## Contents

**GCSE in Media Studies**  
**Teachers' Guide**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Introduction</td>
<td>2</td>
</tr>
<tr>
<td>1.1 - Overview of Specification</td>
<td>3</td>
</tr>
<tr>
<td>1.2 - Availability of Assessment</td>
<td>3</td>
</tr>
<tr>
<td>1.3 - Key Changes to the Specification for Delivery in 2009</td>
<td>4</td>
</tr>
<tr>
<td>2. Delivering the Specification</td>
<td>6</td>
</tr>
<tr>
<td>2.1 - How to Approach Topics</td>
<td>7</td>
</tr>
<tr>
<td>2.2 - How to Approach Science-Fiction Films</td>
<td>8</td>
</tr>
<tr>
<td>2.3 - The Media Studies Framework</td>
<td>12</td>
</tr>
<tr>
<td>3. Controlled Assessment</td>
<td>15</td>
</tr>
<tr>
<td>4. External Assessment</td>
<td>17</td>
</tr>
<tr>
<td>4.1 - Approaching Exam Topics</td>
<td>18</td>
</tr>
<tr>
<td>4.2 - Suggested Approaches to the Music Industry</td>
<td>19</td>
</tr>
<tr>
<td>5. Useful Resources</td>
<td>20</td>
</tr>
<tr>
<td>6. Contributors to the Teachers' Guide</td>
<td>23</td>
</tr>
</tbody>
</table>
1. INTRODUCTION

The WJEC GSCE in Media Studies specification has been modified and updated for delivery from September 2009. The first awards will be made in the summer of 2011.

This initial guidance will reinforce and clarify the specifications, providing assistance to teachers delivering the new specifications. More detailed information concerning expectations and guidance in delivering GCSE Media Studies can be accessed in the following ways:


- The WJEC website ([www.wjec.co.uk](http://www.wjec.co.uk)) will contain materials for Media Studies from recent INSETs.

- To find out about forthcoming INSETs arranged by WJEC, please e-mail [*inset@wjec.co.uk*](mailto:inset@wjec.co.uk) or go to the following web page [www.wjec.co.uk/professionaldevelopment](http://www.wjec.co.uk/professionaldevelopment) for further advice.

- A teacher talk forum will be established later this year to allow teachers to exchange ideas and materials when devising schemes of work.

*Notes for guidance will be periodically updated and therefore it is advised that teachers visit the website at regular intervals for additional guidance and support.*
1.1 Overview of Specification - Specification at a glance

<table>
<thead>
<tr>
<th>External Assessment: Written Examinations: 40%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
</tr>
</tbody>
</table>

**Section A: Thinking about the media - Investigating**

Four questions: candidates respond to stimulus material chosen from a topic set by WJEC. This unit section will also assess the way the contemporary media is convergent.

**Section B: Thinking about the media - Planning**

A series of tasks: candidates demonstrate planning and creative skills through a series of creative tasks which demonstrates knowledge of the convergent nature of the contemporary media.

<table>
<thead>
<tr>
<th>Controlled Assessment: 60%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 2</td>
</tr>
</tbody>
</table>

Three pieces of work from at least two different media:
- Two textual investigations on two different media areas [one must be print-based] (20%)
- One media production consisting of research, planning, the production itself and an evaluation of the production (40%).

**Note:** A minimum of three topics must be studied.
- One textual investigation may be based on the topic specified for Unit 1.
- The second textual investigation must be based on a different media topic.
- The production must not be based on the topic specified for Unit 1.

These topics must involve study of a minimum of three different media, including at least one print – and one audiovisual-based form.

1.2 Availability of Assessment

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td></td>
<td></td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>Unit 2</td>
<td></td>
<td></td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>Subject Award</td>
<td></td>
<td></td>
<td></td>
<td>✔</td>
</tr>
</tbody>
</table>
Recent changes have been made to reflect the changing nature of the contemporary media. The content has been updated within the specification to ensure that it addresses the evolving ways in which media is presented to the audience and to engage with latest developments.

