

GCSE



WJEC GCSE Digital Media and Film

Approved by Qualifications Wales

Specification

Teaching from 2026

For award from 2028



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

Made for Wales.
Ready for the world.

This specification meets the requirements of the following regulatory documents published by Qualifications Wales:

- [Made for Wales GCSE Qualification Approval Criteria](#) which set out requirements for any new GCSE qualification approved for first teaching from September 2025 and beyond.
- [Standard Conditions of Recognition](#) which contains the rules that all awarding bodies and their qualifications must meet when offering qualifications to learners in Wales.
- [Approval Criteria for GCSE Digital Media and Film](#) which sets out the subject specific requirements for Digital Media and Film from September 2025 and beyond.

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Contents

SUMMARY OF ASSESSMENT	4
1 INTRODUCTION.....	6
1.1 Aims	6
1.2 Curriculum for Wales.....	6
1.3 Prior learning and progression	7
1.4 Guided learning hours	8
1.5 Use of language	8
1.6 Equality and fair access.....	8
2 SUBJECT CONTENT	9
How to read the amplification.....	9
Unit 1.....	10
Unit 2.....	17
Unit 3.....	21
Opportunities for integration of learning experiences	24
3 ASSESSMENT.....	25
3.1 Assessment Objectives and Weightings.....	25
3.2 Arrangements for non-examination assessment	26
4 MALPRACTICE.....	28
5 TECHNICAL INFORMATION.....	29
5.1 Making entries	29
5.2 Grading, awarding and reporting	29
Appendix A: Opportunities for embedding elements of the Curriculum for Wales ...	30
Appendix B: Glossary of Terminology	33

GCSE DIGITAL MEDIA AND FILM

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.

Unit 2: Distribution and exhibition strategies of digital media and film industries in Wales

Non-examination assessment: 18 hours

30% of qualification

72 marks

Summary of assessment

The assessment will be set by WJEC, assessed by the centre and moderated by WJEC. The assessment, which will include a brief and two tasks, will be available via the WJEC Portal, and will remain the same for the lifetime of the specification.

Learners will investigate how a digital media and/or film production company based in Wales produces, distributes and exhibits their products. Learners will create one distribution strategy and one exhibition strategy for a new digital media product produced by a production company in Wales.

Unit 3: Creating digital media and film content

Non-examination assessment: No time restriction

40% of qualification

96 marks

Summary of assessment

The assessment will require learners to respond to a stimulus set by WJEC. The assessment will be assessed by the centre and moderated by WJEC. The stimulus will be available on the WJEC Portal during the September of the first year of study. The stimulus will be changed every three years.

Learners will choose one brief from a choice of three. The briefs will always be for a marketing campaign for a new:

- film
- video game
- series for a streaming site.

This is a linear qualification.

The qualification is not tiered.

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.

The first award of the qualification will be 2028.

Qualification Approval Number: C00/5167/0

GCSE DIGITAL MEDIA AND FILM

1 INTRODUCTION

1.1 Aims

GCSE Digital Media and Film supports learners to:

- explore and appreciate other people's digital media and film products to develop their own digital media and/or film talents
- develop knowledge, appreciation and understanding of the uses and impact of digital media and film and of how meaning is communicated
- gain an understanding of genres and contexts of digital media and film
- respond to and reflect on digital media and film created by other people, applying knowledge of contexts to evaluate the effectiveness of ideas and techniques used to communicate meaning
- develop creative skills through experimenting and investigating to plan, design and produce effective digital media and/or film products
- apply technical skills to demonstrate control
- reflect on, refine and evaluate their own work
- enable learners to explore the cross-cutting themes of human rights and diversity, including Black, Asian and minority ethnic themes, contributions and experiences.

These aims are set out in Qualifications Wales's Approval Criteria.

1.2 Curriculum for Wales

This GCSE Digital Media and Film qualification is underpinned by the Curriculum for Wales framework and has been designed to ensure that learners can continue to make progress towards the four purposes whilst studying for this qualification.

Central to this design are the [principles of progression](#), along with the [statements of what matters](#) and those [subject specific skills and concepts](#) outlined in the '[Designing your Curriculum](#)' section of the Expressive Arts Area of Learning and Experiences.

