

Ringwood School Year 11 Revision Evening



How to revise for
GCSE Media Studies



What's being assessed?

Media Paper 1 was our mock focus for year 10

Courage
Ambition
Integrity
Respect



Media One

What's assessed

Section A will focus on Media Language and Media Representations. Questions in this section can test any two of the following forms:

- magazines
- advertising and marketing
- newspapers
- online, social and participatory media and video games.

Section B will focus on Media Industries and Media Audiences. Questions in this section can test any two of the following forms:

- radio
- music video
- newspapers
- online, social and participatory media and video games
- film (industries only).

How it's assessed

- Written exam: 1 hour 30 minutes
- 84 marks
- 35% of GCSE

Questions

- A range of questions relating to an unseen source and Close Study Products.
- An extended response question (20 marks).

There are **TWO exams** at the end of Year 11 and **ONE NEA** coursework unit.

The exams assess understanding of the **theoretical framework: Media Language, Representation, Industry, and Audience**. These frame all analysis for meaning, explaining industry practice, and considering audience targeting.

Most questions are based on the **18 Close Study Products (CSPs)** taught across the course, **so accurate recall and understanding of all CSPs are vital**. However, particular attention should be paid to the **in-depth formats of TV, Newspapers, Online Media & Video Games**.

How to help- what can parents and carers do?

Courage
Ambition
Integrity
Respect



The mock at the start of December will be their first attempt at a paper 2, so there will be less CSP's BUT they will need to be covered in much more depth.

Evident from year 10 mocks that students did not spend enough time revising the CSPs in enough detail. They should be able to accurately describe the form, content, context and audience from memory.

In addition to revising the content of CSPs, students need to be fluent in key terminology both to access the higher mark bands, but also to understand what they are being asked in the question:

e.g. 'Social and cultural contexts have always influenced the representation of young characters in television drama.'
How far do you agree with this statement?

The handout has a QR code that takes you to the exam board glossary →



Preparing for the November mocks

Courage
Ambition
Integrity
Respect



Galaxy chocolate TV Advert (2014)

NHS Represent

OMO Print advert: Woman's Own magazine, 5 May 1955

Cover of Tatler, January 2021

Cover of Heat, 21 November 2020

Media Two

What's assessed

Section A will be based on a screening from an extract of one of the television Close Study Products and can test any area of the theoretical framework.

Section B will be based on either newspapers or online, social and participatory media and video games and can test any area of the framework.

How it's assessed

- Written exam: 1 hour 30 minutes
- 84 marks
- 35% of GCSE

Questions

- Short, medium and extended response questions assessing depth of knowledge and understanding of the course.

- Covered 5 CSPs in Y10 (Paper 1 mock)
- Dec mock will be **paper 2** so focus is **TV & Newspapers**.
- The Paper starts with a viewing of a short 3-minute scene that students need to respond to.
- **TV & Newspapers** are both covered in Y11 before the mock so should be fresh in memory, but students still need to ensure they fully understand the industry and historical context as well as know the products well enough to discuss and analyse them without being able to look at them.



What are the CSP's?

As students will need to refer to their CSPs in almost all exam questions, they will need a detailed and robust knowledge and understanding of all 18 CSP products. These are listed below, and all students will need to ensure they revise all the areas being examined for each CSP.

Format	Focus*	Contexts**	Product
TV	LRIA	H,S,C	His Dark Materials (2020) BBC TV. Series 2, Episode 1: The City of Magpies.
TV	LRIA	H,S,C	Doctor Who (1963) BBC TV. Episode 1: An Unearthly Child
Newspaper	LRIA	S,C,P	Daily Mirror
Newspaper	LRIA	S,C,P	The Times
Online	LRIA	H,S,C	Marcus Rashford
Online	LRIA	H,S,C	Kim Kardashian
Game	LRIA	H,S,C	Blackpink The Game
Game	LRIA	H,S,C	Lara Croft Go (2015)
Advertising	LR	S,C	Galaxy chocolate TV Advert (2014)
Advertising	LR	S,C	NHS Represent
Advertising	LR	H,S,C,P	OMO Print advert: Woman's Own magazine, 5 May 1955
Radio	IA	H,S,C,P	Radio 1 Launch Day: Tony Blackburn Sept 1967
Radio	IA	H,S,C	Kiss Breakfast on KISS Radio
Film	I	H,S,C	Black Widow (dir. Cate Shortland 2021)
Film	I	H,S,C	I, Daniel Blake (dir Ken Loach, 2016)
Magazine	LR	S,C	Cover of Tatler, January 2021
Magazine	LR	S,C	Cover of Heat, 21 November 2020
Music Video	IA	H,S,C	Arctic Monkeys: I Bet You Look Good on the Dance Floor (2005)
Music Video	IA	H,S,C	BlackPink: How You Like That (dir. Seo Hyun-seung), 2020

Students have links to access ALL CSP's online, including the full episodes of both TV CSPs.

But watching them is not enough – they will need to be able to discuss the **focus theoretical** area (e.g. *How Representation is constructed?*)

AND the relevant **contexts** (e.g. *what is the significance of the BBC being a Public Service Broadcaster?*)

*Focus L=Language, R=Representation, I=Industry, A=Audience

**Contexts H= Historical, S=Social, C=Cultural, P=Political

Resources available to your child:

narrative analysis using Propp's ideas.

