



GCE AS MARKING SCHEME

SUMMER 2018

**AS (NEW)
MEDIA STUDIES - UNIT 1
2680U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

WJEC AS MEDIA STUDIES

UNIT 1: INVESTIGATING THE MEDIA

SUMMER 2018 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. 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.

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

For two mark questions:

- Where the candidate's work *completely* meets the descriptors, the highest mark should be awarded.
- Where the candidate's work *just* meets the descriptors, the lowest mark should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band. The strengths of the candidate's response should be then used to determine the mark to be awarded within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some likely areas candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the banded levels of response in the generic assessment grids.

Section A: Selling Images: Advertising and Music Video

1. Explore how media language is used in this television advertisement to attract audiences.

[40]

In your answer, you should consider:

- how the audiences for this advertisement may be categorised
- the technical, visual and audio codes.

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	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of media language and audiences • Excellent use of appropriate subject specific terminology • Accurate grammar, punctuation and spelling 	<p>25-30 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of media language and audiences to analyse the television advert • Perceptive and detailed exploration, using excellent examples to develop a point of view in response to the question
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of media language and audiences • Good use of appropriate subject specific terminology • Mostly accurate grammar, punctuation and spelling 	<p>19-24 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of media language and audiences to analyse the television advert • Detailed exploration, using good examples to develop a point of view in response to the question
3	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge and understanding of media language and audiences • Satisfactory use of appropriate subject specific terminology • Generally accurate grammar, punctuation and spelling 	<p>13-18 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of media language and audiences to analyse the television advert • Straightforward exploration, using reasonable examples to respond to the question
2	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of media language and audiences • Basic use of appropriate subject specific terminology, which is not always appropriate • Some errors in grammar, punctuation and spelling 	<p>7-12 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of media language and audiences to analyse the television advert • There is a tendency to describe rather than explore, using some general examples to respond to the question
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of media language and audiences • Minimal, if any, use of subject specific terminology, which is only occasionally appropriate • Many errors in grammar, punctuation and spelling 	<p>1-6 marks</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of media language and audiences to analyse the television advert • Limited relevant response to the question
<p>0 marks No response attempted or no response worthy of credit</p>		

Question 1: Indicative content

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

Responses in the higher bands will explore how media language is used to attract audiences through technical, visual and audio codes in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands may be descriptive. Visual codes could include a range of aspects such as settings, locations, dress codes and objects. Technical codes could include camerawork, lighting and editing. Audio codes could include the song lyrics, music and diegetic sound.

Responses in the higher bands will explore in a detailed way how audiences are categorised by media producers in terms of age, gender and social class, as well as by lifestyle and taste. Responses in the middle band will make more straightforward points, whilst those in the lower bands may be simplistic and assertive.

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

AO1

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

- the different elements of media language, including technical, visual and audio codes
- how different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- how media language incorporates points of view, messages and values
- how audiences may respond to and interpret media language, with possible reference to Hall's reception theory-preferred or intended meanings
- how media producers attract audiences
- how audiences are grouped and categorised by media producers, including by age, gender and social class, as well as by lifestyle and taste

AO2

Responses will apply knowledge and understanding of aspects of media language and audiences from the conceptual framework to analysis of the television advertisement, such as:

- how technical, visual and audio codes are used to attract audiences:
 - audio code of a baby's cry from the outset of the advert introduces the underlying thematic concept - the birth of a new generation for whom the currently impossible will become *'The New Normal'*
 - point of view camera shots from both the male figure's perspective and the baby's perspective [at the start and end of the advert] establish a relationship between the use of technology and the most important aspects of family life – several different scenarios are exemplified through the advert
 - close ups on the product secure brand recognition

