GCE A LEVEL MARKING SCHEME

AUTUMN 2020

A LEVEL
MEDIA STUDIES - COMPONENT 1
A680U10-1

INTRODUCTION

This marking scheme was used by WJEC for the 2020 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.

EDUQAS GCE A LEVEL MEDIA STUDIES

AUTUMN 2020 MARK SCHEME

COMPONENT 1: MEDIA PRODUCTS, INDUSTRIES AND AUDIENCES

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 within that band, 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 within that band should be awarded
*   Where the candidate's work adequately meets the descriptors, the most appropriate mark within that band in the middle range should be awarded
*   Where the candidate's work just meets the descriptors, the lowest mark within that band 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   Apply knowledge and understanding of the theoretical framework of media to:
- analyse media products, including in relation to their contexts and through the use of academic theories
- evaluate academic theories
- make judgements and draw conclusions.

AO2 1   Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.

AO2 2   Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories.

AO2 3   Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 1

AO	Q1	Q2	Q3 (a)	Q3 (b)	Q3 (c)	Q4 (a)	Q4 (b)
A01 1a			✓	✓	✓	✓	
AO1 1b					✓	✓	
AO1 2a							✓
AO1 2b							✓
AO2 1	✓	✓					
AO2 2							
AO2 3	✓						

Section A: Analysing Media Language and Representation

Representation

1. Compare how this music video extract and the advertisement for *Wateraid* represent social groups. [30]

    In your answer you must:
    *   consider the similarities and differences in how social groups are represented in the music video and the advertisement
    *   consider how stereotypes can be used positively or negatively
    *   make judgements and draw conclusions about how far the representations reflect social and cultural contexts.

	AO2 1 and 3
	Apply knowledge and understanding of the theoretical framework of media to: • **analyse media products, including in relation to their contexts** • **make judgements and draw conclusions**
5	**25-30 marks** • Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract and the set advertisement • Analysis of how social groups are represented is perceptive, detailed and may be informed by relevant theories • Detailed and appropriate comparisons of how social groups are represented • Judgements and conclusions regarding how the representations reflect social and cultural contexts are perceptive, insightful and fully supported with detailed reference to specific aspects of the products
4	**19-24 marks** • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract and the set advertisement • Analysis of how social groups are represented is logical and may be informed by relevant theories • Reasonably detailed, appropriate comparisons of how social groups are represented • Judgements and conclusions regarding how the representations reflect social and cultural contexts are logical and are supported with appropriate reference to relevant aspects of the products
3	**13-18 marks** • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract and the set advertisement • Analysis of how social groups are represented is reasonable and straightforward • Satisfactory comparisons of how the representations of social groups are constructed, although there may be more focus on one of the products • Judgements and conclusions regarding how the representations reflect social and cultural contexts are straightforward and supported with some reference to relevant aspects of the products

2	**7-12 marks** • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract and the set advertisement, although this is likely to lack clarity, relevance and accuracy • Analysis of how social groups are represented is undeveloped and there may be a tendency to simply describe features of the products • Basic comparisons of how social groups are represented, although there is likely to be more focus on one of the products • Basic judgements are made regarding how the representations reflect social and cultural contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples
1	**1-6 marks** • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract and the set advertisement, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of how social groups are represented is superficial and generalised • Minimal, if any, comparisons of how the representations of social groups are constructed and the response is likely to focus only on one product • Lacks judgements and conclusions regarding how the representations reflect social and cultural contexts
	0 marks • Response not attempted or not worthy of credit

Indicative Content: Question 1

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.

Responses should address all of the bullet points in the question, but it is not expected that they are covered equally. Responses that do not address all of the bullet points should be assessed using a 'best fit' approach based on the performance descriptors in the marking grid.

Responses are expected to compare the unseen music video extract and the set advertisement. Representations of social groups referred to across the two products may include age and/or ethnicity and/or gender. Responses in the higher bands will explore more detailed aspects of how the representations are constructed and how these relate to social and cultural contexts. They may include reference to relevant theories such as theories of representation of ethnicity or gender, although they may equally be informed by theoretical approaches, rather than explicitly referencing theories, which is not specifically required to access the top bands. Responses in the middle band will focus on more straightforward or obvious aspects of representations, 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 expected to consider how far the representations of social groups reflect social and cultural contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question, responses in the middle band will show knowledge of contexts and some straightforward engagement with 'how far', whilst responses in the lower bands will show limited awareness of contexts and may not engage with this aspect at all.

