GCE AS/A LEVEL

WJEC GCE AS/A Level in

MEDIA STUDIES

SAMPLE ASSESSMENT MATERIALS

Teaching from 2017

For teaching from 2017
For award from 2018

GCE AS and A LEVEL MEDIA STUDIES

SAMPLE ASSESSMENT MATERIALS

Contents

GCE AS

MEDIA STUDIES

UNIT 1

Investigating the Media

SAMPLE ASSESSMENT MATERIALS

2 hours 30 minutes

ADDITIONAL MATERIALS

In addition to this question paper, you will need:
- to view an audio-visual resource for use with Question 1
- 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 1 hour and 10 minutes on section A, including studying the unseen audio-visual resource, and approximately 40 minutes each on Sections B and C.
- 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 Question 1.

*Answer **all** questions.*

Section A: Selling images: advertising and music video

Question 1 is based on the unseen audio-visual resource.

The audio-visual resource consists of the music video for *Freedom* by Pharrell Williams, produced in 2015.

You will be allowed **one** minute to read Question 1.
The music video will be shown **three times**.
First viewing: watch the music video.
Second viewing: watch the music video and **make notes**.
You will then have **five minutes** to **make further notes**
Third viewing: watch the music video and **make final notes**.
Once the third viewing has finished, you should answer Question 1

1. Explore the representation of ethnicity in this music video.   [40]

In your answer, you should consider:

- how visual codes construct meaning
- how audio codes construct meaning
- the messages communicated in the video.

Section B: News in the online age

2   (a)   Explain how social media have changed the way audiences consume news.
                                                                                                [10]

(b)   Explore how media language is used to report a hard news story in the newspaper front page you have studied.

In your response, you must:

- demonstrate knowledge and understanding of Barthes' theory of semiotics
- analyse media language in the newspaper front page using Barthes' theory of semiotics   [20]

Section C: Film Industries - from Wales to Hollywood

3   (a)   Explain the key sources of funding for films made in Wales. Refer to the film made in Wales you have studied to support your points.   [10]

(b)   How far do films aim to attract a global audience? Explore the **two** films you have studied in your response.   [20]

MARK SCHEME: Unit 1

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. The generic assessment grid is designed to establish the quality of a response whilst the indicative content will provide guidance on the scope of acceptable responses and the likely content of a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question, covering both options where there is a choice of questions. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

For three mark questions:
- Where the candidate's work *completely* meets the descriptors, the highest mark should be awarded.
- Where the candidate's work *securely* meets the descriptors, a mark in the middle of the band should be awarded.
- Where the candidate's work *just* meets the descriptors, the lowest mark should be awarded.

For two mark questions:
- 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 be then 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.

Section A: Selling images: advertising and music video

1. Explore the representation of ethnicity in this music video. [40]

In your answer, you should consider:

- how visual codes construct meaning
- how audio codes construct meaning
- the messages communicated in the video.

Band	AO1 **Demonstrate knowledge and understanding of the key concepts and critical perspectives of media**	AO2 **Apply knowledge and understanding of the key concepts of media studies to analyse media products**
5	**9-10 marks** • Excellent, detailed and accurate knowledge and understanding of media language and representation • Excellent use of appropriate subject specific terminology • Accurate grammar, punctuation and spelling	**25-30 marks** • Excellent application of knowledge and understanding of media language and representation to analyse the music video • Perceptive and detailed exploration, using excellent examples to develop a point of view in response to the question
4	**7-8 marks** • Good, accurate knowledge and understanding of media language and representation • Good use of appropriate subject specific terminology • Mostly accurate grammar, punctuation and spelling	**19-24 marks** • Good application of knowledge and understanding of media language and representation to analyse the music video • Detailed exploration, using good examples to develop a point of view in response to the question
3	**5-6 marks** • Satisfactory, generally accurate knowledge and understanding of media language and representation • Satisfactory use of appropriate subject specific terminology • Generally accurate grammar, punctuation and spelling	**13-18 marks** • Satisfactory application of knowledge and understanding of media language and representation to analyse the music video • Straightforward exploration, using reasonable examples to respond to the question
2	**3-4 marks** • Basic knowledge and understanding of media language and representation • Basic use of appropriate subject specific terminology, which is not always appropriate • Some errors in grammar, punctuation and spelling	**7-12 marks** • Basic application of knowledge and understanding of media language and representation to analyse the music video • There is a tendency to describe rather than explore, using some general examples to respond to the question
1	**1-2 marks** • Minimal knowledge and understanding of media language and representation • Minimal, if any, use of appropriate subject specific terminology, which is only occasionally appropriate • Many errors in grammar, punctuation and spelling	**1-6 marks** • Minimal application of knowledge and understanding of media language and representation to analyse the music video • Limited relevant response to the question
**0 marks** No response attempted or no response worthy of credit	

Question 1: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses in the higher bands will explore the representation of ethnicity and its construction through visual and audio codes in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands may be descriptive. Visual codes could include a range of aspects such as setting, location, props, costume and performance. Technical codes could include camerawork, lighting and editing. Audio codes could include lyrics and music.

Use of critical perspectives is not specifically required, but this may feature, especially in the higher bands, and should be rewarded where applied appropriately. Critical perspectives may also inform analysis through, for example, consideration of connotations, suggested or intended meanings.

AO1
Responses will demonstrate knowledge and understanding of aspects of representation from the conceptual framework, such as:

- the ways in which images are selected and constructed
- the use of media language to construct representations of ethnicity
- how representations of ethnicity embody messages and values
- relevant critical perspectives, such as those of Barthes: semiotics, Hall: representation and ethnicity, and Gauntlett: identity

AO2

Responses will apply knowledge and understanding of aspects of media language and representation from the conceptual framework to analysis of the unseen music video, such as:

- how visual codes construct representations of ethnicity
  - diverse representations of ethnicity are constructed through a variety of images: black oppressed workers with echoes of slavery, children of different ethnicities located within a range of cultural contexts, some indicative of poverty, others of privilege
  - foregrounding of Western ideals of beauty
  - positive representations of black icons such as Mohammed Ali
  - the mise en scene communicates ideas of oppression of black people, for example, the images of black workers being challenged by a soldier and gun and the factory workers all uniformed and working hard
  - juxtaposition of images: for example the artist performer is repeatedly shown singing and dancing against scenes of oppression

- how audio codes construct representations of ethnicity:
  - repeated refrain of 'freedom' in chorus and outro overlaying images of people of diverse ethnicities in a range of different contexts
  - lexis of the lyrics linked to ideas of overcoming adversity such as mind, power, spirit, wings
  - references in the lyrics to nature: the sun, air, sea and sunrise, suggesting unity and shared human experiences despite specific social and cultural differences and contexts
  - upbeat tempo connotes positivity which underscores the wide range of visual images

- the messages communicated in the video:
  - ideas about unity and universality are represented through cutaway shots of the whole planet
  - messages of positivity are communicated through a combination of the visual and audio codes
  - freedom to think is indicated as a way to overcome oppression and demands to conform with the juxtapositioning of images of freedom and conformity: people laughing, dancing, singing, smiling, being individual juxtaposed with people working in difficult situations
  - constructed images communicate a particular message: of unity, for example where an aerial shot of people of diverse ethnicities, all dressed in red, are choreographed to hold hands/touch
  - repetition of key images communicate messages and values: for example the black workers and their direct mode of address to camera suggests collective power in face of oppression, repeated images of children of diverse ethnicities communicate messages of innocence, images of animals in their natural environment communicate messages of freedom.

Section B: News in the online age

2. (a) Explain how social media have changed the way audiences consume news.   [10]

Band	AO1 **Demonstrate knowledge and understanding of the key concepts and critical perspectives of media**
5	**9-10 marks** • Excellent, detailed and accurate knowledge and understanding of relevant aspects of media industries and audiences • Perceptive and detailed explanation of how social media have changed the way audiences consume news • Excellent use of appropriate subject-specific terminology
4	**7-8 marks** • Good, reasonably detailed and accurate knowledge and understanding of relevant aspects of media industries and audiences • Detailed explanation of how social media have changed the way audiences consume news • Good use of appropriate subject-specific terminology
3	**5-6 marks** • Satisfactory knowledge and understanding of relevant aspects of media industries and audiences • Straightforward explanation of how social media have changed the way audiences consume news • Satisfactory use of appropriate subject-specific terminology
2	**3-4 marks** • Basic knowledge and understanding of relevant aspects of media industries and audiences • Tendency to describe how social media have changed the way audiences consume news • Basic use of subject-specific terminology, not always appropriate
1	**1-2 marks** • Minimal knowledge and understanding of relevant aspects of media industries and audiences • Limited consideration of how social media have changed the way audiences consume news • Minimal, if any, use of subject-specific terminology, appropriate only occasionally
	0 marks • No response attempted or no response worthy of credit.

Question 2(a): Indicative content

Responses will demonstrate knowledge and understanding of aspects of media industries and audiences from the conceptual framework, such as:

- the relationship between recent technological change and the production, distribution and circulation of news
- how the consumption of news has evolved from earlier platforms such as print and radio, into its current online form
- the impact of digitally convergent media platforms on the production, distribution and circulation of news
- how audiences can be reached, both on a national and global scale, through different media technologies and platforms
- how audiences interact with news and with related social media platforms (e.g. *Facebook*)

Responses will demonstrate knowledge and understanding by referring to examples from the news products and associated social media studied to support points, such as:

- social media, along with online media, allow consumption via different technologies and platforms (phone, tablet etc.) compared with traditional 'old media' forms such as newspapers and radio, enabling audiences to consume the news at any time and in any location
- news organisations use social media to update the news to keep audiences informed and users can share and comment on news constantly, in comparison with, for example, print newspapers that are produced daily
- social media, along with online news media, allow audiences to become more active consumers, choosing when to consume the news and selecting stories that are relevant to them, compared with earlier forms of news that offered fewer opportunities for audience interaction
- audiences are able to respond to news posts on *Facebook*, *Twitter* etc. and may demonstrate a preferred or oppositional reading, for example by agreeing with or challenging a point of view, or they may develop the argument further by adding their own views
- audiences are able to share stories and therefore contribute to distribution of news, reflecting the idea of the interactive audience
- audiences are able to become prosumers, by uploading their own news stories, an example of citizen journalism, which has evolved from more traditional forms of industry-led journalism

Responses may refer to relevant critical perspectives such as Reception Theory or 'End of Audience' theories, and may also refer to Uses and Gratifications. This should be credited where appropriate but is not a requirement.

2. (b)   Explore how media language is used to report a hard news story in the newspaper front page you have studied.

In your response, you must:

- demonstrate knowledge and understanding of Barthes' theory of semiotics
- analyse media language in the newspaper front page using Barthes' theory of semiotics

[20]

Band	AO1 **Demonstrate knowledge and understanding of the key concepts and critical perspectives of media**	AO2 **Apply knowledge and understanding of the key concepts of media studies to analyse media products**
5	**9-10 marks** • Excellent, detailed and accurate knowledge and understanding of media language • Excellent, detailed and accurate knowledge and understanding of Barthes' theory of semiotics • Excellent use of appropriate subject-specific terminology	**9-10 marks** • Excellent application of knowledge and understanding of media language to analyse a newspaper front page • Perceptive, detailed exploration of how media language is used to report a hard news story in a newspaper front page • Excellent use of Barthes' theory of semiotics in the analysis
4	**7-8 marks** • Good, reasonably detailed and accurate knowledge and understanding of media language • Good, reasonably detailed and accurate knowledge and understanding of Barthes' theory of semiotics • Good use of appropriate subject-specific terminology	**7-8 marks** • Good application of knowledge and understanding of media language to analyse a newspaper front page • Detailed exploration of how media language is used to report a hard news story in a newspaper front page • Good use of Barthes' theory of semiotics in the analysis
3	**5-6 marks** • Satisfactory and generally accurate knowledge and understanding of media language • Satisfactory, reasonably detailed and accurate knowledge and understanding of Barthes' theory of semiotics • Satisfactory use of appropriate subject-specific terminology	**5-6 marks** • Satisfactory application of knowledge and understanding of media language to analyse a newspaper front page • Straightforward exploration of how media language is used to report a hard news story, with some detail, in a newspaper front page • Some appropriate use of Barthes' theory of semiotics in the analysis

2	**3-4 marks** • Basic knowledge and understanding of media language • Basic knowledge and understanding of Barthes' theory of semiotics • Basic use of subject-specific terminology, not always appropriate	**3-4 marks** • Basic application of knowledge and understanding of media language to analyse a newspaper front page • Tendency to describe how media language is used to report a hard news story, with little detail, in a newspaper front page • Basic use of Barthes' theory of semiotics in the analysis
1	**1-2 marks** • Minimal knowledge and understanding of media language • Minimal, if any, knowledge and understanding of Barthes' theory of semiotics • Minimal, if any, use of subject-specific terminology, appropriate only occasionally	**1-2 marks** • Minimal application of knowledge and understanding of media language to analyse a newspaper front page • Limited consideration of how media language is used to report a hard news story in a newspaper front page • Minimal, if any, use of Barthes' theory of semiotics in the analysis
0 marks	• No response attempted or no response worthy of credit.	• No response attempted or no response worthy of credit.

Question 2(b): Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses in the higher bands will explore the use of media language to report a hard news story in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands may be descriptive. Media language could include a range of aspects such as layout and design, images, headlines and text.