The new specifications will explore the convergent nature of the media (how media is conveyed through various platforms) and how the audience interacts with it. In addition to this students will be able to actively engage in the processes within media.

Centres will also be able to create more manageable opportunities for centre-based assessment – known as controlled assessment – which can be completed at times during the course that best suits centres’ and students’ needs. However, there is the aim to provide continuity to allow teachers to adapt work from resources that they have created for the old specification.

**The main changes are as follows:**

- The course is now **un-tiered** meaning that there is no longer different examination papers for foundation and higher. There will be one examination paper for students of all abilities and questions will be stepped, allowing all students to be able to access marks.

- Internal assessment is now known as **controlled assessment** (coursework with controls) and has changed from **50% to 60%**. There will be two textual investigations **400 – 850 words (20%)** but there will be no comparisons within those investigations (previous specification required comparisons). **One** must be based on **genre**, one based on **narrative** or **representation**. **One** of the two must be **print-based**. The final piece of work must be a production which will reflect research, planning stages, the production itself and a final evaluation (40%).

- External assessment (examination) has changed from **50% weighting to 40%**. The exam structure will be divided into **two sections**, A and B. **Section A** will require students to respond to stimulus material which can be audio visual or print (this is the same as the current Section A) with reference to media studies framework (text, organisations and audience). **Section B** will be a creative task reflecting the convergent nature of the topic. There will be **two years** for each topic with a different focus in the exam which can be identified in the specification, for each year. It is envisaged and encouraged that teachers will **explore all aspects** of the topic and when nearing the exam focus on the criteria that has been outlined for that year's exam.

- Exams will be available in **January and June**, although full awards will be in the summer of each year.

- Students will study **at least three topics** to be able to fully reflect the convergent nature of media – i.e. studying topics like music or science fiction through all their different forms and platforms – e.g. film, television, print will often have interactive forms such as websites and computer games.
## SUMMARY OF ASSESSMENT

<table>
<thead>
<tr>
<th>Units</th>
<th>Assessment</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNIT 1</td>
<td><strong>Written examination (2 hours 15 minutes)</strong>&lt;br&gt;All questions are compulsory and targeted at the full range of GCSE grades.</td>
<td>40%</td>
</tr>
<tr>
<td></td>
<td>• <strong>Section A</strong> will require students to respond to stimulus material which can be audio visual or print with reference to media studies framework (text, organisations and audience). <strong>Four questions</strong> will be asked.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• <strong>Section B</strong> will be a creative task (planning) reflecting the convergent nature of the topic.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>80 marks</strong></td>
<td></td>
</tr>
<tr>
<td>UNIT 2</td>
<td><strong>Controlled assessment</strong>&lt;br&gt;• Two textual investigations 400 - 850 words (20%). One to be based on <strong>genre</strong> and one based on either <strong>narrative</strong> or <strong>representation</strong>. One of the two investigations must be print based.</td>
<td>60%</td>
</tr>
<tr>
<td></td>
<td>• <strong>One production</strong> that reflects research, planning stages, the production itself and a final evaluation (40%).</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>120 marks</strong></td>
<td></td>
</tr>
</tbody>
</table>
2. DELIVERING THE SPECIFICATION

The WJEC Media Studies specification is designed to allow media students to draw on their existing experience of the media and to develop their abilities to explore as well as to create media. It will enable students to investigate and create a wide variety of media, including digital media technologies, drawing on the fundamental concepts informing the study of the media: texts, organisations and audiences/users/consumers. These concepts are reflected in the specification’s framework for exploring and creating all media.

The following section outlines what WJEC GCSE Media Studies includes. Teachers will need to explore Media Concepts and Ideas, which are:

- Media texts: genre, narrative and representation
- Media organisations
- Media audiences and users

Students will need to constantly engage and reflect on these key concepts whilst investigating media texts and producing practical production work.

