

GCSE (9-1)

# WJEC Eduqas GCSE (9-1) in MEDIA STUDIES

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## SAMPLE ASSESSMENT MATERIALS

Teaching from 2017

Version 2 November 2023



# SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Information notice added.	3

Please note that although the set products prescribed for study have changed since the original publication of these sample assessment materials, the questions have not been amended here to reflect the changes to set products. Centres should ensure they refer to the latest version of the specification, available on the qualification webpage, for full details of current set products and requirements.

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Candidate Name		Centre Number				Candidate Number			
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**GCSE****MEDIA STUDIES****COMPONENT 1****Exploring the Media****SAMPLE ASSESSMENT MATERIALS****1 hour 30 minutes****ADDITIONAL MATERIALS**

You will be provided with an unannotated copy of the set products for this component in the examination for use with section A.

**INSTRUCTIONS TO CANDIDATES**

Use black ink or black ball-point pen. Do not use gel pen. Do not use correction fluid.

- Answers to all questions must be written in this answer book.
- Write your name, centre number and candidate number in the spaces at the top of this page.
- At the end of the examination, the answer book 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 **55 minutes on Section A**, including 10 minutes to study the print-based resource, and approximately **35 minutes on Section B**.

You should use relevant subject-specific terminology and relevant theories where appropriate.

Question 2(b) requires an extended response. You will be assessed on the quality of your written response, including the ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

Question 4(d) provides an opportunity to draw together knowledge and understanding from across the full course of study. You will be rewarded for drawing together knowledge and understanding of different areas of the theoretical framework and media contexts.

## Section A: Exploring Media Language and Representation

Answer **all** parts of Questions 1 and 2.

### Media Language

Question 1 is based on the 1950s advertisement for *Quality Street* from the set products. Use the advertisement when answering the question.

1. Explore how the advertisement for *Quality Street* uses the following elements of media language to create meanings:
  - (a) images [5]
  - (b) language [5]
  - (c) layout and design. [5]

### Representation

2. (a) Explain how social context influences magazines. Refer to *Pride* magazine to support your points. [5]

Question 2(b) is based on the front cover of *Pride* magazine from the set products **and** Resource A, the front cover of *Glamour* magazine provided on page 7. Study Resource A carefully and use **both** front pages when answering the question.

- (b) Compare the representation of women in the *Pride* front cover **and** the *Glamour* front cover. [25]

In your answer, you must consider:

- the choices the producers have made about how to represent women
- how far the representation of women is similar in the two front covers
- how far the representation of women is different in the two front covers.

Resource A – front cover of *Glamour* women's magazine, March 2016

To be used with Section A, Question 2(b)



Acknowledgement: The magazine cover was sourced online in October 2016 and is reproduced under the provisions of 'Fair Dealing' UK. 'Fair dealing' of third party materials is used for criticism and review purposes. However if there are omissions or inaccuracies please inform us so that any necessary corrections can be made.

## Section B: Exploring Media Industries and Audiences

Answer **all** parts of Questions 3 and 4.

### Media Industries

3. (a) Name the organisation that regulates films in Britain. [1]
- (b) 12 and 12A are examples of age certificates used in the UK.  
Give **two other** examples of age certificates used in the UK. [2]
- (c) Briefly explain the difference between the **12** and **12A** age certificates. [2]
- (d) Explain why a film may be given a 12A or 12 certificate. Refer to *Spectre* to support your points. [12]

### Audiences

4. (a) Which radio station broadcasts *The Archers*? [1]
- (b) Identify **one** audience for *The Archers*. [1]
- (c) Explain **two** ways in which *The Archers* is aimed at **the audience you have identified**. [4]

*In Question 4(d), you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.*

- (d) Explain why audiences listen to *The Archers*. Refer to the Uses and Gratifications theory in your response. [12]



## **GCSE Media Studies**

### **Mark Scheme**

#### **GENERAL INFORMATION**

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing 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. 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 convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately 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 and then the candidate's response should be used to decide on the mark 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 areas of the product/question 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 skills set out in the banded levels of response in the generic assessment grids.

**Assessment Objectives****AO1 Demonstrate knowledge and understanding of:**

- the theoretical framework of media
- contexts of media and their influence on media products and processes.

**AO1 1a** Demonstrate knowledge of the theoretical framework of media.**AO1 1b** Demonstrate understanding of the theoretical framework of media.**AO1 2a** Demonstrate knowledge of contexts of media and their influence on media products and processes.**AO1 2b** Demonstrate understanding of contexts of media and their influence on media products and processes.**AO2 Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.****AO2 1a** Analyse media products using the theoretical framework of media, including in relation to their contexts.**AO2 1b** Make judgements and draw conclusions.

	AO1 1a	AO1 1b	AO1 2a	AO1 2b	AO2 1a	AO2 1b
Q1					✓	
Q2(a)			✓	✓		
Q2(b)					✓	✓
Q3a	✓					
Q3b	✓					
Q3c		✓				
Q3d	✓	✓				
Q4a	✓					
Q4b	✓					
Q4c		✓				
Q4d	✓	✓				

**COMPONENT 1****MARK SCHEME****Section A: Exploring Media Language and Representation**

1. Explore how the advertisement for *Quality Street* uses the following elements of media language to create meanings:

- |     |                    |     |
|-----|--------------------|-----|
| (a) | images             | [5] |
| (b) | language           | [5] |
| (c) | layout and design. | [5] |

**Award a maximum of 5 marks for each part-question.**

	<b>AO2 1a</b> <b>Analyse media products using the theoretical framework of media</b>
<b>5 marks</b>	<ul style="list-style-type: none"> <li>Excellent, detailed analysis of the use of media language in the set product</li> <li>Consistent focus on the connotations or intended meanings of specific elements of media language</li> </ul>
<b>4 marks</b>	<ul style="list-style-type: none"> <li>Good, reasonably detailed analysis of the use of media language in the set product</li> <li>Focus on the connotations or intended meanings of specific elements of media language</li> </ul>
<b>3 marks</b>	<ul style="list-style-type: none"> <li>Satisfactory analysis of the use of media language in the set product</li> <li>General focus on the connotations or intended meanings of media language, but there are lapses into description</li> </ul>
<b>2 marks</b>	<ul style="list-style-type: none"> <li>Basic analysis of the use of media language in the set product</li> <li>Limited focus on the connotations or intended meanings, although there is a tendency to describe elements of media language</li> </ul>
<b>1 mark</b>	<ul style="list-style-type: none"> <li>Minimal, if any, analysis of the use of media language in the set product</li> <li>Brief and descriptive</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>No response attempted or no response worthy of credit</li> </ul>

### 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 may include use of semiotic terms such as denotation and connotation. Use of this terminology is not, however, required to access the higher bands and a semiotic approach may be incorporated within analysis of intended or suggested meanings created by specific aspects of media language. Responses in the higher bands will explore media language and meaning in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.*

#### AO2

##### 1. (a) Images

Responses are likely to analyse aspects of the images in the advertisement, such as:

- the rich colour palette of primary and secondary colours, including the gold picture frame, connotes 'quality' and wealth associated with the brand
- the centrality of the male character, seated between two women, reflects his importance and power
- the formal clothing and appearance of the seated male character suggests high-earning, professional men being able to buy the product and therefore being attractive to women
- the visual contrast of the blonde and dark haired women links to the idea of 'delightfully different' in the text.

##### (b) Language

Responses are likely to analyse aspects of language in the advertisement, such as:

- the use of persuasive language techniques such as alliteration ('delightfully different'), and hyperbole ('what a delicious dilemma!') to engage audiences
- the inference of a dilemma on two levels:
  - the man's choice between two different women
  - the women's choice of chocolate, related to stereotypes around women and chocolate
- the use of the phrases 'delightfully different' and 'delicious dilemma' to anchor the meanings of the main image and the advert's main theme
- the use of descriptive language including positive adjectives such as 'distinctive' underneath each sweet to connote a 'quality' product being consumed by a wealthy and discerning consumer.

**(c) Layout and design**

Responses are likely to analyse aspects of layout and design in the advertisement, such as:

- the use of italicised font and the colour purple for the brand name connotes 'quality' and class
- the positioning of the gold frame with historic imagery in the background suggests tradition and an established brand, whilst the seated characters in the foreground implies a modern approach to the brand
- the geometric composition of the advert leads the audience from the male character's face down to the centrally framed tin of sweets to the text at the bottom of the page
- the similarities in colour scheme between the wrappers of the products and the characters in the background image creates a brand identity.

