="#">Understanding the video game debate</a></p>

### 1.3 Exploring key concepts and issues in online news and social media

#### 1.3.1 Online news

Learners should know that the term 'online news' refers to news content that is published and disseminated through digital media platforms connected to the internet.

Learners should understand:

- the changing context of the spread of news, including:
  - audience reach
  - social, cultural and institutional contexts
  - challenges to traditional news
  - immediacy
  - platforms
  - virality
- the impact of fake news and misinformation
- what citizen journalism is, and challenges to traditional news journalism
- how users consume and interact with news

The emergence of new technologies has brought about changes in the news industry transforming how content is produced, distributed to and consumed by audiences around the world. Like other digital media and film industries, news producers have had to embrace these changes and use online platforms to deliver engaging and up-to-date content to audiences.

Learners should be provided with the definition of online news and understand that this does not only refer to news websites but includes social media platforms and apps. When exploring the social, cultural and institutional contexts of news, learners should understand that Ofcom regulate the UK's news broadcasters however online news, particularly social media sites, are largely unregulated. It can also be helpful for them to understand that companies like BBC, ITV and Channel 4 are Public Service Broadcasters and are required to provide audiences with trusted, impartial news. These broadcasters now face challenges and competition from social media platforms and streaming services.

#### **Suggested approaches to exploring the changing context of news:**

- Target audiences are a key concept for learners to consider when studying news. Teachers could provide learners with a list of news sources and ask them to match each source to its primary target audience. Sources could include BBC news, Daily Mail, WalesOnline, Sky News TikTok channel with audiences such as older adults looking for traditional, unbiased reporting, and audiences seeking sensational headlines and celebrity gossip stories.
- Ask learners compare news produced and distributed in the 1950s with news in the 21<sup>st</sup> century. Teachers could use global or national events such as wars or natural disasters to explore the key differences in content production and distribution.
- Ask learners to create a timeline outlining the key changes to news. For example, the invention of the printing press, radio, broadcasting and the internet.
- Provide learners with examples of viral content e.g. Australian breakdancer Raygun's performance at the Paris Olympics, Taylor Swift's engagement to Travis Kelce. Encourage discussions around why this content captured the attention of audiences and engage in debates around the positives and negatives of viral content across online platforms.

	<ul style="list-style-type: none"> <li>• how <b>two</b> examples of contemporary<sup>1</sup> news events are represented across different digital platforms (including social media).</li> </ul>	<ul style="list-style-type: none"> <li>• It can be useful for learners to consider news values such as timeliness, negativity, proximity and conflict. To help learners explore this further, teachers could provide learners articles from a news webpage. Ask learners to take on the role of an editor and select and prioritise the stories based on what they believe to be important to audiences.</li> </ul> <p><b>Suggested approaches to exploring fake news and misinformation:</b></p> <ul style="list-style-type: none"> <li>• Ensure that learners understand the key terms of fake news and misinformation. Whilst fake news typically relates to news content, misinformation is a broader term used to encompass false or misleading information that can include false advertising or sharing incorrect health advice online.</li> <li>• Provide learners with a variety of fictional and real news headlines. Ask learners to decipher which news headlines are fake and which are real and consider how they could distinguish between them.</li> <li>• Learners could be encouraged to experiment with creating and writing their own fake news headlines or stories.</li> <li>• Learners could hold a debate about the regulation and control of fake news taking on different roles to consider alternative perspectives. For example, parents, CEO of TikTok, local Member of the Senedd, teacher etc.</li> <li>• Ask learners to create or write a digital guide to help younger children spot fake news and misinformation online.</li> </ul> <p><b>Suggested approaches to exploring citizen journalism and challenges to traditional news journalism:</b></p> <ul style="list-style-type: none"> <li>• Provide learners with a definition of citizen journalism: user generated or created news. Information and/or news that is created and shared by people who are not professional journalists, often through social media.</li> <li>• Provide learners with two contrasting posts from a real news event e.g. coverage of Covid-19 pandemic and ask them to consider how citizen journalism contributed to news coverage and audience awareness.</li> <li>• Learners should consider the role of social media platforms on citizen journalism. For example, people may livestream footage of an event on social media, and this may be more raw/explicit than what is shown on mainstream news channels regulated by Ofcom.</li> <li>• Ask learners to draw comparisons between a traditional news source e.g. a newspaper</li> </ul>
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<sup>1</sup> within two years of learners studying the qualification.