In developing this qualification, we have considered where there are opportunities to embed the cross-curricular themes and where there are opportunities for integral skills and cross-curricular skills to be developed. Appendix A provides a simple mapping, and information to support teachers will be provided in the Guidance for Teaching.

We have also considered where the qualification can generate opportunities for integrating the learning experiences noted on page 24; the Guidance for Teaching will include further information on integrating these learning experiences into delivery.

The GCSE Digital Media and Film qualification supports the Curriculum for Wales by:

- Supporting the statements of what matters by giving learners the opportunity to:
 - engage with genres, techniques, tools, materials and practices that enables them to become curious and creative individuals
 - develop an understanding of how the expressive arts communicate through visual, physical, verbal, musical and technological means
 - develop their imagination and draw upon their own experiences, skills and talents to become creative artists themselves
 - explore work from diverse cultures and societies and learn about these influences, histories and impact
 - consider creative work in a range of digital media, forms, genres and styles
 - learn the important skills of refinement and analysis
 - reflect on the effectiveness of their own work and that of others, including the work of diverse artists from Wales and beyond
 - be innovative and bold, and to create individual work
 - communicate through a variety of digital media forms.
- Supporting the principles of progression¹ by encouraging learners to:
 - explore, experience, interpret, create and respond to increasingly complex meaning
 - develop an increased sophistication of conceptual learning
 - develop a more sophisticated use of relevant skills and the ability to transfer existing skills and knowledge into new context.
- Supporting the subject specific considerations for Digital Media and Film² by giving learners the opportunity to consider:
 - Aspects of pre-production, production and post-production, including editing, cinematography; sound, production design (including mise-en-scène), narrative, style, genre.
 - Products and forms: film, television, audio (podcasting and digital radio), video games, websites.
 - Distribution and exhibition: online platforms (including social media and streaming sites), cinema, digital television, video gaming platforms.
 - Producers and audiences, including users, ‘prosumers’, spectators, content creators.
 - Messages, ethics and issues: representations of people, identities, places and society, digital divides, social media issues (including privacy, bias and misinformation).

1.3 Prior learning and progression

Although there is no specific requirement for prior learning, the qualification is designed primarily for learners between the ages of 14 and 16 and builds on the conceptual understanding learners have developed through their learning from ages 3 – 14.

The qualification allows learners to develop a strong foundation of knowledge, skills and understanding which supports progression to post-16 study and prepares learners for life, learning and work. The qualification provides a suitable foundation for the study of Media or Film at either AS or A level. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

¹ <https://hwb.gov.wales/curriculum-for-wales/expressive-arts/principles-of-progression/>

² <https://hwb.gov.wales/curriculum-for-wales/expressive-arts/designing-your-curriculum/#specific-considerations-for-this-area>
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1.4 Guided learning hours

GCSE Digital Media and Film has been designed to be delivered within 120 – 140 guided learning hours. The qualification has been primarily designed as a 2-year programme for learners in years 10 and 11.

1.5 Use of language

As our understanding of diversity, equity, and inclusion evolves, so must our language. Updated terminology better reflects individual identities and fosters respect and accuracy. Language used should be specific as possible. Staying informed and adaptable is crucial, as inclusive language promotes dignity and equity. Recognising that language will continue to evolve, we will remain open to further amendments to ensure it accurately represents and supports all individuals. WJEC will inform centres of any amendments and the most up to date version of the specification will always be on the website.

1.6 Equality and fair access

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

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

Access arrangements and reasonable adjustments are made for eligible learners to enable them to access the assessments and demonstrate their knowledge and skills without changing the demands of the assessment.

Information on access arrangements and reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): Access Arrangements, Reasonable Adjustments: General and Vocational Qualifications. This document is available on the JCQ website (www.jcq.org.uk).

We will be following the principles set out in this document and, as a consequence of provision for reasonable adjustments, very few learners will encounter a complete barrier to any part of the assessment.

