

GCSE



WJEC GCSE in MEDIA STUDIES

APPROVED BY QUALIFICATIONS WALES

SAMPLE ASSESSMENT MATERIALS

Teaching from 2017



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



For teaching from 2017
For award from 2019

GCSE MEDIA STUDIES

**SAMPLE ASSESSMENT
MATERIALS**

Contents

	Page
UNIT 1: Exploring the Media	5
Question Paper	5
Mark Scheme	8
UNIT 2: Understanding Television and Film	21
Question Paper	21
Marking Scheme	23
UNIT 3: Creating Media	36
Production Briefs	36
Marking Grids	39



GCSE

MEDIA STUDIES

UNIT 1

Exploring the Media

SAMPLE ASSESSMENT MATERIALS

1 hour 30 minutes

ADDITIONAL MATERIALS

- 12 page answer book.

INSTRUCTIONS TO CANDIDATES

- Answer **all** questions in Section A **and** Section B
- Use black ink or a ball-point pen. Do not use gel pen. Do not use correction fluid.
- Answers to all the questions must be written on the separate answer booklet provided. If you need additional paper, please ask your invigilator and attach the sheets securely to this answer booklet. Write your name, centre number and candidate number in the spaces at the top of all answer booklets. At the end of the examination, the answer booklet must be handed to the invigilator.

INFORMATION FOR CANDIDATES

- The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.
- You are advised to spend approximately 45 minutes on Section A and approximately 45 minutes on Section B. You should use relevant theories and relevant subject-specific terminology where appropriate.

Section A: Representations – advertising, video games and newspapers

Study the advert shown opposite and then answer **question 1** below.

The advert shown opposite is from the sportswear company Adidas' campaign, Take the stage. It was used during the London Olympics in 2012 and features the athlete Jessica Ennis, who won the gold medal in the Heptathlon event. Adidas is a large sportswear manufacturer.

1. (a) Briefly explain how Jessica Ennis is represented in this print advertisement. [2]
- (b) Briefly explain how colour is used in this print advertisement. [3]
- (c) Explore how written language is used to communicate meanings in this print advertisement. [5]
- (d) Compare how women are represented in **this** print advertisement and in **one** historical (pre-1990) print advertisement that you have studied. In your answer you should refer to how **both** use:
 - visual codes
 - mode of address
 - stereotypes. [20]

Section B: Music

2. (a) Identify **one** way a music magazine front cover promotes **either** an artist **or** a band. [1]
- (b) Outline **two** reasons why most music magazines have online versions. [4]
- (c) Briefly explain how **a** music radio programme would appeal to audiences. [5]
3. Explain how Facebook and Twitter are used for promotion in relation to an artist or band you have studied. [10]
4. Explore how men are represented in a **contemporary** music video that you have studied. [10]

Advert for use with question 1.



Taken from sportswear company Adidas' advertising campaign, Take the stage.

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid where applicable, the indicative content for each question and the marking guidance when assessing a candidate's response. Examiners should use the full range of marks available to them. In order to avoid impacting on the validity of the assessment and the reliability of the marking, examiners must research any unfamiliar texts used by learners in order to be able to assess each answer fully.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

For a two mark band:

- Where the candidate's work *completely* meets the descriptors, the highest mark should be awarded.
- Where the candidate's work *just* meets the descriptors, the lowest mark should be awarded.

For a four mark band:

- Where the candidate's work *completely* meets the descriptors, the highest mark should be awarded.
- Where the candidate's work *securely* meets the descriptors, award a mark in the centre of the range, selecting the higher or lower of those two marks according to the strength of the response.
- Where the candidate's work *just* meets the descriptors, the lowest mark should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band. The strengths of the candidate's response should then be used to determine the mark to be awarded within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some likely areas candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the banded levels of response in the generic assessment grids.

Assessment Objectives

- AO1 Demonstrate knowledge and understanding of the key concepts of media studies
- AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products.

Mark Scheme: Unit 1**1. Section A – Representations – advertising, video games and newspapers**

- (a) Briefly explain how Jessica Ennis is represented in this print advertisement. [2]

AO2

Apply knowledge and understanding of the key concepts of media studies to analyse media products

Award **one** mark for each appropriate explanation.

Answers may include:

- Jessica Ennis is a successful / iconic athlete who can inspire audiences
- the use of signs and body language – Jessica Ennis is determined to succeed and appears very focused. Her body language suggests confidence and strength.
- the use of language – 'Great Britain' could inspire patriotism amongst British audiences. It represents Jessica Ennis as a successful and established athlete who is competing at a high level.
- the context of the image – athlete preparing to race – this would appeal to audiences who are interested in athletics.

All valid alternatives should be credited.

- (b) Briefly explain how colour is used in this print advertisement. [3]

AO2

Apply knowledge and understanding of the key concepts of media studies to analyse media products

Award **one** mark for each appropriate explanation

Answers may include:

- the red, blue and white represent Team GB. The colours are used as a visual code to develop support for the team and the event (London Olympics 2012).
- the slogan in white gives the sense of purity.
- the red track colour is associated with athletics and gives a clear sense of location.
- the black background works as an effective background to the white Adidas logo.
- the use of light blue in the # helps to personalise Jessica Ennis and draws attention to the fact that the audience can support her.

All valid alternatives should be credited.

- (c) Explore how written language is used to communicate meanings in this print advertisement. [5]

Band		AO2
		Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	5 marks	<ul style="list-style-type: none"> • Very good, detailed analysis of the use of written language in the print advertisement • Consistent focus on how written language is used to communicate meanings in the print advertisement
4	4 marks	<ul style="list-style-type: none"> • Good, reasonably detailed analysis of the use of written language in the print advertisement • Focus on how written language is used to communicate meanings in the print advertisement
3	3 marks	<ul style="list-style-type: none"> • Satisfactory analysis of the use of written language in the print advertisement • General focus on how written language is used to communicate meanings in the print advertisement
2	2 marks	<ul style="list-style-type: none"> • Basic analysis of the use of written language in the print advertisement • Limited focus on how written language is used to communicate meanings in the print advertisement
1	1 mark	<ul style="list-style-type: none"> • Minimal, if any, analysis of the use of written language in the print advertisement • Brief and descriptive response only
	0 marks	Response not credit worthy / not attempted

Indicative Content

Answers may include:

- the slogan *take the crown* offers a link between Adidas and success for Jessica Ennis and Team GB.
- the slogan *take the crown* uses a larger font for the word crown in order to reflect the size of the prize that's an offer and suggests the glory and that winning would be the pinnacle in Jessica Ennis' career.
- the # jess#takethestage shows how social media is used to promote support and create a relationship between Jessica Ennis and audiences.
- the repetition of take within the slogan *take the crown* and the hashtag *jess#takethestage* underlines the message that by wearing the Adidas label audiences are taking responsibility for their own success and raising to the challenge given by Adidas.
- the use of the slogan and the # gives the impression that the advert is establishing a dialogue between the audience and the central image.
- the use of the logo 'official sportswear partner' reinforces the idea that the Adidas brand are a dependable and highly rated brand which appeals to audiences.

All valid alternatives should be credited.

