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**WJEC A2 Media Studies**  
**Unit 4**  
**AMPLIFIED ASSESSMENT GRIDS**

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**WJEC A2 Media Studies**  
**Unit 4**  
**Amplified Assessment Grid**

**Assessment Objectives**

- AO2** Apply knowledge and understanding of the key concepts of media studies to:
- evaluate their own practical work.
- AO3** Research, develop and create media products for an intended audience, applying knowledge and understanding of key concepts of media studies.

**General information, principles and guidelines**

Please note that the following Amplified Assessment Grids are designed to be used *alongside* the official mark scheme. They are designed to amplify the band descriptors in the official mark scheme, offering further guidance about the characteristics that you *might* see in candidate answers in each band for each Assessment Objective.

- 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), securely 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.

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**Investigative Research and Development**

<b>AO3</b>		
<b>Research media products for an intended audience, applying knowledge and understanding of key concepts of media studies</b>		
	<b>Mark grid descriptors</b>	<b>Amplified Assessment Grid</b>
<b>Band 5</b>	<ul style="list-style-type: none"> <li>• Excellent ability to research media products.</li> <li>• Research is insightful and perceptive.</li> <li>• Sophisticated application of knowledge and understanding of genre/ narrative/ representation (as appropriate).</li> <li>• Excellent reference to relevant critical perspectives.</li> </ul>	<ul style="list-style-type: none"> <li>• Investigations in this band should be structured, well-researched, and offer a critically engaged response</li> <li>• Very focused on the question; a well-organised investigation with a clear introduction, argument development, and conclusion</li> <li>• The investigation of the media product selected for research will be thorough, using credible sources (academic articles, industry reports where relevant, and case studies).</li> <li>• Research will be applied to justify arguments, rather than simply describing findings</li> <li>• There's likely to be a nuanced approach, demonstrating insight into patterns, trends, and ideologies within the media/concept selected for research.</li> <li>• Sophisticated analysis of the concept of genre, narrative, or representation—going beyond surface-level observations to demonstrate interpretation of the research concept within the product and the sources used to enrich the analysis</li> <li>• Discussion of implicit messages, cultural contexts, and ideological significance as opposed to referencing in passing or listing where relevant.</li> <li>• Relevant theories are applied, not just referred to.</li> <li>• Application of perspectives to support arguments effectively with a clear balance between different viewpoints, showing awareness of debates, where relevant.</li> <li>• There is likely to be an academic writing style, avoiding a description-heavy response.</li> <li>• Use of relevant terminology to reinforce knowledge.</li> </ul>

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Band 4	<ul style="list-style-type: none"> <li>• Good ability to research media products for an intended audience.</li> <li>• Research is highly relevant and appropriate.</li> <li>• Confident application of knowledge and understanding of genre/ narrative/ representation (as appropriate).</li> <li>• Good reference to relevant critical perspectives.</li> </ul>	<ul style="list-style-type: none"> <li>• Investigations in this band will be well-structured, analytical, and demonstrate informed writing.</li> <li>• Points made will be well developed with a strong ability to justify research choices considering purpose and effect.</li> <li>• Research sources are likely to be credible and offer scope for academic perspectives.</li> <li>• A strong ability to justify research choices by linking findings to the selected concept within the research product.</li> <li>• There will be a clear and sustained focus on the question.</li> <li>• Confident and accurate use of media terminology in discussing genre, narrative, and representation.</li> <li>• Application of critical perspectives will be secure and demonstrate understanding with an ability to integrate perspectives naturally within the analysis, rather than listing theory.</li> <li>• A clear introduction, well-developed argument, and concise conclusion to create a well-rounded discussion.</li> <li>• There is likely to be a confident writing style with varied sentence structures and a balance between factual research and personal interpretation.</li> <li>• The investigation will offer a logical structure with each point supported by well-chosen examples and supporting evidence.</li> </ul>
Band 3	<ul style="list-style-type: none"> <li>• Satisfactory ability to research media products for an intended audience.</li> <li>• Research is relevant and appropriate.</li> <li>• Satisfactory application of knowledge and understanding of genre/ narrative/ representation (as appropriate).</li> <li>• Satisfactory reference to relevant critical perspectives.</li> </ul>	<ul style="list-style-type: none"> <li>• The research undertaken into the media product will be competent, using relevant sources but perhaps not always explored in depth.</li> <li>• Research sources are likely to be appropriate but could benefit from greater diversity or credibility.</li> <li>• Clear but undeveloped explanations of genre, narrative, and representation (as appropriate).</li> <li>• The response may not always be focused on the question.</li> <li>• Analysis will reflect understanding but is less likely to consider purpose and effect and veer into description and or generalised sweeping statements or inaccuracies.</li> <li>• Some use of key media terminology, but perhaps not with complete accuracy or confidence.</li> </ul>