2 SUBJECT CONTENT

How to read the amplification

The amplification provided in the right-hand column, titled ‘Further Information’ uses the following four stems:

- ‘Learners should be aware of’ is used when learners do not need to understand all aspects of the specified content in detail. Teachers should refer to Guidance for Teaching documents for further guidance on the depth and breadth to which this content should be taught.
- ‘Learners should know’ is used when learners are required to demonstrate basic knowledge and understanding.
- ‘Learners should understand’ is used when learners are required to demonstrate greater depth of knowledge and understanding, application of knowledge to familiar or unfamiliar contexts and analysis and evaluation of information for a given purpose.
- ‘Learners should be able to’ is used when learners need to apply their knowledge and understanding to a practical situation or demonstrate application of practical skills and techniques.

The use of the word ‘including’ indicates that the specified content must be taught and could be subject to assessment.

The use of the words ‘for example’ or ‘such as’ indicates that the specified content is for guidance only, and alternative examples could be chosen.

Unit 1

Exploring key concepts and issues

On-screen examination

30% of qualification

60 marks

Overview of unit

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.

Areas of content

1.1 Welsh and global films

In this topic learners will gain knowledge and understanding of:

- 1.1.1 How film creates meaning for audiences
- 1.1.2 How films reflect their context
- 1.1.3 How representations are constructed within films
- 1.1.4 How narrative devices are used in films
- 1.1.5 Comparative study

Films set for study

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

Welsh films

Global 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* (Hafiaa Al-Mansour, Saudi Arabia, 2012), PG

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

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.

Content	Further information
1.1.1 How film creates meaning for audiences	<p>Learners should understand:</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • mise-en-scène, including: <ul style="list-style-type: none"> • body language and facial expression • setting and/or location and props • positioning • colour • costume, hair and make-up • editing, including: <ul style="list-style-type: none"> • types of edits (for example, straight cut, dissolve, fade) • pace of editing

	<ul style="list-style-type: none"> • sound, including: <ul style="list-style-type: none"> • diegetic • non-diegetic • music • cinematography, including: <ul style="list-style-type: none"> • camera shots and angles • camera movement • lighting (for example, high key lighting, low key lighting).
1.1.2 How films reflect their context	<p>Learners should understand:</p> <ul style="list-style-type: none"> • how films reflect different social, cultural, historical and institutional contexts. <p>Learners should be able to:</p> <ul style="list-style-type: none"> • analyse and evaluate the effectiveness and impact of these social, cultural, historical and institutional contexts of films.
1.1.3 How representations are constructed within films	<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"> • identify how different representations of identity have been constructed in films, such as: <ul style="list-style-type: none"> • ethnicity • gender • local/regional • sexuality • social class • identify how different representations of place have been constructed in films, including setting and location • analyse how different representations have been constructed in films.
1.1.4 How narrative devices are used in films	<p>Learners should be able to:</p> <ul style="list-style-type: none"> • identify different narrative devices, including: <ul style="list-style-type: none"> • binary oppositions • character types • climax • exposition and openings • inciting incident • resolution and endings • plot • story • three act structure • analyse how different narrative devices have been used in films to create meaning for audiences.
1.1.5 Comparative study	<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>

1.2 Video gaming

In this topic learners will gain knowledge and understanding of:

- 1.2.1 How video games create meaning for gamers
- 1.2.2 How video games reflect their context
- 1.2.3 How representations are constructed within video games
- 1.2.4 How gamers interact and respond to video games
- 1.2.5 The positive and negative impacts of video games

Content	Further information
1.2.1 How video games create meaning for gamers	<p>Learners will study at least one extract and/or cut scene, up to approximately 10 minutes in length, from age-appropriate video games created from 2010 onwards.</p> <p>Learners should understand:</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • narrative devices, for example: <ul style="list-style-type: none"> • plot • world building • characterisation • quests • branching storylines. • mise-en-scène, for example: <ul style="list-style-type: none"> • setting and props • colour • use of graphics. • sound, for example: <ul style="list-style-type: none"> • diegetic • non-diegetic • music • how the above convey genre.
1.2.2 How video games reflect their context	<p>Learners should understand:</p> <ul style="list-style-type: none"> • how the video game they have studied reflects different social, cultural, historical production and institutional contexts. <p>Learners should be able to:</p> <ul style="list-style-type: none"> • analyse and evaluate the effectiveness and impact of these social, cultural, historical production and institutional contexts of the video game they have studied.

