



---

# **GCE AS MARKING SCHEME**

---

**SUMMER 2019**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 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**  
**MARK SCHEME SUMMER 2019**

**GENERAL INFORMATION**

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. The generic assessment grid is designed to establish the quality of a response whilst the indicative content will provide guidance on the scope of acceptable responses and the likely content of a candidate's response. Examiners should use the full range of marks available to them.

**Band Descriptors**

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

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

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

**Indicative Content**

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

## Section A: Selling Images: Advertising and Music Video

1. Explore how representations of gender have been constructed in the **two** advertisements. [40]

In your answer you should consider:

- the use of media language to construct representations of gender
- the purpose of the representations
- how representations embody values and messages.

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

## **Question 1: Indicative content**

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

*Responses in the higher bands will explore the representation of gender and its construction through the selection and combination of different aspects of media language in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands may be descriptive. Media language could include a range of aspects such as design and layout, positioning of images/photographs and language, use of typography, mode of address, graphics and colour.*

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

### **AO1**

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

- the ways in which the selection and construction of the different elements of media language constructs representations of gender
- the effect of purpose on representations
- how representations of gender embody messages and values
- relevant critical perspectives, such as those of Barthes: semiotics and critical perspectives on identity: Gauntlett

### **AO2**

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

- the use of media language to construct representations of gender

## First advertisement

- the Estee Lauder advertisement uses a soft colour palette of white and pink
  - this colour palette typically connotes femininity
  - the image is softened and blurred to ensure the focus is on the key subject: principal ballerina Misty Copeland which is anchored by the text
  - the other women within the frame look at the main subject reinforcing her status
  - the layout and design positions the viewer to look up at the main subject which reinforces the slogan of the advert *Be an Inspiration*
  - the product itself is prominently positioned and aligned in a parallel position suggesting a relationship between the product and the representation
  - the juxtapositioning of the typically feminine signifiers with the information regarding the main subject's achievements: *Principal Ballerina, Philanthropist and Muse* provides a more complex representation beyond the stereotypical
  - Misty Copeland is clearly placed as brand ambassador
  - the perfume's name *Modern Muse* links back to the image of the main subject suggesting that she is the source of inspiration and creativity
  - these values are transferred to the perfume as the design of the product bottle is an exact replica of the main subject's dress in terms of colour and design
  - it is suggested through layout and design that the woman represented is the personification of the perfume
  - the brand name Estee Lauder is prominent and written in its iconic sophisticated font
  - the quote '*Every day is another opportunity to start again and to be better*' communicates messages and values that are embodied within the representation
  - the #modernmuse hashtag and web address allows for further cross platform engagement with the brand
- the purpose of the representations
    - the advertisement is for a high-end commercial product
    - the target demographic is positioned to respond positively to the representation and the brand
    - the representation is constructed as aspirational and provides an opportunity for the target demographic to construct their own identity [Gauntlett]
    - the representation is constructed to reflect contemporary women suggested by the term '*modern*' muse and suggests that this is a positive image
  - how representations embody values and messages
    - the representation incorporates messages related to the representation of women as independent, confident and creative which is suggested through the visual codes and anchorage text
    - the advert appeals to audiences' self-esteem and suggests that the values embodied by the perfume should be emulated

## Second advertisement

- the use of media language to construct representations of gender
  - the TAG Heuer advertisement uses a brand ambassador Bella Hadid who holds a direct gaze with the audience
  - the model is hegemonically represented although devoid of typical feminine signifiers as hair is tied back and make up appears naturalistic
  - the pose is active and has a range of possible connotations
  - the use of the boxing glove introduces a visual dimension to the idea of strength and resilience
  - the TAG Heuer logo is prominently positioned and repeated to reinforce the brand
  - the product itself is prominently foregrounded in the bottom right of the frame
  - the hashtag #Don'tCrackUnderPressure encourages audience engagement with the brand and appeals to a younger demographic along with the web address and #linkyourlives
  - the strapline establishes tradition and brand reliability
  - the copy clearly identifies the target audience: *the new generation's favourite*
  - third person *she is* refers to the model and the product suggesting the values and qualities of each
  - the copy suggests that the model and product is *beautiful, vivacious and free spirited*
- the purpose of the representations
  - the advertisement is for a high-end brand that is established: *Swiss Avant-Garde since 1860*
  - its purpose is to appeal to a new, younger generation: *Bella Hadid, the new generation's favourite*
  - qualities stated in the anchorage text are ones constructed to appeal to the younger demographic: *beautiful, vivacious, luminous and free spirited*
  - *#DontCrackUnderPressure* is established as the motto for the target audience and reinforces the connotations of the main image
- how representations embody values and messages
  - the representation of gender constructed suggests an image of a modern, contemporary woman who is beautiful and strong: *she glides through pressure*
  - the brand has constructed an image of the product that suggest aspirational qualities

## Section B: News in the Online Age

(a) Explain the ways in which audiences/users interact with online news. [10]