		<p>and a contemporary online news source e.g. Instagram.</p> <ul style="list-style-type: none"> <li>• A creative task could include asking learners to produce their own design for a social media news post covering an event in their centre or community e.g. sports day, a charity event etc. Encourage learners to consider image selection, framing, anchorage text, target audience, hashtags etc. Once learners have finished their plans, ask them to look at how the same event has been represented across the class. Consider creative choices that have been made and how these affect the representation of the event/story.</li> <li>• This <a href="#">article</a>, from the Tate Modern, explores the rise of citizen journalism.</li> </ul> <p><b>Suggested approaches to exploring how users consume and interact with news:</b></p> <ul style="list-style-type: none"> <li>• Ofcom produces <a href="#">news consumption reports</a> for the UK. This resource can be a useful starting point for learners to consider the overall picture of news consumption within their social context. The resource contains useful data that can be used in discussions with learners as well as providing helpful facts and statistics that highlight society's shift towards consuming information via social media and online news platforms.</li> <li>• Learners could conduct their own survey in centres to understand audience consumption and interaction with news amongst family and friends.</li> <li>• Ask learners to consider ways in which online platforms encourage user interaction. For example, the use of hashtags, live streaming, commenting and sharing etc.</li> <li>• Often, news stories will be adapted by broadcasters to be shared across multiple platforms. Learners could be given a news story (fictional or real) and plan how this news story should be presented across different platforms. For example, a 20 second Instagram reel and a website article.</li> </ul> <p>The contemporary news event selected for study should be within two years of learners starting the qualification e.g. if learners begin the course in 2026, then the news event must have occurred no earlier than 2024. Events are defined as key occurrences represented in the news. Events can be local, national or international. For example, Blue Origin's all-female flight to the moon.</p> <p>Learners should explore how the two events are represented across a minimum of two digital platforms. One of these digital platforms must include social media. Where learner access to social media may be limited, it is advised that teachers select screenshots or screen recordings to provide exemplification of content.</p>
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**Suggested approaches to exploring contemporary news events:**

- Teachers should introduce learner to the codes and conventions of digital news, including:
  - Layout and design elements. For example, menus, search bars and tags
  - Visual elements. For example, selection of media (images, videos, infographics, soundbites), graphics, banners, branding, font and masthead
  - Use of language. For example, headlines, captions and copy
  - Interactive elements. For example, comment sections, links, reaction buttons and polls etc.
- Ask learners to identify the codes and conventions used on their digital platforms and discuss their impact.
- Ask learners to consider how the news event is represented including:
  - How people/groups/issues are represented
  - How codes and conventions of online news are used to construct representations
  - How digital news platforms use bias and stereotyping to influence audiences and promote ideologies
  - How different audiences might respond
- It is important for learners to explore how representations vary across the different platforms. Using a comparison table can be useful to help learners explore the key differences in platforms and their coverage/representation of a news event.

**Useful resources**

[WJEC digital resources](#) – on our resources site, you will find a blended learning resource for online news

BBC article – [BBC broadcasters need urgent boost from YouTube](#)

[Topical Talk](#) is a programme from The Economist Educational Foundation that offers teachers free resources to support with media literacy.

[BBC fake news teaching resources](#)

[Gov.uk – List of media literacy resources](#)

[Get Bad News](#) – an online game designed to increase awareness of fake news strategies

### 1.3.2 How social media shapes society and culture

Learners should know that the term 'social media' refers to platforms that enable users to create and share content and/or to participate in social networking.

Learners should understand the following using contemporary examples:

- the importance and impact of influencers and content creators on platforms
- the role of social media in driving social change
- what misinformation is and how it spreads on social media
- the role of user behaviour in the spread of misinformation
- how users can be prosumers as well as consumers of media.

Due to the prevalence of social media platforms in the 21<sup>st</sup> century, it is important for learners to explore the way that social media posts and platforms are shaping the world around them. Despite learners being digital natives, it is important for them to appreciate the influence social media can have on attitudes, behaviours and social and cultural norms. Teachers should ensure that learners understand that social media is not just a tool for entertainment and connection; it has the power to educate and inspire, shape public opinion and promote social change. In the past, audiences have relied on mainstream media such as newspapers and television programmes to provide them with role models and trusted sources of information. However, with the growth of social media and online platforms, audiences not only have access to increased amounts of information, but they are also looking to prominent online figures such as influencers and content creators to provide them with news and information. Another major change in content creation is the ability of audiences to be prosumers (a term that merges the roles 'producer' and 'consumer' and refers to individuals who make their own content).

#### **Suggested approaches to exploring how social media shapes society and culture:**

- Provide learners with content from influencers and ask them to comment on the positives and negatives of each example. Examples could take the form of screenshots or video clips from social media platforms depending on the influencer's content. For example, MrBeast, Amelia Dimoldenberg, and Marcus Rashford are all considered content creators and have a strong online presence.
- Ask learners to consider the importance of influencers and content creators. For example, what might the online world look like if make-up tutorials were banned?
- Look at celebrities such as Kylie Jenner who offers audiences frequent content vs celebrities who remain private such as Ryan Gosling. Discuss the impact of their approaches to building relationships with their audience.
- Ask learners to conduct research into how a particular social, cultural or political issue is promoted and discussed on social media platforms. Ask learners to comment on the impact of the posts for influencers and audiences. For example, climate change or adopt don't shop.
- Encourage learners to consider the importance of hashtags and other interactive features in social media led campaigns. For example, the use of the #metoo in the Me Too movement.
- Ask learners to experiment with making hashtags to encourage posts to go viral and raise awareness of social issues.