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		<ul style="list-style-type: none"> <li>References may be made to critical perspectives but without fully exploring their relevance. There may be some engagement and application of theory to the media product/concept but are more likely to rely on description rather than evaluation.</li> <li>Investigation structure will likely be coherent but possibly lacking an in-depth discussion and may repeat some points or arguments.</li> <li>Some evidence used, but examples may not always be fully developed to support points effectively.</li> </ul>
Band 2	<ul style="list-style-type: none"> <li>Basic ability to research media products for an intended audience, but in an inconsistent way.</li> <li>Research is partially relevant, but inconsistent.</li> <li>Basic application of knowledge and understanding of genre/ narrative/ representation (as appropriate), but this is inconsistent.</li> <li>Basic reference to relevant critical perspectives.</li> </ul>	<ul style="list-style-type: none"> <li>Investigation outcomes reflect an attempt to engage with media research and analysis, but the work may be inconsistent or need further development.</li> <li>Research into a media product will have been conducted but will lack depth or focus; some findings may be connected to the research product and concept, but others may not be entirely relevant.</li> <li>There could be gaps in the investigation, meaning sometimes key aspects are considered, but other times key details will be missing.</li> <li>Discussion will be undeveloped, often simple or implicit and may be unclear.</li> <li>Simple/generalised/surface level comments may be present when responding to the question.</li> <li>The analysis might jump between ideas without clear reasoning, leading to a scattered or incomplete understanding. Inconsistent analysis will be a feature of this band.</li> <li>There is some awareness of the selected concept but is often simply referred to (e.g. the discussion of narrative structure may be incomplete or superficial, only touching on basic elements or representation is acknowledged but not explored in depth—perhaps recognizing a stereotype without analysing its significance).</li> <li>The use of critical perspectives might be surface-level (even name dropping only)—identifying a concept without fully applying it to the research product.</li> </ul>

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Band 1	<ul style="list-style-type: none"> <li>• Limited ability to research media products for an intended audience.</li> <li>• Research is of limited relevance and may be incomplete.</li> <li>• Limited application of knowledge and understanding of genre/ narrative/ representation (as appropriate).</li> <li>• Limited, if any, reference to relevant critical perspectives.</li> </ul>	<ul style="list-style-type: none"> <li>• Investigations will be limited or reflect an underdeveloped level of engagement and understanding.</li> <li>• The research will be limited, superficial or lack the detail needed to show a clear understanding; findings will not be developed into a clear argument.</li> <li>• There is very likely to be a lack of appropriate examples or examination of the research product.</li> <li>• Only a basic awareness/understanding of the selected media concept is likely.</li> <li>• Explanations may be vague, incorrect, or lacking detail.</li> <li>• Key terms may be mentioned but not applied effectively.</li> <li>• Responses may lack coherence.</li> <li>• Responses are likely to be brief or irrelevant.</li> <li>• If critical perspectives are mentioned, they may not be properly explained, inappropriate, or not linked to relevant examples.</li> </ul>
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**Development Outline**