Use of Barthes' theory of semiotics is expected in this question. In the higher bands, there is likely to be explicit knowledge, understanding and application of Barthes' theory of semiotics. Responses in the middle band will include knowledge, understanding and application of straightforward aspects of Barthes' theory of semiotics, whilst responses in the lower bands may only engage implicitly with Barthes' theory of semiotics or may not use it at all.

AO1
Responses will demonstrate knowledge and understanding of media language and Barthes' theory of semiotics, such as:
- elements of media language that are specific to newspapers, such as design and layout conventions
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- how media language incorporates points of view and values
- how media language communicates meanings through a process of signification
- how signs communicate literal meanings (denotation) and suggested/ associated meanings (connotation)
- how constructed meanings can come to be seen as self-evident e.g. the use of the union flag is patriotic.

Responses will demonstrate knowledge and understanding of the specific newspaper studied, for example:

- the type of newspaper (e.g. broadsheet or tabloid) and the specific conventions that apply to this type of newspaper
- the political viewpoint of the newspaper
- the values and ethos of the newspaper
- the newspaper's target audience

AO2

Responses will apply knowledge and understanding of media language and Barthes' theory of semiotics by analysing the use of media language in a specific newspaper front cover studied.

Responses may explore aspects such as:

- dominant position of image on front page
- selection of image and the connotations of this selection
- selection of headline and the connotations of this selection
- design, positioning and connotations of masthead
- significance of captions and how they anchor the meaning of images
- use of typography, graphics and colour and the connotations of these aspects
- use of emotive language, hyperbole, puns etc. to create meanings and effects
- how these elements communicate meanings (semiotics), and incorporate points of view and values.

The following is an indicative example of analysis of a specific front page from one of the set newspapers. Candidates are not required to discuss this specific example and will have studied a range of possible examples from the set newspaper chosen in line with the specification requirements.

***The Guardian*, January 21 2017. Story: Inauguration of Donald Trump as US President**

- position of image dominates the front page (for *The Guardian*).
- selection of image - long shot of Donald Trump with fist raised (framed by the red and gold curtains, military uniformed staff in the background and photographers in the foreground) connotes a dominant and powerful figure, but is also suggestive of a stage set/performance. This implies that the event has a sense of unreality, reflecting the surprise election victory and a particular viewpoint in line with *The Guardian'*s liberal/ left leaning political stance.
- headline: 'From this moment on it's going to be only America first' – quote from Donald Trump selected and positioned above his head. This sentiment conflicts with *The Guardian'*s liberal politics and, again, reinforces their opposition to Donald Trump.
- use of red, white and blue connotes the American flag
- the masthead is unusually positioned over the central image, connoting the significance and importance of the event
- language – commentary by Gary Younge 'even the heavens wept' conveys a very clear ideological position opposing Donald Trump's election.

Section C: Film Industries - from Wales to Hollywood

3   (a)   Explain the key sources of funding for films made in Wales. Refer to the film made in Wales you have studied to support your points.   [10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media
5	**9-10 marks** • Excellent, accurate knowledge and understanding of media industries • Detailed explanation of key sources of funding for films made in Wales, with excellent reference to the film studied to support points • Excellent use of appropriate subject-specific terminology
4	**7-8 marks** • Good, accurate knowledge and understanding of media industries • Reasonably detailed explanation of key sources of funding for films made in Wales, with good reference to the film studied to support points • Good use of appropriate subject-specific terminology
3	**5-6 marks** • Satisfactory, generally accurate knowledge and understanding of media industries • Satisfactory explanation of key sources of funding for films made in Wales, with good reference to the film studied to support points • Satisfactory use of appropriate subject-specific terminology
2	**3-4 marks** • Basic knowledge and understanding of media industries with some inaccuracies • Basic explanation of key sources of funding for films made in Wales, with little reference to the film studied to support points • Basic use of subject-specific terminology, not always appropriate.
1	**1-2 marks** • Minimal knowledge and understanding of media industries • Limited explanation of key sources of funding for films made in Wales, with minimal, if any, reference to the film studied to support points • Minimal, if any, use of subject-specific terminology, appropriate only occasionally
0 marks	• No response attempted or no response worthy of credit.

Question 3a: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

AO1
Responses will demonstrate knowledge and understanding of funding for films made in Wales, such as:

- the challenges of securing funding
- the significance of grants to the Welsh film industry
- how the budget of the film is administered/organised
- the importance of recognisable genres or actors in securing funding
- the importance of conglomerate funding.

Responses will refer to the film made in Wales studied, such as:

Don't Knock Twice
- Cardiff-based *Red and Black Films* was the first Welsh production company to receive funding from the Welsh government's media investment budget, which stipulates that half of each production is filmed in Wales
- supported by *Ffilm Cymru* and also co-financed by *Altara* and Welsh Government
- international sales are administered through distributors *Content*

Submarine
- produced by *Warp Films* and *Film4 Productions*. In an example of horizontal integration, *Warp Records*' signing, Alex Turner, provided the soundtrack
- received a grant from the Wales Creative IP Fund which reflects the regional setting
- international funding was received from Ben Stiller's Hollywood production company, *Red Hour Films,* based on the actor's admiration for director Richard Ayoade

The Machine
- an early application for the FAW (Film Agency Wales) development award was successful which allowed the producers to create a glossy promo that provided 'proof of concept'
- following a tour of pre-production footage at various festivals, the production company, *Red and Black* films, partnered with distributors *Content* who secured pre-sales at Cannes
- the Welsh Assembly Government (WAG) granted 'job creation funding' which sealed the film's budget

Y Llyfrgell/The Library Suicides
- the third project to go into production from *Ffilm Cymru Wales*' emerging talent scheme 'Cinematic', an initiative developed in partnership with the *BFI Film Fund*, *BBC Films*, *Creative Skillset*, *Edicis*, *SodaPictures* and *S4C*
- production company *Ffilm Ffolyn*'s first film
- based on a pre-existing property which helped enable funding

Yr Ymadawiad/The Passing
- received funding from *Ffilm Cymru Wales*' 'Company Support' scheme
- originally part of the 'Boom Cymru' initiative that encouraged micro-budget film making
- the director Gareth Bryn proved himself as bankable talent with his work on television shows such as *Hinterland.*

3. (b) How far do films aim to attract a global audience? Explore the **two** films you have studied in your response.   **[20]**

Band	AO1 **Demonstrate knowledge and understanding of the key concepts and critical perspectives of media**	AO2 **Apply knowledge and understanding of the key concepts of media studies to analyse media products**
5	**9-10 marks** • Excellent, detailed and accurate knowledge and understanding of film industries and audiences • Excellent use of appropriate subject-specific terminology	**9-10 marks** • Excellent application of knowledge and understanding of industry to analyse how far the two films studied aim to attract a global audience • Perceptive, detailed exploration of the two films studied
4	**7-8 marks** • Good, reasonably detailed and accurate knowledge and understanding of film industries and audiences • Good use of appropriate subject-specific terminology	**7-8 marks** • Good application of knowledge and understanding of industry to analyse how far the two films studied aim to attract a global audience • Detailed exploration of the two films studied
3	**5-6 marks** • Satisfactory, generally accurate knowledge and understanding of film industries and audiences • Satisfactory use of appropriate subject-specific terminology	**5-6 marks** • Satisfactory application of knowledge and understanding of industry to analyse how far the two films studied aim to attract a global audience • Straightforward exploration of the two films studied
2	**3-4 marks** • Basic knowledge and understanding of film industries and audiences, with some inaccuracies • Basic use of subject-specific terminology, which is not always appropriate	**3-4 marks** • Basic application of knowledge and understanding of industry to analyse how far two the films studied aim to attract a global audience • There is a tendency to describe the two films studied
1	**1-2 marks** • Minimal knowledge and understanding of film industries and audiences • Minimal, if any, use of subject-specific terminology, which is appropriate only occasionally	**1-2 marks** • Minimal application of knowledge and understanding of industry to analyse how far the two films studied aim to attract a global audience • Limited consideration of the two films studied
0 marks • No response attempted or no response worthy of credit.		

Question 3b: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

If only one film is considered, assess the quality of the response in relation to the descriptors in all five bands and divide the marks by two.

Responses in the higher bands will demonstrate knowledge and understanding of a range of aspects of film industries and audiences, such as ownership and control, the importance of textual features like genre and narrative and audience demographics or identities. Responses in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will show limited knowledge and understanding of industry and audience issues.

Responses in the higher bands will explicitly engage with the 'how far' aspect of the question supported by detailed exploration of the films studied, responses in the middle band will show some straightforward engagement with 'how far' supported by appropriate exploration of the films studied, whilst responses in the lower bands will include limited exploration of the films studied and may not engage with the 'how far' aspect at all.

AO1
Responses will demonstrate knowledge and understanding of film industries and audiences, including:

- the significance of genre to film industries and audiences
- how processes of production, distribution and exhibition are designed to attract audiences
- how digitally convergent platforms play a role in reaching audiences
- how marketing is designed to appeal to national and international audiences

AO2
Responses will apply knowledge and understanding of the concepts of industries and audiences to analysis of the films studied, such as:

Don't Knock Twice
- the diversity of the central characters - female, black - allow for more varied audience appeals
- star Katee Sackhoff has dedicated cult appeal from various appearances in iconic texts
- the film's high production values rival Hollywood competition
- *Don't Knock Twice* uses contemporary genre codes in a manner that is instantly recognisable to mainstream audiences

Drag Me to Hell
- the film's juxtaposition of horror and fun provide audiences with escapist pleasures
- the more developed characterisation creates a lead character who has more dimensions than typical horror protagonists
- the film's director, Sam Raimi, is recognisable to both horror and mainstream audiences due to his work in genre film
- the film relocates traditional horror tropes - the witch, a curse - to an explicitly modern mise-en-scene

Submarine
- *Submarine*'s reflexive voice over and sardonic take on recognisable teen film tropes offer a deconstruction of the teen movie that could appeal to niche audiences
- the central character of Oliver is often enigmatic and challenging, an opposition to more aspirational teen characters
- the more niche appeal of this film is compounded by the mise-en-scene, which invokes nostalgia and displacement with its use of old fashioned iconography
- the use of naturalistic lighting and idiosyncratic style give the film a clear 'alternative' visual identity that further exemplifies its niche status

Clueless
- the prominent use of female characters to drive the narrative was rare at the time the film was released, creating a highly marketable USP
- as exemplified by the film's marketing, the film's candy coloured mise-en-scene and themes of fashion gives the film a vivid, female focussed identity
- the film's use of humour offers escapist pleasures, while the knowing and playful use of stereotypes creates a tone of ironic sophistication
- the high school setting and action centred on interactions within this environment is a generally recognisable trope

The Machine
- the film's lack of stars and lower production values could possibly limit mainstream appeal
- the dominant female representation of the robot opens up questions of gender politics that continue the ideological tradition of science fiction
- the film uses kinetic action sequences to maximise its appeal
- the film was shown in several film festivals (most notably Tribeca) but received limited distribution

Blade Runner
- as a star vehicle, *Blade Runner* capitalises on Harrison Ford's status as both a science fiction idol (*Star Wars*) and an iconic leading man
- the rich palette and heavily stylised mise-en-scene creates a dense and futuristic spectacle
- the hybrid of genres - *noir* and science fiction - create a USP that could attract various genre fans
- upon release the film was not considered a huge hit, only building up its cult status due to its ongoing influence

Y Llyfrgell/The Library Suicides
- the film's narrative serves to intrigue, building enigma and mystery, which is compounded by an unusual twist
- the film's location is unique and iconic to Welsh audiences, and furthermore the Welsh language could potentially limit global audiences
- the female protagonists and specifically female focus may appeal to certain demographics
- the film's hybrid of thriller and horror tropes maximises genre appeal

Shutter Island
- the star power of Leonardo DiCaprio maximises marketing potential, and the film presents the former teen icon in a way that was new to fans
- the film's vivid technicolour and 1950s setting invoke classic Hollywood
- the film also includes more modern horror tropes and conventions that create appeal for younger audiences
- the film's narrative mystery and ambiguous twist allows for several different readings

Yr Ymadawiad/The Passing

- with its focus on enigma and obscure familial themes, *The Passing* could function as an elegiac alternative to more mainstream horror
- the film's setting is especially evocative, the rain swept countryside allowing the film a distinctly haunting atmosphere that would please fans of the genre
- the Welsh language may preclude mainstream audiences, but horror fans are more dedicated (the global popularity of French and Japanese horror attests to this)
- the narrative focus on interpersonal relationships may appeal to more sophisticated audiences who demand more thought provoking content

The Village

- the recognisable horror codes (for example, woods, masked creatures and darkness) allow audiences genre pleasures which are of a more gentle tone than the extreme end of horror, opening up audience potential
- the film's pseudo historic setting give it a unique selling point that could allow for more mature audiences
- the narrative twist allows for allegorical post-9/11 readings: the 'villagers' wish to turn back the clock to a simpler time. The use of fairy-tale iconography also positions this film as a 'gateway' horror, as supported by the 12 age certification
- the film's use of several recognisable actors (for example, William Hurt and Sigourney Weaver) give the film a global marketability.

GCE AS MEDIA STUDIES
UNIT 2: CREATING A MEDIA PRODUCTION

Set Production Briefs

The following media production briefs are set for **first assessment in 2018**.

Learners must select **one** option from **one** of the following briefs.