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.

AO2
Responses will apply knowledge and understanding of aspects of representation from the theoretical framework of media, such as:
- the way issues, individuals and social groups are represented through a process of selection and combination
- the processes which lead media producers to make choices about how to represent social groups
- how stereotypes can be used positively or negatively
- how representations invoke discourses and ideologies and position audiences
- theoretical perspectives on representation

Responses will consider the choices made by media producers about how to represent social groups, such as:
- selection and combination of aspects of media language, including technical, audio and visual codes, to construct representations
- the effect of these paradigmatic choices on the way in which the products are interpreted by audiences
- how the different purposes of the products influence the choices made by media producers in the representations of social groups
- how stereotypes can be used positively or negatively
- editing in order to appeal to audiences and to communicate meaning
- shot type and size, framing and composition of the images
- content, language and mode of address

Responses will analyse key similarities in the way in which the products represent social groups, such as:
- Both products construct representations in order to construct versions of reality
- Both use visual and technical codes to communicate messages, for example the use of codes of expression and gesture. Codes of clothing also establish character types and construct recognisable and at times, stereotypical, representations.
- Both products use the idea of hope and include positive messages about the future. This is constructed through visual codes. In *Find Me*, the negative images are replaced with images of nature including sunlight through trees, bubbles and sunlight; this is combined with smiling faces to construct more positive representations. In *Wateraid* the use of bright colours and positive codes of expression create a sense of hope.
- Both products use the idea of a journey, or a 'day in the life of' narrative to engage the audience in the situation of the characters in the narrative. In *Wateraid* and *Find Me*, slow motion is used to track Claudia, the young boy and the teenage girl, the purpose being to engage the audience in their story.
- Both products engage the audience through personalisation, focusing on characters within the narrative and giving an insight into their lives thus constructing a sense of reality. In *Find Me* this then contrasts with the performance element of the video which constructs the identity of the two artists as storytellers.

- Both products use colour and lighting to aid in the construction of representation and versions of reality. The cold, grey day and muted colour palette of the first half of *Find Me* reflects the feeling of despair in the urban community. This is similar to the start of *Wateraid* where the rain on the window and the dull day contrasts with the African landscape and resonates with the audience.
- Both products use high key lighting and a brighter colour palette to suggest positivity and hope.
- Both use unexpected elements to construct representations in the narrative, the women and young children enjoying themselves and showing confidence in *Wateraid* and the changing facial expressions communicated through close ups in *Find Me.*

Responses will analyse key differences in the way in which the products represent social groups, such as:
- The representations are constructed for different reasons in the two products. For *Wateraid*, representations of young people, gender and ethnicity are used to raise awareness and engage the sympathy of the audience and to encourage them to engage actively by for example, donating money
- This is done through visual codes including bright colours and positive codes of gesture and expression.
- Technical codes are also used to construct a positive representation of youth, gender and ethnicity, challenging more obvious stereotypes. The camera shots establish Claudia and the other women as independent and contributing positively to their community
- The construction of the representation in *Wateraid* avoids making Claudia a victim and in contrast to other charity adverts, challenges preconceived stereotypical ideas about young women in developing countries. The advert invites a more positive discourse about the disparity between developed and developing countries.
- The purpose of constructing the positive representations in the advert is to show a desensitised audience what can be achieved with their money and how lives can be changed.
- Learners may discuss how the *Wateraid* advert challenges the theories of Gilroy and Alvarado in avoiding social and cultural stereotypes. They may also discuss how the *Wateraid* advert supports Gilroy's theory as a postcolonial Western audience is placed in a position of power and seen as being in a position to choose to help Claudia or not.
- In *Find Me*, whilst the song and music video communicate a social message, the aim is also to promote the artist and his single and the album of the time by constructing an identity of the socially conscious musician. A further promotional device is the collaboration with Jake Bugg offering contrasting representations of young men.
- *Find Me* constructs a more negative stereotypical representation of youth and ethnicity, for example the young, black rapper singing about social inequality, young people living in urban high rise flats suggesting poverty and scenes of domestic conflict and the unhappiness and vulnerability of young people. This is constructed through codes of gesture, for example a young woman with her head in her hands.
- The codes of expression and gesture in the first half of *Find Me* suggest desperation and lack of hope exemplified by the lyrics. The contrast between the performance styles of Jake Bugg and Tinie Tempah reflects different aspects of society and refer to different elements of the narrative.
- The characters in *Find Me* are represented as more stereotypical in their vulnerability initially than those in *Wateraid* and are more recognisable in their construction to a Western audience.