2. (a) Explain how social context influences magazines. Refer to *Pride* magazine to support your points. [5]

Band	AO1 2a and b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	<b>5 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of the influence of social context on magazines</li> <li>Highly appropriate reference to <i>Pride</i> magazine to support points</li> </ul>
4	<b>4 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of the influence of social context on magazines</li> <li>Appropriate reference to <i>Pride</i> magazine to support points</li> </ul>
3	<b>3 marks</b> <ul style="list-style-type: none"> <li>Satisfactory, generally accurate knowledge and understanding of the influence of social context on magazines</li> <li>Some reference to <i>Pride</i> magazine to support points, although this is likely to be undeveloped</li> </ul>
2	<b>2 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge of social context and basic, if any, understanding of the influence of social context on magazines</li> <li>Reference to <i>Pride</i> magazine to support points is limited</li> </ul>
1	<b>1 mark</b> <ul style="list-style-type: none"> <li>Minimal knowledge of social context</li> <li>Minimal, if any, reference to <i>Pride</i> magazine to support points and the response is brief or incomplete</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>No response attempted or no response worthy of credit</li> </ul>

**Question 2a: 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 are likely to show an awareness of the influence of aspects of social context, such as issues of gender or ethnicity, feminism or diversity, on magazines and refer explicitly to the set product to support points.*

**AO1**

Responses are likely to demonstrate knowledge of social context and understanding of how social context influences magazines, with reference to *Pride*, for example:

- the influence of male dominated/patriarchal society on magazines, for example the emphasis on female appearance and stereotypical ideas of femininity in *Pride*
- the influence of feminism/post-feminism on magazines, for example the focus on gender issues such as FGM in *Pride*
- the influence of multiculturalism in contemporary society on magazines, for example the focus on issues relevant to black women in *Pride*
- the influence of celebrity culture on magazines, for example the use of a female celebrity to sell *Pride*.

2. (b) Compare the representation of women in the *Pride* front cover **and** the *Glamour* front cover. [25]

In your answer, you must consider:

- the choices the producers have made about how to represent women
- how far the representation of women is similar in the two front covers
- how far the representation of women is different in the two front covers.

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media to make judgements and draw conclusions
	<b>21-25 marks</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• Excellent, detailed analysis of the set and unseen media products, which engages fully with complex aspects of the representations</li> <li>• Excellent, detailed and appropriate comparisons between the set and unseen media products</li> <li>• Excellent, consistent use of the theoretical framework (representation) and consistently appropriate use of subject specific terminology, including possible reference to relevant theoretical perspectives</li> <li>• Excellent, well-reasoned judgements and conclusions regarding how far the representation of women is similar and different</li> </ul>
	<b>16-20 marks</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• Good, reasonably detailed analysis of the set and unseen media products, which engages in places with complex aspects of the representations</li> <li>• Good, reasonably detailed and appropriate comparisons between the set and unseen media products</li> <li>• Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology</li> <li>• Good, reasoned judgements and conclusions regarding how far the representation of women is similar and different</li> </ul>
	<b>11-15 marks</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the set and unseen media products, although the focus is likely to be on obvious aspects of the representations and there may be lapses into description</li> <li>• Satisfactory comparisons between the set and unseen media products, although there may be more focus on one of the products</li> <li>• Satisfactory use of the theoretical framework (representation) and generally appropriate subject specific terminology</li> <li>• Satisfactory, generally reasoned judgements and conclusions regarding how far the representation of women is similar and different</li> </ul>
	<b>6-10 marks</b>
<b>2</b>	<ul style="list-style-type: none"> <li>• Basic analysis, although there will be a tendency to describe</li> <li>• Basic comparisons may be made, although the response is likely to focus mainly on one of the products</li> <li>• Basic use of the theoretical framework (representation) and basic subject specific terminology, although this is likely to lack relevance, clarity and accuracy</li> <li>• Basic judgements and conclusions, which may not be reasoned, regarding how far the representation of women is similar and different</li> </ul>
	<b>1-5 marks</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Minimal, if any, analysis of either the set product or the unseen product - the response is descriptive</li> <li>• Minimal, if any, comparisons are made and the response is likely to focus only on one product</li> <li>• Minimal, if any, use of the theoretical framework (representation) and subject specific terminology, with significant inaccuracies, irrelevance and lack of clarity</li> <li>• Lacks judgements and conclusions regarding how far the representation of women is similar and different</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>



**Question 2b: 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 more complex aspects of representation, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.*

*For marks in bands 3 and above, responses must include comparisons between the set product and the unseen product. It is not expected that these will be analysed equally, although responses in the higher bands will cover both products in a more even way, whilst at band 3 there may be greater emphasis on one product.*

*Responses are required to make judgements and draw conclusions regarding how far the representation of women is similar and different in the two magazine covers. It is acceptable for responses to conclude that the representations are either similar or different provided judgements are based on, and justified through, the analysis of the products.*

*This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.*

**AO2**

Responses are likely to:

- Use aspects of representation from the theoretical framework, such as:
  - the selected, constructed and mediated nature of representations and the choices that construct them
  - stereotypes and misrepresentations of women
  - messages, values and points of view inherent in representations of women
  - theoretical perspectives on representation, for example feminist approaches or notions of selection, construction and mediation
- Analyse each media product in terms of the choices made by media producers to construct the representations, including:
  - choice of cover model, including dress, make-up, hair, pose, gesture and expression
  - shot type and size, framing and composition of the image
  - title and sell lines – content, language and mode of address
- Analyse key similarities between how women are represented in the two magazine covers, for example:
  - the representations of stereotypical femininity in both covers created through:
    - selection of image, including choice of female celebrities and the focus on their visual images, clothing, hairstyle, make-up and jewellery – elegant and flowing dresses, flawless skin emphasised by uncovered arms and shoulders, long hair, understated make-up
    - construction: use of medium long shot in a straight on angle to emphasise both women's slim figures and create a sense of openness and appeal to the audience
    - mediation: inclusive mode of address – pose, smile and eye contact with reader, use of first person in quotation on *Glamour* cover, 'we' in sell line on *Pride* cover
  - emphasis on stereotypically female interests and concerns, such as beauty and fashion, in the sell lines

- Analyse key differences between how women are represented in the two magazine covers, for example:
  - the representation of a black celebrity on the *Pride* cover and a white celebrity on the *Glamour* cover
  - the more politicised or feminist representation of women on the *Pride* cover created through explicit reference to feminism and focus on gender issues such as female objectification in the sell lines
  - the representation of issues specifically relevant to black women on the *Pride* cover, such as FGM and 'Black Women's Bodies Examined'
  - the different, more political connotations of the title *Pride* which suggests a celebration of black beauty in response to the under-representation of black women in mainstream women's magazines, compared with the connotations of the title *Glamour*, which suggests a focus on stereotypically female concerns such as appearance, typical of women's magazines more generally
  - linking of these differences to the respective target audiences for each magazine, such as the more niche or specialist audience of black British women for *Pride* and the mainstream audience of white women for *Glamour*
- Make judgements and draw conclusions regarding how far the representation of women in the two magazine covers is similar and different, for example:
  - although the magazines differ in their representation of ethnicity, the representation of women is largely similar and stereotypical in both
  - although the magazines are aimed at different audiences, the representation of women is largely similar and stereotypical in both
  - although there are some similarities in the representation of women across the two magazines, *Pride* focuses more on serious issues related to gender and ethnicity than *Glamour*.

**Section B – Exploring Media Industries and Audiences**

3. (a) Name the organisation that regulates films in Britain. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
<b>1 mark</b>	British Board of Film Classification or BBFC
<b>0 marks</b>	No response attempted or no response worthy of credit

3. (b) 12 and 12 A are examples of age certificates used in the UK.  
Give **two other** examples of age certificates used in the UK. [2]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
<b>1 mark for each correct example up to a maximum of 2 marks</b>	<ul style="list-style-type: none"> <li>• U</li> <li>• PG</li> <li>• 15</li> <li>• 18</li> <li>• R18</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>

3. (c) Briefly explain the difference between the **12** and **12A** age certificates. [2]

AO1 1b Demonstrate understanding of the theoretical framework of media	
<b>2 marks for a valid explanation that includes both age certificates</b>	<ul style="list-style-type: none"> <li>• The 12 certificate is for video releases or home viewing only, whereas the 12A certificate means that children under 12 must be accompanied by an adult for films shown at the cinema</li> </ul> <p><b>All valid points should be credited.</b></p>
<b>1 mark for a valid explanation that includes one age certificate</b>	<ul style="list-style-type: none"> <li>• The 12 certificate is for video releases or home viewing only</li> <li>• The 12A certificate is only for films shown at the cinema</li> <li>• Children under 12 must be accompanied by an adult to see a 12A film at the cinema</li> </ul> <p><b>All valid points should be credited.</b></p>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>