CASE STUDY:
Narrative evaluation and analysis of the pre-title sequence of 'The City of Magpies'

This analysis will make more sense if you watch the scene first. We will be referring to the sequence after the 'Previously' montage up to the opening title credits, so from 3 minutes to 6 minutes. Just to refresh your memory, the episode begins with Lyra waking with a start, alone with her daemon Pan. As she tilts her head to look up, an **establishing shot** locates us in a new landscape of trees and rocks near to the stream of light that Lord Asriel created in the 'Previously' montage. The sequence cuts to an extreme long shot of airships flying in formation in front of a forbidding sky, closely followed by further extreme long shots of witches taking off and flying. We hear a female voiceover explaining the witches' prophecy, while seeing Lyra walk through the thick forest, cross-cut with a submarine and the airships approaching the stream of light, with Mrs Coulter on board. Lyra and Pan eventually come to a spot where they can see the 'city in the sky' that was revealed by Lord Asriel in the previous series.

Key terms

Establishing shot
A type of shot that fulfils the narrative function of locating the action in space. For example, a television news report about UK politics may begin with an establishing shot of the Houses of Parliament.

Target audience
Producers of media products always have in mind an intended audience, often defined by age, gender or social class. The product is fashioned to appeal to the specific wants and needs of this group, a process called *targeting the audience*.

There are a number of 'hooks' in this sequence to grab the attention of the family and teenage **target audience**. The main characters drawn from the audience's own demographic hold out the prospect of interesting and exciting interactions with each other. The different characters offer the audience contrasting spectating positions from which to engage with the action.

The voiceover tells us that 'the witches believe this is the start of a powerful prophecy, one that could destroy all existence, or make it anew'. Dramatic music fills the pause before the final phrase, emphasising the threat to the world, before the voiceover ends the statement on hope. As we are told that 'it is time to prepare, to draw sides', we see Lyra moving with Pan, and the airships and submarine massing on the other side of the divide between worlds, with Mrs Coulter sitting calmly examining documents. This establishes the conflict between hero and villain. The equilibrium of Lyra's world in the previous series

The initial equilibrium is disrupted when Lord Asriel severs the connection between child and daemon to create a bridge between worlds.



has been broken by the disruption of the stream of light crossing between worlds. This signals to the audience the start of a quest in which they can expect twists and turns for the hero as she overcomes dangers and challenges in the mission to stay ahead of both her mother and her father, to secure a prized object: her own safety and liberty.

Perhaps, though, the complex set of enigmas in the pre-title sequence could put off potential viewers because it suggests a demanding narrative that will require the full attention of the viewers.

The enigmas set up in the title sequence include:

- What is special about the city in the sky?
- How can Lyra, alone with Pan, stay ahead of the massive airships?
- How can the witches help?
- What are Mrs Coulter's intentions?

These questions are the puzzles for the audience and they hold many narrative pleasures for the audience as the fundamental conflict between Lyra and Mrs Coulter is played out.

In Propp's terms, we have a hero, a villain and, in the flying witches, a group of helpers. The knife has already been mentioned as a potential magical gift, although we do not yet know the identity of the donor. The machinery of the Magisterium is being pitted against the natural magic of the witches, in binary opposition. The reward (princess) sought by Lyra is not just her own safety, but that of all children in her world.

As well as good vs evil, and machine vs nature, other binary oppositions emerge:

- Youth vs Age
- Power vs Innocence
- Humane vs Brutal
- Civilisation vs Wilderness
- Familiar vs Unknown.

Various narrative codes are used to locate the audience in time and place. These include the light stream in the shots of Lyra and the airships, establishing them as being on different sides of the divide between worlds, the different types of weather showing that each group is somewhere new, and the use of both daylight and moonlight to show the passage of time as Lyra and Pan walk.

Continuity is provided by the dramatic orchestral non-diegetic soundtrack that links the sequence. In common with many television dramas, the period of balance and harmony is non-existent in this opening sequence. It has become a convention to 'front load' dramas with action and foreboding, so that audiences can be attracted by action codes as well as enigmas. This sequence contains examples of implied 'cause and effect' action. For example, when Mrs Coulter looks at the photographs of Lyra, she gains a new sense of determination in her eyes, implying a threat. This is immediately followed by Pan reminding Lyra that they can't go back. For some viewers, this focus on the **visceral pleasures** of threatened action rather than the **cerebral pleasures** of equilibrium followed by disruption may be a turn-off, but most of the family and teenage target audience expect reassurance from the start that the narrative will be driven by a sense of threat.



Enigma: what is the significance of the city in the sky?

Binary oppositions: the innocence of Lyra and Pan versus ...



... the power of Mrs Coulter.

Key terms

Visceral pleasure
A type of audience pleasure that is like a physical experience.

Cerebral pleasure
Pleasure of the mind rather than the body.

Link

See Chapter 3, page 100 for more on audience pleasure.

They will have a revision guide specifically for the mocks which breaks down exactly how to approach the exam.

What typical question types are looking for in the response

As well as some guide questions

and case study support

Resources available to your child:

8

Product: Doctor Who (1963) BBC TV Series, Episode 1: *An Unearthly Child* – Television Available on DVD, on the Apple Store, on Amazon Prime and other streaming services.

This is an in-depth CSP and needs to be studied with reference to all four elements of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

As the first ever episode of *Doctor Who*, broadcast in 1963, *An Unearthly Child* has historical, cultural and social significance allowing for a comparison of changing representations of social groups with the contemporary television product *His Dark Materials*. It provides useful opportunities for analysis using knowledge, understanding and skills drawn from the theoretical framework. It also demonstrates (by contrast) principles of development of genre conventions and the impact of new technologies on the production process.