		<ul style="list-style-type: none"> <li>Learners could create a comparison grid to explore the advantages and disadvantages of different social media platforms considering elements such as audience reach, types of content and interactivity etc.</li> <li>Introduce learners to the different examples of misinformation that might occur online. Learners could be asked to rank which examples they find most dangerous to least dangerous and provide justifications for their decisions. Examples could include false advertising, sharing of incorrect health advice and political misinformation.</li> <li>Learners could be asked to predict the journey of a piece of information posted online considering how and why it might spread quickly.</li> <li>Ask learners to consider and reflect on their own role as prosumers: what type of content do they produce and what impact does it have?</li> <li>Learners could debate the advantages and disadvantages of audiences having the power to create and share digital content.</li> </ul> <p><b>Useful resources</b>  <a href="#">WJEC digital resources</a> – on our resources site, you will find a blended learning resource for online news          Article Ad Council – <a href="#">Social Media’s Impact on Society</a>          BBC News – <a href="#">How have social media algorithms changed the way we interact?</a></p>
<p><b>1.3.3</b>          Understanding the impact and regulation of social media</p>	<p>Learners should understand the:</p> <ul style="list-style-type: none"> <li>the need for regulation on social media platforms</li> <li>how social media is used as a tool for influencing opinions and consumer behaviour</li> <li>the use of Artificial Intelligence (AI) and bots</li> </ul>	<p>Understanding the regulation of social media can help provide context for learners, especially when exploring the impact and influence of these platforms. Social media is continually evolving, and it is important for learners to explore current and emerging challenges to the way social media functions and impacts society. It is important to note that learners should be aware of the listed legal frameworks but do not need to study them in depth. An awareness of what they are and what they mean for platforms and audiences is sufficient.</p> <p><b>Suggested approaches to exploring the impact and regulation of social media:</b></p> <ul style="list-style-type: none"> <li>Ensure that learners understand the term regulation and why it is important.</li> <li>Ask learners to list what rules they think are already in place across social media sites – this could also be done using a true or false quiz using statements such as social media platforms are responsible for everything people post.</li> <li>Learners could take on the role of a local Member of the Senedd and pitch a proposal about how they would regulate social media platforms in Wales.</li> </ul>

	<ul style="list-style-type: none"> <li>the challenges of balancing free speech with protecting users.</li> </ul> <p>Learners should be aware of the role of current legal frameworks for regulating social media, such as:</p> <ul style="list-style-type: none"> <li>Online Safety Act 2023</li> <li>Advertising Standards Authority (ASA)</li> <li>Data Protection Act 2018.</li> </ul>	<ul style="list-style-type: none"> <li>Print a range of screenshots from social media platforms and ask learners to identify any persuasive adverts or influential content. Once identified, learners could be asked to consider the impact on audiences and how the content is influential. For example, persuasive devices, clickbait and values promoted by the content.</li> </ul> <p><b>Useful resources</b></p> <p><a href="#">Ofcom video</a> about changes in social media regulation</p> <p>Gov.uk – <a href="#">Online Safety Act</a></p> <p><a href="#">Advertising Standards Authority website</a></p> <p>Gov.uk – <a href="#">Data Protection</a></p> <p>The Barrister Group article – <a href="#">The Future of Free Speech Online</a></p>
<p>1.3.4 Ethical issues in social media</p>	<p>Learners should understand ethical issues surrounding:</p> <ul style="list-style-type: none"> <li>data collection, usage, and algorithms on social media platforms</li> <li>privacy concerns in the context of social media, such as consent and anonymity and the impact of sharing personal details</li> <li>the impact that social media can have on audiences including their mental wellbeing.</li> </ul>	<p>As well as its benefits, social media platforms raise ethical concerns. Learners should engage with activities that ask them to discuss and explore why these issues are a concern and how they impact audiences.</p> <p><b>Approaches to exploring ethical issues in social media:</b></p> <ul style="list-style-type: none"> <li>Ask learners to make a list of information that they think social media platforms can learn about users over time.</li> <li>To help learners explore algorithms, show learners a screenshot of an example social media homepage – ask them to consider who this page might belong to based on the recommended posts.</li> <li>Ask learners to reflect on their own screen time and use of social media. Discuss the positives and negatives in relation to mental wellbeing.</li> </ul> <p><b>Useful resources</b></p> <p><i>The Social Dilemma</i> documentary (2020, Netflix)</p> <p>YouTube BBC Podcast – <a href="#">Bans on social media and phones</a></p>