3. (d) Explain why a film may be given a 12A or 12 certificate. Refer to *Spectre* to support your points. [12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of regulation and the film industry</li> <li>Excellent, thorough reference to the set product to support points made</li> <li>Highly appropriate use of subject specific terminology</li> </ul>
3	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of regulation and the film industry</li> <li>Good, secure reference to the set product to support points made</li> <li>Appropriate use of subject specific terminology</li> </ul>
2	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory, generally accurate knowledge of regulation and the film industry, although understanding of regulation is likely to be less developed</li> <li>Satisfactory, generally appropriate reference to the set product to support points made</li> <li>Generally appropriate use of subject specific terminology</li> </ul>
1	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge of regulation and the film industry and little, if any, understanding of regulation</li> <li>Basic, if any, reference to the set product to support points made</li> <li>Basic, if any, use of subject specific terminology</li> </ul>
	<b>0 marks</b> <ul style="list-style-type: none"> <li>No response attempted or no response worthy of credit</li> </ul>

### Question 3d: 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 are expected to discuss the BBFC's Classification Guidelines, with specific reference to the 12A/12 certificate and its requirements. Responses in the higher bands are likely to move beyond this to consider the importance of certification to the film industry in terms of reaching wide audiences. Responses should use knowledge and understanding of Spectre as an example of film classification to support points made, but should not include, or be credited for, textual analysis of the film.*

#### AO1

Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to the film industry, film regulation and *Spectre*, for example:

- the BBFC as the UK film regulator
- the functions of regulation, such as to protect vulnerable audiences from content that may be offensive or harmful, or to help film audiences make decisions according to personal choice regarding content that may harm or offend
- the requirements for and distinction between different age certificates such as 12/12A and 15

- the aspects of a film that may raise regulatory issues, for example the BBFC's description of *Spectre* as containing 'moderate violence and threat'
- the relationship between film distributors and regulators
- how film distributors may make cuts to a film to achieve a particular certificate, for example the cuts that the distributors of *Spectre* had to make to gain a 12A/12 certificate, including reference to the BBFC categories of advice such as threat, violence and swearing
- how the film industry operates as a commercial industry
- how film distributors, including the distributors of *Spectre*, aim to reach large global audiences
- the importance of attaining the desired certification to maximise audience numbers and profit, for example the importance of the 12A/12 certificate to the global success of *Spectre*.

4. (a) Which radio station broadcasts *The Archers*? [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
<b>1 mark</b>	<ul style="list-style-type: none"> <li>• BBC Radio 4 or Radio 4</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>

4. (b) Identify **one** audience for *The Archers*. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
<b>1 mark for a valid audience</b>	<ul style="list-style-type: none"> <li>• Older demographic/audience</li> <li>• Middle class audience</li> <li>• Higher socio-economic groups (A, B)</li> <li>• Radio 4 audience</li> <li>• Niche/specialised audience</li> <li>• Fans of radio drama</li> <li>• Fans of soap opera</li> </ul> <p><b>Any valid audiences should be credited. Valid responses should be credited for this part of the question regardless of whether the same audience is used for responses to part (c).</b></p>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>

4. (c) Explain **two** ways in which *The Archers* is aimed at **the audience you have identified**. [4]

AO1 1b Demonstrate understanding of the theoretical framework of media	
<b>Question 4(c) is linked to question 4(b) and responses are required to explain how <i>The Archers</i> is aimed at the audience identified in 4(b). No marks should be awarded for explanations of how <i>The Archers</i> is aimed at a different audience from that identified in 4(b).</b>	
<b>2 marks for each valid detailed explanation</b>	<ul style="list-style-type: none"> <li>• Aimed at an older demographic/audience through being a long-running programme first broadcast in 1950, whose listeners are loyal to it and have listened to it for a long time</li> <li>• Aimed at audiences from higher socio-economic groups through the inclusion of middle class characters such as the Archers and the Aldridges to appeal to the typical radio 4 listener</li> <li>• Aimed at a niche audience through being a rural drama broadcast on radio 4, whose audience is generally smaller and more specialised than television audiences</li> <li>• Aimed at fans of soap opera through using the familiar and appealing conventions of the genre such as stock characters, communal settings and ongoing narratives</li> </ul> <p><b>All valid points should be credited.</b></p>
<b>1 mark for each valid reason that is stated only</b>	<ul style="list-style-type: none"> <li>• Older demographic/audience: long-running programme</li> <li>• Middle class audience - broadcast on radio 4</li> <li>• Fans of soap opera - genre conventions</li> </ul> <p><b>Any valid reasons should be credited.</b></p>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>

4. (d) Explain why audiences listen to *The Archers*. Refer to the Uses and Gratifications theory in your response. [12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge of audiences in relation to the set product</li> <li>Excellent, thorough understanding of audiences and why they use the set product</li> <li>Detailed and accurate reference to Uses and Gratifications theory and highly appropriate use of subject specific terminology</li> </ul>
3	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge of audiences in relation to the set product</li> <li>Good, secure understanding of audiences and why they use the set product</li> <li>Accurate reference to Uses and Gratifications theory and appropriate use of subject specific terminology</li> </ul>
2	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory, generally accurate knowledge of audiences in relation to the set product</li> <li>Satisfactory understanding of audiences, although understanding of why they use the set product is likely to be less developed</li> <li>Generally accurate reference to Uses and Gratifications theory and generally appropriate use of subject specific terminology</li> </ul>
1	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge of audiences in relation to the set product</li> <li>Basic, if any, understanding of audiences and why they use the set product</li> <li>Basic, if any, reference to Uses and Gratifications theory and use of subject specific terminology</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>No response attempted or no response worthy of credit</li> </ul>

### Question 4(d): 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 are likely to discuss reasons why audiences may listen to The Archers. Responses in the higher bands are likely to move beyond more obvious or straightforward reasons to consider aspects such as audience needs, pleasures and identities, with reference to Uses and Gratifications theory.*

*This question provides learners with the opportunity to draw together knowledge and understanding from across the full course of study. In addition to points related to Audiences, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Media Language, Representations and Media Industries, or of media contexts. Responses in the higher bands may draw together knowledge and understanding from across the full course of study.*

### AO1

- Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to audiences, Uses and Gratifications theory and the set product, for example:
  - the role of media technologies in reaching the audience, such as digital forms of exhibition, the impact of convergence and cross-platform opportunities for audiences to access the programme
  - ideas of fandom and a community of loyal fans of *The Archers* who have invested in the programme over many years
  - the role and pleasures of radio and how it can fit into audience's lives and homes in a variety of ways, including portability, ease of access and use as background sound
  - the importance of identity - audiences may listen to *The Archers* because it is connected to their identity as, for example, Radio 4 listeners or country dwellers
  - the importance of the themes and issues addressed in *The Archers*, such as domestic abuse and infidelity, to audiences
  - Uses and Gratifications theory: audiences actively choose to listen to *The Archers* to fulfil their need for information, entertainment, escapism, identification with characters and/or social interaction
- Answers in the higher bands may draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:
  - the historical context of *The Archers* and its social and cultural significance for audiences as the world's longest running radio soap opera
  - the narrative appeal of the form for audiences, including continuing narratives, enigma codes, multi-strand narratives and the conventional nature of the narrative construction
  - how generic conventions of radio soap opera engage audiences through aspects such as typicality, variation, a repertoire of elements and the dynamic nature of genres reflected in how *The Archers* has changed over time to remain contemporary through its characters and storylines
  - how the BBC uses distribution and marketing strategies to reach audiences, including new audiences, which may encourage them to listen to *The Archers*.



Candidate Name			Centre Number			Candidate Number				
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GCSE

MEDIA STUDIES

COMPONENT 2

Understanding Media Forms and Products

SAMPLE ASSESSMENT MATERIALS

1 hour 30 minutes



### ADDITIONAL MATERIALS

In addition to this paper, you will need:

- Audio-visual resource for use with Section A

### INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen. Do not use correction fluid.

- Answers to all questions must be written in this answer book.
- Write your name, centre number and candidate number in the spaces at the top of this page.
- At the end of the examination, the answer book must be handed to the invigilator.

Answer **all** questions in **Section A** on **the set television genre you have studied: crime drama or sitcom**. Answer **all** questions in **Section B** on **the set music topic you have studied**.

### 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 **Section A**, including viewing the **television extract**, and approximately **40 minutes** on **Section B**.

You should use relevant subject-specific terminology and relevant theories where appropriate. Question 3 requires an extended response. You will be assessed on the quality of your written response, including the ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

## Section A: Television: Crime Drama or Sitcom

Answer **all** questions in both sections.

### Section A – Television

View the extract from **either** Luther (crime drama) **or** The IT Crowd (sitcom).

You will be allowed two minutes to read through the questions in Section A.  
The extract will be shown twice.  
First viewing: watch the extract and make notes.  
You will then have six minutes to make further notes.  
Second viewing: watch the extract and make further notes.  
You will then have approximately 1 hour 15 minutes to complete **both** sections of the examination.