<b>A03</b>		
<b>Develop media products for an intended audience, applying knowledge and understanding of key concepts of media studies</b>		
	Mark grid descriptors	Amplified Assessment Grid
<b>Band 5</b>	<ul style="list-style-type: none"> <li>• Excellent ability to develop media products for an intended audience.</li> <li>• Sophisticated application of knowledge and understanding of research findings on genre/ narrative/ representation (as appropriate).</li> </ul>	<ul style="list-style-type: none"> <li>• Responses will show how detailed and well supported research findings will directly inform the cross media production.</li> <li>• The 3-5 research-based insights should reflect deliberate creative choices (e.g. using specific visual styles, conventions, narratives, or themes) to enhance audience appeal.</li> <li>• The suggested media products demonstrate carefully crafted production intent to engage and resonate with the intended demographic.</li> <li>• The strong understanding of genre will reflect a specific approach to the production (e.g. follow conventions and subvert them where appropriate), demonstrating creativity and critical awareness.</li> <li>• The approach to narrative is well-developed, utilising specific techniques (these will be brief/form dependent but could include linear/ nonlinear storytelling, character arcs, or symbolism with clear intent).</li> <li>• When considering representation, there is likely to be thoughtful engagement with issues of characterisation, stereotypes etc ensuring that the media product presents meaningful and well-researched portrayals.</li> <li>• The work may be informed by well-applied critical perspectives, audience awareness and industry knowledge, showcasing a sophisticated grasp of how media products function.</li> <li>• Work will be focused and succinct and will adhere to the word limit.</li> </ul>

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<p>Band 4</p>	<ul style="list-style-type: none"> <li>• Good ability to develop media products for an intended audience.</li> <li>• Good application of knowledge and understanding of genre/ narrative/ representation (as appropriate).</li> </ul>	<ul style="list-style-type: none"> <li>• Responses will be well thought out. There will be a good application of relevant knowledge of media concepts, which allow for informed and effective production choices.</li> <li>• The application of research findings will be purposeful.</li> <li>• There will be a clear awareness of audience expectations, likely to be demonstrated through deliberate choices in creative intention e.g. style, format and content.</li> <li>• In terms of genre, there will be a good understanding of key conventions, these will be utilised appropriately, and there may even be the introduction of some creative variations while maintaining genre recognizability.</li> <li>• The suggested production will be logically structured in terms of narrative (and/or narrative organisation) techniques that enhance audience appeal (such as character arcs, conflict, equilibrium, or linear/nonlinear storytelling and visual organisation).</li> <li>• The production ideas will demonstrate awareness of how groups, identities, or themes are represented, with thoughtful consideration of stereotypes/character portrayals.</li> <li>• The explanations of these concepts and elements are likely to be well-developed, showing a strong grasp of production practice.</li> <li>• Where applied, critical perspectives will be appropriate.</li> <li>• While there might still be room for refinement, the production decisions show a convincing understanding of media conventions and audience needs.</li> <li>• Work will be focused, and will adhere to the word limit.</li> </ul>
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Band 3	<ul style="list-style-type: none"> <li>• Satisfactory ability to develop media products for an intended audience.</li> <li>• Satisfactory application of knowledge and understanding of genre/ narrative/ representation (as appropriate).</li> </ul>	<ul style="list-style-type: none"> <li>• Responses will demonstrate a competent level of media production ideas. There is likely to be solid grasp of the research product, and the research findings will be consolidated in 3-5 suggested ideas for the production.</li> <li>• Research findings will likely inform the media productions and engage target audience somewhat, but some aspects may lack refinement or originality.</li> <li>• Production choices - such as visual style, narrative structure, and thematic elements - are appropriate but may not always be fully developed or innovative.</li> <li>• An understanding of audience expectations will be demonstrated but might not apply complex or creative techniques to maximize impact.</li> <li>• Relevant concepts will be applied in a competent but not detailed or developed way.</li> <li>• There will be recognition and use of relevant genre conventions, but these may not explore deeper implications.</li> <li>• Suggested narrative(s) may be straightforward rather than sophisticated.</li> <li>• Representations will be suggested but there may not be engagement in deeper analysis—stereotypes might be identified, but critical perspectives might be lacking.</li> </ul>
Band 2	<ul style="list-style-type: none"> <li>• Basic ability to develop media products for an intended audience, but in an inconsistent way.</li> <li>• Basic application of knowledge and understanding of genre/ narrative/ representation (as appropriate), but this is inconsistent.</li> </ul>	<ul style="list-style-type: none"> <li>• Responses will demonstrate a basic understanding of research findings and may lack focus, refinement and a structured application. Inconsistencies in all aspects will most likely be present.</li> <li>• Research findings at this level may not be fully realised.</li> <li>• There will be some understanding of how to use the research findings to create the production with some awareness of the intended audience, (e.g., genre conventions, stylistic choices) but these may not be consistently applied with a likely lack of coherence or refinement.</li> <li>• Some production intent is likely to be underdeveloped with inconsistencies.</li> <li>• Creative decisions are likely to be underdeveloped or not always relevant.</li> <li>• There is likely to be a recognition of certain genre conventions, but these may not be applied in a structured or logical way.</li> <li>• There may be an awareness of narrative techniques, but they may not always be implemented effectively.</li> </ul>