Brief 1: Selling Images - Advertising and Music Video		
Option 1 – Audio-visual option (individual or pair)	Task Requirements	Details
Create a music video for a new indie rock band or artist designed to sell the image of that band or artist. You should create the product for an **independent production company** targeting an audience of **16 – 25 year olds.**	Complete music video	• 3 – 5 minutes in length • Apply an understanding of the representation of at least one specific group (gender, ethnicity or age)
	Additional requirement for pairs (per learner): Tour poster	• Band/artist original logo • Inclusion of at least 1 original image
Option 2 – Print/Online option (individual)	Task Requirements	Details
Create an advertising campaign for a new cosmetic product brand to be advertised in a mainstream fashion magazine with a website (such as *Vogue* or *GQ*). The target audience is **either** young **male** professionals aged 20 – 35 **or** young **female** professionals aged 20 - 35.	4 advertisements: 1 billboard advertisement 1 magazine advert 1 website leaderboard 1 website skyscraper	• Design and inclusion of original brand logo • A minimum of at least 5 original images across the campaign • Apply an understanding of representations of gender and age in relation to target audience specified • Skyscraper measurements: 160 pixels wide x 600 pixels tall • Leaderboard measurements: 728 pixels wide x 90 pixels tall

Brief 2: News in the Online Age		
Option 1 – Online option (individual)	Task Requirements	Details
Create the homepage for a new entertainment and showbiz news website. The website should target a **female audience aged 18 – 30.**	3 online pages: 1 homepage 2 further pages 1 audio or video report	• Design and inclusion of original website logo • Inclusion of a lead story and two additional stories across the three pages – one of these must be a 30 – 60 second audio or video report • A minimum of 500 words across all stories • A minimum of at least 5 original images across the three pages • Apply an understanding of representations of gender and age in relation to target audience specified

Option 2 – Online option (individual)	Task Requirements	Details
Create the homepage for a new regional news website. The website should target a **local Welsh adult audience aged 25-44**.	3 online pages: 1 homepage 2 further pages 1 audio or video report	• Design and inclusion of original website logo • Inclusion of a lead story and two additional stories across the three pages – one of these must be a 30 – 60 second audio or video report • A minimum of 500 words across all stories • A minimum of at least 5 original images across the three pages • Apply an understanding of representations of gender and age in relation to target audience specified

Brief 3: Film		
Option 1 - Audio-visual option (individual or pair)	Task Requirements	Details
Create the opening sequence for either a romantic comedy genre film produced by Working Title Films or a teen horror genre film produced by Dimension Films The film should be aimed at a **young adult audience aged 16-25**.	Complete opening sequence	• 3 – 5 minutes in length • Apply an understanding of representations of gender and age in relation to genre and target audience
	Additional requirement for pairs (per learner): Teaser Poster	• Design and inclusion of original title and logo for the film • Inclusion of at least 1 original image
Option 2 – Print/Online option (individual)	Task Requirements	Details
Create a movie marketing campaign for either a romantic comedy genre film produced by Working Title Films or a teen horror genre film produced by Dimension Films. The campaign should be aimed at **a young adult audience aged 16-25**	4 advertisements: 1 billboard poster 1 teaser poster 1 website leaderboard 1 website skyscraper	• Design and inclusion of original title and logo for the film • A minimum of at least 6 original images across the campaign • Apply an understanding of representations of gender and age in relation to genre and target audience • Skyscraper measurements: 160 pixels wide x 600 pixels tall • Leaderboard measurements: 728 pixels wide x 90 pixels tall

AS Unit 2: Creating a Media Production
Mark Scheme

Guidance on Applying the Assessment Grids

- Candidates are responding to a brief that has certain parameters that should be adhered to. These are detailed alongside each brief.
- 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.
- 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.
- Where students (working in pairs) have submitted an additional product, a 'best fit' approach should be taken with the main product taking priority when allocating a band
- Candidates who do not use original footage, images or text in the production must not be awarded marks above band 1 for the production.
- Candidates who do not submit a production must be awarded zero marks.
- Work meeting the criteria of bands 1 and 2 may be under the specified parameters of the set brief in terms of minimum requirements
- There is no additional penalty for work that is under the specified limits for time and length as this will be self-penalising.
- If an audio-visual production exceeds the upper limit stipulated in the brief, the teacher/assessor should not mark the additional work submitted beyond this limit, as candidates can only be credited for work that falls within the stipulated limits for time and length.
- If a print or online production exceeds the maximum number of pages stipulated in the brief, the teacher/assessor should mark all of the work submitted then credit only the best pages up to the maximum stipulated number of pages, as candidates can only be credited for work that falls within the maximum stipulated limits for length.
- If a production exceeds the time or length stipulated in the brief, it can still be credited as having met all the requirements of the brief and therefore be awarded marks in column 3, band 5, provided the other criteria for that column and band are met within the work that does fall within the stipulated time or length.

Research and Planning

AO3 (10%): Research and develop media products for an intended audience, applying knowledge and understanding of key concepts of media studies

Band	Research media products for an intended audience, applying knowledge and understanding of key concepts of media studies.	Develop media products for an intended audience, applying knowledge and understanding of key concepts of media studies.
5	**9-10 marks** • 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.	**9-10 marks** • 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	**7-8 marks** • 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.	**7-8 marks** • 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	**5-6 marks** • 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.	**5-6 marks** • 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	**3-4 marks** • Basic ability to research media products for an intended audience, but in an inconsistent way. • Research is partially relevant and appropriate. • Some application of knowledge and understanding of genre, representation and audience, but this is limited and inconsistent.	**3-4 marks** • Basic ability to plan media products for an intended audience, but in an inconsistent way. • Planning is partially relevant and appropriate. • Some application of knowledge and understanding of genre, representation and audience, but this is limited and inconsistent.

	1-2 marks	**1-2 marks**
1	• Limited ability to research media products for an intended audience. • Research is of limited relevance and may be incomplete. • Limited application of knowledge and understanding of genre, representation and audience.	• Limited ability to plan media products for an intended audience. • Planning is of limited relevance and may be incomplete. • Limited application of knowledge and understanding of genre, representation and audience.
	0 marks • The research is not worthy of credit.	**0 marks** • The planning is not worthy of credit.

This generic marking grid should be used in conjunction with the indicative content for the appropriate brief and option below.

Production			
AO3 (25%): Create media products for an intended audience, applying knowledge and understanding of key concepts of media studies.			
Band	Create a media production for an intended audience, ***applying knowledge and understanding of media language.*** .	Create a media production for an intended audience, ***applying knowledge and understanding of representation.***	Create a media production that meets the requirements of the set brief, ***including suitability for the chosen form, genre, industry context and target audience***
5	**17-20 marks** • The media production applies knowledge and understanding of media language in an excellent, generally fluent and consistent way. • Conventions of the genre or form are applied in a highly appropriate and imaginative way. • Excellent technical skills and creativity.	**13-15 marks** • The media production applies knowledge and understanding of representation in an excellent, generally fluent and consistent way. • Representations of individuals, groups and issues/events (as appropriate) apply excellent awareness of representation issues and effective use of techniques to convey them.	**13-15 marks** • An excellent realisation of the brief that consistently uses conventions relevant to the chosen forms, genre and industry context • An excellent realisation of the brief that is likely to engage and position the intended audience through a highly appropriate mode of address • The product/s address all the requirements set out in the brief
4	**13-16 marks** • The media production applies knowledge and understanding of media language in a good and reasonably consistent way. • Conventions of the genre or form are applied in an appropriate and consistent way. • Good technical skills and creativity.	**10-12 marks** • The media production applies knowledge and understanding of representation in a good and reasonably consistent way. • Representations of individuals, groups and issues/events (as appropriate) apply a good awareness of representation issues, using recognised techniques to convey them.	**10-12 marks** • A good realisation of the brief that uses conventions relevant to the chosen forms, genre and industry context in a mostly consistent way • A good realisation of the brief that is likely to engage and position the intended audience through an appropriate mode of address • The product/s address almost all the requirements set out in the brief

3	**9-12 marks** - The media production applies knowledge and understanding of media language in a satisfactory way. - Conventions of the genre or form are applied in a generally appropriate way. - Satisfactory technical skills and creativity.	**7-9 marks** - The media production applies knowledge and understanding of representation in a satisfactory way. - Representations of individuals, groups and issues/events (as appropriate) apply a satisfactory awareness of representation issues, using some recognised techniques to convey them.	**7-9 marks** - A satisfactory realisation of the brief that uses conventions relevant to the chosen forms, genre and industry context in a reasonably consistent way - A satisfactory realisation of the brief that is likely to engage and position the intended audience through a generally appropriate mode of address - The product/s address most of the requirements set out in the brief
2	**5-8 marks** - The media production applies a basic knowledge and understanding of media language, but in an inconsistent way. - Conventions of the genre or form are applied, but in an inappropriate or inconsistent way. - Basic technical skills and creativity.	**4-6 marks** - The media production applies some knowledge and understanding of representation, but in a limited and inconsistent way. - Representations of individuals, groups and issues/events (as appropriate) apply basic awareness of representation issues, using basic techniques to convey them.	**4-6 marks** - A basic realisation of the brief that uses conventions relevant to the chosen forms, genre and industry context in a sometimes inconsistent way - A basic realisation of the brief that is likely to engage and position the intended audience through a mode of address that is not always appropriate - The product/s address some of the requirements set out in the brief

		1-4 marks - The media production applies limited knowledge and understanding of media language. - Conventions of the genre or form are applied in a limited way. - Limited technical skills and creativity.	**1-3 marks** - The media production applies limited knowledge and understanding of representation. - Representations of individuals, groups and issues/events (as appropriate) apply limited awareness of representation issues, using limited techniques to convey them.	**1-3 marks** - A limited realisation of the brief that uses minimal conventions relevant to the chosen forms, genre and industry context - A limited realisation of the brief that is unlikely to engage and position the intended audience with little sense of address to the intended audience - The product/s address few requirements set out in the brief and is likely to be incomplete
1				
	0 marks The production is not worthy of credit.			

Indicative Content for Production Options

Brief 1: Selling Images – Advertising and Music Video
Option 1 – Create a music video for a new indie rock band or artist designed to sell the image of that band or artist. You should create the product for an **independent production company** targeting an audience of **16 – 25 year olds.**
Learners are likely to include: • an appropriate concept – interpretation of the song, identity of artist or band – for the indie rock music genre, the independent record label and the niche adult audience • appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre) • an appropriate range of shots for the indie rock music genre of music video, to interpret/ amplify the music and lyrics • appropriate use of shot type, distance, length, angle, movement etc. to create a clear 'brand identity' to promote the new artist or band, and establish the narrative • appropriate and well-paced editing of performance and narrative footage in relation to the music and lyrics, to communicate meaning and position/engage the audience • narrative sections which clearly communicate conflict and equilibrium • appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.) and technical codes (camera angles, lighting etc.) • appropriate and meaningful conventions of a tour poster (where appropriate) which has coherent links to the moving image product and appeals to intended target audience **At Bands 4 and 5, learners may:** • use media language intertextually (referencing other music videos from the same genre or wider media products) or to construct genre hybridity • convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes • use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity) • convey values, attitudes and beliefs appropriate to the independent industry context, constructing a clear point of view
Option 2 - Create an advertising campaign for a new cosmetic product brand to be advertised in a mainstream fashion magazine with a website (such as *Vogue* or *GQ*). The target audience is **either** young **male** professionals aged 20 – 35 **or** young **female** professionals aged 20 - 35.
Learners are likely to include: • an appropriate advertising concept and cosmetic product brand for the chosen genre of magazine, the mainstream publication and the adult audience of 'young professionals' • appropriate conventions of advertisement design and layout (backgrounds, typography, logos etc.) • conventions are used to create a 'brand identity' for the mainstream publication and appeal to the adult audience of 'young professionals' • media language which is used to establish a consistent brand that is used throughout the campaign • an appropriate range of original images for the chosen brand, magazine and

- audience
- appropriate use of language (tone, register, vocabulary) for the mainstream magazine which engages/ positions the adult audience; constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- uses appropriate conventions of web based advertisements, as stated in the brief
- a coherent link between products

At Bands 4 and 5, learners may:
- use media language intertextually (referencing other adverts of the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the mainstream industry context, constructing a clear point of view

Brief 2: News in the Online Age
Option 1 – Create the homepage for a new entertainment and showbiz news website. The website should target a **female audience aged 18 – 30.**

Learners are likely to include:
- an appropriate concept and title for the chosen genre of website and target audience of females aged 18-30.
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) used to create a 'brand identity' which appeals to the target audience
- media language to establish a consistent 'house style' that is used throughout the website
- an appropriate use of language (tone, register, vocabulary) for the website which engages/ positions the target audience, constructing a clear and appropriate mode of address
- a use of appropriate original images to establish the locations, characters/ social groups featured on the website
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- lead and additional stories show content appropriate to the intended audience of females aged 18-30
- audio or audio-visual footage that is appropriately linked to the website.

At Bands 4 and 5, learners may:
- use media language in a creative way to enhance audience appeal, drawing on intertextual references to create and enhance audience appeal
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the online context and target audience, constructing a clear point of view

Option 2 – Create the homepage for a new regional news website.

The website should target a **local Welsh adult audience aged 25-44**.

Learners are likely to include:

- an appropriate concept and title for the chosen genre of website and target audience of local Welsh adults aged 25-44.
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) used to create a 'brand identity' which appeals to the target audience
- media language to establish a consistent 'house style' that is used throughout the website
- an appropriate use of language (tone, register, vocabulary) for the website which engages/ positions the target audience, constructing a clear and appropriate mode of address
- a use of appropriate original images to establish the locations, characters/ social groups featured on the website
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- lead and additional stories show content appropriate for the intended audience of local Welsh adults aged 25 - 44
- audio or audio-visual footage that is appropriately linked to the website.