- visuals are underpinned with a non-diegetic song, the lyrics of which serve to reinforce the preferred meanings
- visual codes illustrate a range of situations such as swimming underwater, playing in a domestic setting, learning in which the technology is central to the experience, so reinforcing the product's actual capacity and suggested importance to a modern family lifestyle
- tracking shots of children running with dinosaurs reinforces the slogan of the campaign: '*One generation's impossible is the next one's normal*.'
- slogan is conventionally positioned at the end of the advert
- final frame: '#DoWhatYouCan't' is part of campaign strategy to maximise brand presence across platforms
- preferred messages and meanings communicated reinforce the target demographic's sense of themselves
- range of settings incorporate everyday experiences and the more wondrous - for example recording of the Northern Lights [then shared via the product with the family at home]
- the range of different settings: home, school, street, outdoors, are recognisable to audiences, suggesting a relatable lifestyle
- the visuals illustrate the product's centrality to everyday transactions e.g. making a contactless payment. The inclusion of different generations within situations suggests that the different generations can be connected through technology
- references to nature in the audio and the visuals naturalises the use of advanced technology
- images of children using the smart phone underwater and during play positions the product in the new generation's everyday life – '*The New Normal*'
- recognition of the song by target demographic: Rufus Wainwright's - *Across the Universe* [a cover version of the Beatles' original]
- lyrics communicate particular messages and values: family values remain the same but technology connects the generations, so enhancing family life
- lyrics such as '*across the universe*', '*images of broken light*', '*sounds of laughter*', the repeated refrain of '*nothing's gonna change my world*' and the lexical set of nature reinforce the messages communicated

- how audiences are categorised by media producers
 - audiences can be defined by their demographic profile, categorising the target audience through occupation and income - the visuals of the advert suggest comfortable affluence both through the settings and activities presented, so reflect a high economic band
 - audiences can also be categorised by their values, attitudes and lifestyles: psychographic profile - the visuals and content clearly present a lifestyle that values family and technology
 - a range of audience groups can be linked to the advertisement's desired demographic, such as: aspirers, explorers, succeeders and mainstreamers [*Samsung* is aiming to position itself as an iconic, quality brand]
 - age can also be used to categorise audiences: the advert has been constructed to appeal to adults and adults with children, so securing loyal consumer following.

Section B: News in the Online Age

2. (a) Explain how recent technological developments have changed the way news is distributed. [10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of relevant aspects of media industries • Perceptive and detailed explanation of how technological developments have changed the way news is distributed • Excellent use of appropriate subject-specific terminology
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed and accurate knowledge and understanding of relevant aspects of media industries • Detailed explanation of how technological developments have changed the way news is distributed • Good use of appropriate subject-specific terminology
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of relevant aspects of media industries • Straightforward explanation of how technological developments have changed the way news is distributed • Satisfactory use of appropriate subject-specific terminology
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of relevant aspects of media industries • Basic explanation of how technological developments have changed the way news is distributed • Basic use of subject-specific terminology, not always appropriate
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of relevant aspects of media industries • Limited explanation of how technological developments have changed the way news is distributed • Minimal, if any, use of subject-specific terminology, appropriate only occasionally
<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No response attempted or no response worthy of credit. 	

Question 2 (a): Indicative Content

AO1

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

- the relationship between recent technological change and the distribution and circulation of news
- the impact of digitally convergent media platforms on reaching and targeting audiences
- how distribution of news has evolved from earlier platforms such as print and radio to current online forms

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

- all newspapers have an online presence and content is available on social media platforms and through apps
- audiences now consume a *news brand* in both print and digital forms, accessing digital forms through a variety of devices
- the audience reach is broadened because of the ability to access news through digital platforms
- many audiences now access traditional print forms through a digital platform [set newspaper studied and its online equivalent might be referred to in support of points]
- news organisations use social media to update the news and to keep audiences informed
- users can share and comment on news constantly, so contributing to the distribution of news
- audiences are able to become 'prosumers', an example of citizen journalism which has evolved from more traditional forms of industry-led journalism

Responses may refer to relevant critical perspectives, such as 'End of Audience' theories. This should be credited where appropriate but is not a requirement.

2. (b) Explore how **one** event has been represented across **two** news media products you have studied.

In your response, you must:

- demonstrate knowledge and understanding of the way the media construct versions of reality.
- analyse how media language constructs representations.