<p>1.2.3 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"> • identify how different representations of identity have been constructed in a video game • analyse how different representations of identity have been constructed in a video game.
<p>1.2.4 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"> • personalisation (such as customisation, role-playing, and creativity allowing players to shape their own experiences) • social connection (such as multiplayer interactions, online communities).
<p>1.2.5 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"> • video games reflect their context • representations are constructed within video games • gamers interact with video games • gamers respond to video games.

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

In this topic learners will gain knowledge and understanding of:

- 1.3.1 Online news
- 1.3.2 How social media shapes society and culture
- 1.3.3 Understanding the impact and regulation of social media
- 1.3.4 Ethical issues in social media

Content	Further information
1.3.1 Online news	<p>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.</p> <p>Learners should understand:</p> <ul style="list-style-type: none"> • the changing context of the spread of news, including: <ul style="list-style-type: none"> • 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 • how two examples of contemporary³ news events are represented across different digital platforms (including social media).
1.3.2 How social media shapes society and culture	<p>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.</p> <p>Learners should understand the following using contemporary examples:</p> <ul style="list-style-type: none"> • 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.

³ within two years of learners studying the qualification.
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<p>1.3.3 Understanding the impact and regulation of social media</p>	<p>Learners should understand the:</p> <ul style="list-style-type: none"> • the need for regulation on social media platforms • how social media is used as a tool for influencing opinions and consumer behaviour • the use of Artificial Intelligence (AI) and bots • the challenges of balancing free speech with protecting users. <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"> • Online Safety Act 2023 • Advertising Standards Authority (ASA) • Data Protection Act 2018.
<p>1.3.4 Ethical issues in social media</p>	<p>Learners should understand ethical issues surrounding:</p> <ul style="list-style-type: none"> • data collection, usage, and algorithms on social media platforms • privacy concerns in the context of social media, such as consent and anonymity and the impact of sharing personal details • the impact that social media can have on audiences including their mental wellbeing.

Unit 2

Distribution and exhibition strategies of digital media and film industries in Wales

Non-examination assessment – portfolio based

30% of qualification

72 marks

Overview of unit

The purpose of this unit is to:

- explore how digital media and film industries in Wales operate
- investigate how Welsh digital media and film products are produced and distributed
- develop creative skills by creating a distribution strategy and an exhibition strategy.

This unit will focus on:

- exploring** – learners will have the opportunity to explore how digital media and film industries based in Wales operate through research into specific products, such as film, television and video games produced in Wales. Learners will explore the way products are created to appeal to a target audience and examine their processes of production, distribution and exhibition. Learners will explore and investigate industry practice, job roles and career pathways in the Welsh media landscape.
- responding and reflecting** – learners will have the opportunity to respond to products produced by their chosen production company, and reflect on how these products are financed, distributed and exhibited. Learners are encouraged to critically reflect on the genre codes and conventions of their chosen product and consider the ways in which products are created to appeal to target audiences. Learners will have the opportunity to respond to the production processes involved in the media product they have chosen and reflect on how these processes may have contributed to the product's success.
- creating** – learners will create a new concept for a product and production company. Learners are encouraged to plan and consider creative ways to distribute and exhibit their product and create visual examples of their strategies which encourages creativity, originality and imagination.

Areas of content

2.1 Investigating production companies based in Wales	
In this unit learners will gain knowledge and understanding of:	
Content	Further information
2.1.1 Production, distribution and exhibition	<p>Learners should be aware of a range of different digital media and/or film production companies based in Wales, such as Bad Wolf, BBC Cymru Wales, Boom Cymru, Cardiff Productions, Chwarel, ITV Cymru Wales, Little Bird Films, S4C, Severn Screen, Triongl, Wales interactive.</p> <p>Learners should understand:</p> <ul style="list-style-type: none"> • how production, distribution and exhibition operate in relation to digital media and/or film production • how different digital media and/or film production companies based in Wales produce, distribute and exhibit their media content • the value of production, distribution and exhibition.