- (d) Compare how women are represented in **this** print advertisement and in **one** historical (pre-1900) print advertisement that you have studied. In your answer you should refer to how **both** adverts use:
- visual codes
 - modes of address
 - stereotypes.

[20]

Band	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products	
5	17-20 marks	<ul style="list-style-type: none"> • Excellent, detailed analysis of the print advertisement and one historical (pre-1990) print advertisement, which engages fully with sophisticated aspects of the representation of women • Excellent, detailed and appropriate comparisons between the two print advertisements • Excellent, consistent use of subject specific terminology, including reference to theoretical perspectives • Excellent, well-reasoned judgements and conclusions regarding how far the representation of women is similar and different in the two advertisements
4	13-16 marks	<ul style="list-style-type: none"> • Good, reasonably detailed analysis of the print advertisement and one historical (pre-1990) print advertisement, which engages in places with sophisticated aspects of the representation of women • Good, reasonably detailed and appropriate comparisons between the two print advertisements • Good use of subject specific terminology • Good, reasoned judgements and conclusions regarding how far the representation of women is similar and different in the two advertisements
3	9-12 marks	<ul style="list-style-type: none"> • Satisfactory analysis of the print advertisement and one historical (pre-1990) print advertisement, although the focus is on obvious aspects of the representations and there may be lapses into description • Satisfactory comparisons between the two print advertisements • Satisfactory use of subject specific terminology • Satisfactory, generally reasoned judgements and conclusions regarding how far the representation of women is similar and different in the two advertisements
2	5-8 marks	<ul style="list-style-type: none"> • Basic analysis of the print advertisement and one historical (pre-1990) print advertisement, although there is a tendency to describe • Basic comparisons between the two print advertisements • Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy • Limited evidence of reasoned judgements and conclusions regarding how far the representation of women is similar and different in the two advertisements
1	1-4 marks	<ul style="list-style-type: none"> • Minimal, if any, analysis of the print advertisement and one historical (pre-1990) print advertisement - the response is descriptive • Minimal, if any, comparisons between the two print advertisements • Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy • Lacks judgements and conclusions regarding how far the representation of women is similar and different in the two advertisements
	0 marks	Response not credit worthy / not attempted

Indicative Content

AO2

The application of knowledge and understanding will be demonstrated through explanation of examples studied in the resource material and through comparisons with other case studies that have been studied.

Answers should apply knowledge and understanding of the key concepts of representation.

Answers should apply knowledge and understanding of how visual codes are used to represent women – e.g. body language, facial expressions, location and dress codes.

Answers should apply knowledge and understanding of how modes of address are used to represent women e.g. direct / indirect and/or language.

Answers should apply knowledge and understanding of stereotyping as a process including possible references to:

- construction – selecting and editing
- positive and negative stereotyping
- dominant / subordinate
- power relationships
- dominant ideologies / alternatives
- categorisation
- repetition
- evaluation.

Answer should apply knowledge and understanding of stereotyping as a means of challenging or reinforcing ideologies including possible references to:

- ideologies of gender – size zero models / muscular female sportswomen
- active / passive
- role reversals
- masculinity / femininity.

Examples could include comparisons between:

- representations of gender in early Coca- Cola adverts. Women as objects of desire. The Male Gaze. Women represented as feminine, sexualised and objectified through visual codes.
- representations such as Rosie the Riveter in the 1940s. Strong, independent and muscular – represented as a manual labourer through a range of visual codes.

All valid alternatives should be credited.

2. Section B – Music

- (a) Identify **one** way a music magazine front cover promotes **either** an artist **or** a band. [1]

AO1

Demonstrate knowledge and understanding of the key concepts of media studies

Award **one** mark for an appropriate answer.

Answers may include:

- using the band as the central image
- using a kicker
- sell lines / cover lines
- competition
- promotion of an event / product.

All valid alternatives should be credited.

- (b) Outline **two** reasons why most music magazines have online versions. [4]

AO1

Demonstrate knowledge and understanding of the key concepts of media studies

Award **two** marks for each good, appropriate explanation. Award **one** mark for a basic explanation.

Answers may include:

- online versions occasionally offer more information on artists / bands and the industry
- online versions can offer audiences direct links to an artist / band e.g. webchat
- subscribers are offered a more holistic experience e.g. they are also able to listen to music via online magazines and look at videos
- easy access via electronic devices such as smart phones and tablets which makes them more accessible to audiences when on the go.

All valid alternatives should be credited.

(c) Briefly explain how a music radio programme would appeal to audiences. [5]

Band	AO1	
	Demonstrate knowledge and understanding of the key concepts of media studies	
5	5 marks	Very good, perceptive explanation of how a radio programme appeals to audiences, demonstrating detailed and accurate knowledge and understanding
4	4 marks	Good explanation of how a radio programme appeals to audiences, demonstrating accurate knowledge and understanding
3	3 marks	Satisfactory explanation of how a radio programme appeals to audiences, demonstrating generally accurate knowledge and understanding
2	2 marks	Basic explanation of how a radio programme appeals to audiences, demonstrating limited knowledge and understanding
1	1 mark	Minimal explanation of how a radio programme would appeal to audiences
	0 marks	Response not credit worthy / not attempted

Indicative Content

Answers may include:

- presenter – this could be due to the presenter being famous or due to the style of presentation appealing to audiences
- music – the style or genre appeals to a mainstream or niche audience
- content – could include selected interviews with industry stars and /or other conventions such as phone in competitions, advertising, news etc.
- Links to other social media platforms – e.g. live cameras broadcasting on a radio station's website
- uses and gratifications – could include discussion in regards to addressing the individual needs of audiences – entertainment, escapism, personal identity, educational.

All valid alternatives should be credited.

3. Explain how Facebook and Twitter are used for promotion in relation to an artist or band you have studied. [10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts of media studies	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	<p>5 marks</p> <ul style="list-style-type: none"> • Very good, perceptive explanation of how Facebook and Twitter are used for promotional purposes • Response demonstrates detailed and accurate knowledge and understanding of the use of social media and a balanced consideration of both platforms 	<p>5 marks</p> <ul style="list-style-type: none"> • Very good, detailed analysis of how Facebook and Twitter are used for promotion in relation to an artist or band • Very good, detailed and appropriate reference to both platforms • Very good, well-reasoned judgements and conclusions regarding the use of Facebook and Twitter in this context
	Very good, consistent use of subject specific terminology	
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good explanation of how Facebook and Twitter are used for promotional purposes • Response demonstrates accurate knowledge and understanding of the use of social media and a reasonably balanced consideration of both platforms 	<p>4 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed analysis of how Facebook and Twitter are used for promotion in relation to an artist or band • Good, reasonably detailed and appropriate reference to both platforms • Good reasoned judgements and conclusions regarding the use of Facebook and Twitter in this context
	Good use of subject specific terminology	
3	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory explanation of how Facebook and Twitter are used for promotional purposes • Response demonstrates satisfactory knowledge and understanding of the use of social media but may focus more on one platform than the other 	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of how Facebook and Twitter are used for promotion in relation to an artist or band • Satisfactory reference to both platforms • Satisfactory, generally reasoned judgements and conclusions regarding the use of Facebook and Twitter in this context, possibly with a greater focus on one platform than the other
	Satisfactory use of subject specific terminology	
2	<p>2 marks</p> <ul style="list-style-type: none"> • Basic explanation of how Facebook and/or Twitter are used for promotional purposes • Response demonstrates limited knowledge and understanding of the use of Facebook <i>and</i> Twitter, or satisfactory knowledge and understanding of the use of one of these platforms 	<p>2 marks</p> <ul style="list-style-type: none"> • Basic analysis of how Facebook and/or Twitter are used for promotion in relation to an artist or band • Minimal reference to both platforms, or satisfactory reference to one platform • Limited evidence of reasoned judgements and conclusions regarding the use of Facebook and/or Twitter in this context
	Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy	