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		<ul style="list-style-type: none"> <li>• Representations are likely to be acknowledged but their discussion or application will lack consistency or depth.</li> </ul>
Band 1	<ul style="list-style-type: none"> <li>• Limited ability to develop media products for an intended audience.</li> <li>• Limited application of knowledge and understanding of genre/ narrative/ representation (as appropriate).</li> </ul>	<ul style="list-style-type: none"> <li>• Work will lack depth and effectiveness in production intent and analysis.</li> <li>• The production choices may be unclear in purpose and not consistently align with audience expectations.</li> <li>• There may be weak or underdeveloped use of techniques (e.g. visuals, structure, tone) that fail to communicate effectively with the intended audience.</li> <li>• Only a basic grasp of concepts will be seen but their application may lack clarity or accuracy.</li> <li>• Genre conventions may be recognised but not applied effectively.</li> <li>• Narrative structure may be unclear or lack coherence, making the intended message difficult to follow.</li> <li>• There may be references to representations like stereotypes but there is unlikely to be suggestions of meaningful representations.</li> </ul>

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**Cross-Media Production**

<b>AO3</b>		
<b>Create a media production for an intended audience and industry context, that uses media language to communicate meanings and construct representations</b>		
	Mark grid descriptors	Amplified Assessment Grid
<b>Band 5</b>	<ul style="list-style-type: none"> <li>The cross media production shows an excellent use of media language that is likely to engage and position the intended audience through a highly appropriate mode of address</li> <li>An excellent, sustained use of media language in the products to construct insightful, appropriate representations</li> <li>A highly consistent use of conventions relevant to the specified genre and industry contexts in products that are coherently interrelated</li> </ul>	<ul style="list-style-type: none"> <li>The cross media production will be clearly linked to the research product.</li> <li>Productions will use a range of highly effective techniques to create meaning (such as visuals, sound, narrative style, etc.) to engage the target audience with an appropriate tone and approach.</li> <li>Genre conventions (including repetition and variation of recognised elements of the chosen genre) will be applied in a highly sophisticated way and will be relevant to the selected brief and form.</li> <li>The way people, places, events, or ideas are depicted will be insightful and well-executed, maintaining strong thematic consistency.</li> <li>The use of complex representations may be a feature through the use of visual codes (mise-en-scène – studio setting/ location, costume etc.) and technical codes (camera angles, lighting etc.) and language.</li> <li>Representations may challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity).</li> <li>Productions will adhere to relevant genre and industry standards, where outcomes will look professional and cohesive across different media formats.</li> </ul>
<b>Band 4</b>	<ul style="list-style-type: none"> <li>The cross media production shows a good use of media language that is likely to engage and position the intended audience through an appropriate mode of address</li> <li>A good, sustained use of media language in the products to construct purposeful, appropriate representations</li> </ul>	<ul style="list-style-type: none"> <li>The cross media production will be linked to the research product.</li> <li>Effective techniques relevant to the form and brief will be used to create meaning (e.g. a wide range of shots (varied shot type, distance, length, angle, movement etc.) appropriate to the chosen TV genre or an appropriate design and layout (composition and use of backgrounds, typography, masthead/ headings and subheadings, colour etc.) for the magazine brief to create a ‘brand identity’ that will appeal to the intended target audience.</li> <li>Genre conventions (including repetition and variation of recognised elements of the chosen genre) will be applied in a consistent and secure way and will be relevant to the selected brief and form.</li> </ul>