What do I need to study? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** How are codes and conventions used to communicate meaning in Episode 1 of *Doctor Who*? You will need to practise your skills of semiotic analysis in developing an understanding of this product. Identify the genre of *Doctor Who* as it is demonstrated by *An Unearthly Child*. How would you describe the narrative structure? How useful are narrative theories (such as Propp) in the analysis and understanding of this product?
- **Media Representations** of place, education, masculinity and femininity, class and age should be considered. The fantasy theme also invites study of representations of the world through constructions of reality. A number of stereotypes are featured; you will need to identify these and explain their functions. The social, cultural and political significance of representations or the absence of representation of some social groups can be discussed in relation to the aims of the producers, the target audience and the historical context in which the series *Doctor Who* was produced.
- **Media Audiences.** You will need to investigate the target audience for *Doctor Who*. What narrative techniques are used to engage the audience in Episode 1? What pleasures, uses and gratifications are available to today's audience of *An Unearthly Child*? How may contemporary audiences interpret this product differently from the original audience in the 1960s?
- **Media Industries.** You will need to explore the role of the BBC as a public service broadcaster in the 1960s. What are the similarities and differences between *An Unearthly Child* and *The City of Magpies* in terms of production processes and technologies? Consider the difference between the television environment of the early 1960s and today's multi-channel, multi-platform TV landscape. How important has the *Doctor Who* franchise been for the BBC?
- **Historical, social and cultural contexts.** *Doctor Who* as an enduring cultural phenomenon can be studied by contrasting *An Unearthly Child* with your other television CSP: *His Dark Materials* Series 2, Episode 1. What are the similarities and differences between these media products in terms of when they were produced? How do the two products reflect society and culture at the times of their production?

DR WHO: AN UNEARTHLY CHILD

REPRESENTATION
AUDIENCE
INDUSTRIES
LANGUAGE

TELEVISION



This pilot episode of Doctor Who was first aired on the BBC in 1963. It went on to become a hugely popular and long running Sci-fi franchise.

It echoes the serial format of other Sci-fi texts by ending on a cliffhanger. It also features a range of genre conventions, even on the limited SFX budget of '60s TV.

Doctor Who is still incredibly popular with audiences and is one of the BBC's most famous global brands.

AUDIENCE

- The show has a broad appeal, to audiences of all ages. This episode includes characters across three different age generations for example.
- The show features Sci-fi elements which might appeal to males as well as dramatic elements which might appeal more to females.
- This episode offers the USES and GRAT. of Escapism as well as Personal Identities.

REPRESENTATION

- The representation of gender, age and class are all clear reflections of life in the 1960s.
- Susan is 15 and is presented as highly intelligent although she gets scared a lot which could be seen as a feminine stereotype.
- The adults, Ian and Barbara, are very middle class. However, they fulfil gender roles - Ian is protective and dominant whereas Barbara comes across as more caring and sensitive.

LANGUAGE

- The episode fits the Sci-fi genre due to the alien planets, time travel and the TARDIS spaceship.
- There is plenty of BINARY OPPOSITION. For example Young vs Old, Science vs Nature, Good vs Evil.
- This episode fits in with Todorov's theory of EQUILIBRIUM. By the end of the episode, there has been disruption and the characters are in a totally different place.

INDUSTRIES

- The BBC, as a public service broadcaster, has a responsibility to 'inform, educate and entertain'. Dr Who should be an accurate reflection of what society was like in the 1960s.
- The SFX used in this episode are clearly quite low budget. The production values of the whole episode are low as the sets, camerawork and props are all very basic.
- This is clearly very different to the high production values of Class.

EXAMPLE QUESTIONS

1. How much does Dr Who reflect the attitudes of the time it was made?
2. How does Dr Who uses genre codes to appeal to a wide audience?

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They will also have a breakdown of how each CSP relates to the **theoretical framework (RAIL)**.

They should use these to ensure they have all the necessary **context** and **content**, as well as clear links to the influence of **industry** and **audiences**.



Resources available to your child:


- The most effective resource to use is their own **class notes** which are accessible online through Teams or OneNote. Lessons are sequenced to aid in quick recap and they also include links to online resources to help with independent revision and independently catching up on any missed content.

05 Character profiles: An Unearthly Child

07 September 2025 17:57

Refer back to the episode to refresh your memory and to find specific examples to support your inference. "
[Doctor Who - An Unearthly Child \(Full episode\).mp4](#)




Character name:
The Doctor
Gender:
Male
Age (approx):
80, an elderly, old people were valued for knowledge and wisdom.
Ethnicity:
White
Class:
Appears middle (or upper middle) as he is well educated and articulated
How are they represented?
Costume/ Appearance:
Old fashioned, Edwardian clothes, eccentric
Dialogue/ Accent:
A condescending, dismissive, sharp, abrupt and controlling tone with the teachers and Susan.
Actions / Behaviour:
Secretive, unwilling to explain, refusing to let the teachers leave, seen as authoritarian.
Camera shots / Angles / Editing:
Often framed in low angles to make him look intimidating and always comes from shadows to increase mystery.
Stereotype or Countertype?
Old man but active, <u>intecctually</u> powerful, central authority. Not a kind grandfather type, instead abrasive.



Resources available to your child:

In class we have also looked at the strategy of **RAG rating** knowledge and skills. Breaking each CSP down into a **more manageable** list can really help students to **avoid feeling overwhelmed** and make short revision sessions **more productive**.

	I need some more help with this	I can do this but need a little more help	I can confidently do this	Notes / Comments for teacher
I can explore the role of the BBC as a public service broadcaster in the 1960s.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can compare An Unearthly Child and The City of Magpies regarding: Production processes, Technologies used	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can consider the differences between: The television environment of the early 1960s and Today's multi-channel, multi-platform TV landscape	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can assess the importance of the Doctor Who franchise for the BBC.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