1	1 mark Minimal explanation of how Facebook and/or Twitter are used for promotional purposes	1 mark <ul style="list-style-type: none"> • Minimal, if any, analysis of how Facebook and/or Twitter are used for promotion in relation to an artist or band • Minimal reference to either platform • Lacks judgements and conclusions regarding the use of Facebook and/or Twitter in this context
	Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy	
	0 marks Response not credit worthy / not attempted	0 marks Response not credit worthy / not attempted

Indicative Content

AO1

Answers should demonstrate knowledge and understanding of how Facebook and Twitter are used for promotional purposes. Answers should refer to:

- The platforms specified within the question i.e. Facebook and Twitter
- The function of the social media platforms and the uses, codes and conventions of these platforms e.g. Twitter – live discussion, photos, use of #, immediacy of news and up to date information.
- Uses and gratifications for users of social media e.g. personal identity, community identity, proximity / intimacy.
- Promotional activity e.g. concerts, albums, personal appearances, behind the scenes, competitions

AO2

The application of knowledge and understanding will be demonstrated through explanation of examples studied. Answer could include:

- Explanations of how the platforms are used to promote an artist or a band with appropriate examples e.g. the use of images - still and moving, availability of music, live chat, interactivity, visual sharing
- Personal appeals
- A sense of how an artist or a band establishes a sense of community
- Promotional activity e.g. first 20 people to purchase tickets for a concerts.

One example of a case study to apply knowledge and understanding could be Justin Bieber's Facebook pages – images of the artist (galleries, digital posters for upcoming tour), opportunity to purchase tickets, fan comments both written and visual, likes, use of emojis.

Note - answers may refer to the use of these social media platforms *on behalf of* the artist or band, and not necessarily directly by the artist or band themselves.

All valid alternatives should be credited.

4. Explore how men are represented in a **contemporary** music video that you have studied. [10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts of media studies	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	<p>5 marks</p> <ul style="list-style-type: none"> • Very good, perceptive exploration of how men are represented • Response demonstrates detailed and accurate knowledge and understanding of representation 	<p>5 marks</p> <ul style="list-style-type: none"> • Very good, detailed analysis of how men are represented in a contemporary music video • Very good, detailed and appropriate reference to the music video • Very good, well-reasoned judgements and conclusions regarding representation of men in this context
Very good, consistent use of subject specific terminology		
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good exploration of how men are represented • Response demonstrates accurate knowledge and understanding of representation 	<p>4 marks</p> <ul style="list-style-type: none"> • Good analysis of how men are represented in a contemporary music video • Good, reasonably detailed and appropriate reference to the music video • Good, reasoned judgements and conclusions regarding representation of men in this context
Good use of subject specific terminology		
3	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory exploration of how men are represented • Response demonstrates generally accurate knowledge and understanding of representation 	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of how men are represented in a contemporary music video • Satisfactory reference to the music video • Satisfactory, generally reasoned judgements and conclusions regarding representation of men in this context
Satisfactory use of subject specific terminology		
2	<p>2 marks</p> <ul style="list-style-type: none"> • Basic exploration of how men are represented • Response demonstrates limited knowledge and understanding of representation 	<p>2 marks</p> <ul style="list-style-type: none"> • Basic analysis of how men are represented in a contemporary music video • Limited reference to the music video • Limited evidence of reasoned judgements and conclusions regarding representation of men in this context
Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy		

1	1 mark Minimal exploration of how men are represented	1 mark <ul style="list-style-type: none"> • Minimal, if any, analysis of how men are represented in a contemporary music video • Minimal, if any, reference to the music video • Lacks judgements and conclusions regarding representation of men in this context
	Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy	
	0 marks Response not credit worthy / not attempted	0 marks Response not credit worthy / not attempted

Indicative Content**AO1**

Answers should demonstrate knowledge and understanding of how men are represented.

Answers may include:

- The positive and/or negative representation of men
- The use of stereotypes (which may conform or challenge the stereotypical / ideological view of the genre)
- Representations of gender – masculinity / femininity - the conformity of these representations – how they challenge or reinforce gender representation
- The construction of representations - technical codes, visual codes and symbolic codes (including gesture, dress, body language, setting/location, object/instruments, colour).
- The narrative - lyrical, artistic, live performance, bricolage.

AO2

Answers should apply their knowledge and understanding of the concept of representations through the application to an appropriate case study of a contemporary music video for an artist or a band.

A suitable case study for a band could be similar to One Direction – History.

- This is their last music video prior to the band members ' taking a break' from each other. The narrative is based on the band's journey from unknowns to global superstars.
- The music video charts the evolving friendship and closeness between the band members through the use of archive and behind the scenes footage of the band's rise to fame.
- The music video represents band members as extremely successful and admired popstars.
- The music video starts with a flashback to black and white footage of the band's first audition. This creates a sense of nostalgia as the footage charts their 'history' as fresh faced boys to the iconic status they now enjoy.
- The band members are established as global superstars through pov shots of them looking down at their fans, performing in massive arenas and the use of luxury settings such as exotic places and fast boats.
- The use of pov shots position the audience as going on the journey with the band members and suggests their admiration for the boys/men.

- The archive footage of the band members fooling around and having fun further enhances the audience's identification with their representation as normal, ordinary boys plucked from obscurity and launched into the spotlight. The editing speeds up as the video charts their now chaotic lifestyle.
- Their dress codes establish their individuality within the band, for example Harry with long unkempt hair, open shirt and skinny jeans might be viewed as the 'rocky one'.
- By using low angle shots of the band members directly addressing the audience, it represents them as the dominant force and establishes a relationship with the audience where the band members appear to be singing directly to fans in the audience, anchored by the lyrics 'you and me got a whole lotta history'.
- It also suggests that the band members are caring and sensitive, acknowledging the constant support of their fans.

All valid alternatives should be credited.



GCSE

MEDIA STUDIES

UNIT 2

Understanding Television and Film

SAMPLE ASSESSMENT MATERIALS

1 hour 30 minutes

ADDITIONAL MATERIALS

- 12 page answer book.

INSTRUCTIONS TO CANDIDATES

- Answer **all** questions:
- Use black ink or a ball-point pen. Do not use gel pen. Do not use correction fluid.
- Answers to all the questions must be written on the separate answer booklet provided. If you need additional paper, please ask your invigilator and attach the sheets securely to this answer booklet. Write your name, centre number and candidate number in the spaces at the top of all answer booklets. At the end of the examination, the answer booklet must be handed to the invigilator.