After viewing the extract, use your notes to answer questions 1 and 2.

### Media Language

1. (a) Explore the connotations of the costume of **two** characters in the extract. [8]
- (b) How far are the characters in the extract typical of the genre? Explore **two** characters. [12]

### Media Contexts

2. How do crime dramas **or** sitcoms reflect the time in which they are made? Refer to examples you have studied to support your response. [10]

## Section B – Music

### **Representations**

Use the **two** set music videos you have studied from those listed below in your answer to Question 3.

*Roar*, Katy Perry (2013) **OR** *Bad Blood*, Taylor Swift (2014)

### **AND**

*Freedom*, Pharrell Williams (2015) **OR** *Uptown Funk*, Bruno Mars (2014)

3. 'Music videos reinforce stereotypes of ethnicity.' How far is this true of the **two** music videos you have studied? [20]

In your response, you must:

- explore representations of ethnicity in the **two** music videos you have studied
- refer to relevant media contexts, such as social or cultural
- consider whether you agree or disagree with the statement.

### **Media Industries**

4. Explain why websites are important to the music industry. Refer to the official *Katy Perry* website **or** the official *Taylor Swift* website to support your response. [10]

## **GCSE Media Studies**

### **Mark Scheme**

#### **GENERAL INFORMATION**

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing 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. 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 convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately 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 and then the candidate's response should be used to decide on the mark 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 areas of the product/question 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 skills set out in the banded levels of response in the generic assessment grids.

**Assessment Objectives**

- AO1**            **Demonstrate knowledge and understanding of:**
- the theoretical framework of media
  - contexts of media and their influence on media products and processes.
- AO1 1a**        Demonstrate knowledge of the theoretical framework of media.
- AO1 1b**        Demonstrate understanding of the theoretical framework of media.
- AO1 2a**        Demonstrate knowledge of contexts of media and their influence on media products and processes.
- AO1 2b**        Demonstrate understanding of contexts of media and their influence on media products and processes.
- AO2**            **Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.**
- AO2 1a**        Analyse media products using the theoretical framework of media, including in relation to their contexts.
- AO2 1b**        Make judgements and draw conclusions.

	AO1 1a	AO1 1b	AO1 2a	AO1 2b	AO2 1a	AO2 1b
Q1a					✓	
Q1b					✓	✓
Q2			✓	✓		
Q3					✓	✓
Q4	✓	✓				

**Section A: Television**

1. (a) Explore the connotations of the costume of **two** characters in the extract. [8]

**Award a maximum of four marks for each character's costume explored.**

	<b>AO2 1a</b> <b>Analyse media products using the theoretical framework of media</b>
<b>4 marks</b>	<ul style="list-style-type: none"> <li>• Excellent, detailed analysis of the character's costume in the extract</li> <li>• Consistent focus on the connotations of specific aspects</li> </ul>
<b>3 marks</b>	<ul style="list-style-type: none"> <li>• Good, reasonably detailed analysis of the character's costume in the extract</li> <li>• Focus on the connotations of specific aspects</li> </ul>
<b>2 marks</b>	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the character's costume in the extract</li> <li>• General focus on the connotations of the costume, but there are lapses into description</li> </ul>
<b>1 mark</b>	<ul style="list-style-type: none"> <li>• Basic, if any, analysis of the character's costume in the extract</li> <li>• Tends to describe aspects of costume</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>

**Question 1(a): 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 are expected to analyse the connotative meanings and effects of the examples of costume in the extract explored. Responses in the higher bands will engage with the terminology of the question ('connotations', 'connotes'), whilst responses in the middle and lower bands may explore suggested or intended meanings without using the terminology of the question.*

*The focus of the question is on analysis of costume in the set extract. Responses may, however, draw on candidates' study of the whole set episode in analysing the significance of costume in the extract. This is acceptable and should be credited where appropriate, but generalised points which do not analyse the specific extract should not be credited.*

**AO2**

Responses are likely to analyse the connotations and meanings created by characters' costume in the extract by referring to specific aspects, such as:

**Luther**

- Luther's costume in the extract of a shirt and tie connotes his official status and authority as a police detective
- Luther's costume in the extract of an undone top button and loosened tie connotes that he is not conventional and doesn't conform to rules
- In the extract, Luther's puts his wedding ring back on; this part of his costume connotes his commitment to his wife and reluctance to accept that his marriage is over
- Alice Morgan's long, red hair in the extract connotes that she is volatile, dangerous and sexual. It contrasts with her short, messy hair at the beginning of the extract when she is pretending to be innocent
- Alice Morgan is wearing a smart jacket, trousers and boots in the extract. This gives her a business-like appearance which connotes that she is an efficient and ruthless criminal

- Alice Morgan's costume in the extract contrasts with her costume at the beginning of the episode when she is pretending to be innocent, wearing an ordinary raincoat and looking dishevelled. This contrast connotes her ability to disguise herself and her sociopathic nature.

*The IT Crowd*

- Maurice's costume in the extract (brown corduroy trousers, checked shirt and patterned tie) connotes that he is quite traditional and conservative
- The mismatch of the checked shirt and patterned tie that Maurice wears in the extract suggests that he has no interest in fashion or style, that he is more serious and intellectual
- The dull and neutral colour palette of Maurice's costume in the extract connotes his stereotypically 'dull' occupation and his interest in all things technical
- 'Prime' wears a long black velvet cloak in the extract that conceals his identity, connoting a sense of mystery, exoticism and enigma
- 'Prime' is dressed head to toe in black and wears heavy, buckled biker boots in the extract, connoting a possible threat to Maurice
- The dark sunglasses worn indoors by 'Prime' in the extract add to his mysterious persona but also connote celebrity status (ironic humour as he is a 'celebrity' former *Countdown* champion).

1. (b) How far are the characters in the extract typical of the genre? Explore **two** characters. [12]

**Award a maximum of 6 marks for each character.**

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media to make judgements and draw conclusions.
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>• Good, detailed analysis of the chosen character and their typicality in relation to the genre</li> <li>• Appropriate judgements and conclusions regarding 'how far' the character is typical of the genre</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory analysis of the chosen character and their typicality in relation to the genre</li> <li>• Generally appropriate judgements and conclusions regarding 'how far' the character is typical of the genre</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>• Basic, if any, analysis of the chosen character and their typicality in relation to the genre</li> <li>• Basic, if any, judgements and conclusions regarding 'how far' the character is typical of the genre</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>

#### Question 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.*

*Responses are expected to analyse the typicality of characters in the extract in relation to the genre studied, with reference to generic conventions related to character such as the maverick detective and female victims in crime drama, or the exaggerated characters and stereotypes in sitcom. Responses may include reference to examples from other crime dramas or sitcoms to illustrate typicality and should be credited for this where used appropriately, but this is not specifically required.*

*Responses in the top band are likely to engage with the question of typicality, those in the middle band are likely to show awareness of typicality and those in the bottom band may simply describe.*

*The focus of the question is on the characters in the set extract. Responses may draw on candidates' study of the whole set episode in analysing characters in the extract and their generic typicality. This is wholly acceptable and should be credited where appropriate, but generalised points which do not explore characters in the extract should not be credited.*

#### AO2

Responses are likely to analyse the character from the extract and explore how far they are typical of the crime drama (*Luther*) or sitcom (*The IT Crowd*) genre, such as:



*Luther*

- In the extract Luther finds the gun in the urn containing the ashes of Alice Morgan's parents. This is typical of the detective character in crime drama who uses his intelligence to solve the crime
- In the extract, Luther is not initially wearing his wedding ring, but declares his love for his wife and warns Alice Morgan to stay away from her, suggesting a troubled detective with a difficult personal life. This is a typical convention of crime dramas as it makes the character more 'human' and easy for the audience to relate to
- In the extract, Luther picks the lock to Alice Morgan's flat and steals the urn. This shows him as a brilliant maverick who doesn't always stay within the law to achieve results, which is a typical convention of many crime dramas where the line between 'good' and 'bad' or heroes and villains is often blurred
- In the extract, Alice Morgan taunts Luther with how carefully she has ensured there is no evidence of her crime - this shows her as highly intelligent and is a distinctive character for the genre which varies the conventions and challenges stereotypes within the genre and in society more broadly of men being more intelligent than women
- In the extract, Alice Morgan threatens Luther with a kitchen knife and says 'kiss me, kill me'. This shows her as a dangerous woman and relates to the stock character or archetype of the 'femme fatale' which is typical of 'noir' as a cultural context, but less common in television crime drama
- In the extract, Alice Morgan is shown as a complex character who commits crimes but also relates to Luther – this is an unconventional relationship between the two characters and varies the female role in crime drama where women are sometimes the heroes (police/detectives) or typically the victims of crime.