At Bands 4 and 5, learners may:

- use media language in a creative way to enhance audience appeal, drawing on intertextual references to create and enhance audience appeal
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the online context and target audience, constructing a clear point of view

Brief 3: Film

Option 1 - Create the opening sequence for either a romantic comedy genre film produced by Working Title Films or a teen horror genre film produced by Dimension Films

The film should be aimed at a **young adult audience aged 16-25**.

Learners are likely to include:
- an appropriate concept – title, location, narrative situation – for the chosen film genre, institution and audience of young adults aged 16-25
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- a wide range of shots (varied shot type, distance, length, angle, movement etc.) appropriate to the chosen film genre
- appropriate and well-paced editing (continuity editing in the pre-title sequence, montage in the title sequence) to communicate meaning and position/engage the audience
- appropriate use of diegetic and non-diegetic sound for the chosen film genre, including original dialogue/ narration (as appropriate) and selection of soundtrack to create meaning and atmosphere
- a narrative exposition which follows the conventions of an opening sequence, establishing a sense of conflict and/or equilibrium, and gives suggestions of further narrative development in the episode
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language (tone, register, vocabulary etc.)

At Bands 4 and 5, learners may:
- use media language intertextually (referencing other films from the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the independent industry context, constructing a clear point of view.

Option 2 – Create a movie marketing campaign for either a romantic comedy genre film produced by Working Title Films or a teen horror genre film produced by Dimension Films.

The campaign should be aimed at **a young adult audience aged 16-25.**

Learners are likely to include:
- an appropriate concept – title, genre and narrative– for the chosen genre of film, institution and the target audience of young adults aged 16-25.
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- an appropriate design and layout (composition and use of backgrounds, typography, film title, credit block, reviews, star names etc.) to create a 'brand identity' for the campaign which appeals to the intended target audience
- media language which is used to establish a consistent 'house style' that is used throughout the campaign
- an appropriate range of original images (as outlined in the brief) for the chosen genre of film and institution

- appropriate use of language (tone, register, vocabulary) for the chosen genre of film, institution and target audience; constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- appropriate anchoring of images and text to communicate meaning and position/ engage the audience.
- a coherent link between products

At Bands 4 and 5, learners may:
- use media language intertextually (referencing other films from the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the independent industry context, constructing a clear point of view.

Reflective Analysis	
Band	**AO2 (5%):** Apply knowledge and understanding of the key concepts of media studies to evaluate their own practical work
5	**9-10 marks** • Excellent ability to evaluate use of concepts in own practical work. • Excellent application of knowledge and understanding of media language, representation, media industries and audiences. • Highly effective communication of ideas.
4	**7-8 marks** • Good ability to evaluate use of concepts in own practical work. • Good application of knowledge and understanding of media language, representation, media industries and audiences. • Effective communication of ideas.
3	**5-6 marks** • Satisfactory ability to evaluate use of concepts in own practical work. • Satisfactory application of knowledge and understanding of media language, representation, media industries and audiences. • Clear communication of ideas.
2	**3-4 marks** • Basic ability to evaluate use of concepts in own practical work, but in a limited and inconsistent way. • Basic application of knowledge and understanding of media language, representation, media industries and audiences, but this is limited, inconsistent and likely to be descriptive. • Basic ability to communicate ideas, but in a limited and inconsistent way.
1	**1-2 marks** • Limited ability to evaluate use of concepts in own practical work. • Limited application of knowledge and understanding of media language, representation, media industries and audiences, which is likely to lack relevance and may be incomplete. • Limited ability to communicate ideas.
	0 marks • The evaluation is not worthy of credit.

GCE A LEVEL

MEDIA STUDIES

UNIT 3

Media in the Global Age

SAMPLE ASSESSMENT MATERIALS

2 hours 30 minutes

ADDITIONAL MATERIALS

- 12 page answer book.

INSTRUCTIONS TO CANDIDATES

- Answer **three** questions: **one** question from section A, **one** question from section B and **one** question from section C.

- 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 50 minutes on each of sections A, B and C.
- 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 Section A.

Section A: Television

*Answer **one** question in each section.*

Either,

1.   (a)   Compare how the representations of place in *Hinterland* **and** in the **European** crime drama you have studied reflect their cultural contexts.   [30]

Or,

     (b)   Compare how the representations of gender in *Hinterland* **and** in the **historical** crime drama you have studied reflect their different historical contexts.   [30]

Section B: Magazines

Either,

2.   (a)   How important is an online version of a magazine to the commercial success of magazines? Explore the mainstream **and** non-mainstream magazine you have studied.   [30]

Or,

     (b)   How significant is advertising to the magazine industry? Explore the mainstream and non-mainstream magazine you have studied.   [30]

Section C: Video games

Either,

3.   (a)   'Fans demand the right to participate' (Henry Jenkins). Using Jenkins' theory of fandom, explore fans' response to the **two** video games you have studied.   [30]

Or,

     (b)   To what extent are video games harmful to society? Use Bandura's media effects theory to explore the **two** video games you have studied.   [30]

MARK SCHEME: Unit 3

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. The generic assessment grid is designed to establish the quality of a response whilst the indicative content will provide guidance on the scope of acceptable responses and the likely content of a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question, covering both options where there is a choice of questions. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work *completely* meets the descriptors, the highest mark should be awarded.
- Where the candidate's work *securely* meets the descriptors, a mark in the middle of the band 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 be then 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.

Section A: Television

Either,

1.   (a)   Compare how the representations of place in *Hinterland* **and** in the **European** crime drama you have studied reflect their cultural contexts.   [30]

Or,

   (b)   Compare how the representations of gender in *Hinterland* **and** in the **historical** crime drama you have studied reflect their different historical contexts.   [30]

Band	AO1 **Demonstrate knowledge and understanding of the key concepts and critical perspectives of media**	AO2 **Apply knowledge and understanding of the key concepts of media studies to analyse media products**
5	**13-15 marks** • Excellent, detailed and accurate knowledge and understanding of how representations of place/gender (as appropriate) reflect relevant cultural or historical (as appropriate) contexts • Excellent use of appropriate subject-specific terminology and accurate grammar, punctuation and spelling	**13-15 marks** • Excellent application of knowledge and understanding of cultural or historical (as appropriate) contexts to compare the crime dramas studied • Perceptive and detailed exploration of how examples from the crime dramas studied reflect relevant cultural or historical (as appropriate) contexts • Excellent ability to compare the crime dramas studied
4	**10-12 marks** • Good, accurate knowledge and understanding of how representations of place/gender (as appropriate) reflect relevant cultural or historical (as appropriate) contexts • Good use of appropriate subject-specific terminology and mostly accurate grammar, punctuation and spelling	**10-12 marks** • Good application of knowledge and understanding of cultural or historical (as appropriate) contexts to compare the crime dramas studied • Detailed exploration of how examples from the crime dramas studied reflect relevant cultural or historical (as appropriate) contexts • Good ability to compare the crime dramas studied

3	**7-9 marks** • Satisfactory knowledge and understanding of how representations of place/gender (as appropriate) reflect relevant cultural or historical (as appropriate) contexts • Satisfactory use of appropriate subject-specific terminology and generally accurate grammar, punctuation and spelling.	**7-9 marks** • Satisfactory application of knowledge and understanding of cultural or historical (as appropriate) contexts to compare the crime dramas studied • Straightforward exploration of examples from television dramas which reflect relevant cultural or historical (as appropriate) contexts • Satisfactory ability to compare the crime dramas studied
2	**4-6 marks** • Basic knowledge and understanding of how representations of place/gender (as appropriate) reflect relevant cultural or historical (as appropriate) contexts • Basic use of appropriate subject-specific terminology and some errors in grammar, punctuation and spelling.	**4-6 marks** • Basic application of knowledge and understanding of cultural or historical (as appropriate) contexts to compare the crime dramas studied • Tendency to describe examples from television dramas which reflect cultural or historical (as appropriate) contexts • Basic ability to consider the crime dramas studied, with some evidence of comparison.
1	**1-3 marks** • Minimal, if any, knowledge and understanding of how representations of place/gender (as appropriate) reflect relevant cultural or historical (as appropriate) contexts • Minimal use of appropriate subject-specific terminology and many errors in grammar, punctuation and spelling.	**1-3 marks** • Minimal application of knowledge and understanding of cultural or historical (as appropriate) contexts to compare the crime dramas studied • Limited, if any, consideration of how television dramas reflect cultural or historical (as appropriate) contexts • Limited, if any, ability to consider the crime dramas studied, with little or no evidence of comparison.
0 marks • No response attempted or no response worthy of credit.		

Question 1(a) and 1(b): Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

If only one crime drama is considered, assess the quality of the response in relation to the descriptors in all five bands and divide the marks by two.

AO1
Responses are expected to demonstrate knowledge and understanding of how the crime dramas studied reflect their cultural or historical contexts. Responses in the higher bands will explicitly engage with the relationship between cultural or historical contexts and the crime dramas studied, responses at band 3 will attempt to link cultural or historical contexts and the crime dramas studied, whilst responses in the lower bands will show limited awareness of cultural or historical contexts and their relationship to the set products.

AO2
Responses in the higher bands will explore more detailed aspects of representation in the crime dramas studied. Responses in the middle band will focus on more straightforward or obvious aspects of representation, and those in the lower bands may be descriptive.
For marks in bands 2 and above, responses must include comparisons between the crime dramas studied. It is not expected that these will be analysed equally, although responses in the higher and middle bands will cover both products in a more even way, whilst at band 2 there may be greater emphasis on one of the crime dramas studied.

Question 1(a): Indicative content

AO1
Responses will demonstrate knowledge and understanding of the concept of representation and of relevant media contexts, such as:

- how setting, narrative, media language (for example technical, audio and visual codes), and mise-en-scene are selected, mediated and constructed to create representations of place
- cultural contexts, encompassing reference to specific cultures such as youth culture, urban culture or family culture
- how the values and attitudes of the characters may be reflective of the culture/s that influenced the representations
- how the representations within the programmes are understood through the cultural capital and expectations of audiences

AO2
Responses will apply knowledge and understanding of the concept of representation and of relevant media contexts to the crime dramas studied, such as:

Hinterland
- the programme title *Hinterland* itself represents place - a remote area; somewhere in the middle of nowhere; an area lying beyond what is visible or known. The title suggests remoteness, loneliness and isolation to the audience through their own cultural awareness. This is reflected through both media language (especially the wide angled shots of the landscape) and the character traits of Mathias himself

- *Hinterland* is shot in mid-Wales – it is often filmed in the natural landscape and the technical codes, especially the use of close-ups on Mathias intercut with long shots of the landscape, help to establish mood, atmosphere and the genre. For example, in the opening sequence which locates the programme in Wales
- the scenery is spectacular and forms an important backdrop to the narrative (for example, Devil's Bridge). This reinforces representations of Wales as a land of rural myths
- the colour palette reflects the landscape (and the genre). For example, the early scene at Devil's Bridge suggests isolation which reflects both rural communities and Mathias himself
- the narrative reflects a culture of close-knit chapel communities where truths are hidden below the surface. This is in contrast to Mathias's previous life in the modern, fast-paced world of the London Met, from which he is now exiled
- the weather establishes mood and atmosphere and reflects a cultural stereotype
- cultural codes, including use of written and spoken language – for example the use of Welsh language, accents, people's names, references to Chapel, the Salem picture, the story of Devil's Bridge, construct representations of place
- the use of iconography – for example Cambria police badges – reinforce representations of place and elements of national identity
- the central narrative, focused on historical abuse in a children's home, reflects contemporary concerns of society and a shared cultural knowledge of events

Arne Dahl
- the narrative revolves around the murder of Polish women hiding in Sweden from the Polish Mafia. The women work/ed as cleaners, laundry and care home assistants, reinforcing cultural stereotypes about illegal workers from Eastern Europe
- close-ups are used to reflect the different characters' traits through their facial expressions (for example, in the scene when the A team first meet again). Dress codes, like Soderstedt's formal suit and tie, contrast with Nyberg's more casual polo shirt and leather jacket, representing them as different characters
- Ida Jankowicz has dual Swedish and Polish nationality. Her knowledge of languages reflects a more contemporary intellectual culture but her over-confidence and at times lack of emotional intelligence causes problems between her and her boss, which in turn reflects the conflict often associated with the genre
- Ida's use of her mobile phone to take pictures in the warehouse reflects her youthful cultural identity
- maps are used to represent the geographical identity of Sweden and are often shown and referred to in the A team's headquarters
- the sub-narrative of Hjelm's investigation of Chavez for drug offences reflects Sweden's more liberal attitudes towards drug taking in public but contrasts with the sub-narrative of Jeanette's inability to get onto a drug rehabilitation programme and her overdose

The Bridge
- the settings - Malmo, Copenhagen and the Oresund Bridge itself - offer the audience unique appeal and a sense of cultural context. The bridge is forever present through the use of technical codes and both symbolically and metaphorically represents the two different (at times opposing but at times united) cultures of Sweden and Denmark. The programme title "The Bridge" reflects a hugely significant cultural icon for both Swedes and Danes
- language: the bilingual nature of the programme invites both Swedish and Danish audiences. Both cultures are reflected in the titles for the programme which displays 'The Bridge' in both languages
- the different character traits of Saga and Martin reflect a version of cultural stereotyping, with Saga reflecting a more reserved and cold persona (Swedish) and Martin being more friendly and less constrained by rules (Danish)