INFORMATION FOR CANDIDATES

- The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.
- You are advised to spend approximately 45 minutes on section A and approximately 45 minutes on Section B. You should use relevant theories and relevant subject-specific terminology where appropriate.

The quality of your written communication, including appropriate use of punctuation and grammar, will be assessed in your answer to question 4.

Section A: Wales on Television

Answer on the episode you studied from **either** *Gavin and Stacey* **or** *Weatherman Walking* **or** *Rownd a Rownd* **or** *Pobl Port Talbot*.

1. (a) Name the channel on which your studied programme was originally broadcast. [1]
- (b) Briefly explain **two** different sources of funding within the television industry in the UK. [4]
- (c) Briefly explain the importance of on-line media to the television industry. [5]
- (d) Explore in detail how far the TV programme you have studied meets the needs of audiences. In your answer you should refer to:
 - narrative / genre
 - representation
 - audience uses and pleasures. [20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

Section B: Contemporary Hollywood Film

Answer on the contemporary Hollywood film you have studied.

2. (a) Name **two** of the age classification ratings that can be awarded by the BBFC (British Board of Film Classification). [2]
- (b) Give **two** reasons why films are regulated. [4]
- (c) Describe **two** considerations the BBFC (British Board of Film Classification) must take into account when giving an age rating to a film. [4]
3. Explore why mainstream Hollywood franchise films use heroes and villains in their narratives. Your answer should focus on the film you have studied. [10]
4. Explore how the film you have studied was promoted to audiences worldwide. [10]

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid where applicable, the indicative content for each question and the marking guidance when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

For a two mark band:

- Where the candidate's work *completely* meets the descriptors, the highest mark should be awarded.
- Where the candidate's work *just* meets the descriptors, the lowest mark should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band. The strengths of the candidate's response should then be used to determine the mark to be awarded within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some likely areas candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the banded levels of response in the generic assessment grids.

Assessment Objectives

- AO1 Demonstrate knowledge and understanding of the key concepts of media studies
- AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products.

Mark Scheme: Unit 2

1. Section A – Wales on Television

Answer on the episode you studied from **either** *Gavin and Stacey* **or** *Weatherman Walking* **or** *Rownd a Rownd* **or** *Pobl Port Talbot*.

- (a) Name the channel on which your studied programme was originally broadcast. [1]

AO1 Demonstrate knowledge and understanding of the key concepts of media studies
Award one mark for identifying the correct channel. Answers should include: <ul style="list-style-type: none">• <i>Gavin and Stacey</i> was originally broadcast on BB3• <i>Weatherman Walking</i> was originally broadcast on BBC1 Wales• <i>Rownd a Rownd</i> was originally broadcast on S4C• <i>Pobl Port Talbot</i> was originally broadcast on S4C.

- (b) Briefly explain **two** different sources of funding within the television industry in the UK. [4]

AO1 Demonstrate knowledge and understanding of the key concepts of media studies
Award two marks for a good, appropriate explanation of each source of funding. Award one mark for a basic explanation of each source of funding. Answers should demonstrate knowledge and understanding of different sources of funding. Answers should include: <ul style="list-style-type: none">• Public service broadcasting. The British Broadcasting Corporation (BBC) is a British public service broadcaster. Corporation is funded mainly by an annual television licence fee• Commercial: such as ITV, Channel 4, Channel 5. Commercial TV networks in the UK, that are primarily funded by advertising revenues• Part publicly financed: S4C. Funding comes from two places – advertising and since 2013 a fixed annual grant from the BBC.• Subscription and advertising revenues such as SKY. All valid alternatives should be credited.

(c) Briefly explain the importance of on-line media to the television industry. [5]

Band	AO1 Demonstrate knowledge and understanding of the key concepts of media studies	
5	5 marks	Very good, perceptive explanation of the importance of on-line media to the television industry, demonstrating detailed and accurate knowledge and understanding of the impact of convergence
4	4 marks	Good explanation of the importance of on-line media to the television industry, demonstrating accurate knowledge and understanding of the impact of convergence
3	3 marks	Satisfactory explanation of the importance of on-line media to the television industry, demonstrating generally accurate knowledge and understanding of the impact of convergence
2	2 marks	Basic explanation of how the importance of on-line media to the television industry, demonstrating limited knowledge and understanding of the impact of convergence
1	1 mark	Minimal explanation of the importance of on-line media to the television industry
	0 marks	Response not credit worthy / not attempted

Indicative Content

Answers should demonstrate knowledge and understanding of the importance of on-line media to the television industry and impact of convergence.

Answers may include:

- The use of websites for television programmes to attract audiences
- The ability to:
 - watch programmes on-line, potentially increasing viewing figures
 - market and promote television programmes
 - reach different / wider audiences
 - access audience viewpoint and gain feedback regarding programmes

All valid alternatives should be credited.

(d) Explore in detail how far the TV programme you have studied meets the needs of audiences. In your answer you should refer to:

- narrative / genre
- representation
- audience uses and pleasures.

[20]

Band	AO1 Demonstrate knowledge and understanding of the key concepts of media studies	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, perceptive exploration of how the TV programme studied meets the needs of audiences • Response demonstrates detailed and accurate knowledge and understanding of the key concepts of media studies 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed analysis of the TV programme studied, which engages fully with sophisticated aspects of how it meets the needs of audiences • Excellent, detailed and appropriate reference to narrative / genre, representation and audience uses and pleasures • Excellent, well-reasoned judgements and conclusions regarding how well the TV programme studied meets the needs of audiences
The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.		
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good exploration of how the TV programme studied meets the needs of audiences • Response demonstrates accurate knowledge and understanding of the key concepts of media studies 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed analysis of the TV programme studied, which engages in places with sophisticated aspects of how it meets the needs of audiences • Good, reasonably detailed and appropriate reference to narrative / genre, representation and audience uses and pleasures • Good, reasoned judgements and conclusions regarding how well the TV programme studied meets the needs of audiences
The answer is mostly well organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.		
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory exploration of how the TV programme studied meets the needs of audiences • Response demonstrates generally accurate knowledge and understanding of the key concepts of media studies 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of the TV programme studied, although the focus is on obvious aspects of how it meets the needs of audiences and there may be lapses into description • Satisfactory reference to narrative / genre, representation and audience uses and pleasures • Satisfactory, generally reasoned judgements and conclusions regarding how well the TV programme studied meets the needs of audiences
The answer is partly organised with some use of subject terminology, and generally accurate grammar, punctuation and spelling.		