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	<ul style="list-style-type: none"> <li>• A consistent use of conventions relevant to the specified genre and industry contexts through a clear concept for interrelated products</li> </ul>	<ul style="list-style-type: none"> <li>• The way people, places, events, or ideas are depicted will be purposeful and suitable for the intended audience.</li> <li>• The use of complex representations may be a feature through the use of visual codes (mise-en-scène – studio setting/ location, costume etc.) and technical codes (camera angles, lighting etc.) and language (e.g. within the magazine form written codes are likely to refer to more complex areas of gender representations such as masculinity, mental health issues and male vulnerability).</li> <li>• Representations may challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity).</li> <li>• The Production will be consistent with genre and industry expectations while maintaining a clear, interconnected concept across all media formats.</li> </ul>
Band 3	<ul style="list-style-type: none"> <li>• The cross media production shows a satisfactory use of media language that is likely to engage and position the intended audience through a generally appropriate mode of address</li> <li>• A satisfactory, straightforward use of media language in the products to construct generally appropriate representations</li> <li>• A satisfactory use of conventions relevant to the specified genre and industry contexts through a straightforward concept for linked products</li> </ul>	<ul style="list-style-type: none"> <li>• The cross media production will show some links to the research product.</li> <li>• Media language (such as visuals, sound, editing, and narrative) are used adequately, making the production engaging and suitable for the intended audience. The way the content communicates aligns with its purpose, even if not in a highly sophisticated way.</li> <li>• Representations of characters, themes, or ideas portrayed in the production are generally appropriate and serve their intended purpose. The meaning is conveyed in a simple but effective way.</li> <li>• The production follows the typical features of its genre and aligns with industry expectations in a basic but generally consistent manner.</li> <li>• The production is likely to be competent but doesn't go beyond a satisfactory level of execution, e.g. there will be a clear connection to the research product, but visual organisation/film language may be inconsistent.</li> </ul>

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Band 2	<ul style="list-style-type: none"> <li>• The cross media production shows a basic use of media language that is likely to engage and position the intended audience inconsistently through a mode of address that is not always appropriate</li> <li>• A basic use of media language in the products to construct representations that are not always appropriate</li> <li>• A basic use of conventions, not always relevant to the specified genre and industry contexts showing some basic links between products</li> </ul>	<ul style="list-style-type: none"> <li>• The links cross media production and the research product may not be clear.</li> <li>• Media language in the production applies the fundamentals such as visuals, sound, and editing, but not consistently or effectively. There may be some engagement with the intended audience in some areas, but the way it communicates is likely to be uneven, and the tone or approach may not always be suitable for the target audience.</li> <li>• The portrayal of characters, themes, or ideas will be present in the production but is likely to lack strong execution. Some representations may fit the intended meaning, while others might not be entirely appropriate or well-developed, making the overall message less clear.</li> <li>• The cross media production includes some elements that align with genre expectations and industry standards, but these are applied in a limited or inconsistent way. While there is a basic attempt to create connections between different products, the links between them may not be strong or cohesive.</li> </ul>
Band 1	<ul style="list-style-type: none"> <li>• The cross media production shows a limited use of media language that is unlikely to engage and position the intended audience through an inappropriate mode of address</li> <li>• A minimal use of media language in the products to construct limited representations</li> <li>• A minimal realisation of the brief, with minimal use of conventions relevant to the chosen forms, genre and industry context and few, if any, links between the products</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates only a basic or limited understanding of media language, such as visuals, sound, editing, and storytelling. These elements are used in a way that does not effectively attract or engage the intended audience. Additionally, the tone, style, and approach do not align well with what would be expected for the target demographic, making it harder for viewers to connect with the product.</li> <li>• Representations (people, places, events, or themes) are portrayed within the production in a quite limited way, meaning that characters, settings, or narratives may lack depth, clarity, or relevance to the intended meaning. The representations may feel generic, underdeveloped, or misaligned with the purpose of the production, leading to an unclear or ineffective communication of ideas.</li> <li>• The production makes minimal use of the conventions that would typically be associated with the selected media forms, genre, and industry standards. This means that key structural and stylistic elements may be missing, inconsistent, or incorrectly applied.</li> <li>• Little connection or coherence will be visible between both productions, often lacking a clear concept.</li> </ul>