## Opportunities for embedding elements of the Curriculum for Wales

Curriculum for Wales Strands			
Cross-cutting Themes			
Local, National & International Contexts	<p>There are many opportunities to include Local, National and International Contexts in GCSE Digital Media and Film. These opportunities are important to learners because the exploration and creation of digital media and film products provide learners with alternative perspectives on their own communities and the wider world. Exploring the media landscape of Wales encourages learners to explore diverse representations of Wales and to consider their own identity and 'cynefin'.</p> <p>Below are some examples of how Local, National &amp; International Contexts can be embedded into teaching and learning:</p>		
	<i>Specification Reference</i>	<i>Amplification</i>	<i>Example</i>
	1.1.2	How films reflect their context	Learners can experience local contexts in the Welsh film that reflect/represent their own experience and/or culture. In the study of global film, learners can experience national and international contexts by exploring the film's social, cultural, historical and institutional context.
1.3.1	Online news	Teachers can select contemporary news events and explore how they are represented in local and national online news sources e.g. Wales Online and The Guardian may offer varying representations of the same news event.	

Sustainability	<p><b>There are many opportunities to include Sustainability in GCSE Digital Media and Film. These opportunities are important to learners because the world of digital media is becoming increasingly aware of its environmental impact. Learners can also consider how social issues such as the environment and climate change are represented on influential platforms like social media.</b></p> <p><b>Below are some examples of how Sustainability can be embedded into teaching and learning:</b></p>		
	<i><b>Specification Reference</b></i>	<i><b>Amplification</b></i>	<i><b>Example</b></i>
	<b>1.1.2</b>	How films reflect different social, cultural, historical and institutional contexts.	<ul style="list-style-type: none"> <li>Explore how the film industry reflects and adopts strategies to reduce the carbon footprint and produce media content in a more environmentally friendly way.</li> <li>BAFTA albert has a range of free resources to help explore sustainability on and off screen: <a href="https://wearealbert.org/">https://wearealbert.org/</a></li> </ul>
<b>1.3.1</b>	How <b>two</b> examples of contemporary <sup>1</sup> news events are represented across different digital platforms (including social media).	<ul style="list-style-type: none"> <li>There is opportunity for learners to explore news events linked to sustainability and the environment. As an important and widely reported global issue, learners could explore the way this issue is represented on websites and social media platforms.</li> </ul>	

Relationships and Sexuality Education	<p><b>There are many opportunities to include Relationships and Sexuality Education (RSE) in GCSE Digital Media and Film. These opportunities are important to learners because media products often offer us a window on the world. Exploring representations of identity, culture, religion, sexuality and gender helps learners navigate the rapidly changing world around them.</b></p> <p><b>Below are some examples of how RSE can be embedded into teaching and learning:</b></p>		
	<i><b>Specification Reference</b></i>	<i><b>Amplification</b></i>	<i><b>Example</b></i>
	<b>1.1.1</b>	Learners should be able to identify how different representations of identity have been constructed in film.	<ul style="list-style-type: none"> <li>RSE discussions can be embedded through the study of the set texts in Unit 1 which can be used as a platform for conversations around representation of diverse family units and LGBTQAI+ characters.</li> </ul>
<b>1.2.3</b>	Learners should be able to analyse how different representations of identity have been constructed in a video game.	<ul style="list-style-type: none"> <li>RSE discussions can be embedded through the study of a cutscene or extract from a video game which can be used as a platform for conversations around representation of diverse and LGBTQAI+ characters.</li> </ul>	

Human Rights Education and Diversity	<p><b>There are many opportunities to include Human Rights Education and Diversity in GCSE Digital Media and Film. These opportunities are important to learners because digital media and film products can often address important human rights issues. Studying a range of stories and representation allows learners to encounter diverse ideologies and attitudes which, in turn, can help to shape their own values and identity.</b></p> <p><b>Below are some examples of how Human Rights Education and Diversity can be embedded into teaching and learning:</b></p>		
	<i><b>Specification Reference</b></i>	<i><b>Amplification</b></i>	<i><b>Example</b></i>
	<b>1.1.1</b>	Learners should be able to identify how different representations of identity have been constructed in film.	<ul style="list-style-type: none"> <li>Human Rights discussions can be embedded through the study of the set texts in Unit 1 which can be used as a platform for conversations around representations of issues such as immigration and discrimination.</li> <li>The global film in each pairing focuses on a young Black or Asian minority ethnic character’s experiences and dealing with adversity, and all the films deal with cross-cutting themes of human rights and diversity.</li> </ul>
<b>1.3.4</b>	Privacy concerns in the context of social media, such as consent and anonymity and the impact of sharing personal details.	<ul style="list-style-type: none"> <li>Learners can use the content concerning ethical issues in social media to explore human rights issues such as UNCRC’s article 16 (the right to privacy) and article 17 (the right to honest information from the media).</li> </ul>	