- the narrative is centred around two murders – a Swedish politician and a Danish prostitute. The placement of the body parts on the Bridge acts as a metaphor for the uniting of Sweden and Denmark – as this Bridge itself signifies
- national identity and representations of place are also overtly seen through the use of iconography – for example the use of the Copenhagen mermaid in the credit sequence and the constant shifting between the cityscapes (with their own identifiable buildings and skylines)
- the cultural context is reflected in the contemporary attitudes towards sex and sexual identity – typified by Saga's attitudes

The Disappearance

- the main narrative concerning the disappearance of Lea is interwoven with the lives of the central characters and their social and cultural contexts. Secret relationships, hidden affairs, generational differences all reflect cultural diversity. For example the hidden drugs in Lea's room represent youth culture
- settings: Lyon is central to the narrative – the pop soundtrack creates a glossy urban environment in a modern city where the younger characters party at night. *Le City* night club is very much a youthful environment, reflecting a youth culture and an alien environment for Florence as she searches for her daughter. The restaurant setting signifies a more stereotypical representation of France and French cultural life with its gastronomic traditions. Lea's boyfriend's house – and his mother's attitude towards sex – reflect a different cultural norm to that of Lea's family who demonstrate a more traditional family life (although there are secrets hidden) through the mise-en-scene
- The river is representative of Lyon and is a constant presence in establishing shots. Florence breaks down on the foot bridge across the river and, as the camera circles above her, her isolation and tears are reflected by the flowing river. The search towards the end of the episode is focused around the river
- Molina is represented as an authority figure through his dress codes. The attitude of Lea Morel's family towards him in the scene where he is searching her bedroom reflect society's attitudes towards those in power: polite and respectful. He is also, however, a stereotypical crime drama detective – a loner, taciturn and has problems communicating on a personal level (for example, with his daughter, his new colleague)
- the focus on the disappearance and death of a child evokes strong emotional resonance with real life cases – and therefore links to the audience's cultural capital

The Killing

- the episode plays with cultural stereotypes of Sweden – seen through the narrative of Sarah Lund leaving Denmark to work in Sweden. For example - elements of iconography (hat, pigtails, colours, flags) at her office party. This reflects elements of Danish cultural humour
- key genre signifiers using the wide shots of the cityscape consistently locate the programme and reinforce the ubiquitous crime genre urban setting
- the local election campaign narrative centred around Troels Hartmann represents political power through its use of place – for example the interior shots of elaborate council buildings (e.g. the early scene shot on the ornate staircase or the panning shots around the campaign room)
- dress codes reflect cultural context – for example Sarah Lund's jumpers; the suits of Troels Hartman; the jeans and sweatshirts of the teenagers; the boiler suits of Theis' workmen
- the mise-en-scene within the Birk-Larsen's house reflects a modern Danish context with its wooden furniture and light rooms. Family context is shown through (for example) the children's paintings and the photos on the fridge. The safe place of home is shattered when Pernille hears the news of her daughter's death over the phone. The scene is shot in low light and ends with a close-up of Nana's photo on the fridge, reinforcing the sense of a family place shattered by death.

Question 1(b): Indicative content

AO1
Responses will demonstrate knowledge and understanding of the concept of representation and of relevant media contexts, such as:

- how setting, narrative, media language (for example technical, audio and visual codes), and mise-en-scene are selected, mediated and constructed to create representations of gender
- historical contexts, encompassing the contemporary context of *Hinterland* and the 1990s context of the historical crime drama
- how the values and attitudes of the characters may be reflective of the historical contexts that influenced the representations
- how the representations of gender within the programmes can be understood in relation to the historical contexts in which audiences receive them

AO2
Responses will apply knowledge and understanding of the concept of representation and of relevant media contexts to the crime dramas studied, such as:

Hinterland
- this is a complex narrative centred around gender issues of childbirth and parenting and set against the backdrop of a children's home, child abuse and rape. The story of Catrin and Jenny lies at the heart of the narrative and their story is one of sexuality, misunderstood love and motherhood
- whilst Mathias and his boss are both male, the team itself has an equal gender balance and work and responsibilities are equally divided, reflecting the contemporary post-feminist context and setting of the programme in contrast to crime dramas from earlier historical periods which were often more male dominated
- DCI Mathias is (in many ways) a stereotypical male crime drama lead. He is a loner (explored through the technical codes of the opening sequences for example), and often referred to as "brooding". He clearly has a tragic backstory hinted at through the photograph of the young girls. He is a flawed hero in keeping with the genre and audience expectations of a contemporary male lead
- Mathias is also a heroic figure, representing the macho side of masculinity - for example in the final confrontation scene with Catrin in the chapel where he displays fearlessness
- DI Mared Rhys is intelligent and independent. She is Mathias's (crime traditional) side-kick. Tension exists between Rhys and more conventionally "beautiful" DS Sian Owens, potentially in conflict for Mathias' attention and suggesting some elements of sexual tension
- the narrative revolves around the murder of Helen Jenkins who ran a care home where, we discover, child abuse occurred. That the abuse occurred at the hands of a woman breaks traditional stereotypes and is, conventionally, perceived as worse than if committed by a man. The focus of the narrative on child abuse reflects contemporary concerns around this issue.
- the representation of the two girls (Jenny James and Catrin John) – nicknamed "Satan's daughters" and their adult selves, for example Jenny's dress codes, haircut and tattoos, represent their sexuality and contemporary culture

Prime Suspect
- the character of Jane Tennison was based on (real life) DCI Jackie Malton and underlying themes within the series reflect her struggles to achieve success in a male dominated police force. Thus the series reflects elements of historical accuracy and its 1990s historical context through addressing issues that were significant at the time.

- *Prime Suspect* offers a challenge to the previously male-dominated genre, with its central female character Jane Tennison. Through the mise-en-scene (especially dress codes and performance – e.g. smoking and drinking) Tennison is not presented as an object of the male gaze but as a professional equal. This representation of gender is influenced by the historical context of the 1990s, where increased gender equality was emerging in response to the feminist movements of earlier decades.
- Tennison has to deal with the very macho nature of the police squad room and the close-ups on the male characters when her position is announced reveal their misogynistic point of view which gradually changes through the episode. This is also reflective of the programme's historical context. Although gender roles were beginning to change, the police force at this time was still largely dominated by patriarchal values.
- Tennison wishes to be called by the non-gender specific 'governor' or 'boss' but her team insist on calling her 'Ma'am' until they begin to respect her professionalism and ability. This could be seen as reflecting typical values and attitudes of the traditional male police force, which is seen as anachronistic and old-fashioned compared with Tennison.
- Tennison is represented as outwardly calm, strong, an independent thinker and cleverer than her male counterparts
- but her home life suffers – her relationship falls apart as the narrative progresses, suggesting a woman cannot have both a successful home life and a successful career and reflecting some of the challenges faced by women in the 1990s. This is seen for example, in the scene where Tennison arrives home too late to cook dinner for her partner's colleagues and is not invited by him to meet them over dinner in a restaurant. She has failed in her domestic responsibilities.
- the main narrative is about the murder of women; language used by the male police officers is often derogatory towards women but would have been more common practice at the time, typical of the values and attitudes of the 1990s historical and social context in which the programme was set and produced
- Tennison is the only strong (positive representation) female character in the programme. Otherwise women are seen as victims, mothers, wives and subordinates.

Touching Evil
- the two lead Detectives – DI Dave Creegan and DI Susan Taylor are equals in rank, though different in character and temperament. Two equal partners of different genders was unusual in the historical context of 1990s television - however Robson Green is given higher billing than Nicola Walker and his character is clearly the central protagonist – reflecting a more recognisable representation of gender, reflecting the 1990s historical context in which the programme was produced and set
- Susan Taylor is a non-stereotypical role for the 1990s historical context in which the programme was produced and set. She is bright (Oxford educated), articulate, straightforward and commands respect from the team. She jokes about the team's masculine traits (for example the scene in the male toilets). This representation could be seen as reflecting changing values and attitudes towards women in the 1990s in response to the feminist movements of earlier decades.
- Creegan is clever, articulate and self-confident, but he has the genre stereotypical role of a loner with a complex backstory
- the remaining members of the Organised and Serial Crime Squad are exclusively male and there is a macho humour amongst them. This reflects the 1990s historical context in terms of audience expectations of the time and societal norms (males dominated the police ranks in the 1990s).
- the team use a female psychologist – Marion - whose character traits and dress codes suggest a slightly 'batty' character and she is ridiculed by Creegan but defended by Taylor

- the narrative focuses on the abduction of boys by Ronald Hinks but the crimes are not motivated by sexual aggression. Ronald Hinks is a university professor – a bright man but he is described as someone who "cleans like a woman" – this is intended as an insult to his masculinity but reflects the domestic roles and stereotypical view of gender of the 1990s historical context in which the programme was produced and set.
- other stereotypical female roles include the distraught mother and the German landlady with her collection of cats

Cracker

- set against the backdrop of the Hillsborough disaster, this episode deals with white male working class angst and anger – as seen through the character of Albie. As such, the programme explicitly reflects its historical context and issues in society at the time.
- Albie is a complex character – his dress codes suggest a skinhead but his anger is deeper rooted. He is less a racist and more damaged by events around him, especially the Hillsborough disaster, suggesting the importance of historical and social contexts in influencing gender roles and behaviours. It is the death of his father which acts as the trigger for his thuggish and violent behaviour. The character is portrayed with brutal realism through performance codes.
- Fitz (Edward Fitzgerald) – the central protagonist appears to be on a journey of self-destruction. He is an unlikely 'hero' for the time period. In many respects he is an anti-hero. He is overweight, alcoholic, foul mouthed, smokes incessantly and is a gambler. He is, however, brilliant and articulate; complex and often contradictory. For example his actions may appear misogynistic but he loves women. He is insulting both to DS Penhaligon (calling her Panhandle) and to his wife Judith. He is often politically incorrect, even for the 1990s time period, a reflection of male resistance to changing gender roles of the time resulting from third wave feminism, and related to 1990s 'lad culture'
- Fitz's relationship with women is complex. At the start of the episode we understand that there is (previous) sexual tension between him and DS Penhaligon
- Fitz's urinal discussion with the skinheads is full of aggression and masculine posturing, revealing elements of his macho personality
- the officers in the squad room display stereotypical misogynistic traits – for example one officer staring at Penhaligon's legs during the briefing; the female journalist being referred to as "a nice bit of stuff" and Bilborough waiting for a female officer to arrive to talk to the first victim's family. These attitudes and behaviours reflect the programme's period and 1990s historical context, where greater gender equality was emerging but society was still largely patriarchal.
- Judith Fitzgerald, Fitz's long-suffering wife, is a strong character. She understands him but leaves him (and comes back). She is articulate and intelligent and is a perfect foil for Fitz.

Morse

- Morse was a well-known TV detective by the time this 'special' episode was broadcast. Audiences would have been very familiar with his grumpy character; his beer and whisky drinking habits; his love of cars, the opera and crosswords; his inability to form relationships, especially with women, and his (crime genre stereotypical) partnership with Sergeant Lewis. Morse is an intellectual. He is an Oxford educated, white middle class English man but he is not representative of a typical male 'hero'. He lacks typical macho traits.
- in the opening sequence Morse meets Claire Osborne. He displays very traditional male respect towards her and buys her a programme. Her comment 'the tide of global feminism passed you by' epitomises Morse's relationship with women and reflects changing gender roles in line with the 1990s historical context of third wave feminism. He is old fashioned and courteous, reflecting the stereotypical 'gentleman'

of earlier historical periods. He tries to develop a relationship with her but her infidelity with Hardinge puts an end to this.

- the rivalry between Johnson and Morse is a central feature of the episode (for example, at the wake for George Daley). Johnson's macho characteristics lead him to arrest the wrong person (Philip) and Lewis is angered by Johnson's assault on the boy. Johnson is a stereotypical bully – reflecting a popular view of the police at the time influenced by actual historical events in previous decades, such as the miner's strike, race riots and Greenham Common.
- Alastair McBride's (osteopath) comment "you know what men are like" reveals a subplot which links to pornographic (erotic) pictures and the possible exploitation of the presumed dead Karen Anderson. The audience do not see graphic photographs, reflecting the historical period and context of the 1990s, where media content was less explicit than in the contemporary period
- Morse's relationship with Lewis is sometimes patronising and he can belittle Lewis – for example the scene in the pub. Despite the antagonism between them during the episode (for example the scene in the police station where Lewis loses his temper with Morse), Lewis remains loyal to Morse and Morse's concern over Lewis at the end of the episode reflects both care and a strong professional relationship between them.
- the denouement reveals a complex representation of a female killer – but it is as a result of a sexually abusive parent and an attempted rape that Kate/Karen has become a victim and a murderer.