2.1.2**Investigating digital media and film production**

Learners should be able to analyse and evaluate how production companies based in Wales:

- use genre codes and conventions to appeal to audiences
- produce products, considering aspects such as:
 - who the production originated with
 - who financed the production
 - development stages: pre-production, production and post-production.

Learners should be able to analyse and evaluate how key job roles contribute to the success of products, for example:

- in film and television programmes:
 - producer
 - set designer
 - actor.
- in video games:
 - gameplay programmer
 - animator.

Learners should understand how the above contribute to the success of the products.

Learners should be able to analyse and evaluate how production companies based in Wales distribute, market and exhibit products to promote to target audiences, including:

- use of distribution strategies such as:
 - interviews with key personnel (for example, magazines, newspapers, television and podcasts)
 - release strategy
 - social media accounts, appearances and partnerships
 - trailers and posters.
- use of exhibition strategies that are specific to the medium, such as:
 - film (for example; cinema release, streaming and/or physical media releases)
 - video games (for example; live streaming, free demos)
 - television/streaming (for example; adverts, posters).

2.1.3

Creating distribution and exhibition strategies

Learners should be able to:

- propose products for a new production company by:
 - creating a mission statement
 - creating a tagline
 - stating a target audience.
- create a distribution strategy and an exhibition strategy that include:
 - an outline for two examples of a digitally produced visual and/or audio element of a distribution strategy for a new production company from one of the following strategies:
 - planning a social media campaign
 - planning a collaboration and/or partnership strategy
 - planning a page of a website
 - planning a merchandise package.
 - one example of a digitally produced visual and/or audio element of an exhibition strategy for a new production company from one of the following strategies:
 - planning a festival
 - planning a local event
 - planning a release schedule
 - planning an immersive experience.
- justify the chosen strategies, including the intended impact of the strategies
- consider how the strategies communicate meaning to target audiences.

Unit 3

Creating digital media and film content

Non-examination assessment – assignment based

40% of qualification

96 marks

Overview of unit

The purpose of this unit is to:

- develop creative practical skills through production work
- reflect on own production work
- develop personal skills of decision-making and confidence.

This unit will focus on:

- **exploring** – learners will have the opportunity to explore how digital media and film products are created. Learners will draw upon their knowledge of existing products in a range of forms and genres to create and develop their own digital media or film products.
- **reflecting** – learners will have the opportunity to respond to a brief set by WJEC and reflect on their own work through a reflective log.
- **creating** – learners will have the opportunity to create digital media and film products in response to a set brief.

Areas of content

3.1 Creating digital media and film content	
In this unit learners will gain knowledge and understanding of:	
Content	Further information
3.1.1 Creating and developing ideas to communicate meaning	<p>Learners should be able to:</p> <ul style="list-style-type: none"> • develop ideas that communicate meaning to a specified audience based on a brief set by WJEC for one of the following: <ul style="list-style-type: none"> • a new film • a new video game • a new series for a streaming site • plan ideas in a range of pre-production documents; (for example: storyboards, scripts, hand drawn or digital mock-ups) which will inform the final production pieces.
3.1.2 Developing and applying creative skills through digital media and film products	<p>Learners should be able to develop their ideas into a final:</p> <ul style="list-style-type: none"> • audio-visual/audio product: <ul style="list-style-type: none"> • social media campaign • extract from a key scene • extract from a Twitch or YouTuber influencer • radio/podcast audio advert • digital/online product: <ul style="list-style-type: none"> • digital poster • digital electronic press kit (EPK) • functioning website • extract from a screenplay • script from a cutscene. <p>Learners should be able to:</p> <ul style="list-style-type: none"> • demonstrate their knowledge and understanding of digital media and film products through their own production by: <ul style="list-style-type: none"> • applying typical conventions of the form • applying typical conventions of the genre • communicating meaning for audiences through media and film language • constructing representations of identity and place within the production • embedding narrative devices within their production. • demonstrate their technical and creative skills in post-production by: <ul style="list-style-type: none"> • editing the digital media or film production using editing software

3.1.3

Reflecting on their own work

Learners should be able to:

- reflect on, analyse and evaluate their own work throughout the production process
- critically evaluate the effectiveness and impact of their creative choices linked to:
 - their creative choices and refinements during the pre-production, production and post-production processes
 - how their products meet the conventions of the form and genre, including how they have drawn upon their knowledge and understanding of other digital media and/or film products
 - how their products will appeal to the target audience.