Responses will make judgements and draw conclusions about how far the representations of social groups reflect social and cultural contexts, such as:

- Both examples, by the very nature of their form and sub-genre, reflect the society that produces them. Both products document the social concerns and in the case of *Wateraid*, the global issues, inherent in the 21st century society.
- *Wateraid* also reflects contemporary society whereby the expectation is that the construction of the representations will target wealthier people from elite nations who will donate money out a sense of moral duty.
- Both reflect a society in need of hope and therefore use positive images challenging audience expectations of both charity advertisements and the social comment expected from the rap music genre.

Both examples use social and cultural references through iconography:

- *Wateraid* - the UK setting in comparison to the African setting, bare feet on the dusty road, the cracked ground, the empty bucket in the girl's hand, the standpipe, the bright clothing all communicate messages about the culture and the social situation of drought in third world countries. The images and visual codes used are stereotypical and culturally relevant and recognisable to audiences.
- *Find Me* uses establishing shots of inner city housing and shots of stairwells of high rise flats to establish a social and cultural context for the product and reinforces a negative stereotype recognisable to audiences.

- The social issues are reflected in the lyrics in *Find Me* including the song title which suggests the people are 'lost' and alone and other lyrics including 'modern day slavery' echoing concerns about society.
- Audience responses to the representations constructed by the products may differ according to cultural context. For example, *Wateraid* constructs a positive representation through Claudia to appeal to a socially responsible middle class audience. A younger audience may relate to the situation in *Find Me* and have expectations of the issues related to society typically referred to in this genre of music.
- The social context in *Find Me* reflects both negative and positive elements through the social comment related to environment, housing and poverty.
- Both products are making a social comment about how life can be improved.

Media Language

Question 2 is based on the print resource, a newspaper front page for the *Daily Mail* (November 5, 2018). Study the resource carefully before answering the question.

2.   Explore how codes and conventions are used to construct meaning in the *Daily Mail* front page. [15]

<table>
<tr>
<td colspan="2">AO2 1
Apply knowledge and understanding of the theoretical framework of media to analyse media products</td>
</tr>
<tr>
<td>5</td>
<td>13-15 marks
Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the Daily Mail front page
Analysis of the Daily Mail front page is perceptive, detailed and is likely to be informed by relevant theories</td>
</tr>
<tr>
<td>4</td>
<td>10-12 marks
Good, accurate application of knowledge and understanding of the theoretical framework to analyse the Daily Mail front page
Analysis of the Daily Mail front page is logical and may be informed by relevant theories</td>
</tr>
<tr>
<td>3</td>
<td>7-9 marks
Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the Daily Mail front page
Analysis of the Daily Mail front page is reasonable and straightforward</td>
</tr>
<tr>
<td>2</td>
<td>4-6 marks
Basic application of knowledge and understanding of the theoretical framework to analyse the Daily Mail front page, although this is likely to lack clarity, relevance and accuracy
Analysis of the Daily Mail front page is undeveloped and there may be a tendency to simply describe features</td>
</tr>
<tr>
<td>1</td>
<td>1-3 marks
Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the Daily Mail front page with significant inaccuracies, irrelevance and a lack of clarity
Analysis of the Daily Mail front page is superficial and generalised</td>
</tr>
<tr>
<td></td>
<td>0 marks
Response not attempted or not worthy of credit</td>
</tr>
</table>

Indicative Content: Question 1

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 examples of the ways in which codes and conventions are used to construct meaning in the Daily Mail *front page. Responses may be informed by relevant theories such as semiotics. Use of theories is not, however, required to access the higher bands and a theoretical approach may be incorporated within analysis of intended or suggested meanings created by the use of codes and conventions. Responses in the higher bands will show a more complex understanding and will explore how codes and conventions are used to construct meaning, in more detail, whilst those in the middle band will focus on more straightforward or obvious codes and conventions, and those in the lower bands will be descriptive.*

