GCE AS MARKING SCHEME

SUMMER 2023

AS
MEDIA STUDIES - UNIT 1
2680U10-1

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking 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. The generic assessment grid is designed to establish the quality of a response whilst the indicative content will provide guidance on the scope of acceptable responses and the likely content of a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

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

Section A: Selling images – Advertising and music video

| 0 | 1 | Explore how audiences are positioned to respond to this advertisement. [40]

In your answer you should consider:
- how media language communicates meaning
- Stuart Hall's reception theory.

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	**9-10 marks** • Excellent, detailed and accurate knowledge and understanding of audience positioning and media language • Excellent, detailed and accurate knowledge and understanding of Hall's reception theory • Excellent use of appropriate subject specific terminology • Accurate grammar, punctuation and spelling	**25-30 marks** • Excellent application of knowledge and understanding of audience positioning and media language to analyse the audio-visual advertisement • Perceptive and detailed exploration, using excellent examples to develop a point of view in response to the question • Excellent use of Hall's reception theory in the analysis
4	**7-8 marks** • Good, accurate knowledge and understanding of audience positioning and media language • Good reasonably detailed and accurate knowledge and understanding of Hall's reception theory • Good use of appropriate subject specific terminology • Mostly accurate grammar, punctuation and spelling	**19-24 marks** • Good application of knowledge and understanding of audience positioning and media language to analyse the audio-visual advertisement • Detailed exploration, using good examples to develop a point of view in response to the question • Good use of Hall's reception theory in the analysis
3	**5-6 marks** • Satisfactory, generally accurate knowledge and understanding of audience positioning and media language • Satisfactory reasonably detailed and accurate knowledge and understanding of Hall's reception theory • Satisfactory use of appropriate subject specific terminology • Generally accurate grammar, punctuation and spelling	**13-18 marks** • Satisfactory application of knowledge and understanding of audience positioning and media language to analyse the audio-visual advertisement • Straightforward exploration, using reasonable examples to respond to the question • Some appropriate use of Hall's reception theory in the analysis

		3-4 marks • Basic knowledge and understanding of audience positioning and media language • Basic knowledge and understanding of Hall's reception theory • Basic use of appropriate subject specific terminology, which is not always appropriate • Some errors in grammar, punctuation and spelling	7-12 marks • Basic application of knowledge and understanding of audience positioning and media language to analyse the audio-visual advertisement • There is a tendency to describe rather than explore, using some general examples to respond to the question • Basic use of Hall's reception theory in the analysis
2			
1		1-2 marks • Minimal knowledge and understanding of audience positioning and media language • Minimal knowledge and understanding of Hall's reception theory • Minimal, if any, use of appropriate subject specific terminology, which is only occasionally appropriate • Many errors in grammar, punctuation and spelling	1-6 marks • Minimal application of knowledge and understanding of audience positioning and media language to analyse the audio-visual advertisement • Limited relevant response to the question • Minimal, if any, use of Hall's reception theory in the analysis
	0 marks No response attempted or no response worthy of credit		

Question 1: Indicative content

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

Responses in the higher bands will explore the way in which audiences are positioned to respond to the advertisement through the selection of different aspects of media language in detail, whilst those in the middle band will focus on more straightforward or obvious aspects of audience positioning through the use of media language, and those in the lower bands may be descriptive. Media language could include visual codes, audio codes and technical codes such as: camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic and post-production sound). Responses will also consider how meanings are created in the interaction of media language and audience response.

The use of critical perspectives is specifically required in this question and so responses should demonstrate knowledge and understanding of the ways in which the advertisement has been encoded to communicate specific meanings [Reception theory Stuart Hall]. This critical perspective should also inform the analysis.

Other critical perspectives are not specifically required, but may feature, especially in the higher bands, and should be rewarded where applied appropriately. Wider critical perspectives may also inform analysis through, for example, consideration of the idea that texts communicate their meanings through a process of signification – Barthes semiotics.