The course is based on two central activities and convergent media. This will consist of the thinking about the media and making the media. The specification recognises that these two activities reinforce one another: thinking informs creating as much as creating reinforces thinking.

Assessment consequently reflects that reciprocal dependence: the examination paper is divided into sections (thinking about the media and planning for the media); and the controlled assessment includes two investigations and a production which encourages thinking as well as creating.

1. Thinking about the media

Students will do this through textual investigations which can be completed in print or online (if completed online a hard copy must be downloaded). Students will write and present their investigations in a wide variety of ways.

2. Making the media

Students will be active in making their own media by:

- researching texts and audiences
- visually researching
- storyboarding
- scripting
- planning layouts and displays for print and electronic media
- creating pitches and synopses.
Production

- making short films and animation
- making newspapers or magazines
- creating film posters or CD covers
- making web pages
- making podcasts.

Editing productions

- targeting them at audience and users
- thinking carefully about the consequences of making their own media in the convergent environment and the uses others will make of their products
- reflecting how they have produced their own converging media texts.

These two activities of thinking about the media and making the media are set in the context of what is currently known as the convergent media. This essentially means that most media texts, whether films, newspapers and television or popular music are now experienced by the user in a variety of ways, most often through the internet or multimedia platforms.

Therefore, all the topics students will study should reflect the convergent nature and the media production work should equally reflect this.

2.1 How to approach topics

Candidates will have to explore at least three topics for GCSE Media Studies. These topics must include study of a minimum of three different media, including at least one print and one audiovisual based form.

Media will be interpreted in terms of forms rather than platforms although there is a requirement that the topics for the examination will be studied in relation to the convergent nature of the media. Examples of different media will include film, television, animated film, radio, magazines, newspapers, music videos, websites and computer games.

Each topic will be explored through the three study areas of the GCSE Media Studies framework and reflect the convergent nature of contemporary media. Topics that can be studied, some of which may be based on particular forms, may include:

- Music
- Television Drama
- Advertising
- Animation
- Science fiction
- Lifestyle and celebrity
- News
- Comedy
2.2 How to approach Science-Fiction Films

Genre

Science Fiction is a genre that has at its heart some form of technology which is not yet possible, but could be one day. It's a popular genre that has over the years has seen a huge increase in audience numbers, from longstanding fans, when the genre was viewed as a minority genre, to huge mainstream audiences with the impact of the blockbuster. It is for that reason it is an interesting genre to study.

Genre helps the audience to be able to distinguish what type of film, it is likely to be and because of this, the audience will have certain expectations. For example if you said to your students in relation to films, the words, explosion, car chases and weapons, what genre will they call out? Hopefully it will be 'Action'! The ability to recognise genre, when distributors are promoting new films is to arouse audience interest, expectation and anticipation.

Films are often a mix of several genres – known as cross-genres or hybrid genres – to attract the widest and diverse target audience, For example, Cloverfield (2008) directed by Matt Reeves seems to be a simple action film aimed at fans of the action genre. However, it also uses the genres characteristics of:

- science-fiction – the largely unseen threat is an alien monster
- documentary – the footage is shot on a documentary – style hand -held camera
- teen horror movie – the characters are all young people who face unexpected and tense threats

The blockbuster science fiction film

When James Cameron produced the special effects-driven Terminator 2 in 1991, it was soon followed by Steven Spielberg's Jurassic Park (1993), and Roland Emmerich's, Stargate (1994). All these films were marketed to audiences as cross-genres of action with science fiction. With ever increasing big budgets becoming available to the director to create these big blockbusters, Emmerich in 1996 made Independence Day, resulting in science-fiction being firmly established as a hugely exciting, action packed, popular genre for teenagers.

Representation

Representations of people are usually designed to make them as believable as possible, but if you look at representations of key social groups such as women, men, teenagers, ethnic groups, old people, you will see that they are often quite stereotypical. Many representations of teenagers show them as being disrespectful, moody and selfish which is obviously a very narrow view of teenagers.