2	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic exploration of how the TV programme studied meets the needs of audiences • Response demonstrates limited knowledge and understanding of the key concepts of media studies 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic analysis of the TV programme studied, although there is a tendency to describe • Limited reference to narrative / genre, representation and audience uses and pleasures • Limited evidence of reasoned judgements and conclusions regarding how well the TV programme studied meets the needs of audiences
	The answer shows a limited level of organisation and basic use of subject terminology with some errors in grammar, punctuation and spelling affecting clarity of communication.	
1	<p>1-2 marks</p> <p>Minimal exploration of how the TV programme studied meets the needs of audiences</p>	<p>1-2 marks</p> <ul style="list-style-type: none"> • Minimal, if any, analysis of the TV programme studied - the response is descriptive • Minimal, if any, reference to narrative / genre, representation and audience uses and pleasures • Lacks judgements and conclusions regarding how well the TV programme studied meets the needs of audiences
	The answer shows very little organisation and very limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication.	
	<p>0 marks</p> <p>Response not credit worthy / not attempted</p>	<p>0 marks</p> <p>Response not credit worthy / not attempted</p>

Indicative Content

AO1

Answer should demonstrate knowledge and understanding of genre, including:

- the possible discussion of sub-genres, hybrids and intertextuality.
- an awareness of genre codes and conventions such as characters, location and technical codes.

Answers should demonstrate knowledge and understanding of narrative structures, including:

- the possible discussion of storyline, themes and plots.
- the possible discussion of beginning, middle and end as a recognisable structure.
- the possible discussion of tension, closure and resolution.
- the possible knowledge of narrative structures including e.g. Propp – Character Functions - hero and villains, Levi-Strauss – Binary Oppositions, Todorov - equilibrium, disequilibrium, harmony, linear narratives, dual narratives, multi strand narratives.
- the possible discussion of time in narratives – flashbacks, denouements, cliff-hangers

Answers should demonstrate knowledge and understanding of representation, including:

- visual codes – e.g. body language, facial expressions, location and dress codes
- modes of address – e.g. direct, indirect and/or language
- the possible use of stereotyping e.g. construction – selecting and editing, positive and negative stereotyping.

Answers should demonstrate knowledge and understanding of the composition of Welsh audiences, including:

- the possible discussion of audience location geographically – North, South, Mid or the East / West divide.
- the possible discussion of the social classes of Welsh speakers – ABC1, C2, D, E
- the possible use of the Welsh language – Welsh speakers, English speakers and bilingual audiences.
- gender and age of target audiences

Answers should demonstrate knowledge and understanding of the uses and gratifications model for audiences, including:

- the possible discussion of personal identity
- surveillance
- national identity
- escapism
- information
- empathy / sympathy.

Answers could also refer to other episodes of the TV programme studied or other relevant programmes/series to help evidence candidates' knowledge and understanding within the context of the question.

AO2

The application of knowledge and understanding will be demonstrated through explanation of examples studied:

Gavin and Stacey

- genre appeals – contemporary sit com but also a hybrid of comedy/romance/drama
- narrative – storyline of romance across the class divide / national identity. Long distance relationships and family conflicts. Characters – e.g. the comic anti-hero and the princess (Gavin and Stacey), the side-kicks (Smithy and Nessa). Multi-strand narrative which is on-going / soap style narrative / episodic. The use of binary opposites e.g. the English and the Welsh, Gavin's family and Stacey's family.
- representation – upholds the traditional stereotypes of being Welsh – the accent, working class. Challenges some stereotypes of Wales – the beach – Wales as a holiday destination.
- audiences – appeals to primarily Welsh, but crossover to British. The episode appeals to a broad demographic C1, C2, D, E. Originally a BBC 3 programme – targeting a younger audience, but has crossover to mainstream.
- audiences – uses and gratifications – escapism, humour. Personal identity – iconographic Welsh location – Barry Island. Comic look at national identity. Empathy/sympathy for characters.

Weatherman Walking

- genre appeals – contemporary light entertainment programme offering factual information regarding Wales.
- Narrative - Derek Brockway meets with residents/ local historians and accompanies them on a well-known walking route within two regions in Wales. The programme offers historical information regarding the location and informs the audience of walks within Wales. There is a relaxed feel to the narrative. Derek Brockway interviews various individuals and is the main 'character' within the episode.
- representation – positive representation of Wales as a historically and culturally rich location. It challenges the stereotype of the 'valleys' usually linked to Wales. Derek's friendly and informal manner, represent him as a dependable host who the audience

warm to. The other guests are also represented as informed and educated people.

- audiences – appeals to Welsh audiences. The episode appeals to a broad demographic of ABC1. Derek Brockway is an established, well-known figure within Wales and is part of the BBC Wales brand.
- audiences – uses and gratifications - escapism, national identity – pride in their country. Personal identity – reinforcing them as ABC1 individuals due to the cultural and historical nature of the programme, this also reinforces the BBC brand of quality and informative programme which appeals to AC1 audiences. Issues of audience appeal as Derek Brockway is a very well-known person on BBC 1 Wales. Appeals to his fan base. Education / Information – regarding walks in Wales and Welsh history.

Rownd a Rownd

- genre appeals – contemporary on-going drama, soap opera, audio codes such as the upbeat Music and the Welsh language.
- narrative – deals with life within an imaginary village in North Wales. The variation of stock characters appeals to a broad range of audiences. Typical settings which are very familiar to audiences – café, local shop. Relationships and family conflicts - multi-strand narrative which is on-going / episodic /. Relatable to lives of the audience. Themes which may be relatable – unemployment.
- Representation – upholds some traditional stereotypes of Wales – the sense of a small community where everybody knows each other. Some locations such as the surrounding mountains show Wales' beauty, but also perhaps uphold the stereotype associated with Wales. For Welsh speakers, a community leaving its day to day life through the medium of Welsh would offer a positive representation of the language. For some viewers from South Wales, it upholds the stereotype that North Wales is far more Welsh and that people who live there are difficult to understand.
- audiences – S4C has a very diverse audience as it is the only Welsh channel. Traditionally, its core viewers are ABC1, but the working class nature of many of the characters and the fact that the programme is geared towards a younger audience it attracts viewers from all demographic ranges.
- audiences – uses and gratifications – escapism, social interaction, personal identity, empathy/sympathy with characters.

Pobl Port Talbot

- genre appeals - contemporary light entertainment programme offering factual information regarding Port Talbot / hybrid – fly on the wall / documentary
- narrative – tells the story of characters and local 'personalities' of the town. The variation of characters appeals to a wide cross –section of audiences. Narrator keeps audiences informed throughout with key facts about the history of the town and various characters who live there. Various themes include – history, the social aspect of the town, education, humour, industry and the intrinsic link it has with the local community e.g. the tragedy suffered by some families.
- representation – it appears to be a very stereotypical representation of Wales, accent, working class families, industrial landscape. By some challenges to this representation appear with the beach, Port Talbot as a holiday destination. For Welsh speaking audiences, it would challenge the stereotype that these communities cannot speak Welsh confidently. Shows the community in a new light.
- audiences – S4C has a very diverse audience as it is the only Welsh channel. Traditionally, its core viewers are ABC1, but the working class nature of many of the characters attracts viewers from all demographic ranges.
- audiences – uses and gratifications – personal identity, information / education, challenges their notion of national identity, empathy/sympathy with characters

All valid alternatives should be credited.