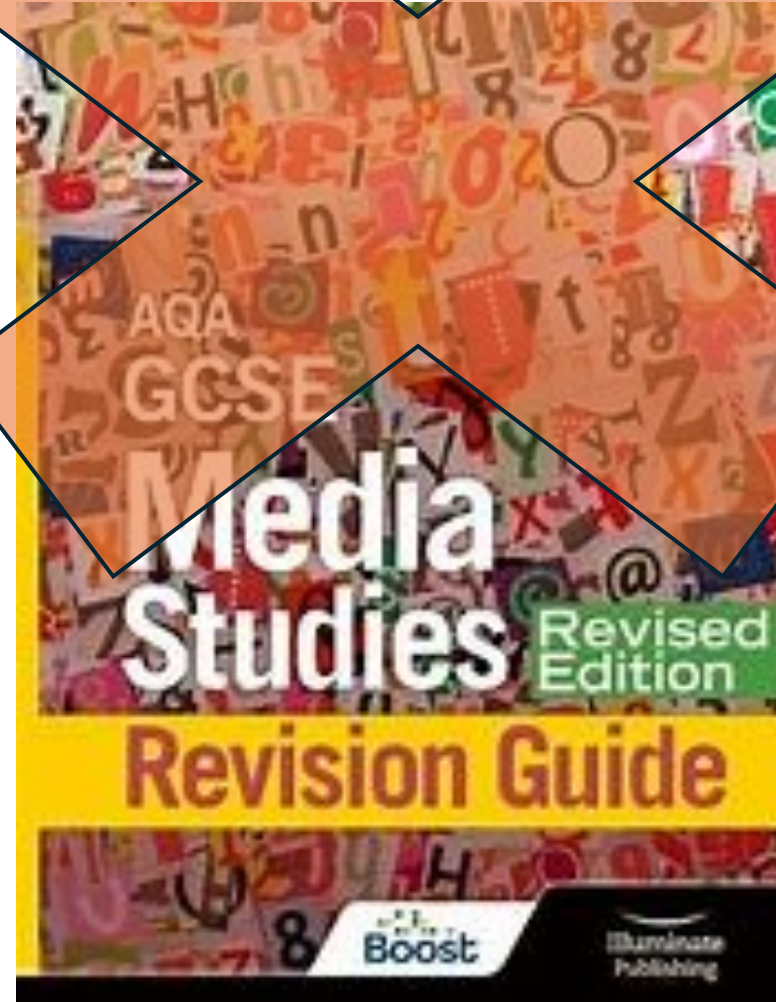
RAG Rating for Tatler				
	I can't do this and need more help	I can do this but need a little more help	I can confidently do this	Notes / Comments for teacher
I can show an understanding of how codes and conventions are used to communicate meaning				
I can analyse how narrative devices are used to tempt prospective buyers to delve further into the magazine				
I can investigate how media language is used to target and addresses a specific audience				
I can explore how points of view have and aspects of reality been portrayed				
I can analyse how enigma has been used to create audience appeal				
I can discuss the relationships between the choice of elements				

Now compare your RAG rating for Tatler to your RAG rating for Heat (Page 11 CSP Heat Exam example response)

Revision guides:

As the CSPs change each year, the revision guides available for the course do not assist students beyond the wider theoretical concepts.

Revision resources for these concepts will be provided free of charge to students, so although the **AQA revision guide** is useful it is not required as a resource.

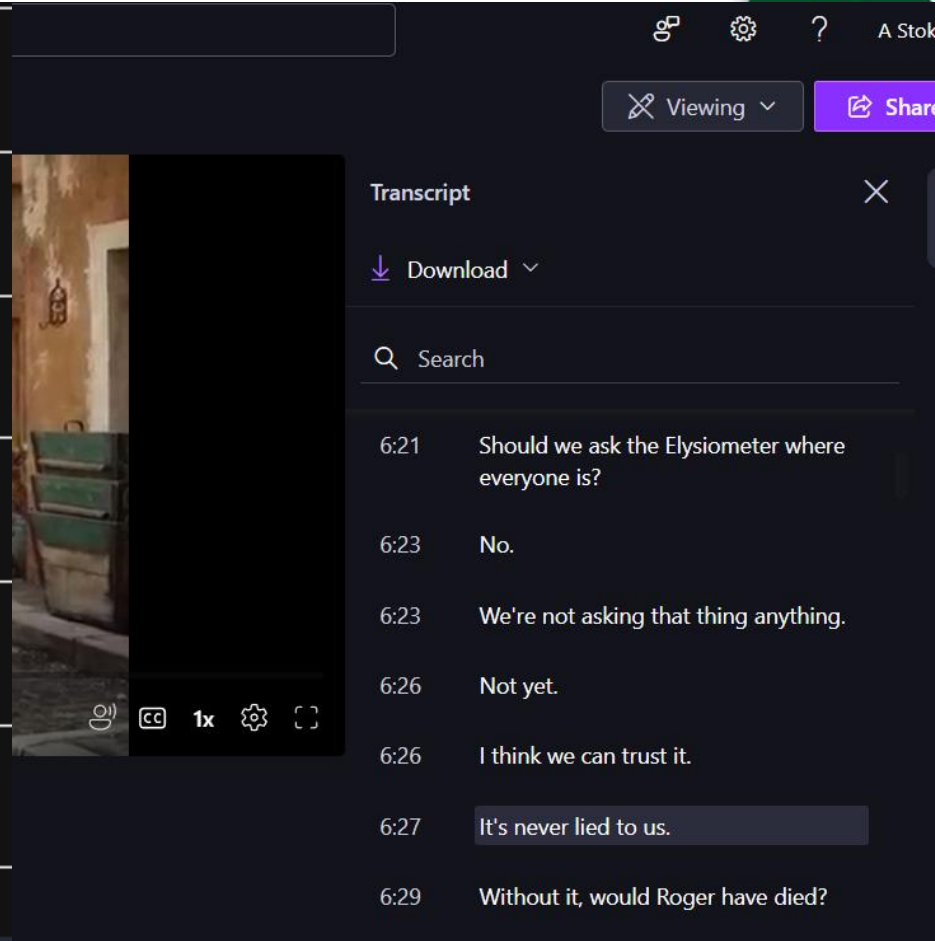


Courage
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Respect



Useful resources online:

- ▶ THEORY Barthes Enigma Code-20210407_080453.mp4
- ▶ THEORY Barthes' Semiotic Theory Mrs Fisher.mp4
- ▶ THEORY Harmon Story Studiobinder.mp4
- ▶ THEORY Linear & Non-Linear Narrative .mp4
- ▶ THEORY Monomyth Narrative Theory.mp4
- ▶ THEORY Propp Character Mrs Fisher.mp4
- ▶ THEORY Propp Character Theory.mp4



The screenshot shows a video player interface with a transcript overlay. The video player is dark-themed and displays a scene from a film. The transcript overlay is on the right side, showing a list of subtitles with timestamps. The current subtitle is highlighted in a dark grey box.