[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	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of representation • Excellent use of appropriate subject-specific terminology 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of representation to analyse two news media products • Perceptive, detailed exploration of how media language constructs representations of an event across the two news media products studied
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed and accurate knowledge and understanding of representation • Good use of appropriate subject-specific terminology 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of representation to analyse two news media products • Detailed exploration of how media language constructs representations of an event across the two news media products studied
3	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory, reasonably detailed and accurate knowledge and understanding of representation • Satisfactory use of appropriate subject-specific terminology 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Some application of knowledge and understanding of representation to analyse two news media products • Straightforward exploration of how media language constructs representations of an event across the two news media products studied
2	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of representation • Basic use of subject-specific terminology, not always appropriate 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of representation to analyse two news media products • Tendency to describe how media language constructs representations across the two news media products studied, with little detail
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Minimal, if any, knowledge and understanding of representation • Minimal, if any, use of subject-specific terminology, appropriate only occasionally 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of representation to analyse two news media products • Limited consideration of how media language constructs representations across the two news media products studied
0 marks	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit. 	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit.

Question 2 (b): Indicative content

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

If only one news product is considered, assess the quality of the response in relation to the descriptors in all five bands and divide the mark for AO2 by two.

Responses in the higher bands will demonstrate clear knowledge and understanding of representations as constructed, responses in the middle band will show some awareness of this, whilst responses in the lower band may not engage with this aspect at all.

Responses in the higher bands will explore how media language constructs the representation of one event in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands may be descriptive. Media language could include a range of aspects depending on the news media product referred to, such as the codes and conventions of newspapers, the codes and conventions of online news and the codes and conventions of radio news. Responses will explore the ways in which the selection and combination of aspects of media language construct the representation.

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

AO1

Responses will demonstrate knowledge and understanding of representation, such as:

- how selection and combination of aspects of media language construct representations of events
- how the different elements of media language construct representations of events/news
- how the media construct versions of reality through re-presentation
- how representations embody values, attitudes and beliefs, which may be reinforced across a range of media
- the impact of industry contexts on the choices media producers make about how to represent events (references could be made to the political affiliations of the newspapers studied or the impartiality of BBC News outlets)
- how audiences may be positioned by representations

AO2

Responses will apply knowledge and understanding of representation by analysing how media language constructs representations in two news products studied.

Responses may explore:

- the focus of the representation-the particular aspects of the event
- the different elements of media language that are used to re-present the event studied
- the selection of different elements of media language linked to the media product being referred to such as: the use of language and mode of address including speech and interviews [radio news], the use of images, use of headline and its connotations, typography, graphics and colour and interactive features [online news]
- the meanings and messages that have been encoded within the representation
- the points of view incorporated within the representation
- how the representation of the event has been constructed to address the target audience
- how the representation positions audiences to respond

Section C: Film Industries - from Wales to Hollywood

- Q3 (a) Explain the importance of co-productions to the Welsh film industry. Refer to the film made in Wales you have studied. [10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, accurate knowledge and understanding of media industries • Detailed explanation of the importance of co-productions to the Welsh film industry • Excellent reference to the film studied to support points • Excellent use of appropriate subject-specific terminology
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of media industries • Reasonably detailed explanation of the importance of co-productions to the Welsh film industry • Good reference to the film studied to support points • Good use of appropriate subject-specific terminology
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge and understanding of media industries • Satisfactory explanation of the importance of co-productions to the Welsh film industry • Satisfactory reference to the film studied to support points • Satisfactory use of appropriate subject-specific terminology
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of media industries with some inaccuracies • Basic explanation of the importance of co-productions to the Welsh film industry • Little reference to the film studied to support points • Basic use of subject-specific terminology, not always appropriate
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of media industries • Limited explanation of the importance of co-productions to the Welsh film industry • Minimal, if any, reference to the film studied to support points • Minimal, if any, use of subject-specific terminology, appropriate only occasionally
0 marks	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit.