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<b>A03</b>		
<b>Create a media production that meets the requirements of the set brief, including suitability for the chosen form</b>		
	Mark grid descriptors	Amplified Assessment Grid
<b>Band 5</b>	<ul style="list-style-type: none"> <li>• The cross media production applies knowledge and understanding of media language in an excellent, highly fluent and consistent way</li> <li>• An excellent realisation of the brief that consistently uses conventions relevant to the chosen form</li> <li>• Conventions of the form are applied in a highly suitable and imaginative way.</li> <li>• The product/s address all the requirements set out in the brief</li> <li>• Excellent technical skills and creativity.</li> </ul>	<ul style="list-style-type: none"> <li>• In this band both tasks within the cross-media brief will be completed to an equal standard.</li> <li>• Both productions will be well-crafted, engaging, and highly consistent in their approach with a coherent link between both.</li> <li>• The production demonstrates an outstanding grasp of media language using visual and technical codes in a highly effective and sophisticated manner. These elements will be seamlessly integrated throughout the work, ensuring consistency and fluency. The approach will clearly reflect an advanced understanding of how media communicates meaning to an audience.</li> <li>• All aspects of the selected brief will be successfully fulfilled, following the required specifications while maintaining a high level of quality. Every aspect of the production will align with the intended goals, ensuring a strong connection between the research, development outline and the final outcome.</li> <li>• Conventions of the chosen form (TV, film, magazine, or digital media) will be expertly applied in a way that is not only appropriate but also highly creative. The conventions will be used to enhance storytelling, engagement, and visual appeal while maintaining industry standards.</li> <li>• Some cross media productions may challenge generic conventions, adapting and reinterpreting them in a highly imaginative way. This approach is likely to add originality and depth to the production, making it stand out while remaining highly appropriate for the genre, audience, and purpose.</li> <li>• The production address all the specified elements outlined in the brief, ensuring a comprehensive and well-executed response to the set criteria. There is no deviation from the expected parameters, and the production remains focused on its intended goals throughout.</li> <li>• The execution of the production showcases exceptional technical ability, including precise editing, skilled cinematography or design. Additionally, creative skill should be evident in the way ideas and visual codes are expressed, visuals are crafted, resulting in highly engaging and professional looking productions.</li> </ul>

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Band 4	<ul style="list-style-type: none"> <li>• The cross media production applies knowledge and understanding of media language in a good, generally fluent and consistent way</li> <li>• A good realisation of the brief that uses conventions mostly relevant to the chosen form</li> <li>• Conventions of the form are applied in a suitable and imaginative way.</li> <li>• The product/s address almost all the requirements set out in the brief</li> <li>• Good technical skills and creativity.</li> </ul>	<ul style="list-style-type: none"> <li>• Both tasks within the cross-media production will be completed to a generally equal standard, but one product may be slightly better than the other.</li> <li>• The cross-media production will demonstrate a solid understanding of media language, effectively incorporating Visual and technical codes. The use of these elements is generally consistent, showing a good grasp of how different aspects of the production communicates meaning to an audience. While the execution is likely to be strong, there may be occasional areas where fluency could be improved for even greater cohesion (e.g. branding across products)</li> <li>• The project successfully brings the initial concept to life, closely following the requirements set out in the brief. The conventions used align well with the chosen media form, though there might be minor deviations or aspects that could be refined Overall, the final productions will deliver a clear interpretation of the brief while maintaining good alignment with audience expectations of the genre.</li> <li>• There will be effective use of conventions associated with its specific genre and format. These conventions will be effectively applied in a way that enhances the storytelling / visual design and audience appeal.</li> <li>• The productions will successfully address almost all the criteria outlined in the brief, ensuring the key objectives are met. They will be well-executed but, there may be small areas that could be further refined or developed to fully meet every aspect of the original brief (e.g. consistency of standard across all elements of the production).</li> <li>• Good technical ability will be evident, such as editing, cinematography, or design elements that contribute to the final quality. Creativity will be identified in the way ideas are expressed, visuals are arranged, and storytelling is developed, making the project engaging and well-constructed.</li> </ul>
Band 3	<ul style="list-style-type: none"> <li>• The cross media production applies knowledge and understanding of media language in a satisfactory and straightforward way</li> <li>• A satisfactory realisation of the brief that uses conventions mostly relevant to the chosen form</li> </ul>	<ul style="list-style-type: none"> <li>• Both tasks within the cross-media production should be completed, but one product may be better than the other.</li> <li>• The media product will successfully address most of the criteria set out in the brief. The key elements will be present and function as intended, though some aspects may be underdeveloped or require improvement to fully meet all the specified goals.</li> <li>• Most conventions will align with the chosen form, but there may be areas where they are applied inconsistently or could be refined further to enhance the effectiveness of the final</li> </ul>