AO1

Responses will demonstrate knowledge and understanding of audience and media language from the conceptual framework such as:

- how audiences are positioned by advertisements
- how audiences may interpret the media, including:
  - how and why audiences may interpret the same advertisements in different ways
  - different kinds of response, such as preferred, negotiated and oppositional readings
- how audiences may respond to and interpret media language
- how meanings are created in the interaction of media language and audience response
- the different elements of media language, including technical, visual and audio codes, language and mode of address
  - moving image media language such as camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic and post-production sound)
- how media language incorporates points of view, messages and values
- how the advertisement has been encoded to communicate specific messages – Hall's reception theory

AO2

Responses will apply knowledge and understanding of audience and media language to analysis of the audio-visual advert such as:
- how audiences are positioned by advertisements

The different elements of media language position audiences to respond and interpret the advertisement in a particular way:

Visual and technical codes:
- aerial shots of plastic waste suggest the scale of the environmental problem
- visual codes of individual items reflect the choices people make every day: plastic bags, coffee cups, straws etc
- images are juxtaposed with those of the natural world: melting ice, dried mud planes, a jelly fish in the ocean encountering a plastic bag
- close ups of iconic animals: elephant, orangutan captures their uniqueness and implies a threat to their existence
- technical codes have been employed to convey the idea of archive imagery and captured footage
- the use of extreme close ups /macro filming positions audiences to look at elements of the world in a different way: ice melting, water flowing, grass burning
- the pace is slow to begin with which echoes the concern of the voice over: the problem is we think we have time
- speeded up footage challenges this concept of time
- the slow pace of the initial film quickens to communicate the message of time passing and urgency
- images of destruction are shown: forests being chopped down, industrial chimneys emitting pollutants, factories producing plastic bottles, forests on fire, waste being tipped into landfill sites
- contrasts are drawn between the natural world and the world that humans inhabit to suggest that they are interrelated: filling cars with petrol, drinking from plastic straws intercut with birds floating on waste filled waters, a polar bear struggling on melting ice, extreme weather events
- clock hands reinforce the concept of time: 'Time to Decide'
- solutions are inferred though time lapse images of flowers blooming, ant and bees working together, dolphins swimming in the sea, a child playing, a hand being held, a baby orangutan, windfarms: as the audio asks are you for the world or against it?

- there is clear positioning with binary positions as options
- the visuals conclude with extreme close ups on a palm, eyes of a tiger, young girl, polar bear
- the final title consists of the iconic WWF panda logo and the campaign title: For your world
- the campaign #fightforyourworld is the final feature to appear and allows for immediate action, response to the campaign message

Audio codes
- audio codes in conjunction with the visuals have a significant role in conveying the preferred meaning and positioning audiences to respond in the intended way
- the audio codes are non-diegetic and used to provoke an emotional response to the interpretation of the visuals
- emotive low-key music establishes an emotional hook to the visuals from the outset
- the advert employs a male voice over: *you see the problem is we think we have time*
- the inclusive pronoun *'we'* positions the audience with the narrator: *we are the first generation that knows we are destroying the world*
- the audience is positioned as part of the problem *we know* and as part of the solution: *and the last that can do anything about it*
- *we is continually repeated* throughout the first section as the music remains sombre and mournful
- the music underscores the visuals outlined above conveying the seriousness of the situation
- the voice over changes half way through to an older male voice over that has been manipulated to sound like archive sound with a rallying call: we can win the biggest battles in the smallest moments which contrasts to the images of destruction
- the archive effect suggests the problems and warnings have been around a long time
- the direct address of the question: are you for the world or against it? communicates a direct message to the audience and demands an immediate response
- the music continues with increased urgency and drops out with the voice over's: its time to decide
- the younger voice over returns with the statement: join the fight for your world. Join suggests collaboration, and being part of something while your world suggests an invested interest and sense of collective responsibility
- the message is communicated as a personal plea to act
- the final visual title reiterates the campaign title and message

- how the advertisement has been encoded to communicate specific messages- Hall's reception theory
- how media language incorporates points of view, messages and values