Within science-fiction films it is advised that you get your students to look at a range of film clips in two or three films and ask the students to identify different ways in which people are represented. Then ask them to look at social groups (women, men, teenagers, ethnic groups, and old people) and see how they are generally represented. Is it a true representation or stereotypical?
Representation of women

In recent years within the science-fiction genre women have been able to escape their stereotypical representations and have been able to become the main lead within the film, demonstrating what is perceived as masculine traits but still retaining feminine traits such as being sensitive and caring. They no longer have to be portrayed as the helpless heroine who needs rescuing but can be the lead hero (ine) doing the rescuing! For example, Ridley Scott's *Alien* (1979) and Sarah Connor in *Terminator* (1984) were given lead roles who had real power and strength.

Suggested Classroom Activity

Place your students into small groups and ask them to find out some aspects of the following characters, how these women have been represented and make a poster that demonstrates their findings:

- **Lindsay** in *The Abyss* (1989)
- **Sarah Connor** in *Terminator 2* (1991)
- **Ripley** in *Alien Resurrection* (1997)
- **Lara Croft** in *Tomb Raider* (2001)

Investigating science-fiction films

When investigating a film it is important to convey to your students that it is similar to reading a book and calls upon similar analytical skills. Key features are film language and then the student will be able to start working out what it means. Here is a checklist for the most important features concerning the concept of representation in science-fiction films:

- **Characters** (including aliens) will have clear roles and purposes in the narrative
- **Costumes** are important – especially in futuristic worlds
- **Settings** (the locations where the action takes place) are part of the created world and often involve special effects.
- **Colours** are important and are often symbolic. For example, neon green often symbolises 'the alien'.
- **Soundtrack** is a vital clue to suggesting mood, theme and key movements
- **Conventions** such as space, jargon, gadgets and weapons, all build up the understanding of the narrative.
- **Special effects** may play a huge part – look for animation, CGI (computer – generated imagery).
**Suggested Classroom Activity**

Pair your students and give each pair one of the titles from the checklist (characters, costumes, settings etc). There will be more than one pair working on a title. Ask them to note their findings when watching a three to four minute clip of a science-fiction film. Then ask the group to summarise their findings and present to class.

Pairs that have had the responsibility for the same task for example colours, can then either support or challenge the other pairs work in how they have summarised their findings. This will allow for debate to enable the students to see that each one of us can see things differently but as long as we have the supporting evidence than it is open to discussion.

**Narrative**

Understanding narrative is a very important part of Media Studies which can be applied to films but equally, to many media texts. Narratives are organised in different ways and there have been theoretical debates as to how they are put together. Russian theorist, Tzvetan Todorov devised a way of analysing narratives according to the way they move forward through different stages. He suggested that many narratives, regardless of their genre, could be broken into specific stages of analysis.

**Todorov’s Narrative Stages**

There are five stages:

1. **Equilibrium** – the setting is established, key character(s) are introduced and the storyline has begun to be set up.

2. This is then followed by a **disruption** whereby an oppositional character(s) appear and the story takes a particular direction

3. Then there is **recognition of disruption**, in that the lives of characters and events are interwoven. Tension builds throughout this section, which is often the longest.

4. **An attempt to repair the disruption** is at the highest point of tension within the film after which there is a change in the dynamic.

5. Finally, there is a **re-instatement of equilibrium** where matters are sorted out, problems are solved and questions are answered. The equilibrium can be described as new as the story has been resolved but the events have possibly changed people.