Careers and Work-Related Experiences	<p><b>There are many opportunities to include Career and Work-Related Experiences (CWRE) in GCSE Digital Media and Film. These opportunities are important to learners because careers and opportunities in media sectors are constantly evolving as new and emerging technologies develop. It is important for learners to appreciate the relevance of the creative, technical and critical thinking skills developed in this subject and how these skills may support them in their career choices.</b></p> <p><b>Below are some examples of how CWRE can be embedded into teaching and learning:</b></p>		
	<p><b><i>Specification Reference</i></b></p> <p><b>1.1.2</b></p>	<p><b><i>Amplification</i></b></p> <p>How films reflect different social, cultural, historical and institutional contexts.</p>	<p><b><i>Example</i></b></p> <ul style="list-style-type: none"> <li>● Learners will explore different institutional contexts through the study of the set texts in Unit 1 including different job roles the study of which will be developed in Unit 2.</li> </ul>
	<p><b>1.3.1</b></p>	<p>Learners should understand what citizen journalism is, and challenges to traditional news journalism.</p>	<ul style="list-style-type: none"> <li>● Exploring the use of citizen journalism and user generated content provides learners with the opportunities to explore traditional careers in journalism, but also to gain an awareness of current and emerging roles such as content creators and influencers.</li> </ul>

<b>Cross-curricular Skills – Literacy</b>			
<p>There are many opportunities to include Literacy in GCSE Digital Media and Film. These opportunities are important to learners because language is a powerful tool in the media. Media literacy skills are imperative in supporting learners to decode media texts and understand how meaning is communicated. Effective communication skills can elevate creativity and expression.</p> <p>Below are some examples of how Literacy can be embedded into teaching and learning:</p>			
Listening	<i>Specification Reference</i>	<i>Amplification</i>	<i>Example</i>
	<b>1.1.1</b>	How film creates meaning for audiences.	<ul style="list-style-type: none"> <li>Learners will need to listen to a variety of sounds in the set texts to understand how meaning has been communicated.</li> </ul>
	<b>1.3.1</b>	<i>Learners should understand how two examples of contemporary news events are represented across different digital platforms (including social media).</i>	<ul style="list-style-type: none"> <li>Learners will engage with audiovisual social media content and analyse its messages. Learners should be encouraged to consider the importance of audio as well as visual content online.</li> </ul>
Reading	<b>1.1.2</b>	<i>Learners should be able to analyse and evaluate the effectiveness and impact of these social, cultural, historical and institutional contexts of films.</i>	<ul style="list-style-type: none"> <li>Learners will carry out research into set products and read information about the products to further their understanding, such as industry information and reviews.</li> </ul>
	<b>1.3.2</b>	How social media shapes society and culture.	<ul style="list-style-type: none"> <li>Research into social media trends and case studies will deepen learners' understanding of the topics being studied.</li> </ul>

	<b>Specification Reference</b>	<b>Amplification</b>	<b>Example</b>
Speaking	<b>1.2.5</b>	The positives and negatives of video games.	Learners could debate the moral and ethical issues surrounding video games.
	<b>1.3.1</b>	The impact of fake news and misinformation.	<ul style="list-style-type: none"> <li>The topic of fake news and misinformation provides many opportunities for discussion and debate. Learners could: <ul style="list-style-type: none"> <li>Debate the probability of news stories being fake/real</li> <li>Debate the impact of fake news and misinformation on society.</li> </ul> </li> </ul>
Writing	<b>1.1.5</b>	Learners should be able to compare the pair of films selected from the list of films set for study, and consider taught content from 1.1.1 to 1.1.4 above.	<ul style="list-style-type: none"> <li>This higher-level skill requires learners to write an extended response drawing together ideas from their pair of set films and explain their similarities and differences.</li> <li>Learners will need to be able to write confidently about the set texts and unseen texts for the examination. Within their writing, learners will need to embed specific examples from the set texts to demonstrate their knowledge and understanding of how digital media products and films can create and communicate meaning for audiences.</li> </ul>
	<b>1.3.1</b>	Learners should understand the impact of fake news and misinformation.	<ul style="list-style-type: none"> <li>Learners could experiment with writing their own news headlines and considering the impact language has on audiences.</li> </ul>