2. Section B – Contemporary Hollywood Film

- (a) Name **two** of the age classification ratings that can be awarded by the BBFC (British Board of Film Classification). [2]

AO1 Demonstrate knowledge and understanding of the key concepts of media studies
Award one mark for each recognisable age rating given. Answers should include two of the following ratings: <ul style="list-style-type: none">• U• PG• 12A or 12• 15• 18• R18

- (b) Give **two** reasons why films are regulated. [4]

AO1 Demonstrate knowledge and understanding of the key concepts of media studies
Award two marks for each good, appropriate reason. Award one mark for each basic reason. Answers may include: <ul style="list-style-type: none">• in order to protect children from unsuitable and/or harmful content in films• in order to give audiences information regarding a particular film before deciding whether or not to view it• effects of rating – commercial viability• reference to the film's intended audience All valid alternatives should be credited.

- (c) Describe **two** considerations the BBFC (British Board of Film Classification) must take into account when giving an age rating to a film. [4]

AO1 Demonstrate knowledge and understanding of the key concepts of media studies
Award two marks for each good, appropriate description of a consideration. Award one mark for each basic description of a consideration. Answers may include: <ul style="list-style-type: none">• The context in which an issue is presented within a film. Factors such as the setting of the film (historical, fantasy, realistic, contemporary)• The theme of the film. it's treatment and sensitivity of presentation• The overall tone of the film. A film with a dark or unsettling tone may receive a higher classification• Discrimination against race, gender, religion, disability or sexuality. Classification will take account of the strength or impact of the discrimination

- Substance misuse – e.g. drugs, alcohol. Classification will take into account the promotion or glamorisation of substance misuse.
- Imitable behaviour – any detailed portrayal of criminality, violence or films which uncritically portray anti-social behaviour
- Offensive language and commonly understood rude gestures would impact on the classification
- Sex – the classification system allows progressively stronger portrayals of sexual behaviour as the categories rise.
- Threat and violence - the degree and nature of the violence is taken into account.
- Other matters – e.g. educational films (the context in which it is to be viewed is taken into account.

All valid alternatives should be credited.

3. Explore why mainstream Hollywood franchise films use heroes and villains in their narratives. Your answer should focus on the film you have studied. [10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts of media studies	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	<p>5 marks</p> <ul style="list-style-type: none"> • Very good, perceptive exploration of the use of heroes and villains within mainstream Hollywood franchise films • Response demonstrates detailed and accurate knowledge and understanding of the use of heroes and villains within this context 	<p>5 marks</p> <ul style="list-style-type: none"> • Very good, detailed analysis of the use of heroes and villains within mainstream Hollywood franchise films • Very good, detailed and appropriate reference to the film studied • Very good, well-reasoned judgements and conclusions regarding the use of heroes and villains within this context
	Very good, consistent use of subject specific terminology, including reference to theoretical perspectives	
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good exploration of the use of heroes and villains within mainstream Hollywood franchise films • Response demonstrates accurate knowledge and understanding of the use of heroes and villains within this context 	<p>4 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed analysis of the use of heroes and villains within mainstream Hollywood franchise films • Good, reasonably detailed and appropriate reference to the film studied • Good, reasoned judgements and conclusions regarding the use of heroes and villains within this context
	Good use of subject specific terminology	
3	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory exploration of the use of heroes and villains within mainstream Hollywood franchise films • Response demonstrates generally accurate knowledge and understanding of the use of heroes and villains within this context 	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of the use of heroes and villains within mainstream Hollywood franchise films • Satisfactory reference to the film studied • Satisfactory, generally reasoned judgements and conclusions regarding the use of heroes and villains within this context
	Satisfactory use of subject specific terminology	
2	<p>2 marks</p> <ul style="list-style-type: none"> • Basic exploration of the use of heroes and villains within mainstream Hollywood franchise films • Response demonstrates limited knowledge and understanding of the use of heroes and villains within this context 	<p>2 marks</p> <ul style="list-style-type: none"> • Basic analysis of the use of heroes and villains within mainstream Hollywood franchise films • Limited reference to the film studied • Limited evidence of reasoned judgements and conclusions regarding the use of heroes and villains within this context
	Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy	

1	1 mark	1 mark
	Minimal exploration of the use of heroes and villains within mainstream Hollywood franchise films	<ul style="list-style-type: none"> • Minimal, if any, analysis of the use of heroes and villains within mainstream Hollywood franchise films • Minimal reference to the film studied • Lacks judgements and conclusions regarding the use of heroes and villains within this context
	Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy	
	0 marks	0 marks
	Response not credit worthy / not attempted	Response not credit worthy / not attempted

Indicative Content

AO1

Answer should demonstrate knowledge and understanding of how Hollywood films structure their narrative. Answers should include:

- discussion of storylines, plots and themes
- discussion of narrative structures - Propp – Character Functions - hero and villains, Levi-Strauss – Binary Oppositions.

Answers could also discuss how the use of heroes and villains is commonly linked to Hollywood franchises and how this use of character functions has always appealed to audiences e.g. Westerns – Cowboys v Indians, Sci-Fi – Humans v Aliens. Therefore current Hollywood franchises are for using a tried and tested narrative structure.

AO2

Answers should apply their knowledge of heroes and villains within the narrative of their chosen film. Answers should also apply their knowledge of character functions within their choice of film.

- e.g. Harry Potter and the Deathly Hallows (Part II) Harry and Voldemort, and discuss key moments within the film's narrative which represents them as heroes and villains e.g. Harry and Voldemort's dual.
- answers should refer to them as being binary opposites of good v evil and discuss key moments within the film's narrative which highlight this.
- answers should refer to issues of representation and how these characters have global appeal to mainstream audiences, which make huge profits for producers and can be turned into organisational synergies through merchandising.
- answers may refer to the use of anti-heroes and/or reluctant heroes
- answers may also refer to gender issues regarding the construction of heroes and villains in relation to key moments within the film's narratives.

All valid alternatives should be credited.

4. Explore how the film you have studied was promoted to audiences worldwide. [10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts of media studies	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	<p>5 marks</p> <ul style="list-style-type: none"> • Very good, perceptive exploration of how the film studied was promoted • Response demonstrates detailed and accurate knowledge and understanding of how the film was promoted 	<p>5 marks</p> <ul style="list-style-type: none"> • Very good, detailed analysis of how the film studied was promoted to audiences worldwide • Very good, detailed and appropriate reference to the film studied • Very good, well-reasoned judgements and conclusions regarding how the film was promoted
	Very good, consistent use of subject specific terminology, including reference to theoretical perspectives	
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good exploration of how the film studied was promoted • Response demonstrates accurate knowledge and understanding of how the film was promoted 	<p>4 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed analysis of how the film studied was promoted to audiences worldwide • Good, reasonably detailed and appropriate reference to the film studied • Good, reasoned judgements and conclusions regarding how the film was promoted
	Good use of subject specific terminology	
3	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory exploration of how the film studied was promoted • Response demonstrates generally accurate knowledge and understanding of how the film was promoted 	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of how the film studied was promoted to audiences worldwide • Satisfactory reference to the film studied • Satisfactory, generally reasoned judgements and conclusions regarding how the film was promoted
	Satisfactory use of subject specific terminology	
2	<p>2 marks</p> <ul style="list-style-type: none"> • Basic exploration of how the film studied was promoted • Response demonstrates limited knowledge and understanding of how the film was promoted 	<p>2 marks</p> <ul style="list-style-type: none"> • Basic analysis of how the film studied was promoted to audiences worldwide • Limited reference to the film studied • Limited evidence of reasoned judgements and conclusions regarding how the film was promoted
	Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy	

1	1 mark Minimal exploration of how the film studied was promoted	1 mark <ul style="list-style-type: none"> • Minimal, if any, analysis of how the film studied was promoted to audiences worldwide • Minimal reference to the film studied • Lacks judgements and conclusions regarding how the film was promoted
	Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy	
	0 marks Response not credit worthy / not attempted	0 marks Response not credit worthy / not attempted

Indicative Content

AO1 Answers should demonstrate knowledge and understanding of key concepts of marketing and distribution globally and how they are applied to the Hollywood film industry.