*The IT Crowd*

- Maurice is seen as an exaggerated stereotype of an IT 'nerd' or 'geek'. This is emphasised in the extract by his costume, and also his upright posture and nervousness about eating the biscuits, suggesting he is uncomfortable in unfamiliar situations
- In the extract, Maurice does not understand who 'Prime' is (he thinks he might be a fan), and does not seem unduly surprised by his appearance, emphasising his literal interpretation of situations and lack of irony. This is a typical role in the sitcom genre and provides a 'foil' to more obviously humorous characters
- In the extract, Maurice is quite naïve and child-like, emotionally immature. This is emphasised by his costume and backpack, and his reaction to 'Prime' who teases him: 'I like a man with appetite', but Maurice does not respond. This reflects a typical sitcom character 'type' and provides humour
- In the extract, 'Prime' is a narrative device to provide enigma and drive the narrative forward by giving Maurice the business card for '8+'. He is neither a developed character nor central to the continuing narrative of the sitcom, but relevant only to this episode or 'situation', typical of the genre
- In the extract, 'Prime' appears out of place in the conventional office setting, a mysterious and exotic outside force who 'disrupts' Maurice's narrative and sets up the comedic potential of the party and the reveal of a different side to Maurice. This is typical of the sitcom genre that does not need to adhere to codes of realism
- In the extract, 'Prime' also reinforces an East Asian stereotype, familiar from many action films, of an inscrutable and potentially foreboding antagonist (although, as this is a sitcom, this is actually subverted). This is emphasised by his measured and sarcastic tone of voice, the use of low camera angles to connote superiority and the comedic 'shuffle' out of the frame at the end.

2. How do crime dramas **or** sitcoms reflect the time in which they are made? Refer to examples you have studied to support your response. [10]

Band	AO1 2a and b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge of relevant social contexts</li> <li>Excellent understanding of the influence of contexts on media products – highly appropriate links between relevant contexts and specific aspects of the set product</li> </ul>
4	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge of relevant social contexts</li> <li>Good understanding of the influence of contexts on media products - appropriate links between relevant contexts and specific aspects of the set product</li> </ul>
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory, generally accurate knowledge of generally relevant social contexts</li> <li>Satisfactory understanding of the influence of contexts on media products - links are made between relevant contexts and specific aspects of the set product, although the links are likely to be undeveloped or not entirely convincing</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge of social contexts, although this is likely to lack accuracy, relevance or clarity</li> <li>Basic, if any, understanding of the influence of contexts on media products – links between relevant contexts and specific aspects of the set product are unlikely to be made</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Minimal knowledge of aspects of social context</li> <li>Links between relevant contexts and specific aspects of the set product are not made and the response is brief or incomplete</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>No response attempted or no response worthy of credit</li> </ul>

### Question 2: 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 are required to demonstrate knowledge and understanding of relevant contexts of media. This is likely to include historical contexts, but may also include social, political or cultural contexts of the time in which the set products were made.*

*Responses in the higher bands are likely to show a clear awareness of relevant contexts and link them explicitly to their set products. They may also refer to aspects of genre, such as the dynamic nature of genre.*

### AO1

Responses are likely to demonstrate knowledge of relevant context/s of media and understanding of how contexts of media influence the set crime dramas or sitcoms through the use of media language, genre conventions, representations, themes, values, messages and viewpoints, for example:

*The Sweeney* (1970s) and *Luther* (2010)

- *The Sweeney* reflects 1970s culture and social context through the visual conventions of the mise-en-scène (the vehicles, including Regan's iconic Ford Consul Granada, the costumes, the areas of social deprivation in London).
- *The Sweeney* represents the police as violent and willing to bend or break the rules in order to gain a conviction. This reflects policing in the 1970s, exemplified by the investigation and conviction of real-life police Flying Squad detectives for bribery and corruption.
- *The Sweeney* reflects 1970s values in relation to gender, especially gender roles in the workplace – the Flying Squad is male-dominated, patriarchal and characterised by a stereotypically macho culture of drinking, violence etc. This reflects gender roles within society at the time, particularly within the police force where women in the UK police force had a different rank structure to men.
- *Luther* reflects contemporary London culture through the use of media language – shots of the London skyline, sleek office buildings, period town houses etc. represent the city as a prosperous and diverse place.
- *Luther* reflects contemporary attitudes to policing and constructs both positive and negative representations – Luther is a maverick who is brilliant at solving crimes, but breaks protocol in the way he deals with suspects e.g. threatening Alice and breaking into her flat. His boss is extremely logical and insists that proper procedure is followed, reflecting the institution of the police and balancing Luther's more extreme approach.
- *Luther* reflects the diversity of contemporary British society in the representation of Luther as a high-ranking black police officer, communicating a message of racial equality.
- *Luther* reflects some degree of gender equality in contemporary society in the representations of strong, powerful females (Luther's boss is female, his wife Zoe is a successful lawyer, Alice is a prodigiously intelligent astrophysicist). However, these females are not all represented positively or as being totally independent – Alice is a narcissistic murderer and Luther's boss has a patriarchal male superior for example.

*Friends* (1990s) and *The IT Crowd* (2010)

- *Friends* reflects American society of the 1990s in the representation of the 'twixter' – twentysomething characters who are between adolescence and adulthood – they have little responsibility or need to take life too seriously. This can be seen as a pre-9/11 viewpoint, a more carefree attitude that changed after 2001.
- *Friends* reflects 1990s values in relation to gender – e.g. the male characters demonstrate traits of the 'new man' through their close male friendships (Joey and Chandler in particular), reflecting a move towards more fluid notions of gender rather than traditional, fixed ideas of masculinity.
- *Friends* reflects the popular culture of the 1990s through elements of media language such as references to Tom Jones and Fraggle Rock (New Year's Resolution episode).
- *Friends* reflects one aspect of 1990s New York society, focusing on a narrow range of representations of white, middle-class, young adults. This does not reflect the cultural diversity of New York at this time but arguably reflects the way in which representations of cultural diversity were limited in the mainstream media at this time.

- *The IT Crowd* reflects contemporary London by representing a diverse range of characters from different social classes, ethnic backgrounds etc., constructing a representation of a more inclusive society
- *The IT Crowd* reflects contemporary themes through the narrative situations. This episode explores the notion of 'reinvention', linked to the theme of identity. Roy is concerned that his successful college friend looks down on him, reflecting the competitive nature of society and male insecurities. The *Countdown* narrative allows Maurice to reveal a different side to his nature, subverting existing preconceptions about his character
- *The IT Crowd* reflects contemporary culture through the use of media language. There are many recognisable cultural stereotypes of IT departments - the office is in a basement, suggesting that they are valued less than other departments, the mise-en-scène reflects stereotypical notions of IT 'geeks' (comics, toys, games, posters etc.), Roy tells his colleague to 'try switching it off and on again' etc. *Countdown* also reflects popular culture and is known to be 'cult' viewing for many university students. The TV studio and improvised 'Street *Countdown*' setting include familiar iconography of the *Countdown* clock, picture of Richard Whitely, appearance of Giles Brandreth etc.
- *The IT Crowd* reflects greater (although not complete) gender equality in contemporary society – Jen is a manager, although not shown to be very competent, and the senior 'boss' is male. The dominant characters in the *Countdown* section of the narrative are also all male.

**Section B – Music**

3. 'Music videos reinforce stereotypes of ethnicity.' How far is this true of the **two** music videos you have studied? [20]

In your response, you must:

- explore representations of ethnicity in the **two** music videos you have studied
- refer to relevant media contexts, such as social or cultural
- consider whether you agree or disagree with the statement.