<b>Integral Skills</b>		
<b>Critical Thinking and Problem Solving</b>	<p>There are many opportunities to include <b>Critical Thinking and Problem Solving</b> in GCSE Digital Media and Film. These opportunities are important to learners because the skills required to question, evaluate and refine content are vital to the creative process. Learners should be encouraged to reflect on their own work and the work of others to gain confidence in identifying strengths and areas for improvement.</p> <p>Below are some examples of how <b>Critical Thinking and Problem Solving</b> can be embedded into teaching and learning:</p>	
	<i><b>Specification Reference</b></i>	<i><b>Amplification</b></i>
	<b>1.2.5</b>	Learners should understand the positive and negative impacts of video games.
	<b>1.3.2</b>	How social media shapes society and culture.
		<i><b>Example</b></i>
		<ul style="list-style-type: none"> <li>• Learners will need to think critically about the positive and negative impacts of video games considering the perspectives of different audiences e.g. parents, children, educators, government etc.</li> </ul>
		<ul style="list-style-type: none"> <li>• Learners will be encouraged to think critically about issues and concerns surrounding social media content and its usage.</li> <li>• Learners could be encouraged to decipher between real and false information online.</li> </ul>

Personal Effectiveness	<p>There are many opportunities to include <b>Personal Effectiveness in GCSE Digital Media and Film</b>. These opportunities are important to learners because developing skills such as <b>organisation, communication and self-management</b> will help learners improve their confidence and self-esteem to be prepared for life and work.</p> <p>Below are some examples of how <b>Personal Effectiveness</b> can be embedded into teaching and learning:</p>		
	<i>Specification Reference</i>	<i>Amplification</i>	<i>Example</i>
	<b>1.1.3</b>	Learners should be able to analyse how different representations have been constructed in film.	<ul style="list-style-type: none"> <li>Learners will analyse issues represented in the set texts and develop and vocalise their own opinions linked with certain issues.</li> </ul>
<b>1.2.4</b>	How gamers interact and respond to video games.	<ul style="list-style-type: none"> <li>For learners wishing to pursue a career in the media industry, it is important for them to appreciate the way the industry works and the relationship between audiences and media products.</li> </ul>	

## Glossary for Unit 1

Term	Definition
Algorithm	The programming which tells a computer how to perform certain tasks independently of humans.
Artificial Intelligence (A.I)	Artificial Intelligence is the use of computers to mimic human cognitive behaviour and perform tasks.
Binary opposition	A narrative technique where works use opposing ideas and/or concepts to demonstrate contrast. For example, good versus evil, light versus dark etc.
Bots	Bots are short for robots – Bots is a software application which copies human behaviour and human interaction.
Citizen journalism	User generated or created news. Information and/or news that is created and shared by people who are not professional journalists, often through social media.
Clickbait	Online content which is used to encourage and persuade people to click on links to direct them to a webpage.
Codes	The systems of signs used within media to create meaning - e.g. technical codes.
Conventions	Devices used by the media that meet the expectations of the audience. Conventions can include devices like camera shots, props, characters etc.
Cultural context	The values, beliefs, customs and traditions that impact media production and how media products are understood and interpreted.
Cutscenes	A sequence in a video game that is not interactive and usually moves the plot forward.
Diegetic sound	Sound that exists in the world of the story or scene that the characters can hear e.g. dialogue, thunder.
Doom-scrolling	When a person deliberately consumes negative news online becoming a compulsion. This can result in heightened anxiety and moral panic about particular issues.
Genre	<p>The type or category of a film or media product.</p> <p>In relation to <b>film</b>, a genre is a category or classification that identifies movies based on their narrative elements, themes, tone, setting and stylistic approach. It helps audiences set expectations about the kind of story and emotional experience a film will deliver.</p> <p>In relation to <b>video games</b>, a genre is a classification that groups games based on their gameplay mechanics, objectives and player interactions, rather than just narrative or setting (as in film). It helps define how a game is played, what skills are required, and what kind of experience the player can expect.</p>

Global film	Films that are produced, distributed and consumed internationally that relate to audiences from different cultures and countries. These films typically have universal themes and/or characters that reflect the experiences of people of the global majority.
Historical context	The time period and events in which a media product is created and/or set and how this impacts how media products are understood and interpreted.
Historical production context	How the production of the video game reflects the time period in which it was produced.
Institutional context	The structures and organisations (e.g. media companies) that affect how a media product is created and interpreted.
Mainstream	These are media products that are the most popular at the time and tend to be the most conventional.
Mise-en-scène	How the arrangement of everything in the frame creates meaning e.g. setting, costume, props, colour, lighting, body language and positioning.
Narrative devices	The tools and/or techniques used to tell a story or shape how it is told.
Non-diegetic sound	Sound that exists outside the world of the story or scene that the characters cannot hear. Non-diegetic sound is usually added in post-production e.g. voiceover, soundtrack.
Online news	News content that is published and disseminated through digital media platforms connected to the internet.
Prosumers	An individual who both produces and consumes media content or products. This term merges the roles 'producer' and 'consumer' and refers to individuals who make their own content.
Regulation	The rules and policies that control how media is created and shared.
Representation	The way that ideas, people, places and events are constructed in the media.
Social context	The social environment or situation, including political and economic factors, that impact media production and how media products are understood and interpreted.
Stereotype	An oversimplified, fixed belief about a person or group of people.
Traditional news	News content that is published and disseminated through established media channels such as newspapers, television, and radio.
Virality	When information is shared quickly and widely online.
Welsh film	A film that represents Welsh people, culture and/or identity.