WWF has constructed the advertisement to communicate particular messages -the intended meaning
- WWF 's mission is to protect the world's wildlife, rivers, forests and seas
- purpose to remind people of the serious threat to the planet from climate change
- WWF wants to position audiences to commit to becoming actively involved in reducing waste and taking an active role in reducing the negative impact of human behaviours on climate change

- how audiences may interpret the media, including explicit refences to Hall's encoding model:
  - intended meaning is aligned to the WWF's climate change campaign
  - audiences are positioned through the audio-visual codes to accept the preferred meaning
  - audiences could negotiate the meaning in relation to the techniques employed: manipulated imagery
  - audiences could oppose the emotive tone and question the validity of the message communicated

Section B: News in the Online Age

0 2 (a) Explain the advantages of online news platforms for users. [10]

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

Question 2 (a): Indicative content

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

- how audiences interact with news and related online media such as news websites
- the changing nature of audiences'/users' relationship with news including consumption and interaction
- the interrelationship between online news and patterns of consumption and response

Responses will demonstrate knowledge and understanding of aspects of media audience by making points such as:

- online media allows for consumption via different technologies (phone, tablet etc.) enabling audiences to consume the news at any time and in any location
- users can share and comment on news constantly, in comparison with, for example, print newspapers that are produced daily
- news articles from around the world can all be accessed from one place
- online articles can be updated automatically, so updates are instant
- videos can be embedded into articles alongside text and pictures offering a more immersive experience
- online news media allows audiences to become more active consumers, choosing when to consume the news and selecting stories that are relevant to them
- audiences are able to respond to news on news platforms via Facebook, Twitter links
- audiences are able to share stories and therefore contribute to distribution of news, reflecting the idea of the interactive audience
- online news is more economical compared to all other methods of news distribution and offers free content

Responses may refer to online news platforms studied to support points made. Responses may also refer to relevant critical perspectives such as Reception Theory or 'End of Audience' theory. This should be credited where appropriate but is not a requirement.

(b)   How does media language construct 'versions of reality'? Explore the
       representation of a hard news story in **two set** news products you have
       studied.   [20]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	**9-10 marks** • Excellent, detailed and accurate knowledge and understanding of how media language constructs versions of reality • Excellent use of appropriate subject- specific terminology	**9-10 marks** • Excellent application of knowledge and understanding of how media language constructs 'versions of reality' in two news products • Perceptive, detailed exploration of how media language constructs representations in two news products
4	**7-8 marks** • Good, reasonably detailed and accurate knowledge and understanding of how media language constructs versions of reality • Good use of appropriate subject- specific terminology	**7-8 marks** • Good application of knowledge and understanding of how media language constructs 'versions of reality' in two news products • Detailed exploration of how media language constructs representations in two news products
3	**5-6 marks** • Satisfactory and generally accurate knowledge and understanding of how media language constructs versions of reality • Satisfactory use of appropriate subject- specific terminology	**5-6 marks** • Satisfactory application of knowledge and understanding of how media language constructs 'versions of reality' in two news products • Straightforward exploration of how media language constructs representations through some detailed reference to two news products
2	**3-4 marks** • Basic knowledge and understanding of how media language constructs versions of reality • Basic use of subject-specific terminology, not always appropriate	**3-4 marks** • Basic application of knowledge and understanding of how media language constructs 'versions of reality' in two news products • Tendency to describe media language, with little reference to two news products

		1-2 marks	1-2 marks
1		• Minimal knowledge and understanding of how media language constructs versions of reality • Minimal, if any, use of subject-specific terminology, appropriate only occasionally	• Minimal application of knowledge and understanding of how media language constructs 'versions of reality' in two news products • Limited consideration of media language, with minimal reference to two news products
0 marks		• No response attempted or no response worthy of credit.	• No response attempted or no response worthy of credit.

Question 2 (b): Indicative content

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

Responses in the higher bands will explore the ways in which media language constructs 'versions of reality' in detail, whilst those in the middle band will focus on more straightforward or obvious aspects of re-presentation, and those in the lower bands may be descriptive. Media language used to construct versions of reality could include a range of aspects such as layout and design, images, headlines and text in the newspaper front page and the codes and conventions of online news such as design conventions (positioning of images/photographs and language, design of navigation features and use of links), or in a radio news product the codes and conventions of radio news such as speech, presenters and interviews.