AO2
Responses will explore examples of how codes and conventions are used to construct meaning in the *Daily Mail* front page such as:

- learners will demonstrate an understanding that the product uses the typical codes and conventions of a middle market tabloid newspaper in order to communicate meaning to their readers. This includes elements of media language, for example:
  - **Layout and design** - the newspaper employs the typical convention of a strong, bold headline which takes up much of the front page. The image is also large and directly related to the story. The newspaper front page also includes a plug to appeal to a broader audience. The subheadings exemplify the main headline and there is limited copy used.
  - The masthead is easily recognisable to readers and is related to the ideology of the newspaper. The connotations of the font style of the *Daily Mail* suggests that it is more traditional, this is further reinforced by the use of the crest logo.
  - The newspaper includes a plug on the front page which communicates messages about their readers. The *Daily Mail* has a large female readership and the inclusion of the anniversary issue to celebrate Femail will appeal to this audience. Some learners may pick up on the irony of the magazine's headline alongside a woman only wearing trousers and the fact that the magazine is 'sparkling'.
  - **Visual codes** - the image on the front page may have been manipulated differently through colour and lighting. The image of Theresa May in the *Daily Mail* uses warm lighting constructing a positive representation reflecting the political allegiance of the newspaper.
  - The image uses direct mode of address and captures The Prime Minister speaking suggesting that this is immediate and that she is addressing the readers directly.
  - **Language**- the big headline is a typical convention of this style of newspaper. It uses hyperbolic, emotive language to convey the drama of the situation. The lexis of battle is used in an extended metaphor included in the headline, the sub-heading and the copy, for example, *fight, bruising Cabinet battle, coup, topple.*
  - The *Daily Mail's headline* is personalised, 'I Stand To Fight', implicitly demonstrating support for her as a usual Conservative government supporting newspaper.
  - A **narrative** is constructed on the front page with the suggestion of a battle fought and enigmas are created about what will happen in the future: 'Tory rebels threaten coup to topple her in days.', the use of the term 'Tory' is an unusual more derogatory term for a right wing newspaper. Some learners may discuss the fact that the newspaper has to please both sides of the Brexit argument.

Section B: Understanding Media Industries and Audiences

3.   (a)   Briefly explain what is meant by a mainstream film.   [2]

AO1 1a	
Demonstrate knowledge of the theoretical framework of media	
2 marks for a detailed, accurate explanation, evident through exemplification or detail	• A film that is made by the major film studios on a high budget and targeting a universal, global audience. The film companies have the means to produce, distribute and exhibit these films and rely on financial returns. • Mainstream films have visual appeal, high production values and are easy to market to audiences. Credit all valid responses.
1 mark for a basic explanation which may be undeveloped or contain inaccuracies	• One that is not independent • A film that costs more to make
0 marks	• Response not attempted or not worthy of credit.

(b)   Briefly explain the function of the BBFC in the film industry.   [2]

AO1 1a	
Demonstrate knowledge of the theoretical framework of media	
2 marks for a detailed, accurate explanation, evident through exemplification or detail	• It is a non-government, independent body which classifies cinema films, videos and DVDs deciding on an age rating based on the film's content and the BBFC Guidelines. Credit all valid responses.
1 mark for a basic explanation which may be undeveloped or contain inaccuracies	• It regulates films • It gives a certification
0 marks	• Response not attempted or not worthy of credit.

(c)   Explain the role of regulation in the global distribution of films. Refer to *Straight Outta Compton* to support your points.   [9]

	AO1 1a and 1b **Demonstrate knowledge and understanding of the theoretical framework of media**
3	**7-9 marks** • Good, accurate knowledge and understanding of the role of regulation in the global distribution of films • Reasonably detailed reference to the set film to support points made
2	**4-6 marks** • Satisfactory knowledge and understanding of regulation in the global distribution of films, although this may lack development • Straightforward reference to the set film to support points made
1	**1-3 marks** • Basic knowledge and understanding of the role of regulation in the global distribution of films • Partial reference to the set film to support points made, but this is undeveloped
0	**0 marks** No response attempted or no response worthy of credit

Indicative content: Question 3 (c)

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 demonstrate knowledge and understanding of the role of regulation in the global distribution of films. Responses in the higher bands will explicitly address the role of regulation in the global distribution of films, using examples from the set product to support points made, whilst responses in the lower bands may describe the regulation process without applying their understanding to the set product.