Opportunities for integration of learning experiences

GCSE Digital Media and Film generates opportunities for the following learning experiences to be developed (experiences will not be directly assessed):

- opportunities to undertake professional film and digital media experiences, such as studio visits, visiting professionals, or masterclasses – either in person or on-screen
- confidence in giving and receiving feedback, promoting independent thinking, originality and creative resilience
- opportunities to investigate, take risks and overcome creative challenges
- experience some form of collaborative work.

The Guidance for Teaching will include further information on the opportunities provided by the qualification for teachers/centres to integrate these learning experiences and skills into delivery.

For opportunities to develop cross-cutting themes, cross-curricular skills and integral skills please see Appendix A.

3 ASSESSMENT

The Assessment Pack will include all detailed information relating to assessment.

3.1 Assessment Objectives and Weightings

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

AO1

Demonstrate knowledge and understanding of digital media and film processes and products.

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.

AO4

Create and develop ideas to communicate meaning in digital media and/or film outcomes.

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

	AO1	AO2	AO3	AO4	Total
Unit 1	15%	-	15%	-	30%
Unit 2	-	15%	10%	5%	30%
Unit 3	-	15%	5%	20%	40%
Overall weighting	15%	30%	30%	25%	100%

3.2 Arrangements for non-examination assessment

Unit 2: Overview

For this assessment learners are required to build a portfolio by conducting independent research and producing a case study exploring the success of **two** products produced by a company in Wales. Learners should assess how the genre codes and conventions of the products appeal to audiences, examine the processes involved in production and the strategies for distribution and exhibition. Learners are then required to create a distribution strategy and an exhibition strategy for a new Welsh production company. There are two tasks for learners to complete:

1. Consider **two** digital media and/or film products produced by a company based in Wales and evaluate their success. Examine how the products use genre codes and conventions, how the products are produced and the strategies for distribution and exhibition.
2. You have been commissioned to propose a distribution strategy and an exhibition strategy for a new media product produced by a production company based in Wales. Decide on **one** product that you feel could be produced by your production company and then plan how it will be distributed and exhibited.

Learners may complete the assessment anytime during the course. However, centres should ensure that assessment is completed only when learners have undertaken the necessary teaching and learning and developed the required skills and knowledge.

The assessment contributes to 30% of the overall qualification. The unit will be marked out of a total of 72 marks.

The unit has a recommended teaching time of 36 hours which should incorporate teaching and learning and completing the assessment. Learners will have 18 hours to complete the assessment.

The assessment will be stored on the WJEC Portal.

This unit will be assessed by the centre and externally moderated by WJEC.

Unit 3: Overview

For this assessment learners are required to:

1. Produce **two** production pieces from the selected brief. One production piece should be audio-visual/audio and the other should be digital/online.
2. Produce a reflective log.

Stimulus

Learners will choose **one** brief from a list of three supplied on a three-year basis by WJEC. The brief will always be for a marketing campaign for a new:

- film
- video game
- series for a streaming site.

Every three years the following will change:

- the target audience
- the list of genres.

The assessment contributes to 40% of the overall qualification. The unit will be marked out of a total of 96 marks.

This unit has a recommended teaching time of 48 hours which should incorporate exploring, teaching and learning, creating and reflecting. There is no restriction on the amount of time candidates spend on the assessment.

The stimuli will be released on the WJEC Portal during the September of the first year of study, and new stimuli will be supplied every three years.

This unit will be assessed by the centre and externally moderated by WJEC.

4 MALPRACTICE

Before the course starts, the teacher is responsible for informing candidates of WJEC's regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of work for GCSE Digital Media and Film.

Information regarding malpractice is available in our [Guide to preventing, reporting and investigating malpractice](#).

All cases of suspected or actual malpractice must be reported immediately to WJEC (malpractice@wjec.co.uk). If candidates commit malpractice, they may be penalised or disqualified from the examinations.