Question 3a: Indicative content

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

AO1

Responses will demonstrate knowledge and understanding of the importance of co-productions to the Welsh film industry such as:

- the importance of co-productions to national film industries
- the significance of patterns of ownership
- the significance of economic factors to film industries including support from film agencies and grants to the film industry and films
- how processes of production, distribution and exhibition shape films in a global context

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

Don't Knock Twice

- Cardiff-based Red and Black studios received funding from the Welsh government's media budget, which stipulates that half of each production is filmed in Wales. *Don't Knock Twice* was the first film to receive such funding and this ensured employment for the Welsh industry
- the film was supported by Ffilm Cymru and also co-financed by Itara and Welsh Government; international sales are administered through distributors, Content [KEW Media Group]
- as a low-budget, independent film, *Don't Knock Twice* relies on conglomeration for global distribution

Submarine

- received a grant from the Wales Creative IP Fund which stipulates prioritising the national industry
- produced by Warp Films and Film4 Productions. These are production companies whose previous output is suitably similar to the alternative and idiosyncratic nature of the film
- international funding was received from Ben Stiller's Hollywood production company, Red Hour Films. This allowed the film a more international profile.

The Machine

- an initial development award from the FAW (Film Agency Wales) allowed the producers to create a glossy promo providing 'proof of concept'. This pre-production investment was essential to the film's development
- a tour of pre-production footage around various industry festivals resulted in the production company, Red and Black Films, partnering with international distributors Content who secured pre-sales at Cannes leading to the film's global profile
- in a mutually beneficial deal, the Welsh Assembly Government (WAG) granted 'job creation funding' which secured the film's budget

Y Llyfrgell/The Library Suicides

- this film relied entirely on mass media conglomeration, as the third project to go into production from Ffilm Cymru Wales' emerging talent scheme, 'Cinematic': an initiative developed in partnership with the BFI Film Fund, BBC Films, Creative Skillset, Edicis, Soda Pictures and S4C
- the benefit of conglomerate funding from a variety of initiatives such as the BFI Film Fund and BBC Films allows for the niche production of a Welsh language thriller
- S4C's funding means that even in pre-production the film is guaranteed broadcast on television platforms

Yr Ymadawiad/The Passing

- relied on funding from Ffilm Cymru Wales' 'Company Support' scheme and was originally part of the 'Boom Cymru' initiative that encouraged micro-budget film making
- although the film received limited theatrical release, distribution deals with Global Digital Releasing, an American company, allowed for worldwide streaming
- S4C's funding meant that even at pre-production stages the film was guaranteed broadcast on television platforms

Q3 (b) How conventional is the narrative structure of **one** of the films you have studied? Use Todorov's narrative theory in your response. [20]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of narrative • Excellent, detailed and accurate knowledge and understanding of Todorov's theory of narrative • Excellent use of appropriate subject-specific terminology 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of narrative to analyse the film studied • Perceptive, detailed exploration of the narrative structure of the film studied • Excellent use of Todorov's theory of narrative in the analysis
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed and accurate knowledge and understanding of narrative • Good, reasonably detailed and accurate knowledge and understanding of Todorov's theory of narrative • Good use of appropriate subject-specific terminology 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of narrative to analyse the film studied • Detailed exploration of the narrative structure of the film studied • Good use of Todorov's theory of narrative in the analysis
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge and understanding of narrative • Satisfactory, reasonably detailed and accurate knowledge and understanding of Todorov's theory of narrative • Satisfactory use of appropriate subject-specific terminology 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of narrative to analyse the film studied • Straightforward exploration of the narrative structure of the film studied • Some appropriate use of Todorov's theory of narrative in the analysis
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of narrative, with some inaccuracies • Basic knowledge and understanding of Todorov's theory of narrative • Basic use of subject-specific terminology, which is not always appropriate 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of narrative to analyse the film studied • There is a tendency to describe the narrative structure of the film studied • Basic use of Todorov's theory of narrative in the analysis
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of narrative • Minimal, if any, knowledge and understanding of Todorov's theory of narrative • Minimal, if any, use of subject-specific terminology, which is appropriate only occasionally 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of narrative to analyse the film studied • Limited consideration of the narrative structure of the film studied • Minimal, if any, use of Todorov's theory of narrative in the analysis
<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No response attempted or no response worthy of credit. 		