AO1
Responses will demonstrate knowledge and understanding of the role of regulation in the global distribution of films, such as:
• the internet and social media have made the global marketing and distribution of films easier but more difficult to regulate.
• the role of the BBFC as film regulator in the UK is to protect children from unsuitable and possibly harmful content in films and videos and to give consumers information they might need about a particular film or video before deciding whether or not to view it. The BBFC examines and age rates films and videos before they are released.
• globally there are different regulatory bodies with differing criteria, films can be rated differently in different countries. This will affect the way in which the film is distributed, for example the production of different trailers to target the correct audience determined by the age rating.
• the age certificate is very important to distributors as, for example, the awarding of a 12A or a 15 opens the film to a wider audience.
• the film companies and producers may consult with the regulatory bodies in order to ensure that the film will be awarded a particular certification
• the BBFC rates films and videos in the UK. In the USA it is MPAA which uses different criteria from the BBFC and tends to be more lenient on violence and less on sexual content; this will again affect the marketing of the film.

- it is sometimes the case that trailers for global film distribution will be given a different classification from that of the main film. For example, a 15 film may have a 12A rated trailer so that it can be initially marketed to a wider audience.

Responses should refer to *Straight Outta Compton* to show understanding of the role of regulation in the global distribution of films such as:
- the first trailer was released in February 2015, with a 'red band' card to reflect the 'restricted' nature of the content, this trailer included an introduction by Ice Cube and Dr Dre.
- a global trailer was released in April. The UK trailer had a 12A certification by the BBFC
- the theatrical release of *Straight Outta Compton* was given a 15 rating by the BBFC but the Director's Cut DVD was rated as 18
- in the US the film was given a 'R' rating 'restricted' meaning under 17s cannot attend without a parent
- The film was banned in Malaysia but gained an 11 rating in Sweden (which means children over the age of 7, who are accompanied by an adult, are admitted to films that have been passed for children from the age of 11.)
- in terms of global distribution, the film was rated differently in different countries according to their regulatory system. This would mean the production of different marketing materials to correspond to the certification of the film.
- the film company Universal submitted trailers for the film earlier in 2015, with 12A requests. The BBFC gave these trailers a rating of 12A, as they contained some suggestion of violence and the sight of guns and baseball bats, but there was no clear detail of blows making contact and no bloody injury detail. The trailers also contained implied strong language but avoided use of specific language.
- Universal also entered into a collaboration with Facebook to aid the film's distribution of different trailers targeting an audience who may not understand rap culture
- The distributor sought advice from the BBFC, stating that they would like to release the work with a 15 rating; they were keen to avoid an 18 certification which would narrow the audience and impact upon economic success. They submitted a finished version of the film and the BBFC rated it as 15 indicating that it contained ' strong language, violence, sex, and drug use'.
- in the film the BBFC noted that that there are several uses of strong language during dialogue and in rap lyrics. There are also uses of discriminatory language, with some aggressive uses of specific terms during scenes of police brutality.

(d) Explain the ways in which social and political contexts may influence independent films. Refer to *I, Daniel Blake* to support your points. [12]

	AO1 2a and 2b **Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.**	
4	**10-12 marks** • Excellent, detailed and accurate knowledge and understanding of the importance of the ways in which social and political contexts may influence independent films, with possible reference to relevant theories • Detailed reference to the set film to support points made	
3	**7-9 marks** • Good, accurate knowledge and understanding of the importance of the ways in which social and political contexts may influence independent films • Reasonably detailed reference to the set film to support points made	
2	**4-6 marks** • Satisfactory knowledge and understanding of the ways in which social and political contexts may influence independent films, although this may lack development • Straightforward reference to the set film to support points made	
1	**1-3 marks** • Basic knowledge of industry but limited understanding of the ways in which social and political contexts may influence independent films • Partial reference to the set film to support points made, but this is undeveloped	
	0 marks Response not attempted or not worthy of credit	

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.