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	<ul style="list-style-type: none"> <li>• Conventions of the form are applied in a generally appropriate way.</li> <li>• The product/s address most of the requirements set out in the brief</li> <li>• Satisfactory technical skills and creativity.</li> </ul>	<p>product (e.g. visual organisation of a print production may be inconsistent, language may have grammatical errors or will be inconsistent with the genre)</p> <ul style="list-style-type: none"> <li>• The productions will follow expected patterns and stylistic elements, making it recognizable for the most part within its genre but may not be highly engaging or innovative. Examples of this could be undeveloped cover lines in the magazine cover and images not constructed in line with the research text in terms of mise-en-scene.</li> <li>• Satisfactory levels of technical ability will be visible, and could include basic editing, design, or cinematography skills (e.g. column size, spacing, layout and design features or imprecise camera work, with minimal attention to pacing through editing). While the technical execution is likely to be competent, it may not show advanced creativity or refinement to make the final product more visually or conceptually compelling.</li> </ul>
Band 2	<ul style="list-style-type: none"> <li>• The cross media production applies knowledge and understanding of media language in a basic, at times inconsistent way</li> <li>• A basic realisation of the brief that uses conventions not always appropriate to the chosen form</li> <li>• Conventions of the form are applied in a basic, uncomplicated way</li> <li>• The products address some of the requirements set out in the brief but not all of the tasks are completed and the product may be below the stipulated limits or length/quantity;</li> <li>• Basic technical skills and creativity.</li> </ul>	<ul style="list-style-type: none"> <li>• Work may be under the specified limits for length/quantity and there may be a reliance on pre-existing templates. Both tasks within the cross-media production should be attempted, but one may be significantly better than the other.</li> <li>• Productions should show a fundamental understanding of media language but are likely to lack consistency across the work including how genre conventions are used where the intended meaning is unclear.</li> <li>• Some conventions will be included, but they may not be the most suitable for the genre or format and are unlikely to reflect industry contexts and may be used in a simple generic way and may lack depth and originality (e.g. lack of coverlines, mise-en-scene).</li> <li>• The production is likely to meet some of the required elements set out in the brief, but it not all. Certain aspects may be missing or incomplete, and there may be shortcomings in areas such as length, quantity of material, or depth of development.</li> <li>• Technical ability will be basic (e.g. limited range of shots, blurred or pixilated images). The execution will lack refinement. Creative skill may be limited (e.g. basic use of media language to construct representations, inconsistent mode of address).</li> <li>• There may only be basic links between the productions.</li> </ul>

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<p>Band 1</p>	<ul style="list-style-type: none"> <li>• The cross-media production applies knowledge and understanding of media language in a minimal way, communicating limited meanings</li> <li>• A minimal realisation of the brief that uses conventions in a limited way, inappropriate to the chosen form</li> <li>• Conventions of the form are applied in a limited way</li> <li>• The product addresses few of the requirements set out in the brief, is likely to be incomplete and substantially below the stipulated limits for length/quantity</li> <li>• Limited technical skills and creativity.</li> </ul>	<ul style="list-style-type: none"> <li>• Work may be substantially under the specified limits for length/quantity. Only one of the cross-media tasks may be attempted.</li> <li>• The productions will not include all of the requirements set out in the brief.</li> <li>• The productions demonstrate only a basic understanding of media language, conveying only a very narrow range of meanings.</li> <li>• Conventions are likely to be used in a sparse, sometimes unsuitable way for the selected media form.</li> <li>• The work is likely to show minimal technical proficiency and creative skill.</li> </ul>
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**Critical Analysis**