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions
5	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>• Excellent, detailed analysis of the set products, which engages fully with complex aspects of representations</li> <li>• Excellent, consistent use of the theoretical framework (representation) and consistently appropriate use of subject specific terminology, including possible reference to relevant theoretical perspectives</li> <li>• Excellent, highly appropriate linking of set products to their contexts</li> <li>• Excellent, well-reasoned judgements and conclusions</li> </ul>
4	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>• Good, reasonably detailed analysis of the set products, which engages in places with complex aspects of the representations</li> <li>• Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology</li> <li>• Good, appropriate linking of set products to their contexts</li> <li>• Good, reasoned judgements and conclusions</li> </ul>
3	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory analysis of the set products, although the focus is likely to be on obvious aspects of representation and there may be lapses into description</li> <li>• Satisfactory use of the theoretical framework (representation) and generally appropriate subject specific terminology</li> <li>• Satisfactory linking of set products to their contexts, although links are likely to be undeveloped</li> <li>• Satisfactory, generally reasoned judgements and conclusions</li> </ul>
2	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>• Basic analysis of the set products - limited focus on representation, although there is a tendency to describe</li> <li>• Basic use of the theoretical framework (representation) and basic subject specific terminology, although this is likely to lack relevance, clarity and accuracy</li> <li>• Basic, if any, linking of set products to their contexts</li> <li>• Basic judgements and conclusions, which may not be reasoned</li> </ul>
1	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>• Minimal, if any, analysis of the set products - descriptive</li> <li>• Minimal, if any, use of the theoretical framework (representation) and subject specific terminology, with significant inaccuracies, irrelevance and lack of clarity</li> <li>• Minimal, if any, linking of set products to their contexts</li> <li>• Minimal, if any, judgements and conclusions – the response is likely to be brief, incomplete and lack reasoning</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>

### Question 3: 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 are expected to explore specific representations of ethnicity in the **two** set music videos studied. If only **one** music video is explored, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.*

*Responses should link the set products to relevant contexts, which may include social, cultural, political or historical contexts. It is not, however, expected that responses will refer to all or more than one of these contexts.*

*This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.*

#### **AO2**

Answers are likely to:

- Use aspects of representation from the theoretical framework in their response, such as:
  - the selected, constructed and mediated nature of representations and the choices that construct them
  - stereotypes and misrepresentations of ethnicity
  - messages, values and points of view inherent in representations of ethnicity
  - theoretical perspectives on representations, for example notions of selection, construction and mediation
- Link the set products to relevant media contexts
- Analyse specific examples of representations of ethnicity from the set products to make judgements and draw conclusions about how far music videos reinforce stereotypes, such as:

#### *Freedom*

- Diverse representations of ethnicity, for example ethnic minorities with specific religious beliefs, such as the close up of a woman in a hijab, reflective of contemporary cultural contexts
- Representations of oppressed minorities including links to contexts of slavery indicated via long shots of black workers carrying out physical manual labour under the rule of a white aggressor
- Use of images of positive black representations such as Mohammed Ali
- Ideas about unity between races presented through examples such as the bird's eye view shot of all races joint hands

#### *Uptown Funk*

- Settings and iconography associated with black culture such as 'the hood', the barber shop, jazz club, gold chains/'bling'
- Black males objectifying females through the 'male gaze', displaying typically masculine behaviour
- Gang camaraderie, the friendship between the 'group', the group as a community
- Use of white staff at a shoe shine stall in a role reversal of traditional racial stereotypes - white males subservient to black males

*Roar*

- Use of white westernised couple in apparent 'Tarzan and Jane' parody and arrogant white male explorer, ill-equipped to deal with the wild, dressed as an explorer in an apparent homage to Indiana Jones and recognised cultural contexts
- White woman as animalistic, subverting common racial stereotypes, depicted through costume e.g. leopard print and lion iconography used throughout
- Instances of 'white washing' through the use of direct references to Katy Perry as Mowgli from *The Jungle Book*
- Lack of ethnic minority characters in the video

*Bad Blood*

- White idealised female - Taylor Swift - blonde, blue eyed, slim, figure hugging or revealing clothes and black male rapper - Kendrick Lamar - in stereotypical dress codes linking to black culture: sunglasses, cap, hoodie, sports car
- Both presented as equals in terms of power, reflective of contemporary context; indicated through use of split screen - sometimes presented in binary opposition, TS dressed all in white, KL all in black
- Ethnic minority characters such as 'Arsyn' and 'Dilemma' presented as villainous/double crossing

4. Explain why music websites are important to the music industry. Refer to the official *Katy Perry* website **or** the official *Taylor Swift* website to support your response. [10]

<b>Band</b>	<b>AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media</b>
	<b>9-10 marks</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of the importance of media technologies to the music industry</li> <li>• Excellent, thorough use of the set product to support points made</li> <li>• Highly appropriate use of subject specific terminology</li> </ul>
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of the importance of media technologies to the music industry</li> <li>• Good, secure use of the set product to support points made</li> <li>• Appropriate use of subject specific terminology</li> </ul>
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate knowledge of media technologies and the music industry, although understanding of their importance is likely to be less developed</li> <li>• Satisfactory, generally appropriate use of the set product to support points made</li> <li>• Generally appropriate use of subject specific terminology</li> </ul>
<b>2</b>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>• Basic knowledge of media technologies and the music industry and little understanding of their importance</li> <li>• Basic use of the set product to support points made</li> <li>• Basic use of subject specific terminology</li> </ul>
<b>1</b>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>• Minimal knowledge of media technologies and the music industry and minimal, if any, understanding of their importance</li> <li>• Minimal, if any, use of the set product to support points made</li> <li>• Minimal use of subject specific terminology</li> </ul>
	<b>0 marks</b> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>



**Question 4: 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**

Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to the music industry, the importance of music websites and the set product, for example:

- the nature of media production in the music industry, with reference to mainstream music labels and conglomerate ownership and power
- the importance of new digital technologies, including reference to convergence, and synergies with other media such as film and television
- the importance of online media in terms of marketing and distribution to global audiences and large, mainstream audiences
- the importance of links to participatory media such as social networks in reaching specific audiences, especially younger audiences
- the profitable nature of online identities, including links to online stores to purchase merchandise and digital content
- the development of an identity and branding associated with the release of media products by each artist, created through aspects such as typography, colour, animation and user interface, replicated in other media texts such as albums, singles and digital artwork on music streaming sites

***Taylor Swift Website***

- Branding to tie-in with new album release ('1989') through repeated use of colour and images on the homepage and throughout the site
- Promotion of music/ album evident through 'Music', 'Videos' and merchandise pages
- Links to social media accounts, but also a 'Taylor Connect' section where fans can 'find friends' or join fan forums, creating a sense of identity and inclusion through fan photos etc.
- 'News' features Taylor's recent success at the Grammy's (3 awards), reinforced on the homepage with multiple images
- Global reach – news of 'BBC Radio 1 teen award', official UK merchandise site etc.
- Construction of personal identity of Taylor Swift, sense that users can connect with her personally (e.g. 'About me, from me', Taylor's photo journal, news of Taylor 'crashing a fan's wedding') to reinforce her brand image
- Above point also links to her belonging to an independent label (Big Machine Records) despite being a hugely profitable star.

***Katy Perry Website***

- Katy Perry's image is a constant background as users scroll through the homepage, clearly present to establish her brand identity
- Branding of new album 'Rise' through the site: links to the video, the 'making of' the video etc. to reinforce the promotional aspects
- Links to the Olympics, Superbowl – convergence/ synergy to reinforce an image of success
- Interactive website, many links to open new windows, competitions to involve fans, links to social media, sign-up to receive updates

- 'Star' branding evident – multiple identities of Katy (e.g. against a floral backdrop as well as more sexualised images) for wide appeal
- Wider reach of the Katy Perry branding evident: Link to Katy's 'Kitten collection' in Claire's stores and global appeal 'Katy lands Cosmopolitan's first ever global cover'
- Limited sense of a personal identity – more of a corporate website focused on promotion of the album, tour etc.
- Above point links to the fact that she is signed to a major label (Capitol Records, owned by Universal).

Candidate Name	Centre Number					Candidate Number				
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GCSE

MEDIA STUDIES

COMPONENT 3

Creating Media Products

SAMPLE BRIEFS



## INFORMATION AND ADVICE FOR CANDIDATES

You must complete:

- 1) a statement of aims
- 2) an **individual** media production **for an intended audience, applying your knowledge and understanding of media language and representation.**

Unassessed participants may act in, or appear in the media production, or operate lighting, sound, recording and other equipment **under your direction** if required.

You must create an individual media production in response to **one** brief chosen from the options provided, following the instructions given.

## Statement of Aims

You must complete a brief outline of your aims for the media production that must be submitted with the production. This will be assessed with the production and will enable you to explain the ways in which you will apply knowledge and understanding of media language and representation to the production and target the intended audience. This is a compulsory element of the non-exam assessment and you must complete the statement of aims in Section B of the cover sheet using approximately 250 words. A template is provided on the WJEC Eduqas website for guidance.

## Research and Planning

You will undertake research and planning during the production process that must be guided, monitored and authenticated by your teacher. The research and planning **will not be assessed separately** but you will be assessed on the production outcomes that result from these stages.

You will undertake preparatory work to develop your understanding of the theoretical framework in relation to your intended production including:

- Analysis of the use of media language in similar media products to identify the codes and conventions of the particular genres and forms. Analysis should focus on specific techniques such as: layout and composition; camerawork; editing; sound, etc. used to create meaning, and the way in which representations of events, issues, individuals and social groups (as appropriate) are constructed, considering how choice of elements of media language influences meaning.
- Research into how media products are aimed at and target audiences, including analysis of the techniques used to appeal to and engage an intended audience
- Secondary research – internet based research appropriate to GCSE into audiences to develop understanding and support analysis.
- Primary audience research, such as focus groups, prior to completion of the production work.

You will also plan your production work carefully to ensure that you apply your understanding of media language and representation to the media production and that it is appropriate for the intended target audience.