Section B: Magazines

Either,

2.   (a)   How important is an online version of a magazine to the commercial success of magazines? Explore the mainstream **and** non-mainstream magazine you have studied.   [30]

Or,

    (b)   How significant is advertising to the magazine industry? Explore the mainstream and non-mainstream magazine you have studied.   [30]

Band	AO1 **Demonstrate knowledge and understanding of the key concepts and critical perspectives of media**	AO2 **Apply knowledge and understanding of the key concepts of media studies to analyse media products**
5	**13-15 marks** • Excellent, detailed and accurate knowledge and understanding of industry • Excellent use of appropriate subject-specific terminology	**13-15 marks** • Excellent application of knowledge and understanding of the magazine industry to analyse mainstream and non-mainstream magazines. • Perceptive and detailed exploration of examples from mainstream and non-mainstream magazines
4	**10-12 marks** • Good, accurate knowledge and understanding of industry • Good use of appropriate subject-specific terminology	**10-12 marks** • Good application of knowledge and understanding of the magazine industry to analyse mainstream and non-mainstream magazines • Detailed exploration of examples from mainstream and non-mainstream magazines
3	**7-9 marks** • Satisfactory and generally accurate knowledge and understanding of industry • Satisfactory use of appropriate subject-specific terminology	**7-9 marks** • Satisfactory application of knowledge and understanding of the magazine industry to analyse mainstream and non-mainstream magazines • Straightforward exploration of examples from mainstream and non-mainstream magazines
2	**4-6 marks** • Basic knowledge and understanding of industry. • Basic use of appropriate subject-specific terminology	**4-6 marks** • Basic application of knowledge and understanding of the magazine industry to analyse mainstream and non-mainstream magazines • Tendency to describe examples from mainstream and non-mainstream magazines
1	**1-3 marks** • Minimal knowledge and understanding of industry • Minimal use of appropriate subject-specific terminology	**1-3 marks** • Minimal application of knowledge and understanding of the magazine industry to analyse mainstream and non-mainstream magazines • Limited, if any, consideration of mainstream and non-mainstream magazines
0 marks • No response attempted or no response worthy of credit.		

Question 2(a): Indicative content

AO1
Responses will demonstrate knowledge and understanding of aspects of media industries from the conceptual framework, such as:

- how processes of production, distribution and circulation shape media products
- the relationship of recent technological change and media production, distribution and circulation
- the impact of digitally convergent media platforms on media production, distribution and circulation on the magazine industry as magazines are now available in print form, in digital form available on *iTunes, Google Play, Kindle Fire* etc. and online.

Responses will demonstrate knowledge and understanding of some of the ways in which an online version of a magazine contributes to its success, and should refer to the specific mainstream and non-mainstream magazines studied to support points, which may include:

- appeal to audiences, who can access a much wider range of additional content, such as video content, online
- digital version of a magazine is usually available as an app which can be viewed on a mobile phone, tablet etc. making it portable and convenient
- audiences can interact with the product, enter competitions etc.
- regular updates mean that readers don't have to wait until the next edition is published
- publisher can reinforce its brand values by, for example, offering additional features on specific topics
- publisher can offer prominence to specific advertisers
- most magazine publishers offer digital subscriptions, print subscriptions – or combined subscriptions to give audiences more choice.

AO2

Responses will apply knowledge and understanding of aspects of media industries from the conceptual framework by exploring how important the online version is to the success of the magazines studied.

- Success is likely to be defined in relation to commercial factors such as profit, readership/ circulation figures, numbers of subscriptions (digital and/ or print), but may also include reference to factors such as awards and critical acclaim.

Responses should explore the specific mainstream and niche magazines studied, which may include:

Cosmopolitan
- additional content to tie in with popular features of the magazine or current events/ issues, e.g. additional features on the Brit Awards appeals to audiences and encourages brand loyalty
- the website is organised by type of feature related to the magazine e.g. beauty, fashion, love, to target the audience by interest/lifestyle
- *Cosmopolitan* has a print circulation of 400,000 as of 2015 when Hearst made a deliberate move to widen distribution of the magazine by offering free copies at music festivals and airport departure gates, but a digital circulation of under 10,000, suggesting that traditional print magazines are still very popular and key to the success of the brand

Vogue
- cross-platform content reinforces the brand e.g. the *Vogue* website links to *Vogue Snapchat Discover YouTube* channel
- the online version of the magazine offers numerous opportunities for audiences to interact and become more loyal to the brand, including encouragement to follow on social media
- the *Vogue* website encourages users to sign up to the *Vogue* newsletter, which increases the profile and awareness of the publisher/ brand

Hello
- the website is organised by type of feature related to the magazine e.g. royalty, weddings, babies to target the audience by interest/lifestyle
- the online version of the magazines offers numerous opportunities for audiences to interact and become more loyal to the brand, e.g. 'Sign Up to Our Newsletter Here'
- the online version of the magazine promotes the current edition of the print magazine

Men's Health
- the website (for *Men's Health)* is organised by type of feature related to the magazine e.g. fitness, muscle, nutrition etc. to target the audience by interest/ lifestyle
- *Men's Health* is among the highest performing magazines in terms of digital sales, suggesting that male audiences in particular may prefer to access the magazine online/ digitally which contribute to its success
- the online version of the magazine offers numerous opportunities for audiences to interact and become more loyal to the brand, including encouragement to follow on social media

Adbusters
- the online version of the magazine offers numerous opportunities for audiences to interact and become more loyal to the brand, including encouragement to follow on social media
- the online version features specific advertisers relevant to the target audience to increase revenue, e.g. the advert for *Blackspot* shoes
- the online version of the magazine allows users to buy previous editions of the print magazine

Attitude
- *Attitude* is among the highest performing magazines in terms of digital sales, suggesting that male audiences in particular may prefer to access the magazine online/ digitally which contributes to its success
- cross-platform content reinforces the brand e.g. the *Attitude* website features a 'Heroes' podcast
- the online version of the magazine offer numerous opportunities for audiences to interact and become more loyal to the brand, including encouragement to follow on social media

Huck
- exclusive previews of magazine content online encourage potential readers to buy the product e.g. on *Huck's* Social Feed
- the online magazine cross-promotes other products/initiatives from the same publisher e.g. *Huck* recommends 'Little White Lies' (sister publication – film magazine) in its 'best of the web' feature
- the online version of the magazine offers numerous opportunities for audiences to interact and become more loyal to the brand, including encouragement to follow on social media

Pride
- additional content appeals to niche audiences as an independent magazine, e.g. the interview with Denzel Washington on the *Pride* website
- the website is organised by type of feature related to the magazine e.g. hair and beauty, fashion, entertainment, to target the audience by interest/ lifestyle
- the online version features specific advertisers relevant to the target audience to increase revenue, e.g. trailer for *The Birth of a Nation.*

Responses may argue that an online version is more important for independent magazines to appeal to their target audience (e.g. because they don't have the marketing budget or wider reach of mainstream magazines).

Alternatively, responses may argue that an online version is more important for mainstream magazines to reinforce the brand and reach a wider readership to ensure commercial success.

Question 2(b): Indicative content

AO1
Responses will demonstrate knowledge and understanding of aspects of media industries from the conceptual framework, such as:

- how processes of production, distribution and circulation shape media products
- the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
- the significance of economic factors to the magazine industry and its products.

Responses will demonstrate knowledge and understanding of some of the following:

- the ways in which magazines are funded and sources of income (from advertising, subscriptions, sales of print copies etc.)
- how advertising effectively 'subsidises' many magazines, making the print and digital editions affordable to readers
- how advertising accounts for a sizable amount of income for magazines (approximately 1/3 of the total revenues across the industry)
- how mainstream and independent magazines differ in the way they are funded
- ownership issues (e.g. conglomerate or independent ownership)
- how far advertising may affect representations and ideologies in magazines.

AO2
Responses will apply knowledge and understanding of aspects of media industries from the conceptual framework by exploring the importance of advertising to the magazines studied.

Responses should explore the specific mainstream and non-mainstream magazines studied, which may include:

Cosmopolitan
- published by Hearst, a horizontally integrated magazine company with a huge turnover and a coordinated approach to producing and distributing its products
- the relationship between advertising and the magazine's content and the ways in which the magazine needs to 'deliver' audiences to advertisers
- advertising reinforces the brand identity of the magazine – epitomising the symbiotic nature of the relationship between advertising and magazines e.g. *Cosmopolitan* features many articles on beauty and fashion and there is a heavy focus on advertising in these areas (e.g. Hearst's website states that its readers spent £3.6billion on beauty products in 2013)

Vogue
- Vogue is published by Condé Nast, a horizontally integrated magazine company with a huge turnover and a coordinated approach to producing and distributing its products
- advertising reinforces the brand identity of the magazine – epitomising the symbiotic nature of the relationship between advertising and magazines e.g. *Vogue* features many articles on beauty and fashion and there is a heavy focus on advertising in these areas
- advertising specifically targets the audience of the magazine e.g. adverts for expensive luxury goods aimed at a wealthy demographic with disposable income

Hello
- the relationship between advertising and the magazine's content and the ways in which the magazine needs to 'deliver' audiences to advertisers
- the magazine is published by the *Hello* Group and is an international brand exported to over sixty countries, with a higher circulation than other women's magazines, making it very attractive to advertisers
- advertising reinforces the brand identity of the magazine – epitomising the symbiotic nature of the relationship between advertising and magazines e.g.
  Hello features many articles on home and celebrities and there is a heavy focus on advertising in these areas e.g. adverts for *Now TV* and products for the home

Men's Health
- *Men's Health* is published by Hearst, a horizontally integrated magazine company with a huge turnover and a coordinated approach to producing and distributing its products
- the relationship between advertising and the magazine's content and the ways in which the magazine needs to 'deliver' audiences to advertisers
- advertising specifically targets the audience of the magazine e.g. adverts for life insurance target readers who are concerned about their health and wellbeing

Adbusters
- *Adbusters* is independent, funded by subscriptions, sales of copies and donations as a not-for-profit magazine
- *Adbusters* as a not-for-profit publication is actively opposed to advertising
- *Adbusters* subverts the traditional relationship between magazines and advertising through the use of spoof adverts as an appeal to its readers, and anti-capitalist social campaigns such as 'buy nothing day'

Attitude
- *Attitude* is published (as of 2016) by Stream publishing, an independent organisation that publishes a range of magazines for companies such as Cunard, Flybe and McColls
- the relationship between advertising and the magazine's content and the ways in which the magazine needs to 'deliver' audiences to advertisers
- although *Attitude* is published by an independent publisher, it still relies heavily on advertising, evident in the volume and nature of the adverts in the magazine

Huck
- *Huck* is independent, published by TCO – a 'publisher-agency' encompassing Huck magazine and a film company (Little White Lies)
- although *Huck* is published by an independent publisher, advertising is still important to the magazine for funding
- advertising reflects the values and ethos of the magazine - *Huck* features less advertising than mainstream magazines, but some advertising by 'brand partners' such as *Vans*, and also independent companies to reflect the independent, counter-cultural nature of the magazine

Pride
- *Pride* is published by Pride Media, a publication house 'specializing in a range of activities for clients who want to target the ethnic-minority community in all its complexities', and distributed in the UK by Comag (part of Conde-Nast)
- although *Pride* is published by an independent publisher, advertising is still important to the magazine for funding
- *Pride* features adverts for cosmetics targeted at women of colour such as 'GroHealthy' hair products and feature articles such as '5 easy steps to growing healthy afro hair'.

Responses may argue that advertising is not always significant to the magazine industry and to the funding of magazines e.g. in the case of Adbusters, or may argue that even non-mainstream or independent magazines rely on advertising to an extent.

Section C: Video games

Either,

3.   (a)   'Fans demand the right to participate' (Henry Jenkins). Using Jenkins' theory of fandom, explore fans' response to the **two** video games you have studied.

             [30]

Or,

    (b)   To what extent are video games harmful to society? Use Bandura's media effects theory to explore the **two** video games you have studied.   [30]

Band	AO1 **Demonstrate knowledge and understanding of the key concepts and critical perspectives of media**	AO2 **Apply knowledge and understanding of the key concepts of media studies to analyse media products**
5	**13-15 marks** • Excellent, detailed and accurate knowledge and understanding of audiences and Jenkins' theory of fandom or Bandura's media effects theory (as appropriate) • Excellent use of appropriate subject-specific terminology	**13-15 marks** • Excellent application of knowledge and understanding of audiences to analyse the two video games studied • Excellent application of knowledge and understanding of Jenkins' theory of fandom or Bandura's media effects theory (as appropriate) • Perceptive and detailed exploration of the video games studied
4	**10-12 marks** • Good, accurate knowledge and understanding of audiences and Jenkins' theory of fandom or Bandura's media effects theory (as appropriate) • Good use of appropriate subject-specific terminology	**10-12 marks** • Good application of knowledge and understanding of audiences to analyse the two video games studied • Good application of knowledge and understanding of Jenkins' theory of fandom or Bandura's media effects theory (as appropriate) • Detailed exploration of the video games studied
3	**7-9 marks** • Satisfactory and generally accurate knowledge and understanding of audiences and Jenkins' theory of fandom or Bandura's media effects theory (as appropriate) • Satisfactory use of appropriate subject-specific terminology	**7-9 marks** • Satisfactory application of knowledge and understanding of audiences to analyse the two video games studied • Satisfactory application of knowledge and understanding of Jenkins' theory of fandom or Bandura's media effects theory (as appropriate) • Straightforward exploration of the video games studied

	4-6 marks	4-6 marks
2	• Basic knowledge and understanding of audiences and Jenkins' theory of fandom or Bandura's media effects theory (as appropriate) • Basic use of appropriate subject-specific terminology	• Basic application of knowledge and understanding of audiences to analyse the two video games studied • Basic application of knowledge and understanding of Jenkins' theory of fandom or Bandura's media effects theory (as appropriate) • Tendency to describe the video games studied
	1-3 marks	**1-3 marks**
1	• Minimal knowledge and understanding of audiences and Jenkins' theory of Random or Bandura's media effects theory (as appropriate) • Minimal use of appropriate subject-specific terminology	• Minimal application of knowledge and understanding of audiences to analyse the two video games studied • Limited, if any, consideration of the video games studied
0 marks	• No response attempted or no response worthy of credit.	• No response attempted or no response worthy of credit.