Transcript

↓ Download ▾

🔍 Search

6:21 Should we ask the Elysiometer where everyone is?

6:23 No.

6:23 We're not asking that thing anything.

6:26 Not yet.

6:26 I think we can trust it.

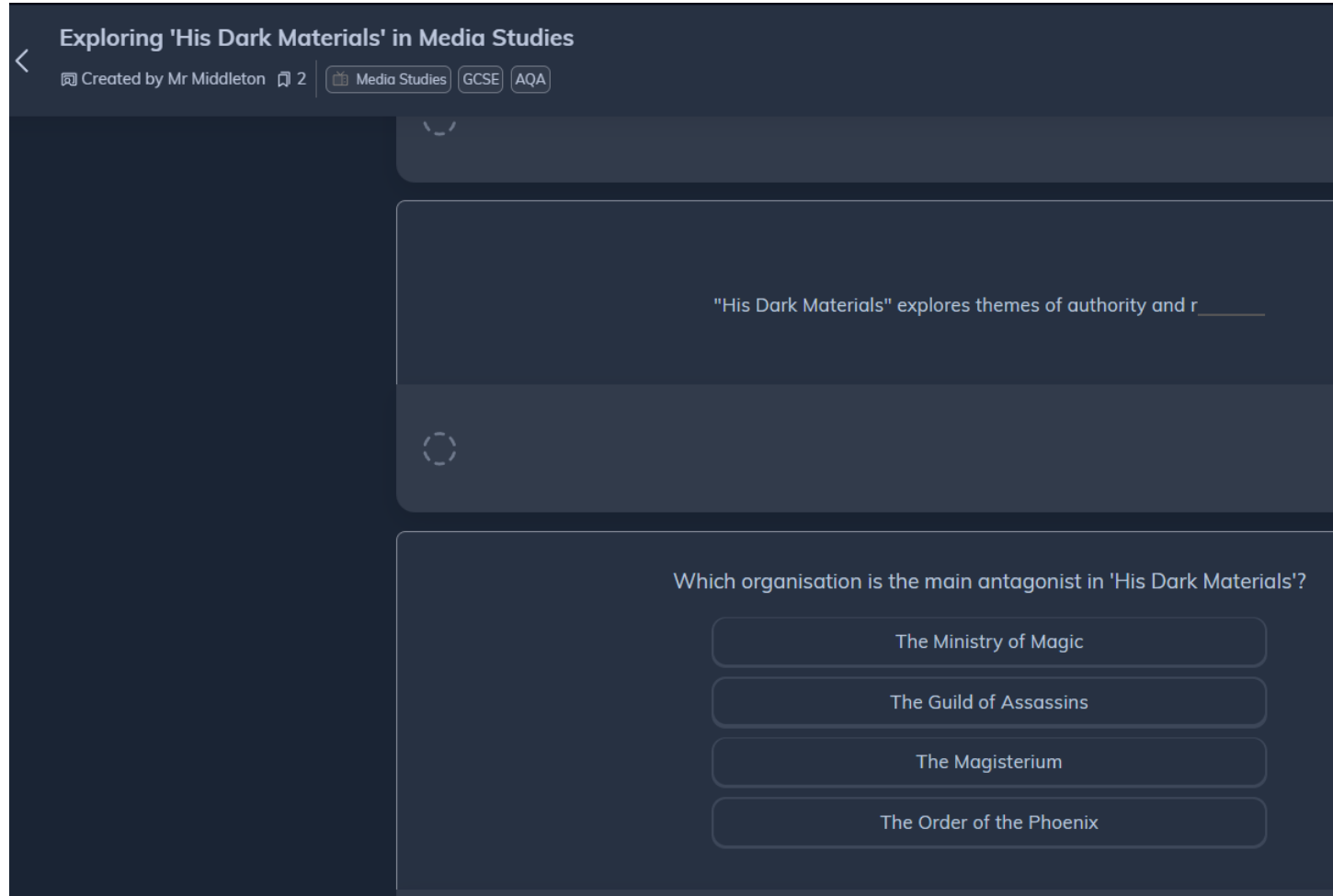
6:27 **It's never lied to us.**

6:29 Without it, would Roger have died?



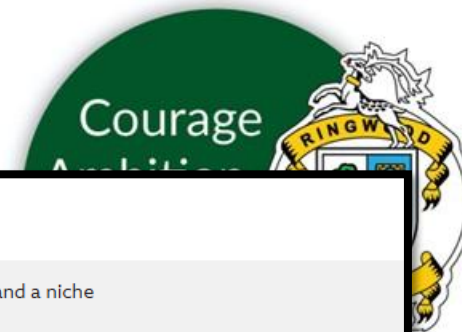
Using Teams we share full episodes of the CSPs, alongside episode transcripts... and recaps of all the theories we have covered

Useful resources online:



Students have been using **Seneca** for independent study, and they are advised to continue using it to help structure/breakup their revision

Useful resources online:



GCSE

Media Studies


Part of [Learn & revise](#)

[+ Add subject to My Bitesize](#)


Find your added subjects in My Bitesize
View your favourite subjects and get revising quicker.