In all cases of malpractice, centres are advised to consult the JCQ booklet [Suspected Malpractice: Policies and Procedures](#).

5 TECHNICAL INFORMATION

5.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Non-examination assessed units can be completed earlier in the course but must be submitted at the end of the course.

Assessment opportunities will be available in the summer series until the end of the life of this specification. Summer 2028 will be the first assessment opportunity.

A qualification may be taken more than once.

Learners who resit the examination unit can carry forward the marks they received for non-examination assessment units from the first time they attempted the qualification.

Marks for non-examination assessment (NEA) may be carried forward for the life of the specification. If a candidate resits an NEA unit (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt (unless the mark is absent).

The entry codes appear below.

	Entry code	
	English medium	Welsh medium
WJEC GCSE Digital Media and Film	3670QS	3670CS

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

5.2 Grading, awarding and reporting

GCSE qualifications are reported on an eight point scale from A*-G, where A* is the highest grade. Results not attaining the minimum standard for the award will be reported as U (unclassified).

Appendix A: Opportunities for embedding elements of the Curriculum for Wales

Curriculum for Wales Strands	Unit 1	Unit 2	Unit 3
Cross-cutting Themes			
Local, National & International Contexts	✓	✓	✓
Sustainability aspect of Local, National & International Contexts	✓		
Relationships and Sexuality Education	✓	✓	✓
Diversity	✓	✓	✓
Human Rights Education	✓	✓	✓
Careers and Work-Related Experiences	✓	✓	

Cross-curricular Skills - Literacy			
Listening	✓	✓	✓
Reading	✓	✓	✓
Speaking	✓	✓	✓
Writing	✓	✓	✓
Cross-curricular Skills - Numeracy			
Developing Mathematical Proficiency		✓	
Understanding the number system helps us to represent and compare relationships between numbers and quantities		✓	
Learning about geometry helps us understand shape, space and position and learning about measurement helps us quantify in the real world		✓	✓
Learning that statistics represent data and that probability models chance help us make informed inferences and decisions		✓	✓

Digital Competence			
Citizenship		✓	
Interacting and Collaborating		✓	✓
Producing		✓	✓
Data and Computational Thinking		✓	
Integral Skills			
Creativity and Innovation		✓	✓
Critical Thinking and Problem Solving	✓	✓	✓
Planning and Organisation		✓	✓
Personal Effectiveness	✓	✓	✓

Appendix B: Glossary of Terminology

The following is a glossary of terminology which is designed to assist centres in preparing learners for the examined assessment within Unit 1 and the non-examined assessment within Units 2 and 3.

They are not aligned to specific assessment criteria within individual units but are designed to aid learners in articulating their ideas using subject-specific terminology as well as offering a range of concepts, terms and ideas for content that learners might wish to consider and/or include in the exploration and preparation of their practical and theoretical work. This list isn't exhaustive and centres/learners may explore other appropriate techniques and/or conventions.

Term	Definition
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.
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.
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.
Distribution	The process of delivering media products to audiences, including the marketing campaign.
Electronic Press Kit (EPK)	A digital collection of material promoting a media product and/or artist. EPKs can include a professional bio, photographs, behind-the-scenes footage, interviews, social media links and other content to help promote the product and/or artist.

Exhibition	The public display or presentation of a media product, such as a screening in a film festival.
Genre	<p>The type or category of a media product.</p> <p>In relation to film, a genre is a category or classification that identifies films 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 video games, 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.
Mise-en-scène	How the arrangement of everything in the frame creates meaning e.g. setting, costume, props, colour, lighting, body language and positioning.
Mission statement	A brief statement that provides a written description of the purpose, goals and values of an organisation, company or project.
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.
Representation	The way that ideas, people, places and events are constructed in the media.
Screenplay	A script written by a screen writer for a film or television show that tells the story and contains no camera direction.
Social context	The social environment or situation, including political and economic factors, that impact media production and how media products are understood and interpreted.
Tagline	A catchy phrase or slogan that a company uses in their advertising to convey the company's message.
Traditional news	News content that is published and disseminated through established media channels such as newspapers, television, and radio.
Welsh film	A film that represents Welsh people, culture and/or identity.