(Answers should include reference to the distribution of Hollywood films on global scale and marketing and promotion as a key factor in the global success of a film).

Answers should include reference to the key functions of distribution of films, including:

- marketing and promotion
- placing in cinemas
- copies
- references to the impact of the developments in technology on all of the above.

Answers should also demonstrate knowledge and understanding of industries e.g. ownership, funding, global release, convergence, production processes, online and social media in marketing and distribution.

Answers should also demonstrate knowledge and understanding of audiences e.g. demonstrate knowledge of the uses and gratifications model through the use of a wide range of promotional and marketing including:

- advertising in print, television, radio, cinemas, websites and social media.
- publicity in print, television, magazines, radio, cinemas, websites and social media.
- merchandising

Answers could also refer to other films marketed in a similar or contrasting manner to help evidence candidates' knowledge and understanding within the context of the question.

AO2 Answers should apply their knowledge and understanding of key concepts of marketing and promotion on a global scale by the application of their chosen film.

- e.g. Harry Potter
- genre – fantasy adventure , subgenre – sci-fi / paranormal
- key codes and conventions – e.g. settings – Hogwarts fantasy castle based on an English public school. Objects – magic wands, broom sticks. Dress codes – school uniform, wizard hats and cloaks.
- Industry and Audiences – produced by Warner Bros. US Big Five, multinational conglomerate. Big budget funding for a Hollywood film with British stars, production and themes.
- 12A classification – causing some controversy.
- Global audiences – huge box office hit
- Intertextuality – the series of books. Synergies from this.

All valid alternatives should be credited.

Unit 3

Creating Media

Production Briefs

Production

The following **production briefs** are for **first assessment in Summer 2019**. Learners must select **one** of the following options from **one** of the media forms listed below:

1. Television

Either

(a) Audio-visual option (individual or pair)

Create a sequence from a new television programme in a genre of your choice aimed at an 18-25 year old audience. The production must construct representations of people, place, events or issues that target the intended audience.

Length:

- 1 minute 30 seconds – 2 minutes (individual)
- 2 minutes 15 seconds – 2 minutes 45 seconds (pair).

See *Other Requirements* section for **roles** to be taken for production work in pairs.

Or

(b) Online option (individual)

Create a homepage and 2 other linked pages for a website for a new television programme in a genre of your choice aimed at an 18-25 year old audience. The production must construct representations of people, place, events or issues that target the intended audience.

Length:

- 3 pages.

2. Magazines

Either

(a) Print option (individual)

Create the front cover, contents page and one additional page for a new magazine in any genre aimed at teenagers. The production must construct representations of people, place, events or issues that target the intended audience.

Length:

- 3 pages.

Or

(b) Online option (individual)

Create the homepage and 2 other linked pages for a new online magazine in any genre aimed at teenagers. The production must construct representations of people, place, events or issues that target the intended audience.

Length:

- 3 pages.

3. Film

Either

(a) Audio-visual (individual or pair)

Create a sequence from a genre film aimed at a mainstream 18-30 year old audience.. The production must construct representations of people, place, events or issues that target the intended audience.

Length:

- *1 minute 30 seconds – 2 minutes (individual)*
- *2 minutes 15 seconds – 2 minutes 45 seconds (pair).*

See *Other Requirements* section for **roles** to be taken for production work in pairs.

Or

(b) Print (individual)

Create a DVD front and back cover and a film poster for a new genre film aimed at a mainstream 18-30 year old audience. At least 3 different main images must be used for the DVD front and back cover and film poster. The production must construct representations of people, place, events or issues that target the intended audience.

Length:

3 pages (note: the front and back cover count as one page each).

4. Music

Either

(a) Audio-visual option (individual or pair)

Create an extract from a music video for a new or local/unsigned band or artist aimed at teenagers. The production must construct representations of people, place, events or issues that target the intended audience.

Length:

- 1 minute 30 seconds to 2 minutes (individual)
- 2 minutes 15 seconds – 2 minutes 45 seconds (pair).

See *Other Requirements* section for **roles** to be taken for production work in pairs.

Note: it is acceptable for learners to use an existing song or track by a band or artist for the music video production, provided there is no music video available and no copyright restrictions are infringed.

Or

(b) Print option (individual)

Create the website for a new band or artist aimed at teenagers consisting of a home page and two linked pages, one of which includes stills from their latest music video. The production must construct representations of people, place, events or issues that target the intended audience.

Length:

- 3 pages.

5. Advertising

Either

(a) Audio-visual option (individual or pair)

*Create **two** adverts from a marketing campaign for a new product or service (individual) targeting teenagers or **three** adverts from a marketing campaign for a new product or service (pair) targeting teenagers. The production must construct representations of people, place, events or issues that target the intended audience.*

Length:

- two **30-45 second** adverts (individual)
- three **30-45 second** adverts (pair).

See *Other Requirements* section for **roles** to be taken for production work in pairs.

Or

(b) Print option (individual)

*Create **three** magazine adverts from a marketing campaign for a new product or service targeting teenagers. The production must construct representations of people, place, events or issues that target the intended audience.*

Length:

- 3 pages (to include between 25-50 words of original copy across the three adverts and at least three different main images across the three adverts).

Unit 3: Creating Media – Assessment

Mark Scheme

Guidance on Applying the Assessment Grids

- The appropriate band for each part of the assessment objective should be established by determining which performance descriptors best reflects the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band – completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band).
- The total marks for each column may reflect performance at different bands across the different parts of the assessment objective. For example, a candidate may achieve band 4 for column 1 and band 5 for column 2.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Research and Planning		
AO3 (10%): Research and develop media products for an intended audience, by applying knowledge and understanding of concepts of media studies.		
Band	Research media products for an intended audience by applying knowledge and understanding of concepts of media studies.	Develop media products for an intended audience by applying knowledge and understanding of concepts of media studies.
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent ability to research media products for an intended audience. • Research is highly relevant and appropriate. • Excellent application of knowledge and understanding of genre, representation and audience. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent ability to plan media products for an intended audience. • Planning is highly relevant and appropriate. • Excellent application of knowledge and understanding of genre, representation and audience.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good ability to research media products for an intended audience. • Research is relevant and appropriate. • Good application of knowledge and understanding of genre, representation and audience. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good ability to plan media products for an intended audience. • Planning is relevant and appropriate. • Good application of knowledge and understanding of genre, representation and audience.