The planning work may include:

- A pitch or treatment for the production.
- A project plan including a timeline and the planned use of resources, equipment etc.
- Planning documents appropriate to the forms/products undertaken such as: step outline; shot list; storyboard; script; draft designs; mock-ups of composition and layout etc.

Select ONE option from ONE of the briefs below.

You should apply your knowledge and understanding of media language and representation to your production. All images, text and design elements of your production must be original. You may use existing music for an audio-visual soundtrack, but this must be copyright-free.

Brief 1: Television/ Online		
OPTION	TASK	DETAILS/ Production must include as a minimum:
(a) <b>Audio-visual</b>	<p>Create an opening sequence from a new television crime drama aimed at an audience of 16-24 year-olds. You may choose to produce a sequence from a sub-genre of television crime.</p> <p><b>Length:</b> 2 minutes – 2 minutes 30 seconds.</p>	<p><b>Opening sequence, including the title of programme:</b></p> <p>One or more filming locations</p> <p>At least three characters (including a protagonist and antagonist)</p> <p>Disruption of the narrative</p> <p>Range of camera shots, angles, movement, including establishing shots of the location</p> <p>Diegetic sound (including dialogue) and non-diegetic sound (including soundtrack)</p> <p>Editing of footage, dialogue and soundtrack (continuity editing, may include montage if appropriate)</p>
(b) <b>Online *</b>	<p>Create a working homepage and one other linked page for a website for a new television crime drama aimed at an audience of 16-24 year-olds. You may choose to produce a website for a programme from a sub-genre of television crime.</p> <p><b>Length:</b> 2 pages, including 30 seconds of audio or audio-visual material related to the topic</p>	<p><b>One working homepage and a second, linked, page:</b></p> <p>Original title of programme</p> <p>Menu bar</p> <p>Main image plus at least two other images (all original) that establish the locations, characters and narrative of the programme</p> <p>One working link to a second page from the website (either an 'Episodes' or 'Characters' page)</p> <p>Text that introduces the characters, narrative and/ or themes of the programme (approx. 150 words in total)</p> <p>30 seconds of original audio or audio-visual material related to the topic embedded into one of the pages (such as an interview with the director or 'making of' footage)</p>

Brief 2: Magazines/Online		
OPTION	TASK	DETAILS/ Production must include as a minimum:
(a) <b>Print</b>	Create a front cover and a double page spread article for a new music <b>or</b> sport magazine in a sub-genre of your choice, aimed at an audience of 16-24 year-olds. <b>Length:</b> 3 pages.	<b>Front cover plus double page spread article, 3 pages including at least 6 original images in total</b> <b>Front cover:</b> Original masthead/ title for the magazine Strapline Cover price and barcode Main cover image plus at least 2 smaller/ minor images (all original) At least 4 cover lines <b>DPS:</b> Headline and stand-first, sub-headings One main image and at least 2 smaller/ minor images (all original) Feature article (approx. 300 words) relating to one of the cover lines on the front cover Pull quotes and/ or sidebar
(b) <b>Online*</b>	Create a working homepage and one other linked page for a website for a new music <b>or</b> sport magazine in a sub-genre of your choice aimed at an audience of 16-24 year-olds. <b>Length:</b> 2 pages, including 30 seconds of audio or audio-visual material related to the topic	<b>One working homepage and a second, linked, page:</b> Original title of magazine Menu bar Main image plus at least two other images (all original) that relate to the chosen sub-genre of magazine One working link to a second page from the magazine website (a linked music or sport story/feature) Text relating to the music or sport content of the magazine (approx. 150 words in total) 45 seconds of original audio or audio-visual material related to the topic embedded into one of the pages (e.g. interview with musician or sportsperson, or footage of the music or sport featured in the magazine)

Brief 3: Film Marketing		
OPTION	TASK	DETAILS/ Production must include as a minimum:
Print	<p>Create a DVD front and back cover and a main theatrical release poster for a new film in the crime genre aimed at an audience of 16-24 year-olds (maximum 15 certificate). You may choose to produce marketing material for a film in a sub-genre of the crime genre.</p> <p><b>Length:</b> 3 pages (note: the front and back cover count as one page each)</p>	<p><b>DVD cover (front, back &amp; spine) plus one main theatrical release poster to include:</b>            A minimum of 8 original images in total            At least two different locations for photography            At least three different characters (including a protagonist and antagonist).  <b>DVD front cover:</b>            Main image            Original title for the film            Age rating            Names of director and actors  <b>Spine:</b> Title, production company logo, age rating  <b>DVD back cover:</b>            Background image and main image            4 'thumbnail' images depicting different scenes from the film            Promotional 'blurb' for the film (approx. 150 words), including reference to narrative disruption            Billing block            Production company logo, age rating and technical information  <b>Poster (portrait format):</b>            Original title for the film            Tagline            Main image (different from the images on the DVD cover)            Release date            Billing block and production company logo</p>

Brief 4: Music Marketing		
OPTION	TASK	DETAILS/ Production must include as a minimum:
(a) <b>Audio-visual</b>	<p>Create an original music video for a new pop band or artist in a sub-genre of your choice, aimed at an audience of 16-24 year-olds.</p> <p><b>Length:</b> 2 minutes - 2 minutes 30 seconds</p> <p><i>You may use an existing song for your music video (this does not need to be copyright-free), but the song must not have an existing official music video.</i></p>	<p><b>Promotional music video in the pop genre, that interprets the music and lyrics of the song:</b></p> <p>At least two locations (e.g. studio, rehearsal or live venue, or other locations)</p> <p>Range of camera shots, angles and movement</p> <p>Shots of the artist or band</p> <p>Performance footage (rehearsal or live)</p> <p>Narrative, including disruption and resolution</p> <p>Editing of original footage to the music track</p> <p>Original name of artist or band, title of the track</p>
(b) <b>Online*</b>	<p>Create a working homepage and one other linked page for a website for a new pop band or artist in a sub-genre of your choice, aimed at an audience of 16-24 year-olds.</p> <p><b>Length:</b> 2 pages, including 30 seconds of audio or audio-visual material related to the topic</p>	<p><b>One working homepage and a second, linked, page:</b></p> <p>Menu bar</p> <p>Main image plus at least two other images (all original) to promote the artist or band</p> <p>One working link to a second page from the website (either a 'News' or 'Biography' page)</p> <p>Text promoting the band or artist and their music (approx. 150 words in total)</p> <p>45 seconds of original audio or audio-visual material related to the topic embedded into one of the pages (e.g. an interview with the artist or band, or live performance/ rehearsal footage)</p>

**\*Online options:**

Learners are not required to create websites using code, therefore it is acceptable for learners to use web design software or templates in the online options. However, the media design aspects of the website must be created by the learner, and all content (text, images, audio-visual material etc.) must be original.



## Component 3: Creating Media Products

### Guidance on Applying the Assessment Grid

The appropriate band **for each part of the assessment objective** should be established by determining which performance descriptors best reflect the candidate's performance.

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

**Candidates who do not use original footage, images or text for the production must not be awarded marks above band 2 for the production.**

**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 and there may be a reliance on pre-existing templates.**

**Candidates who do not submit a production must be awarded zero marks for the statement of aims.**

**If an audio-visual production exceeds the upper time 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 maximum stipulated limits for time. 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.**

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

<b>A03 (30%):</b> Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning			
<b>Band</b>	<b>Produce a statement of aims to create a media product for an intended audience (10 marks)</b>	<b>Create a media product that meets the requirements of the set brief, including suitability for the specified form, genre and audience (20 marks)</b>	<b>Create a media product which uses media language to communicate meanings and construct representations (30 marks)</b>
<b>5</b>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>An excellent, detailed statement of consistently relevant aims which clearly responds to the brief and targets the intended audience</li> <li>The aims demonstrate a plan for a consistent use of appropriate conventions and purposeful representations</li> <li>Excellent evidence of application of knowledge and understanding of the theoretical framework of media through sustained use of appropriate subject-specific terminology</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>An excellent realisation of the brief that uses conventions relevant to the chosen form or genre consistently</li> <li>An excellent realisation of the brief that is likely to consistently engage the intended audience through a mode of address which is highly appropriate</li> <li>The product addresses all requirements set out in the brief; all elements of the tasks are completed fully</li> </ul>	<p><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>An excellent use of media language in the product to communicate in a complex way, such as through intertextuality and a purposeful control of connotations, and to construct points of view</li> <li>An excellent product that constructs a very effective narrative or design (as appropriate)</li> <li>An excellent use of media language in the product to construct purposeful, appropriate representations</li> </ul>