Responses may refer to relevant critical perspectives such as semiotics or a critical perspective on representations This should be credited where appropriate but is not a requirement.

AO1

Responses will demonstrate knowledge and understanding of media language and representations such as:
• the codes and conventions of newspapers such as design and layout conventions (positioning of images/photographs and language, use of columns, mastheads, headlines, captions, use of typography, graphics and colour)
• the codes and conventions of online news such as design conventions (positioning of images/photographs and language, design of navigation features and use of links, graphics, colour and font design)
• the codes and conventions of radio news such as speech, presenters and interviews
• how the different elements of media language, and the combination of elements,
• influence meaning and communicate multiple meanings
• how media language incorporates points of view and values
• the way the media construct versions of reality through re-presentation
• how selection and combination of aspects of media language construct representations of reality
• how representations embody values, attitudes and beliefs

Responses will demonstrate knowledge and understanding of two news products studied such as:

- the media language elements that are specific to the news product form: a newspaper, the online equivalent, a news website, radio news online
- the political viewpoint of the news brand and/or ethos, remit that would affect the version or reality created
- the target audience of the news product
- the industry context of the news products that could shape the version of reality constructed

AO2

Responses will apply knowledge and understanding of media language and representations by analysing two set news products studied.

Responses may explore aspects such as:

- the positioning of images on the front page and/or webpage
- the selection of images that construct a version of the news story
- the use of captions to anchor meaning and create the version of reality presented
- the use of typography and font: size, capitalisation
- use of written codes: emotive, loaded language, puns, tone to create meaning and effect
- selection of the headline to the news story and the connotations of this selection
- design, positioning and connotations of masthead on the newspaper and the news website studied
- the hierarchical arrangement of images and other features on the newspaper and news website
- use of graphics and colour and the connotations of these aspects
- the additional content available on news websites such as historical context, archive material embedded video and how this contributes to the version of reality created
- the interactive features available on an online news website and how these allow for audience shaping of the reality re-presented
- how these elements communicate meanings and incorporate points of view and values about the news story being constructed
- the codes and conventions of radio news such as speech and interviews which incorporate tone, mode of address and interactions that shape the version of events presented

Section C: Film Industries – from Wales to Hollywood

| 0 | 3 | (a) | Explain the role of film regulation in the UK. | [10] |

Band	AO1 **Demonstrate knowledge and understanding of the key concepts and critical perspectives of media**
5	**9-10 marks** • Excellent, accurate knowledge and understanding of media industries • Detailed explanation of the role of film regulation in the UK • Excellent use of appropriate subject-specific terminology
4	**7-8 marks** • Good, accurate knowledge and understanding of media industries • Reasonably detailed explanation of the role of film regulation in the UK • Good use of appropriate subject-specific terminology
3	**5-6 marks** • Satisfactory, generally accurate knowledge and understanding of media industries • Satisfactory explanation of the role of film regulation in the UK • Satisfactory use of appropriate subject-specific terminology
2	**3-4 marks** • Basic knowledge and understanding of media industries with some inaccuracies • Basic explanation of the role of film regulation in the UK • Basic use of subject-specific terminology, not always appropriate.
1	**1-2 marks** • Minimal knowledge and understanding of media industries • Limited explanation of the role of film regulation in the UK • Minimal, if any, use of subject-specific terminology, appropriate only occasionally
	0 marks No response attempted or no response worthy of credit.

Question 3 (a): Indicative content

AO1

Responses will demonstrate knowledge and understanding of aspects of media industries and regulation.