<b>AO2</b>		
<b>Apply knowledge and understanding of the key concepts of media studies to evaluate their own practical work</b>		
	Mark grid descriptors	Amplified Assessment Grid
<b>Band 5</b>	<ul style="list-style-type: none"> <li>• Excellent ability to evaluate use of concepts in own practical work.</li> <li>• Sophisticated application of knowledge and understanding of media language, representation, media industries and audiences.</li> <li>• Highly effective communication of ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• The evaluation of the concept in the learner's practical work is likely to be insightful, with a sense of purpose.</li> <li>• There will be a very detailed discussion of how the concept is reflected in the productions and the reasons for the approach taken will be well-structured of (e.g.) layout and design in the magazine pages, or how and why representations have been presented in a particular way in the A/V product.</li> <li>• There will be a clear and focussed sense of how the learner was guided by research to create the products.</li> <li>• The communication of ideas will be perceptive and evaluative with thorough explanations.</li> <li>• Application of knowledge and understanding at this level will consider in detail how the institutional expectations are exemplified in the productions and how they are likely to appeal to an audience.</li> <li>• Critical perspectives may be very effectively applied.</li> </ul>
<b>Band 4</b>	<ul style="list-style-type: none"> <li>• Good ability to evaluate use of concepts in own practical work.</li> <li>• Good application of knowledge and understanding of media language, representation, media industries and audiences.</li> <li>• Effective communication of ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• The evaluation of the use of concepts in own practical work will be good, e.g. there may be a recognition of their use of editing or visual techniques effectively supporting the narrative</li> <li>• The consideration of representations, genre, industry, media language and audience will be presented appropriately in a clear and structured manner.</li> <li>• There will be a clear sense of how the learner was directed from the research</li> <li>• The communication of ideas will be thoughtful, organised logically and emphasise a point of view.</li> <li>• There will be a very good level of understanding of media language and representation.</li> <li>• Some aspects may not be as fully developed as those in Band 5, e.g. the discussion of the concept.</li> <li>• The discussion of how key aspects of the production met industry standards and audience expectations will be thoroughly applied.</li> </ul>

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		<ul style="list-style-type: none"> <li>• Critical theories from the research may be applied to evaluate the productions with a good level of detail.</li> </ul>
Band 3	<ul style="list-style-type: none"> <li>• Satisfactory ability to evaluate use of concepts in own practical work.</li> <li>• Satisfactory application of knowledge and understanding of media language, representation, media industries and audiences.</li> <li>• Clear communication of ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• The evaluation of the use of concept in own work will be straightforward.</li> <li>• There will be relevant references to ideas including representations/narrative/genre as appropriate although these will be unexplored</li> <li>• There may to be a general trend towards description.</li> <li>• Valid points are likely to be made which reflect knowledge and understanding but will lack analysis, especially of the selected concept.</li> <li>• The consideration of how key aspects of the production met industry standards and audience expectations are likely to be referred to but not applied in detail.</li> <li>• Critical perspectives may be mentioned but not developed into a fuller discussion.</li> </ul>
Band 2	<ul style="list-style-type: none"> <li>• Basic ability to evaluate use of concepts in own practical work, but in an inconsistent way.</li> <li>• Basic application of knowledge and understanding of media language, representation, media industries and audiences, but this is inconsistent and likely to be descriptive.</li> <li>• Basic ability to communicate ideas, but in an inconsistent way.</li> </ul>	<ul style="list-style-type: none"> <li>• Knowledge and understanding of how concepts are applied in the productions will be brief and undeveloped, and there may be noticeable inconsistencies.</li> <li>• Discussion may be very descriptive, partial and fragmentary.</li> <li>• There may be little to no consideration of how key aspects of the production met industry standards and audience expectations.</li> <li>• There is likely to be no appropriate reference to critical perspectives.</li> <li>• The capacity to express ideas will be basic and lack consistency in clarity and coherence.</li> </ul>

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Band 1	<ul style="list-style-type: none"><li>• Limited ability to evaluate use of concepts in own practical work.</li><li>• Limited application of knowledge and understanding of media language, representation, media industries and audiences, which is likely to lack relevance and may be incomplete.</li><li>• Limited ability to communicate ideas.</li></ul>	<ul style="list-style-type: none"><li>• The response may be very brief and is likely to be largely irrelevant.</li><li>• There will be very limited evidence of knowledge and understanding of the research concept and probably no application of it to form a response.</li><li>• A fragmentary response is likely that will lack coherence.</li></ul>
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