**Suggested Classroom Activity**

Give each student a handout that outlines the five stages and allows enough space for three film titles to be explored. Ask students to think of three films that they can apply Todorov’s theory to. For example they may use one of the Star Wars films directed by George Lucas. Ask them what is the equilibrium at the beginning of the film? They will need to describe the beginning of the film. What disruption changes events? Again explain what happens in the film. When do the characters become aware of the disruption? Who attempts to repair the disruption and finally how is equilibrium restored?
Playing with Narratives

Not all narratives can fit into Todorov's theory, especially if they are trying to do something different or unpredictable. For example in the film Back to the Future (1985) directed by Steven Spielberg, a boy travels back through time to visit the scientist who invented time travel. In order to do this the film it could not be placed in chronological order and therefore would not fit into the five stages above. Get your students to think of other films that Todorov's theory could not fit into and this will allow you to discuss the issues of subversion and introduce other theoretical ideas. Here are some examples of techniques that create subversion with film titles as examples:

- **Flashback** – where a section of the film is referred back to, for example, *The Incredible Hulk* (2008) directed by Louis Leterrier.
- **Flashfoward** – where a section of the film from the future is shown before it would normally have happened. For example, *Inside Man* (2006) directed by Spike Lee.
- **Twist** – where part of the film (often at the end) is unpredictable or even shocking. For example, *The Happening* (2008) directed by M.Night Shyamalan.
- **Parallel narratives** - where the lives of characters move alongside each other for some of the film without them meeting, for example, *Crash* (2004) directed by Paul Haggis.

How to get an audience involved with the narrative

When audiences are able to submerge themselves into a film, feel personally involved with the narrative and feel a part of the actual action, then this will be due to the camera shots that have been used within the film.

Below are some types of camera shots that help the audience to feel very much involved with the narrative:

- **Point-of-view shots/subjective shots** – the camera adopts the position of a character within the text. This can be an over-the –shoulder shot, looking at whatever the character is looking at, or a shot from the point of view of the character.
- **Reaction shots** – the camera moves to either a close up or an extreme close – up of a character's face to allow the audience to see their full emotions and reactions to what has happened.
- **Insert shots** – this technique gives the audience extra or privileged information that one or more characters may not yet know.
- **Shot reverse-shot** – the camera will alternate between two characters to show their building relationship (whether positive or negative), often as a conversation is taking place between them.

Suggested Classroom Activity

Place your students into groups and give them a short story that has some dialogue as well as description within it. Ask them to storyboard the narrative choosing from the camera techniques discussed, to enable them to get an audience involved with the narrative.
2.3 The Media Studies Framework

The Media Studies framework will be used to explore all topics. It is based on:

- texts (genre, narrative and representation issues)
- organisations (marketing and promotional strategies, regulation and control issues and intrusion & privacy) and
- audiences and participant users

The convergent and increasingly inter-dependent nature of contemporary digital media should be studied where appropriate.

Media Texts: Genre, Narrative and Representation

For **genre**, candidates study:

- generic features, conventions and iconography
- principles of repetition and variation of a repertoire of elements
- hybridity
- intertextuality
- genres – relationship between organisational and audience/user needs.

For **narrative**, candidates study:

- narrative construction and the role of editing in creating narratives (to include different types of montage)
- implied narratives – visual organisation, hierarchies and compositional codes
- narrative structures (based for example on equilibrium, disequilibrium and restoration of equilibrium; binary oppositions and their resolution; open & closed narratives; interactive narratives; linear and non-linear narratives; multi-stranded or flexi-narratives)
- character functions within narratives
- settings and locations in which narratives take place.

For **representation**, candidates study:

- images plus points of view about them, process of re-presenting 'mediated' versions of the 'real' world
- stereotypes and representations - processes of categorisation, identification and recognition
- the way people and groups of people are represented in the media - in terms of gender, ethnicity, cultural diversity, age and nation
- the way events and issues are represented in the media.
Media Organisations: Marketing and Promotion, Regulation and Control
issues, Intrusion and Privacy issues

For media organisations, candidates study the ways in which media organisations
create, sustain and expand their markets and the way they are regulated and
controlled. They will also ask questions about issues of intrusion and privacy in an
increasingly convergent media world.