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 Media Industries, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Media Language, Representations and Audience, as well as of media contexts. Responses in the higher bands are likely to draw together knowledge and understanding from across the full course of study.

AO1
Responses will demonstrate knowledge and understanding of ways in which social and political contexts may influence independent films. Such as:
• independent film narratives often deal with the social and political situation of the time and place and this is reflected in the structure of the narrative and the construction of representations.
• independent films often reflect the issues and themes of time in which they were made through the documentation of social and political change.
• independent films can have a socio-political effect on society and can bring about social change and affect the way in which an audience perceive the world.
• individual producers and directors can use the film to convey their political ideologies to an audience and to raise awareness of social issues. This is particularly true of independent films.

Responses should refer to *I, Daniel Blake* to support points and show an understanding of ways in which social and political contexts may influence independent films, such as:

- the film was a low budget, social realist film with low production values and as such the film was shaped by the way in which it was produced and the social and political situation in Britain at the time. Loach used real people and unknown actors and he filmed in Newcastle using real locations to establish the realism of the plight of his characters.
- the narrative makes a political statement by apportioning blame for the failures in the system by criticising specific government policies and illustrating the effect they have on individuals. This approach is conventional of independent films of this genre and of Loach as a director with a social conscience.
- Ken Loach is a director already known for his social realist films and the impact they had on the audience of the time. His aim in producing this film was to raise awareness of social ills caused by the political system.
- the film embodies a left wing socialist message and the issues raised in the film included the welfare system, benefits, the Work Capability Assessment, poverty, homelessness and the effect all of this has on the individual and the family.
- the marketing campaign also aimed to raise awareness of issues and this went far beyond the typical marketing devices. Disruptive-display advertising was used in collaboration with the *Daily Mirror* who felt that the political and social issues dealt with in the film would relate to their left-wing readership. The actors also demonstrated outside of West End theatres and members of the Unite Union staged a 'We Are All Daniel Blake' protest outside London job centres. This illustrated that the social and political messages in the film were seen to reflect the real situations of people in the UK.
- the film had an effect on the nation and the slogan 'We Are All Daniel Blake' and the character, became recognisable to audiences
- in the age of austerity with the rise in the use of food banks this film's social comment reflected pertinent social ills and resonated with audiences and as a result was more successful than anticipated.

Responses in the higher bands are likely to draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:

- the way in which the economic context of the independent film relates closely to the social and political context.
- how the production values of the film convey the ideology of the producer and exemplify the social and political message.
- how the way in which the representations of the characters were constructed and how they were then employed in the marketing of the film proved successful in communicating the film's social and political message.
- how media language was used to shape the product and reinforce the social and political message.
- the role of individual producers like Ken Loach in making their concerns heard through the platform of independent film. His standing within the industry and his access to funding outlets made the production of such a film possible

4.   (a)   Explain the significance of fans to the success of media products. Refer to *Assassin's Creed III: Liberation* to support your points. [8]

	AO1 1a and 1b **Demonstrate knowledge and understanding of the theoretical framework of media**	
4	**7-8 marks** • Excellent, detailed and accurate knowledge and understanding of the significance of fans to the success of media products, with possible reference to relevant theories • Detailed reference to the set video game to support points made
3	**5-6 marks** • Good, accurate knowledge and understanding of the significance of fans to the success of media products • Reasonably detailed reference to the set video game to support points made
2	**3-4 marks** • Satisfactory knowledge and understanding of the significance of fans to the success of media products, although this may lack development • Straightforward reference to the set video game to support points made
1	**1-2 marks** • Basic knowledge of audiences, basic understanding of the significance of fans to the success of media products • Partial reference to the set video game to support points made, but this is undeveloped
	0 marks Response not attempted or not worthy of credit

Indicative Content: Question 4(a)

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 demonstrate knowledge and understanding of the significance of fans to the success of media products. Responses in the higher bands are likely to engage with the idea of the importance of fans to the distribution and marketing of media products. Responses in the lower bands may describe ways in which fans use media products without showing an awareness of their significance to the industry or linking these points explicitly to a discussion of the set product.