- the regulatory framework of film in the UK

Responses might further consider:
- the impact of 'new' digital technologies on media regulation

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

- film in the UK is regulated by the BBFC (British Board of Film Classification)
- the BBFC is an independent organisation
- BBFC guidelines are drawn up with the input of the public - every four or five year there is a public consultation
- the purpose of the BBFC is to protect the public, especially young people from unsuitable material
- the BBFC provides information about a film's content so that appropriate decisions can be made
- the BBFC classifies films into different age categories: U,12A, (12 for DVD),15,18
- BBFC examiners considers: use of discriminatory language and behaviour, imitable acts and violence
- 15 certificate indicates that in all areas of language, sex, nudity, violence, threat, discrimination there is no detail, it is not sustained or dwelt on
- 12 certificate as above but coverage is very brief, not promoted and context is key
- the BBFC has expanded to cover on-demand services like Netflix and Amazon Prime, as well as provide guidelines for mobile phone companies
- the proliferation of channels has created demand for a trusted guide
- the BBFC also classifies, on a voluntary basis, video content for distribution online and websites accessed via the UK's mobile networks
- Netflix now features BBFC certification to offer audiences the information necessary to make informed choices

Although it is not a requirement of the question responses might refer to either of the films studied to support points made:

Don't Knock Twice
(James, 2016, certificate 15)
Ratings Info: strong supernatural threat, bloody images, language. All versions that exist are uncut.

Drag Me To Hell
(Raimi, 2009, certificate 15)
Ratings Info: Contains strong horror and violence. All versions are uncut.

Submarine
(Ayoade, 2010, certificate 15)
Ratings info: strong language

Clueless
(Heckerling, 1995, certificate 12)
Ratings info: all known versions of this work passed uncut

The Machine
(James, 2013, certificate 15)
Ratings Info: strong bloody violence
All known versions of this work passed uncut

Blade Runner
(Scott, 1982, certificate 15)
Ratings info: strong violence

Y Llyfrgell/The Library Suicides
(Lyn, 2016, certificate 15)
Ratings info: strong threat, injury detail, sex, nudity, suicide references, drug misuse

Shutter Island
(Scorsese, 2010, certificate 15)
Ratings info: contains strong language, bloody injury and disturbing images

Yr Ymadawiad/The Passing
(Bryn, 2015, certificate 15)
Ratings info: strong sex, strong language

The Village
(Night Shyamalan, 2004, certificate 12)
Ratings Info: contains moderate psychological horror and violence
All versions are uncut

(b) Steve Neale states that genres involve repetition and difference. Explore this idea in relation to the **film made in Wales** you have studied. [20]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	**9-10 marks** • Excellent, detailed and accurate knowledge and understanding of genre and media language • Excellent use of appropriate subject-specific terminology	**9-10 marks** • Excellent application of knowledge and understanding of genre in the analysis of the Welsh film studied • Perceptive, detailed exploration of genre in relation to the film made in Wales • Excellent use of Neale's theory of genre in the analysis of the film made in Wales
4	**7-8 marks** • Good, reasonably detailed and accurate knowledge and understanding of genre and media language • Good use of appropriate subject-specific terminology	**7-8 marks** • Good application of knowledge and understanding of genre in the analysis of the Welsh film studied • Detailed exploration of genre in relation to the film made in Wales • Good use of Neale's theory of genre in the analysis of the film made in Wales
3	**5-6marks** • Satisfactory, generally accurate knowledge and understanding of genre and media language • Satisfactory use of appropriate subject-specific terminology	**5-6 marks** • Satisfactory application of knowledge and understanding of genre in the analysis of the film made in Wales • Straightforward exploration of genre in relation to the film made in Wales • Some appropriate use of Neale's theory of genre in the analysis of the film made in Wales
2	**3-4 marks** • Basic knowledge and understanding of genre and media language with some inaccuracies • Basic use of subject-specific terminology, which is not always appropriate	**3-4 marks** • Basic application of knowledge and understanding of genre in the analysis of the Welsh film studied • There is a tendency to describe the genre of the film made in Wales • Basic use of Neale's theory of genre in the analysis of the film made in Wales

1	1-2 marks • Minimal knowledge and understanding of genre and media language • Minimal, if any, use of subject-specific terminology, which is appropriate only occasionally	1-2 marks • Minimal application of knowledge and understanding of genre in the analysis of the Welsh film studied • Limited consideration of genre in relation to the film made in Wales • Minimal if any use of Neale's theory of genre in the analysis of the film made in Wales
0 marks No response attempted or no response worthy of credit.		