[Go to My Bitesize](#)


Industries




Industries overview
An overview of how different media industries work together.



Television
70 years ago it was unusual for a household to have a TV, now 96% of UK homes have one.



Magazines
In the UK alone, there are approximately 8000 different magazine titles for general sale.



Advertising
Advertising can come in many forms; from TV to internet pop ups.

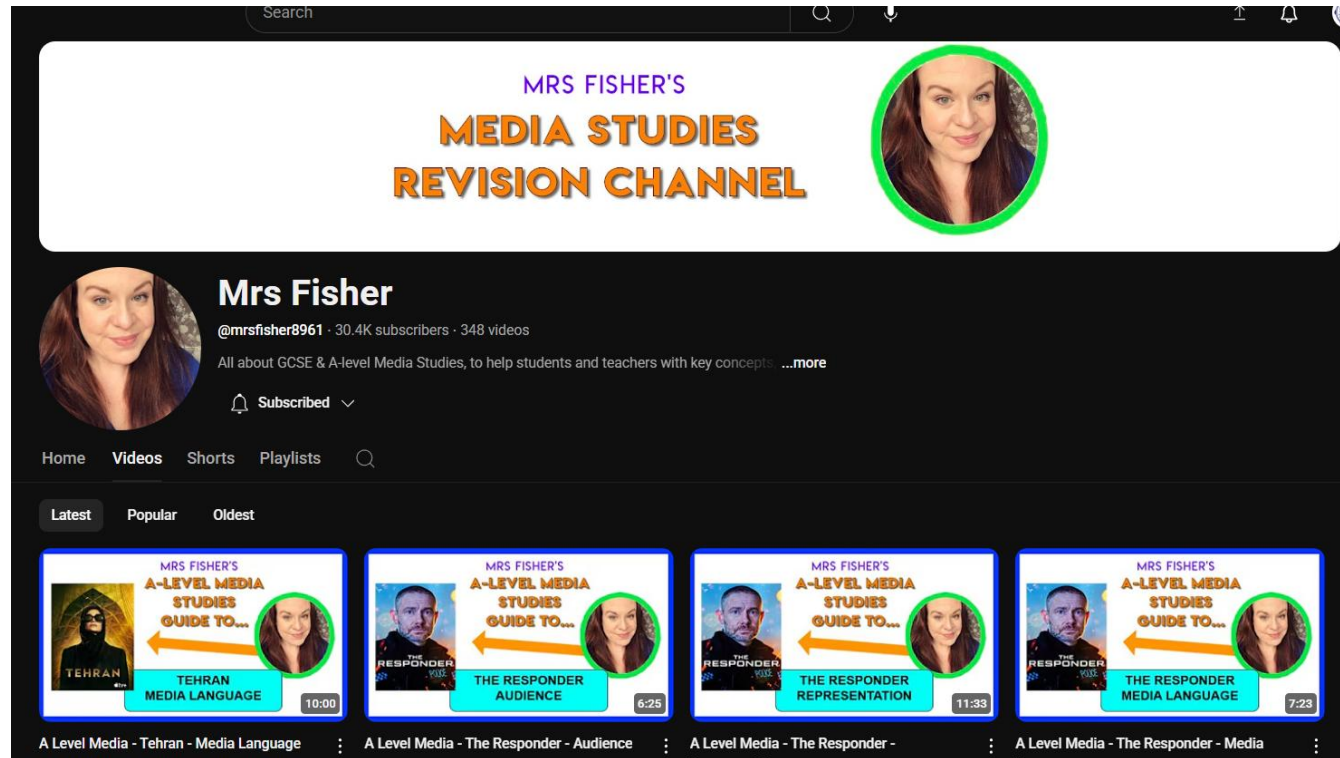
Magazines test questions

[Test](#)

- 1 What is the main difference between a mainstream magazine and a niche magazine?
 - Mainstream magazines are more expensive than niche magazines
 - Mainstream magazines are often general interest, whereas niche magazines are for a specialist interest
 - Mainstream magazines contain advertisements, whereas niche magazines do not
- 2 How are most popular magazines trying to compete with changes in the industry?
 - They use celebrities on the cover to attract readers
 - They charge advertisers more money to help offset their costs
 - They also have online editions to reach a wider audience
- 3 What is most important on a good magazine cover?
 - You can tell at a glance if it suits your likes and dislikes
 - You can clearly see the price advertised
 - The cover features a celebrity who is currently starring in a popular film or TV series
- 4 Why are advertisers so important to magazines?

BBC Bitesize is also a great resource for quick revision, especially using the Bitesize tests to help build confidence with wider context questions.

Useful resources online:



<https://www.youtube.com/@mrsfisher8961> has great revision resources for key media theories and **all the CSPs**, but students must be careful to select the correct ones as this channel supports both GCSE and A level across 4 exam boards.

Useful resources online:



THE MEDIA INSIDER.
MEDIA + FILM
Analysis | Theory | Revision

The Media Insider •
@TheMediaInsider · 135K subscribers · 81 videos
Helping you analyse and enjoy films and media! ...more
patreon.com/themediainsider and 3 more links

Subscribed Visit community

Home Videos Shorts Live Playlists Posts

Latest Popular Oldest

Insiders Film School
PERFORMANCE 19:27

Insiders Film School
MISE EN SCENE 12:57

Roleplay as this character for me 25:46

MEDIA STUDIES COMPONENT 1 WALKTHROUGH 29:18



BE CAREFUL as his resources aren't for our exam board.

BUT, he is very useful for core skills AND for NEA Prep

<https://www.youtube.com/@TheMediaInsider> has video recaps for the core concepts, theories and vocabulary.

What about the NEA?