AO1
Responses will demonstrate knowledge and understanding by discussing the ways in which fans are significant to the success of media products, for example:
• social media gives fans the platform to share information about specific media products and engage with other like-minded people through fan forums, for example.
• learners may refer to theoretical perspectives related to fandom and to theorists, for example Henry Jenkins and his assertion that fans are active participants in the construction and circulation of textual meanings.
• many media industries rely on fans to market and promote their products, particularly those forms that are more interactive, for example the video games industry where the recommendation of fans contributes to the success of the product.

- video games in particular are products in a very competitive market where software manufacturers are competing for audiences. New video games are marketed aggressively to the target audiences and producers rely on the fan base to help to distribute information about the product.
- fans can have an impact on the development of games by giving positive and negative feedback through fan forums and other social media platforms.

Responses will demonstrate knowledge and understanding of the significance of fans to the success of media products, with reference to the set product for example:
- for this game there was already an established fan base as it was part of a larger franchise. This meant that fans were anticipating the game and had expectations of what it would offer making the game easier to market.
- its release alongside *Assassin's Creed III* on the Playstation 3 created a 'buzz' amongst fans and they became instrumental in the marketing of the product
- in addition the appeal here was also to the female gamer; there was an opportunity to target a different fan demographic.
- *Assassin's Creed III: Liberation* has a strong fan base of core and casual gamers and the game itself is released on multiple platforms broadening the audience reach
- this product is a role-playing game which encourages participants to work together on a particular mission interacting with other gamers within the community and marketing the products through play.
- fan forums, fan walk throughs and videos where fans are demonstrating aspects of the game contributed to the product's success.

(b) How do media producers target specialised audiences? Refer to *Assassin's Creed III: Liberation* to support your points. [12]

	AO1 1a and 1b **Demonstrate knowledge and understanding of the theoretical framework of media**
4	**10-12 marks** • Excellent, detailed and accurate knowledge and understanding of how media producers target specialised audiences, with possible reference to relevant theories • Detailed reference to the set video game to support points made
3	**7-9 marks** • Good, accurate knowledge and understanding of how media producers target specialised audiences • Reasonably detailed reference to the set video game to support points made
2	**4-6 marks** • Satisfactory knowledge and understanding of how media producers target specialised audiences, although this may lack development • Straightforward reference to the set video game to support points made
1	**1-3 marks** • Basic knowledge of audiences, basic understanding of how media producers target specialised audiences • Partial reference to the set video game to support points made, but this is undeveloped
	0 marks Response not attempted or not worthy of credit

Indicative Content: Question 4 (b)

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 demonstrate knowledge and understanding of how media producers target specialised audiences. Responses may engage with theoretical perspectives and theories, for example Stuart Hall's reception theory. Responses in the higher bands are likely to discuss how media producers target specialised audiences and apply their understanding to the set product. Responses in the lower bands may describe how media producers target specialised audiences without linking these explicitly to a discussion of the set product.

AO1
Responses will demonstrate knowledge and understanding of how media producers target specialised audiences, considering for example:
• the difference between mass and niche/specialised audiences
• the meaning of target and the fact that media products have a clear target audience
• the strategies that are employed to target the specialised audience, for example content, marketing techniques, intertextuality
• the importance of establishing a brand identity for the product that will appeal and be recognisable to the target audience
• an understanding of the competitive nature of the video games industry and the need to target the specialised audience in order to achieve economic success.

Responses should give examples from *Assassin's Creed III: Liberation* showing how media producers target specialised audiences:

- the unique selling point of the female avatar in order to appeal to the specialised audience of the female gamer, thus targeting a different demographic to broaden the appeal of the franchise. The introduction of Aveline into the *Assassin's Creed* franchise directly targeted the female gamer and offered an opportunity for gamer identification not available in other video games.
- this decision proved too 'specialised' for some and received some criticism.
- the specialised fan base for the wider franchise of *Assassin's Creed* was also targeted through the launch of this product in conjunction with *Assassin's Creed III*.
- the product was initially designed for a hand-held device, so targeting the 'on the go' gamer, a specialised audience.
- the specialised settings, costumes and game play opportunities are distinctive to the franchise and as such are recognisable and familiar to fans of the games and those interested in the historical aspect of this type of game.