3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory ability to research media products for an intended audience. • Research is mostly relevant and appropriate. • Satisfactory application of knowledge and understanding of genre, representation and audience. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory ability to plan media products for an intended audience. • Planning is mostly relevant and appropriate. • Satisfactory application of knowledge and understanding of genre, representation and audience.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic ability to research media products for an intended audience. • Research is partially relevant and appropriate. • Basic application of knowledge and understanding of genre, representation and audience. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic ability to plan media products for an intended audience. • Planning is partially relevant and appropriate. • Basic application of knowledge and understanding of genre, representation and audience.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Very limited ability to research media products for an intended audience. • Research is of limited relevance and may be incomplete. • Very limited application of knowledge and understanding of genre, representation and audience. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Very limited ability to plan media products for an intended audience. • Planning is of limited relevance and may be incomplete. • Very limited application of knowledge and understanding of genre, representation and audience.
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • The research is not worthy of credit. 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • The planning is not worthy of credit.

Production <ul style="list-style-type: none"> Candidates who do not use original footage, images or text for the majority of the production may only be awarded marks up to the top of band 2. 		
AO3 (25%): Create media products for an intended audience, by applying knowledge and understanding of concepts of media studies to communicate meaning.		
Band	Use media language to create a media production in the chosen form and genre.	Create a media production which communicates meaning to <i>an intended audience</i>
5	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> The media production demonstrates knowledge and understanding of media language in an excellent and consistent way. The media production demonstrates knowledge and understanding of the construction of representations of people, places, events or issues in an excellent and consistent way. Conventions of the genre or form are applied in a highly appropriate and imaginative way. <p>Excellent technical skills and creativity.*</p>	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> The media production is highly appropriate for the intended audience. The media production demonstrates an excellent ability to use media language to communicate meaning to the intended audience. The media production constructs representations of people, places, events or issues that target the intended audience in a highly appropriate way.
4	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> The media production demonstrates knowledge and understanding of media language in a good and generally consistent way. The media production demonstrates knowledge and understanding of the construction of representations of people, places, events or issues in a good and consistent way. Conventions of the genre, style or form are applied in an effective way. Good technical skills and creativity.* 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> The media production is appropriate for the intended audience. The media production demonstrates a good ability to use media language to communicate meaning to the intended audience. The media production constructs representations of people, places, events or issues that target the intended audience in an appropriate way.

<p style="text-align: center;">3</p>	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • The media production demonstrates knowledge and understanding of media language in a satisfactory way. • The media production demonstrates knowledge and understanding of the construction of representations of people, places, events or issues in a satisfactory way. • Conventions of the genre, style or form are applied in a generally appropriate way. • Satisfactory technical skills and creativity.* 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • The media production is generally appropriate for the intended audience. • The media production demonstrates a satisfactory ability to use media language to communicate meaning to the intended audience. • The media production constructs representations of people, places events or issues that target the intended audience in a generally appropriate way.
<p style="text-align: center;">2</p>	<p style="text-align: center;">7-12 marks</p> <ul style="list-style-type: none"> • The media production demonstrates knowledge and understanding of media language in a basic, inconsistent way. • The media production demonstrates knowledge and understanding of the construction of representations of people, places, events or issues in a basic, inconsistent way. • Conventions of the genre, style or form are applied, but in a basic, inconsistent way • Basic technical skills and creativity.* 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • The media production is partially appropriate for the intended audience. • The media production demonstrates a basic ability to use media language to communicate meaning to the intended audience. • The media production constructs representations of people, places, events or issues that target the intended audience in a basic, inconsistent way.
<p style="text-align: center;">1</p>	<p style="text-align: center;">1-6 marks</p> <ul style="list-style-type: none"> • The media production demonstrates knowledge and understanding of media language in a limited way. • The media production demonstrates knowledge and understanding of the construction of representations of people, places, events and issues in a limited way. • Conventions of the genre, style or form are applied in a limited way, demonstrating limited technical skills and creativity.* • Very limited technical skills and creativity.* 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • The media production is not appropriate for the intended audience. • The media production demonstrates a limited ability to use media language to communicate meaning to the intended audience. • The media production constructs representations of people, places, events or issues that target audiences in a limited way.
<p style="text-align: center;">0 marks The production is not worthy of credit.</p>		

*** Indicative guidance on the technical skills which inform the use of media language**

The following indicates the technical skills associated with each medium. Apply the following band descriptors to the medium-specific criteria listed below.

Band 5 – Excellent, fluent and consistent, highly appropriate and imaginative

Band 4 – Good, generally fluent and consistent and effective

Band 3 – Satisfactory, generally appropriate and consistent

Band 2 – Basic, inconsistent, frequently inappropriate

Band 1 – Limited and incomplete.

Audio/ Visual media products

Camera

- framing and composition, including an appropriate range of shots and shot types (including distance, length, angle, movement).
- shots are steady (use of tripod where appropriate) and in focus.

Editing

- continuity (or different techniques e.g. montage if appropriate), making meaning clear, appropriate transitions to communicate meaning
- some post-production effects where appropriate

Sound

- use of appropriate diegetic and non-diegetic sound to communicate meanings (e.g. sound effects, soundtrack, dialogue)
- quality of sound is clear

Mise-en-scène

- location, set/props, costume etc. to communicate meanings.

Print products

Creating appropriate images/photographs

- framing, focus, resolution, lighting and use of mise-en-scène

Manipulating images

- cropping, resizing, layering

Demonstrating skills in composition and layout

- appropriate range of font styles/sizes and use of colour

Using language appropriately for form and audience

- mode of address – direct/indirect/formal/informal
- vary tone according to platform (e.g. online edition of a magazine may be less formal than print edition) and audience.

Online products

Creating appropriate content

- images/photographs/video content/text

Demonstrating skills in composition and layout

- appropriate range of font styles/sizes use of colour

Using language appropriately for form and audience

- mode of address – direct/indirect/formal/informal

Technical/IT skills in creating a working website/digital content

- interactive features.

Reflective Analysis	
Band	AO2 (5%): Apply knowledge and understanding of the key concepts of media studies to evaluate their own practical work.
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent ability to evaluate use of concepts in own practical work. • Excellent application of knowledge and understanding of media language, representation and audiences. • Highly effective communication of ideas.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good ability to evaluate use of concepts in own practical work. • Good application of knowledge and understanding of media language, representation and audiences. • Effective communication of ideas.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory ability to evaluate use of concepts in own practical work. • Satisfactory application of knowledge and understanding of media language, representation and audiences. • Clear communication of ideas.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic ability to evaluate use of concepts in own practical work, but in an inconsistent way. • Basic application of knowledge and understanding of media language, representation and audiences. • Basic ability to communicate ideas.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Very limited ability to evaluate use of concepts in own practical work. • Very limited application of knowledge and understanding of media language, representation and audiences. • Very limited ability to communicate ideas.
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • The reflective analysis is not worthy of credit.