(a) Marketing and Promotion

For marketing and promotion, candidates study through their investigation
and production work:

- the ways in which media organisations (such as film organisations,
television channels, radio stations, newspapers, magazines, websites,
social networks and individuals self promoting) market, promote and
brand themselves in a commercially competitive environment.

Consideration can be given to such issues as:

- competition
- use of stars/celebrities in marketing
- cross-media campaigns
- schedules and ratings
- audience/user research and targeting
- distribution strategies.

(b) Regulation and Control

For regulation and control, candidates study through their investigation and
production work:

- how different types of media are regulated and controlled
- the reasons for media regulation and control and the problems of
regulating within an increasingly global media environment
- the way individuals can manage their own media.

Consideration can be given to copyright and fair use, initiatives such as the
‘creative commons’ and taste and decency.

(c) Personal, Social and Ethical Dimensions

For Personal, Social and Ethical Dimensions, candidates study through their
investigation and production work:

- conflicts between individual freedoms and media organisations
- the personal, social and ethical dimensions of online environments.
Media Audiences/Users

For media audiences/users, candidates will study:

- issues raised by the media for a range of audiences and users, including fans, both in terms of audience/user engagement and audience/user response and interpretation.

This is likely to involve consideration of:

- ways of categorising audiences/users and audience/user composition
- organisational issues such as how audiences are targeted, appealed to, created audience/user response issues such as everyday uses and pleasures, the different ways audiences and users interpret and interact with a variety of media.
Students during the course will need to produce **two textual investigations** and **one media production** as part of their controlled assessment.

<table>
<thead>
<tr>
<th>Controlled Assessment</th>
<th>% GCSE</th>
<th>Marks (and Assessment Objectives)</th>
</tr>
</thead>
</table>
| Two textual investigations:  
  - on two different media areas (one must be print based). **20%** of marks | **60%** |  
  - Textual investigations: **40 marks** in total (A02)  
  - Media production: **80 marks** in total (AO3 and A04) |
| One media production:  
  - Consisting of research, planning, the production and evaluation. **40%** of marks. | | |

**Controlled Assessment**

During the teaching of the course students will produce two textual investigations and a media production as part of the controlled assessment.

Teachers working alongside students will decide on the texts to study and the texts to research, plan and make. This will allow the student to be more actively involved in decisions and shaping the course by offering ideas and resources which can be used.

**Two textual investigations**

Teachers will need to provide their students with titles for both investigations. For each investigation students will produce findings on one main text and findings from other linked texts. These findings will be presented in an appropriate manner for example a written report (with or without graphics). The better the organised findings are then better marks can be awarded.

**The media production**

The media production includes four elements:

1. **Research (10 marks)**
   - Evidence consisting of a minimum of two pieces and a maximum of four pieces of research must be provided.
   - Students must not present the same findings as other candidates, though the research methods may be the same.
   - Research methods that can be used include: textual annotation, audience research in the forms of questionnaires and surveys, small-scale focus group research (4-6 participants).
   - Higher marks are gained by clear explanations of how the findings have been used in the final production and by using appropriate media terminology to the text.
2. **Planning (10 marks)**

- Evidence of using a minimum of two and a maximum of four planning techniques is required.
- The same approach to planning as other candidates is not allowed although the same technique can be used.
- Higher marks are gained by explaining how the techniques have been used to develop the final production and by using appropriate media terminology to the text.

3. **Production (50 marks)**

- Students will create their own media text which can be print, interactive or broadcast based.
- Teachers should provide guidance and advise on the quantity and length of the text and provide a list of options from which students can choose from.
- Students can be placed in a group when working on an audio/audio visual production.
- Higher marks should be awarded for an original approach to the production rather than ones that are copied from existing texts slavishly.
- Students should always try and produce their own images which can be hand drawn, photographed, computer drawn or filmed. Where students find it difficult to find the images that they required they can scan or download images from books or the internet. If this is done then it is expected that a high level of creative manipulation is performed to enable students to access the higher marks.