## Appendix A: Editing and Lighting techniques used in set film products

<b>Lighting</b>	<p><b>Patagonia:</b> Naturalistic, high-contrast lighting is used to emphasise both the beauty and isolation of the landscape.</p> <p>Moments of intimacy and connection between characters are often depicted using warmer lighting and softer tones.</p> <p>High-key lighting is used in exterior daytime shots of Patagonia whereas the lighting is more natural for the daytime shots in Wales where the sky is often full of clouds.</p>	<p><b>Persepolis:</b> Unconventional lighting used due to the animated style of the film.</p> <p>Shadows are used to evoke a sense of oppression and fear, for example, when Marjane visits her uncle Anoosh in prison.</p> <p>Silhouettes are used to represent characters in scenes of war and political unrest.</p> <p>Expressionist techniques such as high contrast and chiaroscuro lighting used to emphasise the emotional mood of the film.</p>
	<p><b>Pride:</b> Lighting is also used to create a cultural contrast between the vibrant city of London and the more subdued atmosphere of Wales.</p> <p>The Welsh landscape is presented using more naturalistic lighting and muted colour palette to evoke a harsher and colder environment.</p> <p>Bright, natural lighting is prominent in the final parade to symbolise positive themes such as hope, unity and solidarity.</p>	<p><b>Girlhood:</b> Low-key lighting is used to create an ominous feel and in scenes to symbolise confinement and oppression. For example, the opening scene where the group of girls are being watched by a group of boys and in Marieme's house when her brother is home.</p> <p>Ambient lighting is used in domestic spaces to create a cosy and secretive feel e.g. Marieme and her sister's bedroom.</p> <p>Harsh, cold lighting is used in exterior scenes to imply uncertainty and threat.</p>
	<p><b>Dream Horse:</b> Lyn uses naturalistic lighting to showcase the authentic landscape of the Welsh valleys.</p> <p>Interior lighting is often cosy and warm creating a close-knit community feel. For example, in the scene where they meet to discuss the purchase of Dream Alliance.</p> <p>High-key lighting is used in scenes at the racing ground to give audiences a clear view of the drama and intensity of the race.</p>	<p><b>Wadjda:</b> Naturalistic lighting is used to create a sense of realism. Many of the scenes take place outside in the harsh, bright sunlight creating an authentic sense of place.</p> <p>In some interior shots, dim, low-key lighting is used to signify oppression and control.</p> <p>High key lighting can be used as a symbol of hope and freedom e.g. in the final mid shot where Wadjda stops riding her bike and is seen looking around.</p>

	<p>Low-key, dim lighting is used in scenes to mirror the characters' emotions e.g. when Jan facing defeat or challenge.</p>	
	<p><b>Save the Cinema:</b> Sugarman uses soft, muted lighting in interior shots to create a sense of community and warmth. For example, inside The Lyric.</p> <p>Bright, high-key lighting is used in scenes of hope and celebration. For example, in the scene where Jurassic Park is shown at the cinema.</p> <p>Naturalistic lighting is used to create a sense of realism symbolising the fact that the narrative is based on a true story about a community in Wales.</p>	<p><b>The Breadwinner:</b> Dark lighting is used in scenes of memories. For example, when Parvana's father recalls memories of invasions and civil war.</p> <p>Low-key lighting is also used to symbolise secrecy and uncertainty. For example, the scene where Parvana and her mother attempt to walk to the prison to visit her Nurullah.</p> <p>Chiaroscuro lighting is used to create shadows and darkness, particularly with members of the Taliban, to connote physical and emotional danger.</p>
	<p><b>Y Swm:</b> Harsh, cool tones are used in political settings to connote a serious and formal atmosphere.</p> <p>Brighter lighting is used in scenes to signify hope and success. For example, when characters experience campaign victory.</p> <p>Warm, naturalistic lighting is used in community spaces to signify solidarity, intimacy and a sense of hope.</p>	<p><b>The Farewell:</b> Warm and cold tones are used to provide a contrast in settings. For example, in the opening scene, the harsh lighting of the hospital waiting room contrasts with the cosy, ambient lighting of Billi's house.</p> <p>Softer, ambient lighting is used in interior settings to create intimacy and connote the connection between family.</p> <p>Dim or muted lighting used in sombre, heavy scenes such as hospital scenes.</p>
<p><b>Editing</b></p>	<p><b>Patagonia:</b> Crosscutting used to highlight thematic links between Gwen and Rhys' storyline and Cerys and Alejandro's journey</p> <p>Slow and controlled pace of editing including silences and long pauses to create realism and allows audiences to understand the emotions of the characters.</p> <p>Evans juxtaposes establishing shots of Patagonia and Wales to highlight the similarities between characters and the contrast between the two landscapes.</p>	<p><b>Persepolis:</b> Generally, the editing used in Persepolis is slow and controlled to allow audiences to understand the emotions of the characters.</p> <p>Satrapi uses invisible cuts to blur the lines between reality and memories. For example, Uncle Anoosh's stories of being a secretary at 18 years old.</p> <p>Dissolves are used to symbolise the passage of time and create a sense of fluidity between past and present.</p> <p>Fade to black is used to signify a chapter's conclusion and mirror the style of the graphic novel from which Persepolis was adapted.</p>