Question 3(a) and 3(b): Indicative Content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

If only one video game is considered, assess the quality of the response in relation to the descriptors in all five bands and divide the marks by two.

AO1
Responses are expected to demonstrate knowledge and understanding of audiences and critical perspectives on audiences. In the higher bands, there is likely to be explicit knowledge, understanding and application of fandom – Jenkins - or media effects - Bandura – as appropriate. Responses in the middle band will include knowledge, understanding and application of straightforward aspects of the relevant critical perspective, whilst responses in the lower bands may only engage implicitly with the relevant critical perspective or may not use it at all.

AO2
Responses in the higher bands will explore audience issues in relation to the video games studied in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands may be descriptive. Responses are required to engage with the debate within the question, but may conclude that video games are or are not harmful to society provided the argument is substantiated.

Question 1(a)

AO1
Responses will demonstrate knowledge and understanding of the concept of audience and of Jenkins' theory of fandom, such as:

- how users use video games in different ways, reflecting demographic factors, aspects of identity and cultural capital
- how users can be actively involved with video games through gameplay and participatory cultures
- the prevalence of online gaming communities: Jenkins posits that playing alone is practice for the 'real' online competition
- the predominance of 'play-throughs' creates a community that extends beyond simply playing the game and into a dialogue where players can share experiences
- fans can mod or adopt games and distribute such variations on the 'grey market'
- fan 'ownership' can veer into negative ideological territory with social media fuelled feuds such as 'gamergate'.

AO2
Responses will apply knowledge and understanding of the concept of audiences and of Jenkins' critical perspective on fandom to the video games studied, such as:

Assassin's Creed
- the *Assassin's Creed* website encourages participation and also rewards players for the frequency of their interaction with the site
- fans were canvassed for their opinions as to which eras and historical contexts the anthological game should tackle in the future
- the game has a multiplayer mode where fans can interact and compete

Tomb Raider
- the iconic media presence of Lara Croft has an existence beyond the format of video-games, with her intertextual meanings reaching not only films and adverts, but fan appropriation also
- this creativity has extended to Lara Croft being an important 'cosplay' favourite, and also given rise to several fan-made videos. There is the clear sense that she appeals to both genders for different reasons
- there is a recent, multiplayer version where fans can compete or co-operate

Grand Theft Auto
- there are a great deal of fan created 'play throughs' of *GTA*, where fans either take the game seriously (evaluating the vehicles in the game) or re-present events within different entertainment contexts (replaying the game as a 'horror', for example)
- the multi-player version has a large following, where fans interact and compete
- various mods of the game exists where fans have re-positioned the action within different genres- a famous mod features Godzilla. This fan interaction both supports and builds upon the original gameplay

Mass Effect
- like many high profile games, the *Mass Effect* franchise has a dedicated online community that collates all in-universe information on fan-powered wikis
- the strong narrative codes of the game have given rise to a 'fan fiction' community that expands upon the plot and characters of the game
- the trailers for forthcoming *Mass Effect* games are debuted at fan conventions as part of marketing campaigns which rely heavily upon fan support

Wii Sport
- the simulations of this game invite competitive play
- the personalisation of the game is further enhanced by the avatar feature- where players design their own character for play
- the Wii marketing centred on the potential for communal play

Cooking Mama
- the hand held game *Cooking Mama* rewards players with the ability to customise their gameplay, along with the option to purchase in-game upgrades
- fan demand has led to an ongoing continuation of the original game with several new instalments
- although the game does not inspire the same 'walk through' culture that other narrative games has, the central character has achieved an iconic status

Minecraft
- as a Sandbox game, *Minecraft* offers multiple different ways for gamers to play. Gamers can choose to play different types of modes: a survival game, which is minecraft's primary 'game' mode, but also choose to play the 'creative mode' where players can build and shape the game's diegesis
- the game has a dedicated modding community, and also has an option where gamers can play maps which have been created by other gamers. The game itself supports this with a dedicated interface
- in Lits early stages the game received very little commercial advertising, building success of 1 million sales on word of mouth alone

The Sims
- as a Sandbox game, *The Sims* generally lacks defined goals, creating an open ended gameplay
- the freeplay version of *The Sims* was released in 2011- this version allowed players to interact with the game in 'real time' and administer a virtual lifestyle
- there are various fan created websites that host user generated content that modifies the game

Question 3(b)

AO1
Responses will demonstrate knowledge and understanding of the concept of audience and of Bandura's media effects theory to the video games studied, such as:

- The representations inherent to each chosen game and how these representations position audiences.
- A recognition of how media industries regulate games in the digital age and the challenges posed by such regulations.
- The development of skills that success at gaming entails and the communities that gaming culture can foster
- Bandura's media effects theory:
  - the media can implant ideas in the mind of the audience directly
  - audiences acquire attitudes, emotional responses and new styles of conduct through modelling
  - media representations of transgressive behaviour, such as violence or physical aggression, can lead audience members to imitate those forms of behaviour.

AO2
Responses will apply knowledge and understanding of the concept of audiences and of Bandura's media effects theory to the video games studied, such as:

Assassin's Creed
- the PEGI rating of this game has been set at 18, meaning that the violent content is not suitable for younger players.
- however, the game has built an online community that encourages interaction and creativity.
- the dedicated website is a hub for this community, and celebrates the skill and achievements of players.

Tomb Raider
- the character of Lara Croft is a divisive figure. There is an argument to say that her image is unrealistically sexualised, but another paradigm states that she is aspirational in her role as a female action hero.
- *Tomb Raider* has been and is an important aspect of game culture, with the game contributing to the medium's ongoing popularity.
- the creativity outside of the game that has been inspired is immense, with many multi-media fan elements (including, most notably, cosplaying) existing.

Grand Theft Auto
- this game has been privy to several moral panics, with questions even being asked in parliament regarding the violent content of the gameplay.
- the representations of the game are often exaggerated sexual stereotypes, with women coming off worse within the game's ideology (often depicted as prostitutes that male characters 'use' in order to improve their gameplay).
- however, the age certification precludes younger players from accessing the game. More sophisticated players will recognise the satirical ideologies of the game.

Mass Effect
- the cinematic tropes and iconography contextualise *Mass Effect* within the established and respected genre of science fiction.
- the representations of men and women within the game often conform to hegemonic gender conservatism.
- the complex gameplay of *Mass Effect*, which depends on both strategy and skill, has been one of the reasons for the ongoing popularity of the game.

Wii Sport

- the communal aspect of the game is as appealing to casual family play as it is it to more dedicated players.
- Jenkins argues that gamers 'learn through play', and the specifically skill based game play of *Wii Sports* encourages development of ability and expertise.
- the more cartoonish representations of the game, which are co-created by players, are in severe contrast to the hyperbolic characters of counterpart products.

Cooking Mama

- the pressure organisation *PETA* made a mock up game based on *Cooking Mama*, satirising it for the dependence on meat ingredients within the in-game recipes. This could suggest that *PETA* believed gamers would be encouraged towards animal cruelty through gameplay.
- there is an argument that the representations of the game reinforce limited gender stereotypes.
- the character of Mama is dedicated to teaching players skills, and players advance by showing that they have developed expertise: the learning experience is rewarded.

Minecraft

- several articles attest to the beneficial aspects of the *Minecraft* creative modes, arguing that *Minecraft* teaches real world skills.
- the space afforded to players to create and share their own games, and the open nature of the product, rejects a prescribed ideology.
- the focus on creativity, rather than violence and/or destruction, positions *Minecraft* as an alternative to more notorious games.

The Sims

- the 'real-life' simulation of the game may encourage proxy 'real life' responsibility; for example, in some iterations of the game, players are rewarded for keeping their 'Sims' healthy through careful eating. Players are encouraged to 'nurture' Sims.
- studies attest that playing games like *The Sims* for half an hour a day can improve cognitive skills.
- the website 'commonsensemedia'- a site that rates and reviews media in light of how family appropriate products are- gives positive commentary on *The Sims'* educational dimensions.

GCE A LEVEL
UNIT 4: CREATING A CROSS-MEDIA PRODUCTION

Set Production Briefs

The following cross-media production briefs are set for **first assessment in 2019**.

Learners must select **one** of the following briefs. Each learner **must** complete **either** options 1 or 2 PLUS **either** option (a) **or** option (b).

Brief 1: Television (broadcast and online)		
Learners must select **one** of the following audio-visual options:		
Option 1 (individual or pair)	Task Requirements	Details
Create the opening sequence of a new TV programme in a genre of your choice for E4 The programme should be aimed at a **young adult audience aged 16-25.**	Complete opening sequence	• 3 - 4 minutes in length (individual) • 4 – 5 minutes in length (pair) • Apply an understanding of the representation of at least one specific group (gender, ethnicity or age), place or event • Apply an understanding of representation in relation to chosen genre and target audience • Genre choice should apply institutional understanding of E4 and its products
Option 2 (individual or pair)	Task Requirements	Details
Create the opening sequence of a new TV programme in a genre of your choice for BBC1 The programme should be aimed at an **adult audience aged 25 – 34.**	Complete opening sequence	• 3 - 4 minutes in length (individual) • 4 – 5 minutes in length (pair) • Apply an understanding of the representation of at least one specific group (gender, ethnicity or age), place or event • Apply an understanding of representation in relation to genre and target audience • Genre choice should apply an institutional understanding of the BBC and its products
PLUS **one** of the following options (to be completed individually):		
Option A	Task Requirements	Details
Create an online advertising campaign for your TV programme	3 web-based advertisements: 1 Leaderboard 1 skyscraper 15-20 second video ad to be screened on YouTube	• A minimum of at least 3 original images across the campaign, including TV show logo • Skyscraper measurements: 160 pixels wide x 600 pixels tall • Leaderboard measurements: 728 pixels wide x 90 pixels tall • YouTube advert may contain footage from your moving image production • Apply an understanding of representations in relation to genre and target audience

OR

Option B	Task Requirements	Details
Create a TV Guide magazine which markets your TV programme	3 pages: Front cover Double page spread (counts as two pages)	• A minimum of at least 5 original images across the magazine – a maximum of 3 images may be stills from your moving image production. • You may use an existing TV Guide brand and/or template for your products (i.e. Radio Times, TV Times) • Apply an understanding of representation in relation to genre and target audience

Brief 2: Magazines

Learners must select **one** of the following options:		
Option 1 (individual)	Task Requirements	Details
Create a new magazine for publisher Bauer Media The magazine should be aimed at a **young professional audience aged 18-30.**	4 pages: Front cover Contents Page Double page spread (counts as two pages)	• Design and inclusion of original masthead/logo • A minimum of at least 8 original images across the magazine • Minimum word count of 750 words across double page spread • Apply an understanding of the representation of at least one specific group (gender, ethnicity or age), place or event • Apply an understanding of representation in relation to chosen genre and target audience • Genre choice should apply institutional understanding of Bauer Media and its products
Option 2 (individual)	Task Requirements	Details
Create a new magazine for independent publisher TCOLondon The magazine should be aimed at a **young professional audience aged 18-30.**	4 pages: Front cover Contents Page Double page spread (counts as two pages	• Design and inclusion of original masthead/logo • A minimum of at least 8 original images across the magazine • Minimum word count of 750 words across double page spread • Apply an understanding of the representation of at least one specific group (gender, ethnicity or age), place or event • Apply an understanding of representations in relation to chosen genre and target audience • Genre choice should apply institutional understanding of TCOLondon and its products

PLUS **one** of the following options (to be completed individually):		
Option A	Task Requirements	Details
Create an online advertising campaign for your new magazine	3 web-based advertisements: 1 leaderboard 1 skyscraper 1 x 15-20 second video ad to be screened on YouTube	• A minimum of at least 3 original images across the campaign, including magazine masthead • Skyscraper measurements: 160 pixels wide x 600 pixels tall • Leaderboard measurements: 728 pixels wide x 90 pixels tall • YouTube advert may contain images from your production • Apply an understanding of representations in relation to genre and target audience
OR		
Option B	Task Requirements	Details
Create a 30 second TV advertisement for your magazine	30 second advert	• Advert may include magazine masthead and other imagery from print production • Apply an understanding of representations in relation to genre and target audience

A2 Unit 4: Creating a Cross-Media Production
Mark Scheme

Guidance on Applying the Assessment Grids
- Candidates are responding to a brief that has certain parameters that should be adhered to. These are detailed alongside each brief.
- 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.
- 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.

Band Indicators
Band 5: Both tasks within the cross-media brief should be completed to an equal standard.
Band 4: Both tasks within the cross-media brief should be completed to a generally equal standard, although one product may be slightly better than the other.
Band 3: Both tasks within the cross-media brief should be completed, but one product may be better than the other.
Band 2: The 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 brief should be attempted, but one may be significantly better than the other
Band 1: The work may be substantially under the specified limits for length/quantity. Only one of the cross-media tasks may be attempted.

- Candidates who do not use original footage, images or text in the production must not be awarded marks above band 1 for the production.
- Candidates who submit only one of the cross-media production tasks must not be awarded marks above band 1.
- There is no additional penalty for work that is under the specified limits for time and length as this will be self-penalising. The work should be assessed in accordance with the guidance on applying the assessment grid above. Work meeting the criteria of bands 1 and 2 may be under the specified limits for length/quantity
- If an audio-visual production exceeds the upper limit stipulated in the brief, the teacher/assessor should not mark the additional work submitted beyond this limit, as candidates can only be credited for work that falls within the stipulated limits for time and length.
- If a print or online production exceeds the maximum number of pages stipulated in the brief, the teacher/assessor should mark all of the work submitted then credit only the best pages up to the maximum stipulated number of pages, as candidates can only be credited for work that falls within the maximum stipulated limits for length.
- If a production exceeds the time or length stipulated in the brief, it can still be credited as having met all the requirements of the brief and therefore be awarded marks in column 2, band 5, provided the other criteria for that column and band are met within the work that does fall within the stipulated time or length.