4	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A good, reasonably detailed statement of relevant aims which responds to the brief and targets the intended audience</li> <li>• The aims demonstrate a plan for a reasonably consistent use of appropriate conventions and generally purposeful representations</li> <li>• Good evidence of application of knowledge and understanding of the theoretical framework of media through use of appropriate subject-specific terminology</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• A good realisation of the brief that uses conventions generally relevant to the chosen form or genre</li> <li>• A good realisation of the brief that is likely to engage the intended audience through a mode of address which is appropriate</li> <li>• The product addresses the requirements set out in the brief; almost all elements of the tasks are completed</li> </ul>	<p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• A good use of media language in the product to communicate meanings in a reasonably complex way, with a good control of connotations, and to imply points of view, not always intentionally</li> <li>• A good product that constructs an effective narrative or design (as appropriate)</li> <li>• A good use of media language in the product to construct generally appropriate representations</li> </ul>
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3	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory statement of aims which respond to the brief and demonstrate a satisfactory targeting of the intended audience</li> <li>• The aims demonstrate a plan for a use of generally appropriate conventions and representations</li> <li>• Satisfactory evidence of application of knowledge and understanding of the theoretical framework of media through use of subject-specific terminology which is mainly appropriate</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory realisation of the brief that uses conventions relevant to the chosen form or genre inconsistently</li> <li>• A satisfactory realisation of the brief that is likely to engage the intended audience through a mode of address which is generally appropriate</li> <li>• The product addresses most of the requirements set out in the brief; the main tasks are completed, but some of the details may be missing</li> </ul>	<p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory use of media language in the product to communicate meanings in an uncomplicated way, with only occasional control of connotations</li> <li>• A satisfactory product that constructs a satisfactory narrative or design (as appropriate)</li> <li>• A satisfactory use of media language in the product to construct uncomplicated representations</li> </ul>
2	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A basic statement of aims which are not always relevant and which inconsistently respond to the brief and inconsistently reach the intended audience</li> <li>• The aims demonstrate a basic plan for a use of conventions and representations, which are not always appropriate</li> <li>• Basic evidence of application of knowledge and understanding of the theoretical framework of media through use of subject-specific terminology which is not always appropriate</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• A basic realisation of the brief that uses conventions only occasionally relevant to the chosen form or genre</li> <li>• A basic realisation of the brief that is likely to engage the intended audience only occasionally through a mode of address which is inconsistent or not fully appropriate to the audience</li> <li>• The product addresses 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 for length/quantity; there may be a reliance on software packages or pre-existing templates</li> </ul>	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• A basic use of media language in the product to communicate basic meanings, with little awareness of connotations</li> <li>• A basic product which constructs a basic narrative or design (as appropriate)</li> <li>• A basic use of media language in the product to construct basic representations</li> </ul>

1	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A minimal statement of aims which demonstrates little sense of responding to the brief or reaching the intended audience</li> <li>• The aims demonstrate a minimal, if any, plan for a use of conventions and representations, with little sense of their appropriacy</li> <li>• Minimal evidence of application of knowledge and understanding of the theoretical framework of media through minimal, if any, use of appropriate subject-specific terminology</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• A minimal realisation of the brief with minimal use of relevant conventions</li> <li>• A minimal realisation of the brief that is unlikely to engage the intended audience, with little sense of address to the intended audience</li> <li>• The product addresses few of the requirements set out in the brief, is likely to be incomplete and substantially below the stipulated limits for length/quantity; there may be an over-reliance on software packages or pre-existing templates</li> </ul>	<p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• A minimal use of media language in the product to communicate extremely limited meanings</li> <li>• A minimal product which demonstrates little evidence of any control over narrative or design construction</li> <li>• A minimal use of media language in the product to construct extremely limited representations</li> </ul>
0	Statement of aims not worthy of credit or not attempted	Production not worthy of credit or not attempted	Production not worthy of credit or not attempted

## Indicative Content: Television

### Audio-visual

Learners are likely to include:

- an appropriate concept – title, location, narrative situation - for the TV crime genre and young adult audience
- a range of shots (varied shot type, distance, length, angle, movement etc.) for the TV crime genre
- appropriate and well-paced editing (continuity editing, possible use of montage) to communicate meaning and position/engage the audience
- an appropriate use of diegetic and non-diegetic sound for the TV crime drama, including original dialogue and selection of soundtrack to create tension or enigma
- a narrative exposition which follows a clear structure with possible use of enigma codes

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other crime dramas or wider media products) or to construct genre hybridity
- convey complex representations of the protagonist, antagonist and others through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

### Online

Learners are likely to include:

- an appropriate concept – title, location, narrative situation - for the crime genre and young adult audience
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) are used to create a 'brand identity' to promote the new programme and appeal to the young adult audience
- media language which is used to establish a consistent 'house style' that is used throughout the website
- an appropriate use of language (tone, register, vocabulary) for the programme's website and for the young adult audience, constructing a clear and appropriate mode of address
- a use of appropriate original images to establish the location/s, characters and narrative of the new programme
- the audio or audio-visual footage is appropriately linked to the TV programme.

At Bands 4 and 5, learners may:

- convey complex representations of the protagonist, antagonist and others through the use of visual and technical codes
- incorporate well-developed interactive features which will engage a young audience
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

## Indicative Content: Magazines

### Print

Learners are likely to include:

- an appropriate concept – title, sub-genre, brand - for the music or sport magazine and the young adult audience
- an appropriate design and layout (composition and use of backgrounds, typography, masthead/ headings and sub-headings, colour etc.) of the magazine to create a 'brand identity' and appeal to the young adult 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 music or sport magazine are used
- appropriate use of language (tone, register, vocabulary) for the music or sport magazine and for the young adult audience; clear and appropriate mode of address
- appropriate anchoring of images and text to communicate meaning and engage the young adult audience.

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other music or sport magazines or wider media products) or to construct genre hybridity
- convey complex representations through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

### Online

Learners are likely to include:

- an appropriate concept – title, sub-genre, brand - for the music or sport magazine and the young adult audience
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) are used to create a 'brand identity' for the magazine and appeal to the young adult audience
- media language which is used to establish a consistent 'house style' that is used throughout the website
- an appropriate range of original images for the music or sport magazine website are used
- appropriate use of language (tone, register, vocabulary) for the music or sport magazine website and for the young adult audience; clear and appropriate mode of address
- appropriate techniques to construct representations, including sophisticated use of visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- audio or audio-visual footage which is appropriately linked to the music or sport magazine.

At Bands 4 and 5, learners may:

- convey complex representations through the use of visual and technical codes
- incorporate well-developed interactive features which will engage a young audience
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

## **Indicative Content: Film marketing**

### **Print**

Learners are likely to include:

- an appropriate concept – title, location, narrative situation - for the crime genre and young adult audience
- appropriate conventions of design and layout of the DVD cover and poster (composition and use of backgrounds, typography, images, text, colour etc.) to create a 'brand identity' to promote the film and appeal to the young adult audience. Media language is used to establish a consistent 'house style' that is used throughout the marketing materials
- an appropriate range of original images (including variety of shot type, distance, angle etc.) used to establish the crime genre, narrative situation and characters in the film
- an appropriate use of language (tone, register, vocabulary) to promote the film and engage the young adult audience, constructing a clear and appropriate mode of address
- appropriate anchoring of images and text to communicate meaning, promote the film and engage the young adult audience
- a coherent link between front and back cover of DVD

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other crime films or wider media products) or to construct genre hybridity
- convey complex representations through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.



**Indicative Content: Music marketing****Audio-visual**

Learners are likely to include:

- an appropriate concept – interpretation of the song, identity of artist or band - for the pop genre and young adult audience
- an appropriate range of shots used for the pop genre of music video. Appropriate use of shot type, distance, length, angle, movement etc. to create a clear 'brand identity' to promote the pop artist or band, and establish the narrative
- appropriate and well-paced editing of performance and/or narrative footage in relation to the music and lyrics, to communicate meaning and position/ engage the audience
- narrative sections which clearly communicate disruption and resolution

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other pop music videos or wider media products) or to construct genre hybridity
- convey complex representations through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.

**Online**

Learners are likely to include:

- an appropriate concept – interpretation of the song, identity of artist or band - for the pop genre and young adult audience
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) to create a clear 'brand identity' to promote the pop band or artist and appeal to the young adult audience
- media language which is used to establish a consistent 'house style' that is used throughout the website
- an appropriate range of original images used to establish the identity of the pop band or artist and promote the music
- an appropriate use of language (tone, register, vocabulary) for the pop artist or band's website and for the young adult audience, constructing a clear and appropriate mode of address
- audio or audio-visual footage is appropriately linked to the pop band or artist

At Bands 4 and 5, learners may:

- convey complex representations through the use of visual and technical codes
- incorporate well-developed interactive features which will engage a young audience
- use representations which challenge or subvert stereotypes (e.g. of gender, age or ethnicity) and convey a clear point of view.