<p><b>Pride:</b> Dynamic cuts and editing used in scenes of protests and marches to create a sense of urgency and intensity.</p> <p>In the scenes depicting the mining village of Wales, Warchus uses a slower editing pace and style to showcase the community and landscape.</p> <p>Montages are used to show the growth of communities and relationships as the characters organise, plan and fundraise for events.</p>	<p><b>Girlhood:</b> Extended takes and a naturalistic pace of editing are used to create realism and allow audiences to understand the emotions of the characters.</p> <p>Cuts to black are used to signify a new 'chapter' of Marieme's girlhood and coming-of-age narrative. For example, Marieme starting high school.</p> <p>The editing used in the hotel room scene where Marieme and the girls dance to Rihanna, Diamonds is reminiscent of a music video. Coupled with the cool blue lighting, the scene evokes a dreamlike quality.</p>
<p><b>Dream Horse:</b> Fast-paced editing is utilised in race sequences to build tension and create a dramatic and intense atmosphere.</p> <p>Cross cutting between shots of Dream Alliance and close ups of the villagers watching the race symbolises their investment in the horse and community support.</p> <p>Montages are used to highlight the training regime that Dream experiences in preparation for the race.</p>	<p><b>Wadjda:</b> Haifaa al-Mansour uses subtle editing techniques to draw the audience's attention to smaller details. For example, Wadjda's shoes and the bike she longs to buy.</p> <p>Rather than use intense, stylised editing, al-Mansour uses continuity editing to create a sense of realism and encourage audiences to focus on the emotions and acts of rebellion.</p> <p>The slow and controlled pace of editing is used to symbolise the restrictions and oppression Wadjda and other women face and their continuous quest for freedom and independence.</p>
<p><b>Save the Cinema:</b> Montage sequences are used to build a sense of community depicting activities such as fundraising and petition work.</p> <p>Longer takes and minimal editing are used to emphasis the dialogue of the film. Much of the conflict in Save the Cinema is verbal so uses extended shots to create moments of stillness and emotion.</p> <p>Moments of excitement are portrayed using fast-paced editing to convey energy, emotion and triumph.</p>	<p><b>The Breadwinner:</b> Slow fades are used to shift between reality and the story Parvana tells Zaki. This helps to create a mythical and dreamlike quality of Parvana's storytelling. These fluid transitions also blur the boundaries between Parvana's reality and her imagination.</p> <p>Pace of editing is steady and controlled to allow audience to appreciate the emotional impact of scenes and to signify the confinement and oppression that Parvana and her family feel, particularly the women.</p> <p>Moments of danger are depicted using faster editing techniques. For example, when Idrees chases Parvana and Shauzia.</p>

	<p><b>Y Swm:</b> Crosscutting is used to provide original footage creating a sense of authenticity for audiences.</p> <p>Fast-paced editing is used to build tension and urgency in scenes of protest and political events.</p> <p>Editing is slower in more reflective scenes. For example, in Gwynfor's home with his family.</p> <p>Freeze frames and subtitles are used to provide exposition for the audience. It can also be used for comedic effect.</p>	<p><b>The Farewell:</b> Cross cutting is used in the opening scene between Nai Nai and Billi to show cultural contrasts. Billi is in New York and Nai Nai is in China.</p> <p>Fades to black are used to transition between key sections/moments of the film and to symbolise the deterioration of Nai Nai's health.</p> <p>Quick panning shots used to create a fun and light-hearted atmosphere in the party scene.</p> <p>Frequent use of group shots are used to provide the audience with a sense of a family narrative rather than focusing on individual characters.</p>
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