Investigative Research and Development		
Band	**AO3 (10%):** Research media products for an intended audience, applying knowledge and understanding of key concepts of media studies	**AO3 (5%):** Develop media products for an intended audience, applying knowledge and understanding of key concepts of media studies.
5	**17-20 marks** • Excellent ability to research media products. • Research is insightful and perceptive. • Sophisticated application of knowledge and understanding of genre/ narrative/ representation (as appropriate). • Excellent reference to relevant critical perspectives.	**9-10 marks** • Excellent ability to develop media products for an intended audience. • Sophisticated application of knowledge and understanding of research findings on genre/ narrative/ representation (as appropriate).
4	**13-16 marks** • Good ability to research media products for an intended audience. • Research is highly relevant and appropriate. • Confident application of knowledge and understanding of genre/ narrative/ representation (as appropriate). • Good reference to relevant critical perspectives.	**7-8 marks** • Good ability to develop media products for an intended audience. • Good application of knowledge and understanding of genre/ narrative/ representation (as appropriate).
3	**9-12 marks** • Satisfactory ability to research media products for an intended audience. • Research is relevant and appropriate. • Satisfactory application of knowledge and understanding of genre/ narrative/ representation (as appropriate). • Satisfactory reference to relevant critical perspectives.	**5-6 marks** • Satisfactory ability to develop media products for an intended audience. • Satisfactory application of knowledge and understanding of genre/ narrative/ representation (as appropriate).
2	**5-8 marks** • Basic ability to research media products for an intended audience, but in an inconsistent way. • Research is partially relevant, but inconsistent. • Basic application of knowledge and understanding of genre/ narrative/ representation (as appropriate), but this is inconsistent. • Basic reference to relevant critical perspectives.	**3-4 marks** • Basic ability to develop media products for an intended audience, but in an inconsistent way. • Basic application of knowledge and understanding of genre/ narrative/ representation (as appropriate), but this is inconsistent.
1	**1-4 marks** • Limited ability to research media products for an intended audience. • Research is of limited relevance and may be incomplete. • Limited application of knowledge and understanding of genre/ narrative/ representation (as appropriate). • Limited, if any, reference to relevant critical perspectives.	**1-2 marks** • Limited ability to develop media products for an intended audience. • Limited application of knowledge and understanding of genre/ narrative/ representation (as appropriate).
	0 marks The research is not worthy of credit.	**0 marks** The development is not worthy of credit.

This generic marking grid should be used in conjunction with the indicative content for the appropriate brief and option below.

Cross-Media Production

Candidates who do not use original footage, images or text for the production must not be awarded marks above band 1.
Where there is an imbalance between the quality of the two elements of the cross-media production, a band/mark should be awarded which reflects the best fit for the two products taken together.

AO3 (20%): Create media products for an intended audience, applying knowledge and understanding of key concepts of media studies.

Band	Create a media production for an i*ntended audience and industry context*, that *uses media language to communicate meanings and construct representations*	Create a media production that meets the *technical requirements of the set brief*, including *suitability for the chosen form*
5	**17-20 marks** • 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 • An excellent, sustained use of media language in the products to construct insightful, appropriate representations • A highly consistent use of conventions relevant to the specified genre and industry contexts in products that are coherently interrelated	**17-20 marks** • The cross media production applies knowledge and understanding of media language in an excellent, highly fluent and consistent way • An excellent realisation of the brief that consistently uses conventions relevant to the chosen form • Conventions of the form are applied in a highly suitable and imaginative way. • The product/s address all the requirements set out in the brief • Excellent technical skills and creativity.
4	**13-16 marks** • 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 • A good, sustained use of media language in the products to construct purposeful, appropriate representations • A consistent use of conventions relevant to the specified genre and industry contexts through a clear concept for interrelated products	**13-16 marks** • The cross media production applies knowledge and understanding of media language in a good, generally fluent and consistent way • A good realisation of the brief that uses conventions mostly relevant to the chosen form • Conventions of the form are applied in a suitable and imaginative way. • The product/s address almost all the requirements set out in the brief • Good technical skills and creativity.

3	**9-12 marks** • 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 • A satisfactory, straightforward use of media language in the products to construct generally appropriate representations • A satisfactory use of conventions relevant to the specified genre and industry contexts through a straightforward concept for linked products	**9-12 marks** • The cross media production applies knowledge and understanding of media language in a satisfactory and straightforward way • A satisfactory realisation of the brief that uses conventions mostly relevant to the chosen form • Conventions of the form are applied in a generally appropriate way. • The product/s address most of the requirements set out in the brief • Satisfactory technical skills and creativity.
2	**5-8 marks** • 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 • A basic use of media language in the products to construct representations that are not always appropriate • A basic use of conventions, not always relevant to the specified genre and industry contexts showing some basic links between products	**5-8 marks** • The cross media production applies knowledge and understanding of media language in a basic, at times inconsistent way • A basic realisation of the brief that uses conventions not always appropriate to the chosen form • Conventions of the form are applied in a basic, uncomplicated way • 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; • Basic technical skills and creativity.
1	**1-4 marks** • 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 • A minimal use of media language in the products to construct limited representations • 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	**1-4 marks** • The cross media production applies knowledge and understanding of media language in a minimal way, communicating limited meanings • A minimal realisation of the brief that uses conventions in a limited way, inappropriate to the chosen form • Conventions of the form are applied in a limited way • 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 • Limited technical skills and creativity.
	0 marks The production is not worthy of credit.	

Indicative Content for Cross-Media Production Options

Brief 1: Television (broadcast and online)
Option 1 – **Create the opening sequence of a new TV programme in a genre of your choice for E4.** The programme should be aimed at a **young adult audience aged 16-25.**
Option 2 – **Create the opening sequence of a new TV programme in a genre of your choice for BBC1.** The programme should be aimed at an **adult audience aged 25 – 34.**

Learners are likely to include:
- an appropriate concept – title, location, narrative situation – for the chosen TV genre, commercial or public service broadcaster and intended target audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- a wide range of shots (varied shot type, distance, length, angle, movement etc.) appropriate to the chosen TV genre
- appropriate and well-paced editing (continuity editing in the pre-title sequence, montage in the title sequence) to communicate meaning and position/engage the audience
- appropriate use of diegetic and non-diegetic sound for the chosen TV genre, including original dialogue/ narration (as appropriate) and selection of soundtrack to create meaning and atmosphere
- a narrative exposition which follows a clear structure, establishes a sense of conflict and equilibrium, and gives suggestions of further narrative development in the episode
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language (tone, register, vocabulary etc.)

At Bands 4 and 5, learners may:
- use media language intertextually (referencing other programmes from the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the commercial or public service industry context, constructing a clear point of view.

Option A - Create an online advertising campaign for your TV programme

Learners are likely to include:
- an appropriate concept linked to the main production which reflects the chosen TV genre and intended audience for the production
- appropriate conventions of web advertising (backgrounds, typography, logos etc.) used to create a 'brand identity' to promote the new programme for the commercial or public service broadcaster and appeal to the intended target audience
- media language to establish consistent branding that is used throughout the production
- an appropriate use of language (tone, register, vocabulary) for the campaign which is used to engage/ position the intended target audience, constructing a clear and appropriate mode of address
- a use of appropriate original images (as set out in the brief)
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- audio or audio-visual footage that is appropriately linked to the TV programme.

At Bands 4 and 5, learners may:
- use media language in a creative way, drawing on intertextual references to create and enhance audience appeal
- incorporate well-developed understanding of marketing and promotion which will engage intended target audience
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the publishing context, constructing a clear point of view.

Option B - Create a TV Guide magazine which markets your TV programme

Learners are likely to include:
- an appropriate concept – title, genre, brand – for the genre of magazine and its' target audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- an appropriate design and layout (composition and use of backgrounds, typography, masthead/ headings and subheadings, colour etc.) of the magazine to create a 'brand identity' that will appeal to the intended target audience
- media language which is used to establish a consistent 'house style' that is used throughout the pages of the magazine
- an appropriate range of original images and cover lines for the genre of magazine
- appropriate use of language (tone, register, vocabulary) for the chosen genre or sub-genre of magazine, the mainstream publisher and the adult audience; constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- appropriate anchoring of images and text to communicate meaning and position/ engage the audience/promote the product
- a coherent link between magazine and main production

At Bands 4 and 5, learners may:
- use media language in a creative way, drawing on intertextual references to create and enhance audience appeal
- incorporate well-developed understanding of marketing and promotion which will engage intended target audience
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the publishing context, constructing a clear point of view.

Brief 2: Magazines

Option 1 – Create a new magazine for publisher Bauer Media
The magazine should be aimed at a **young professional audience aged 18-30.**

Option 2 – **Create a new magazine for independent publisher TCOLondon**
The magazine should be aimed at a **young professional audience aged 18-30.**

Learners are likely to include:
- an appropriate concept – title, genre, brand – for the chosen genre or sub-genre of magazine, the chosen publisher and the young professional audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- an appropriate design and layout (composition and use of backgrounds, typography,

masthead/ headings and subheadings, colour etc.) of the magazine to create a 'brand identity' for the chosen publisher and appeal to the young professional audience
- media language which is used to establish a consistent 'house style' that is used throughout the pages of the magazine
- an appropriate range of original images and cover lines for the chosen genre or sub-genre of magazine and the chosen publisher
- appropriate use of language (tone, register, vocabulary) for the chosen genre or sub-genre of magazine, the mainstream publisher and the adult audience; constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- appropriate anchoring of images and text to communicate meaning and position/ engage the audience.
- a coherent link between cover-lines, contents and DPS

At Bands 4 and 5, learners may:
- use media language intertextually (referencing other genre magazines or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the mainstream industry context, constructing a clear point of view.

Option A - Create an online advertising campaign for your new magazine

Learners are likely to include:
- an appropriate concept for the chosen magazine, publisher and the young professional audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- a wide range of shots (varied shot type, distance, length, angle, movement etc.) appropriate to the magazine
- appropriate conventions of web advertising (backgrounds, typography, logos etc.) used to create a 'brand identity' to promote the new magazine for the chosen publisher and appeal to the intended target audience
- media language to establish consistent branding that is used throughout the production
- an appropriate use of language (tone, register, vocabulary) for the campaign which is used to engage/ position the intended target audience, constructing a clear and appropriate mode of address
- a use of appropriate original images (as set out in the brief)
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- audio or audio-visual footage that is appropriately linked to the TV programme
- a coherent link between productions which promotes a consistent brand.

At Bands 4 and 5, learners may:
- use media language in a creative way, drawing on intertextual references to create and enhance audience appeal
- incorporate well-developed understanding of marketing and promotion which will engage intended target audience
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the publishing context, constructing a clear point of view.

Option B - Create a 30 second TV advertisement for your magazine

Learners are likely to include:
- an appropriate concept linked to the main production which reflects the chosen magazine, publisher and young professional audience
- appropriate conventions of TV advertising used to create a 'brand identity' to promote the new magazine and appeal to the young professional audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- a wide range of shots (varied shot type, distance, length, angle, movement etc.) appropriate to the chosen TV genre
- appropriate and well-paced editing to communicate meaning, promote the magazine product and position/engage the audience
- appropriate use of diegetic and non-diegetic sound or soundtrack to create meaning and atmosphere
- media language used to establish consistent branding that is used throughout the production
- an appropriate use of language (tone, register, vocabulary) for the advert which is used to promote the product and engage/ position the intended target audience, constructing a clear and appropriate mode of address
- appropriate techniques to construct representations, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- audio or audio-visual footage that is appropriately linked to the production.

At Bands 4 and 5, learners may:
- use media language in a creative way, drawing on intertextual references to create and enhance audience appeal
- incorporate well-developed understanding of marketing and promotion which will engage intended target audience
- convey complex representations of the chosen social groups, possibly including under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey values, attitudes and beliefs appropriate to the publishing context, constructing a clear point of view.

Critical Analysis	
Band	**AO2 (5%):** Apply knowledge and understanding of the key concepts of media studies to evaluate their own practical work
5	**9-10 marks** • Excellent ability to evaluate use of concepts in own practical work. • Sophisticated application of knowledge and understanding of media language, representation, media industries and audiences. • Highly effective communication of ideas.
4	**7-8 marks** • Good ability to evaluate use of concepts in own practical work. • Good application of knowledge and understanding of media language, representation, media industries and audiences. • Effective communication of ideas.
3	**5-6 marks** • Satisfactory ability to evaluate use of concepts in own practical work. • Satisfactory application of knowledge and understanding of media language, representation, media industries and audiences. • Clear communication of ideas.
2	**3-4 marks** • 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, media industries and audiences, but this is inconsistent and likely to be descriptive. • Basic ability to communicate ideas, but in an inconsistent way.
1	**1-2 marks** • Limited ability to evaluate use of concepts in own practical work. • Limited application of knowledge and understanding of media language, representation, media industries and audiences, which is likely to lack relevance and may be incomplete. • Limited ability to communicate ideas.
	0 marks • The evaluation is not worthy of credit.