Brief Two

Brief	Minimum requirements
<p>Create a front cover and double page feature for a new celebrity gossip magazine, aimed at an audience demographic of NRS social grades C2DE.</p> <p>The double page feature must focus on a celebrity influencer who is launching their new book. The book is about making positive lifestyle changes.</p> <p>Three pages in total, including at least five original images.</p>	<p>Front cover</p> <ul style="list-style-type: none">• Title for the magazine and original masthead design• Selling line• Cover price• Dateline• Main original cover image• At least four cover lines. <p>Double page spread</p> <ul style="list-style-type: none">• Headline, standfirst and subheadings• Original copy for double page feature (approx. 350–400 words) that links to one of the cover lines on the front cover• Main original image (different from that used on the front cover) plus at least three smaller original images.



After half-term we will begin applying the concepts we have learned to create their coursework product.

All students have opted for the same brief – **Magazines**, meaning collaboration should be easy, but all work must be original (not shared).

PLUS there's lots of resources we will point them towards to support and guide.



How to make a magazine front cover in Photoshop

The Media Insider 9.4K views • 9 years ago

A tutorial video demonstrating how to design a video games magazine in Adobe Photoshop. Perfect for students and teachers of Media Studies!

What about the NEA?



GCSE NEA 2026

Name _____

Class: _____

Teacher: _____

Important information about your NEA Coursework module:

- 30% of your final mark will come from your independent NEA submission.
- You will need to be organised and self-motivated for this unit, as you will need to complete significant sections of planning and production **OUTSIDE** of lesson times.
- All NEA work is assessed individually, no group work can be submitted.
- You can use other people as cast or crew, but all decisions must be made by you, the candidate, and evidence included in your portfolio.
- You absolutely **cannot** share footage, photographs etc as you cannot have each independently made the decisions on mise & framing. If you do, both students will be reported for malpractice and could lose their GCSE grade for Media and potentially affect all your AQA subjects.
- No found content (photos, videos, text etc) can be used, except for music. All images and video must be original and created by you.
- AI **cannot** be used to generate any writing for use within your NEA. If generative AI is used to adjust images (e.g. explosions) your generator prompts must be recorded (screen shot or shared link) and submitted in your portfolio.
- All work needs to be planned in detail so it can be checked against your final product to provide evidence that it is all your own work.
- Unassessed participants may appear in your media product, or operate lighting, sound and other equipment, but this must be under your direction. You must list these unassessed participants in your portfolio, state what they did, and outline how you directed them to complete any tasks you set for them, with a description of how they were directed by you.

You must complete:

1. a Statement of Intent
2. an individual media production for an intended audience, applying your knowledge and understanding of media language and representation.
3. a portfolio of evidence to support your submission and provide evidence that all work is original.

Marking criteria section	Maximum	Coverage of section
Statement of Intent	10 marks	Detailed, refers to intended uses of media language and representations, intentions appropriate to brief and target audience, uses subject specific terminology
Production: Media language	15 marks	Selection and combination of media language elements to convey meaning, effective product showing control of conventions
Production: Representation	15 marks	Use or subversion of stereotypes and other representations, appropriate to audience and genre, representations help to communicate meaning
Production: Effectiveness in communicating meaning to an audience	20 marks	Quality product that engages audience; appropriate mode of address; use of codes and conventions; meets requirements of the brief

Overview timeline of tasks:

- Review the 3 available briefs and decide which you are going to follow.
- Research** the relevant conventions of your product by looking at professional products.
- Plan** your product, using the conventions you've discovered, checking off the requirements of the brief, and keeping the target audience in mind.
- Write the **first draft** of your Statement of Intent, answering the set question, and referring to specific, detailed decisions.
- Carry out filming, photography, article writing, sound recording etc.
- Write the **first draft** of your production, checking against the brief.
- Receive generic **feedback** linked to the mark scheme and brief.
- Complete **final draft** of your production and **hand in**.
- Ensure **portfolio** is updated with all planning, production and evidence of post-production, and **hand in**.
- Complete and sign your Candidate Record Form.

Brief One

Brief	Minimum requirements
<p>Create three 40-60 second radio adverts or two 40-60 second video adverts for a breakfast cereal, breakfast biscuit or cereal bar.</p> <p>The adverts should convey a sense of nostalgia, including the breakfast product with positive feelings about the past.</p> <p>The adverts should target a family audience.</p> <p>The radio adverts will be broadcast on mainstream commercial music stations. The video adverts should be suitable for both TV and social media.</p>	<p>Both campaigns</p> <p>The adverts must have a common format and style. Each advert must include:</p> <ul style="list-style-type: none"> a narrative situation represented in the advert featuring at least one character a focus on nostalgia appropriate choice of slogan and call to action appropriate choices of narrative codes and media language to create interest and persuade the audience. <p>In addition,</p> <p>Radio adverts</p> <p>Three different 40-60 second radio adverts, which must each include:</p> <ul style="list-style-type: none"> at least 25 seconds of voice two different voices other sound sources such as music, wild track or sound effects appropriate choices of language and register for the target audience editing and mixing of the sound to establish meaning. <p>OR</p> <p>Video adverts</p> <p>Two different 40-60 second video adverts, which must each include:</p> <ul style="list-style-type: none"> at least one filming location unique to that advert visual reference to the product, eg a pack shot that this could be an existing breakfast product) variety of shot selection, framing of the image and camera movement diegetic sound (which could include but is not restricted to dialogue, Foley sound and ambience/atmosphere) non-diegetic sound (which could include but is not restricted to music and voiceover) editing of the footage, soundtrack and dialogue to establish meaning.