4. **Evaluation (10 marks)**

The following areas need to be explained:

- has the student met their aims and purposes?
- have they used appropriate codes and conventions?
- used representational ideas?
- was the work organised to appeal and engage the audience/user/consumer?
- have they explored some of the organisational issues raised by the text?

Viewpoints by the students should be clearly and succinctly expressed. When students are making media productions which could include short films, advertisements, newspapers, magazines or web pages being as creative as possible should be encouraged.

Remember students have an array of digital technologies which they are very familiar with such as mobile phones, cameras which they can use to make digital stories, or Bluetooth pictures into comic life to create comic books, Photoshop to create stunning CD covers or film posters.

**Group work**

Students may undertake a production as a group. Group size of three is an ideal, with four as a maximum. Students will need to clearly account their own contribution to the production. Main roles which can be shared are camerawork and editing. However, all research, planning and evaluation are to be completed individually.
4. EXTERNAL ASSESSMENT

The external assessment is a written examination which will last for **two hours and fifteen minutes**. It is in **two** sections:

<table>
<thead>
<tr>
<th>External Assessment</th>
<th>% GCSE</th>
<th>Marks (and Assessment Objectives)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section A</strong></td>
<td>40%</td>
<td><strong>Section A</strong> four questions each awarded 10 marks totalling <strong>40 marks</strong></td>
</tr>
<tr>
<td><strong>Section B</strong></td>
<td></td>
<td><strong>Section B</strong> divided into tasks totalling <strong>40 marks</strong></td>
</tr>
</tbody>
</table>

- **Section A**: This will be based on a topic that the students will have studied over the two years of the course. It will focus on how contemporary media is convergent.

- **Section B**: In this section students will demonstrate their planning and creative skills. Once again there is a particular focus on the convergent nature of contemporary media.

**The External Assessment Topic**

For Section A of the external assessment students will study one of the topics listed below for the period of their course developing investigative skills by thinking about and studying a wide range of media texts from a variety of genres and forms. Topics are:

- Music
- Television drama
- Advertising
- Animation
- Science fiction film
- Lifestyle and celebrity
- News
- Comedy

WJEC will set the external assessment topic every two years choosing from one of the above list. **2011 and 2012 will be music.**
4.1 Approaching Exam Topics

Topics will be selected from the list below for the external examination and will be set for a two year period. Each topic will enable candidates to develop their abilities to explore and create media within a challenging course of study.

Topics for the **first four years** will be as follows:

- Music (January and June 2011 and 2012)
- Television Drama (January and June 2013 and 2014)

To reflect the convergent nature of contemporary media, the following aspects of each topic will be studied and examined according to the following pattern:

<table>
<thead>
<tr>
<th>Examination Series</th>
<th>Topic</th>
<th>Examination Section A</th>
<th>Examination Section B</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011: January &amp; June</td>
<td>Music</td>
<td>Music video</td>
<td>Fan websites</td>
</tr>
<tr>
<td>2012 January &amp; June</td>
<td>Music</td>
<td>Industry websites</td>
<td>Magazines</td>
</tr>
<tr>
<td>2013 January &amp; June</td>
<td>Television Drama</td>
<td>Television Drama (excluding Crime)</td>
<td>Web-based Drama</td>
</tr>
<tr>
<td>2014 January &amp; June</td>
<td>Television Drama</td>
<td>Television Drama (Crime)</td>
<td>Magazines</td>
</tr>
</tbody>
</table>
4.2 Suggested approaches to the Music Industry

It is advisable that students are introduced into the following areas within the music industry:

- how the music industry is changing in light of the developments of new technology, for example the Internet
- who decides what music we listen to
- the importance of genre in the music industry
- the importance of the music video in selling music
- representations in the music press
- what changes are happening in the way the music press covers the music scene.

A brief history of pop music and youth culture should be taught as this will allow your students to realise how long music has been a vital part of the youth culture. The word teenagers was coined in the 1950s as this was a time the youth began to want to demonstrate clearly their needs and their wants, to have a voice, to be an identity that was very different from their parents.