Question 3b: Indicative content

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

If no film is considered, award zero marks for AO2.

Responses in the higher bands will demonstrate knowledge and understanding of a range of aspects of narrative structure. Responses in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will show limited knowledge and understanding of narrative structure and may be descriptive.

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

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

AO1

Responses will demonstrate knowledge and understanding of narrative structure and Todorov's theory of narrative including:

- narrative construction, structures, techniques and conventions
- narratology: the idea that all narratives share a basic structure that involves a movement from one state of equilibrium to another
- the idea that these two states of equilibrium are separated by a period of imbalance or disequilibrium
- the idea that the way in which narrative are resolved can have particular ideological significance

AO2

Responses will apply knowledge and understanding of narrative to an analysis of the films studied, such as:

Don't Knock Twice

- as a low budget independent, this film is sold to audiences as a familiar genre product, therefore audiences expect Todorovian structures
- the film has a narrative typical of horror, where the 'disruption' is personified as the film's threat and a clear resolution is suggested
- along with the typicality of the narrative structure, there is a corresponding character development, wherein the mother and daughter bond is strengthened and follows a progressive narrative logic

Drag Me to Hell

- Dark House Productions are a horror studio, and expectations of the genre are fulfilled with the typical 'curse' narrative which is predicated upon a clear disruption and resolution
- the Todorovian structure allows for character development
- the final scenes with a twist ending suggest the threat is not vanquished and so counters the expectation of a resolution

Submarine

- as the film is a coming-of-age comedy drama the narrative conflict within the film is amplified by the protagonist's youthful self-importance
- the film eschews neat Todorovian structures in favour of episodic character development
- *the protagonist* seeks and creates the problems and narrative obstacles

Clueless

- the equilibrium of this film is clearly established, exemplifying the character's comfortable situation in sumptuous detail
- typical of the genre and audience expectations, the film ends in a neat resolution, mirroring the upbeat opening
- the narrative restoration of equilibrium is characteristic of more escapist mainstream film products.

The Machine

- as a low budget independent, this film is sold to audiences as a familiar genre product therefore audiences expect Todorovian structures
- the film opens in dystopia - an outright disequilibrium. This is a common trope of science fiction
- the techno-fantasy of the genre allows for a Todorovian resolution that would not be possible in other genres; the virtualisation of McCarthy's daughter and the humanisation of Machine

Blade Runner

- the disruption is based upon the escape of the replicants and also the enigma of Deckard's origins due to the film's genre hybridity
- although a Todorovian system is employed, the audience is invited to question the morality of the suggested resolution: is the 'retiring' of the replicants humane?
- the nominal resolution leaves the audience with more questions than answers

Library Suicides

- the film has a causal narrative as the film's disruption is created by the death of the girls' mother
- the film follows a progressive logic as it seems to uncover the mystery, building towards a supposed recognition and attempt to repair the disruption
- the restricted narration allows for a twist ending that subverts expectations predicated on expectations of Todorovian resolutions

Shutter Island

- the film, using iconography of the crime detective genre, disguises its actual narrative structure behind the seemingly conventional investigation of the missing patient
- this is a construction within the film, as the perceived resolution is part of the protagonist's therapy
- the narrative offers us enigmas and clues, which do not quite fulfil a resolution, suiting the psychological aspirations of the film's genre

Yr Ymadawiad/The Passing

- the disruption occurs as the car crashes, leading the characters into the limbo of the farmhouse, where they must confront a series of subsequent disruptions
- the anachronistic structure allows the audience further information from a narrative that is otherwise restricted
- the twist denouement serves a resolution which may confound what certain audiences expect, but will be familiar to genre fans

The Village

- the film is placed within the diegesis of folklore tales, with fatal disruptions and threats, which are used by the elders as a control measure - the creation of these tales inadvertently leads to the film's major disruption; the injury of Lucius
- lead protagonist Ivy enacts a resolution that satisfies Todorovian structures
- The narrative twist, reveals the village elders as the true threat; and subverts the generic origins of the film