Question 3 (b): Indicative content

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

Responses in the higher bands will demonstrate knowledge and understanding of genre particularly the principles of repetition and difference. Responses in the middle band will focus on more straightforward or obvious aspects of film genre and the key principles of repetition and difference, while those in the lower bands will show limited knowledge and understanding of genre.

Responses in the higher bands will explicitly engage with the *explore* aspect of the question supported by detailed analysis of the genre codes and instances of repetition and difference of elements employed in relation to the film studied, responses in the middle band will show some straightforward engagement with the *explore* aspect of the question supported by appropriate analysis of the film studied, whilst responses in the lower bands will include limited exploration of genre.

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

AO1

Responses will demonstrate knowledge and understanding of genre and media language including:

Genre:
• genre codes, conventions and iconography
• principles of repetition and variation of a repertoire of elements
• hybridity and intertextuality
• the significance of challenging and/or subverting genre conventions
• the dynamic nature of genre
• the significance of genre to the film industry and film audiences

In addition, knowledge of the following elements could be shown as part of the response and AO2 application:

- film language such as camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic and post-production sound)
- how the different elements of film language, and the combination of elements, influence and communicate meanings

Critical perspective:
- Genre theory – Steve Neale

AO2

Responses will apply knowledge and understanding of the concepts of genre and media language to the analysis of the film made in Wales studied such as:

Don't Knock Twice
- supernatural horror
- film foregrounds horror codes and conventions recognisable to mainstream, international audiences
- typical tropes include the use of mirrors, a haunted house, old woman/witch rumours, curses
- diegetic sounds create unease
- audiences are positioned through sound and visual codes with many false jump scares created which contribute to expected genre pleasures
- the strong female relationships within the film's narrative is suited to the horror genre and serves as a point of similarity to other films
- elements of a family drama broadens the appeal although typicality and repetition of iconic genre codes and conventions firmly support Neale's theory

Submarine
- coming of age, teen comedy drama
- use of voice over positions the audience with the main character and creates the comedic aspects in the gulf between what is said and reality of situations
- landscape shots and social settings create a distinct British and Welsh film identity
- mise-en-scène of the interiors are typically used to establish characters and relationships
- stylistic elements and soundtrack contribute to the film's uniqueness; it is similar and different to other coming of age dramas
- diegetic sounds are used to set the scene and establish the more rural Welsh locations -differs to the typical Hollywood teen coming of age films

The Machine

- science fiction thriller
- key scenes foregrounds science-fiction spectacle in order to maximise genre appeal
- science fiction iconography is prominent throughout and central to the storyline and themes
- the colour has a predominantly blue cast which is typical to the genre
- lighting adds emotional resonance to exchanges between the AI and protagonist
- music is used to create mood, tone, tension and emotion to key scenes
- genre codes are used to establish the film's appeal – lack of stars so important to establish similarity to other science fiction films though visual codes
- CGI and special effects used to emulate big budget Hollywood films

Yr Ymadawiad/The Passing

- hybridity: dark, gothic, thriller, horror with supernatural elements
- iconography of genre evident in isolated setting and bleak landscape
- slow pace lingering camera shots evoke ideas of interior psychological world
- filmed in natural lighting rather than low key lighting typical to the horror genre
- use of flash backs suggest suppressed memories and spectral presences
- tension arises from isolation and confinement rather than explicit threat
- differs from usual jump scares of mainstream horror genre
- the film's typical horror denouement, involves supernatural suggestion satisfies genre expectations
- final twist expected by fans of the horror genre

The Library Suicides

- mise-en-scène of the setting typical to the thriller genre: dark, deserted corridors at night
- iconography of guns, death and femme fatales to establish the thriller genre indicative of hybridity and broadens appeal
- lighting codes add to sense of secrecy and concealment while the use of the torch light is iconic to the investigation
- music adds tension and builds suspense as the mystery surrounding the mother's death unfolds
- hand held cameras and tracking shots add to the sense of pursuit typical to the thrills of the genre
- the restricted narrative allows for a twist ending that subverts expectations of Todorovian resolutions.