Music that emerged at this time reflected sharply what the youth of the 1950s wanted to be. Students should look at how the music over the years has influenced fashion trends, hairstyles and make-up. Genre becomes an important part of the record industry. To keep sales soaring, it was good to have new teenage crazes – different genres – appearing regularly, as this made the industry even more lucrative.

Whilst exploring the different genres and decades of the music industry it will be important to look at distribution from vinyl to the Internet and the impact that the Internet has been having on the music industry's profits. The debate of downloading illegally or using the internet to sell directly your record to the public therefore cutting out costs of producing a CD or You Tube's popularity of watching music videos, are all new areas that the music industry has had to recently contend with.

Another area that can be explored is how the music industry works with other industries such as radio, film and television by producing, for example, jingles within adverts for radio and television, music videos and music within a film or a television programme.

Editing within music videos can be explored which emphasises and draws attention that the shots have been joined together, in particular by using the jump-cut so that the effect is abrupt usually followed by something that the audience is not expecting. The pace of the editing being dictated by the visuals is another area to explore. How many cuts are visible in an average music video?

Representation concepts can be explored by looking at music videos, and magazine articles. Stereotypes are often used and the way these images are used so frequently and so powerfully, does it suggest to the audience that whole groups of people or ideas should be viewed in a certain way?
5. USEFUL RESOURCES

Some Teaching Resources

Core Texts


Other useful books


Useful Websites

http://www.mediaed.org.uk
• Useful starting point for texts for media candidates. Good informed reviews. Good resources.

http://www.usd.edu/~rthompso/strbd/sld001.htm
• Introduction to Storyboard and multimedia presentation.

http://www.pbs.org/kcts/videogamerevolution/
• Good introduction to popular media form.

http://www.mcli.dist.maricopa.edu/smcl/journey/index.html
• Good introduction to narrative.

http://www.medialit.org/reading_room/article565.html
• Some basic terms defined.

http://www.oscars.org/teachersguide/screenwriting/index.html
• Good for film. Downloadable PDFs: screenwriting, cinematography, film editing, art direction, animation, sound and music, documentaries, and visual effects.

http://www.bbc.co.uk/wales/capturewales/
• Digital storytelling.

http://t3.k12.hi.us/t302-03/tutorials/digstory/elements.htm
• Tutorial on digital story making.

http://www.newmediastudies.com/
• David Gauntlet's site - useful for digital media

http://awd.cl.uh.edu/blog/
• Educational uses for blogs-maybe of use for preproduction planning activities.

http://www.blogger.com
• Create your own blog for free.

http://www.mcli.dist.maricopa.edu/authoring/studio/guidebook/storyboard.html
• Production storyboard guidebook.

Useful Software

Snaglt 8: for free 30 day trial: http://www.techsmith.com
• Very versatile tool for the capture of screenshots/images/webpages/moving image which can be captioned, edited, framed and inserted into Word or Powerpoint, for example, to support investigative work.

Antics3D: download at: http://www.antics3d.com
• Useful free software for the creation of 3D animated sequences. Plenty of video tutorial support for keen students.

Open Office: download at: http://www.openoffice.org/
• Freeware for students who do not have access to Word, Powerpoint, Excel.

Gimp: download at: http://www.gimp.org
• Freeware photo editor.

• Freeware sound editor.
Organisations

1. English and Media Centre (www.englishandmedia.co.uk)
2. British Film Institute (www.bfi.org.uk)
3. Film Education (www.filmeducation.org.uk)
4. Media Education Wales (www.mediaedwales.org.uk)

Some Reference Books for Teachers

5. Comic, Comix and Graphic Novels: Sabin Phaidon (2001)
6. CONTRIBUTORS TO THE TEACHERS’ GUIDE


Pip Jones, Subject Officer, GCSE Media Studies