Brief Two

Brief	Minimum requirements
<p>Create a front cover and double page feature for a new celebrity gossip magazine, aimed at an audience demographic of NRS social grades C2DE.</p> <p>The double page feature must focus on a celebrity influencer who is launching their new book. The book is about making positive lifestyle changes.</p> <p>Three pages in total, including at least five original images.</p>	<p>Front cover</p> <ul style="list-style-type: none"> Title for the magazine and original masthead design Setting line Cover price Dashline Main original cover image At least four cover lines <p>Double page spread</p> <ul style="list-style-type: none"> Headline, standfirst and subheadings Original copy for double page feature (approx. 300-400 words) that links to one of the cover lines on the front cover Main original image (different from that used on the front cover) plus at least three smaller original images <p>Both</p> <ul style="list-style-type: none"> Clear brand and house style for the magazine, including use of images, colour palette and fonts.

Teacher Notes

- You are not expected to accurately depict any 'real' celebrity influencer. You may include images of yourself or others playing the part of the relevant person or may devise your own celebrity influencee.

This is not an exhaustive list but areas you are likely to cover/include:

- an appropriate context, including title, for the magazine, title in relevant and would engage the specified audience (social grades C2DE)
- a clear brand for the magazine, including masthead, colours, fonts and page layout, that would appeal to the specified audience
- appropriate use of the conventions of a magazine front page and double page spread, including cover lines, columns, headings and sub-headings
- clearly identified house style, linking the pages both visually and through the use of appropriate language, register and mode of address
- mise en scene and eye within the original images that help to establish the style of the magazine and to engage the target audience
- a sense of the personality of the celebrity influencer featured
- appropriate integration of text and images to communicate meaning and engage the target audience.

In the top bands, students will:

- engage positively with the target audience by creating a vibrant and interesting feature
- include rhetorical references, most obviously with the world of the chosen celebrity influencee, but possibly with other media products as well
- challenge or subvert stereotypes of both the chosen celebrity influencee, and the people within your audience.

Brief Five

Brief	Minimum requirements
<p>Create a two-minute music video, to be used with a promotional campaign encouraging people to take one small step to improve the quality of life in their community.</p> <p>The music video and message is aimed at young adults. The video will be placed on social media sites and may be used as an embedded advert on other websites.</p> <p>Three pages in total, including at least five original images.</p>	<ul style="list-style-type: none"> At least two filming locations Some identifiable narrative content At least two characters, including a protagonist. Variety of shot selection, framing of the image and camera movement. Diegetic sound (which could include but is not restricted to dialogue, Foley sound and ambience/atmosphere) Non-diegetic sound (which must include but is not restricted to music) Use of narrative codes and media language to attract and engage the audience. Editing of the footage, soundtrack and dialogue to establish meaning. Use of titles and/or graphics to reinforce the message of the video.

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Activity 1: Meeting the brief

Check the requirements of the brief. Create a checklist of all elements you MUST include to gain a grade.

Minimum requirements
<p>Front cover</p> <ul style="list-style-type: none"> Title for the magazine and original masthead design Setting line Cover price Dashline Main original cover image At least four cover lines

This checklist is VITAL so you can use it:

- when planning
- when editing your piece together
- when checking your first draft
- before handing in the final product.

Activity 3: Researching genre conventions

Create a mood board of similar (visual) products & use this to ask yourself questions, such as:

- What colours dominate?
- What size site elements and where are they placed?
- What kinds of images are used and how many of them?

Example portfolio pages

This should give you some conventions that are 'absolute' (everyone uses them) and some areas where you have choices.

List the key 10 conventions of similar professional products:

The first few conventions will be easy (e.g. logo at the top of the front cover on a magazine) but the top ten you should be really starting to analyse professional products.

Activity 4: Researching representation

Analyse representations in similar products, to understand their 'intention' and realise how they're created.

Example portfolio pages

- What clothes are the main characters wearing?
- What colours dominate?
- How should the characters be placed within the frame?
- Ask yourself what aspects of what you have seen led to this understanding?

You will then need to reverse the process - what do you want your audience to understand about the people in their products? How can you create this representation?

You will find this task easier if you use the audience profiling skills we learned

Activity 5: Idea building

Using the research you have completed you should start mind mapping of the potential ideas you could use for your product. You should consider different options for each convention and how they will combine to create specific meaning with your audience.

Example portfolio pages

You will then need to create a variety of rough **thumbnail sketches** to decide on layout, visual hierarchy and the amount of space allocated to each element.

Remember that thumbnails should be quick reference drawings to help you pre-visualise different ways the product could look.

Activity 6: House style

Using the research you have completed along with your thumbnail sketches you should begin to decide on the fonts (size, colour, weight), colour scheme and how they create the specific representation you want for your magazine and how you want the audience to interpret your pages.

Example portfolio pages

You are also encouraged to use a unique display font for your Masthead design. Creating a contact sheet of possible design ideas is a great way to get feedback on your options as well as keep detailed notes of the decision-making process.

Activity 7: Design sketches

Now you have decided on your content, colours, fonts and images you will be able to begin drafting finalised design ideas for your pages.

You will want to make these as detailed as possible as you will use these to write your Statement of Intent - where you explain what you intend to make and why.

Example portfolio pages

Make sure you complete your planning for ALL the pages you are planning to make, not just your front cover.

Activity 8: Statement of Intent maximum word count of 300 words

You are advised to read through the mark scheme and student examples.

They will have clear guidance, but the majority of the work will need to be done independently including at home (e.g. idea generation, photos & article writing)

What about the NEA?

Media Studies GCSE NEA Statement of Intent

Centre name	Centre number
Student name	Student number

How will you use media language and media representations in order to create your product and meet the requirements of the brief and the needs of the target audience? (Maximum 300 words.)



Students are advised to begin working on it as soon as their **Statement of Intent** has been approved.

Completing the NEA by **January** will reduce the pressure on meeting other coursework deadlines, as well as clashes with the second round of mocks.

Contact details

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Any questions?

Courage
Ambition
Integrity
Respect