Band	<b>A01 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media</b>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of relevant aspects of audiences</li> <li>• Perceptive and detailed explanation of how audiences interact with online news and related social media platforms</li> <li>• Excellent use of appropriate subject-specific terminology</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good, reasonably detailed and accurate knowledge and understanding of relevant aspects of audiences</li> <li>• Detailed explanation of how audiences interact with online news and related social media platforms</li> <li>• Good use of appropriate subject-specific terminology</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of relevant aspects of audiences</li> <li>• Straightforward explanation of how audiences interact with online news and related social media platforms</li> <li>• Satisfactory use of appropriate subject-specific terminology</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of relevant aspects of audiences</li> <li>• Tendency to describe how audiences interact with online news and related social media platforms</li> <li>• Basic use of subject-specific terminology, not always appropriate</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of relevant aspects of audiences</li> <li>• Limited consideration of how audiences interact with online news and related social media platforms</li> <li>• Minimal, if any, use of subject-specific terminology, appropriate only occasionally</li> </ul>
<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>	



## 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 or social media platforms (e.g. *Facebook*)
- the changing nature of audiences'/users' relationship with news including consumption and interaction
- the interrelationship between media technologies and patterns of consumption and response

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

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

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

- 2 (b) Explore how media language communicates meaning in news products.

In your response you must analyse **one** set newspaper front page **and** the online version of the newspaper you have studied. [20]

Band	<b>AO1</b> <b>Demonstrate knowledge and understanding of the key concepts and critical perspectives of media</b>	<b>AO2</b> <b>Apply knowledge and understanding of the key concepts of media studies to analyse media products</b>
5	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of media language</li> <li>• Excellent use of appropriate subject-specific terminology</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of how media language communicates meaning</li> <li>• Perceptive, detailed exploration of how media language is used in a newspaper front page and its online version</li> </ul>
4	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good, reasonably detailed and accurate knowledge and understanding of media language</li> <li>• Good use of appropriate subject-specific terminology</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of media language communicates meaning</li> <li>• Detailed exploration of how media language is used in a newspaper front page and its online version</li> </ul>
3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory and generally accurate knowledge and understanding of media language</li> <li>• Satisfactory use of appropriate subject-specific terminology</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of how media language is used to communicate meaning</li> <li>• Straightforward exploration of how media language is used in a newspaper front page and its online version</li> </ul>
2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of media language</li> <li>• Basic use of subject-specific terminology, not always appropriate</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of how media language is used to communicate meaning</li> <li>• Tendency to describe how media language is used in a newspaper front page and its online version</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of media language</li> <li>• Minimal, if any, use of subject-specific terminology, appropriate only occasionally</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of media language communicates meaning</li> <li>• Limited consideration of how media language is used on a newspaper front page and its online version</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>	

## Question 2(b): Indicative content

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

*Responses in the higher bands will explore the use of media language on a newspaper front page and online version in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects of media language, and those in the lower bands may be descriptive. Media language could include a range of aspects such as layout and design, images, headlines and text 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)*

*Use of Barthes' theory of semiotics might be referred to in this question. This should be credited where appropriate but is not a requirement.*

### AO1

Responses will demonstrate knowledge and understanding of media language such as:

- elements of media language that are specific to newspapers, such as design and layout conventions
- elements of media language that are specific to 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)
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- how media language incorporates points of view and values
- how media language communicates meanings through a process of signification
- how signs communicate literal meanings (denotation) and suggested/ associated meanings (connotation)
- how constructed meanings can come to be seen as self-evident

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

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

## **AO2**

Responses will apply knowledge and understanding of media language by analysing the use of media language in a specific newspaper front page and online version studied.

Responses may explore aspects such as:

- dominant position of images in the newspaper studied
- selection of image and the connotations of this selection
- selection of the headline to the news story and the connotations of this selection
- design, positioning and connotations of masthead on the newspaper and its online version
- the hierarchical arrangement of images and other features on the newspaper website
- use of typography, graphics and colour and the connotations of these aspects
- use of emotive language, hyperbole, puns etc. to create meanings and effects
- the additional content available on newspaper websites such as historical context, archive material embedded video and how this contributes to the meanings communicated
- the interactive features available on an online newspaper and how these influence meaning
- how audiences are enabled to respond to the use of media language via an online newspaper
- significance of captions and how they anchor the meaning of images
- how these elements communicate meanings (semiotics) and incorporate points of view and values.

### Section C: Film Industries - from Wales to Hollywood

3. (a) Explain how the film industry uses media technologies to reach national and global audiences. Refer to the set film made in Wales you have studied to support your points. [10]

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

### Question 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 how different media technologies are used by the film industry to reach national and global audiences such as:

- the relationship between recent technological change and film distribution and exhibition
- the impact of digitally convergent media platforms on film distribution and exhibition
- how films maintain audiences through marketing across platforms
- how film industries reach audiences through different media technologies and platforms

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

#### Don't Knock Twice

- *Don't Knock Twice* was the inspiration for an immersive VR game based on the film, this synergy created additional hype and promotion
- the film benefited from use of 'scare reels' (footage of people playing the game) which promoted the brand
- the film's twitter account promotes the film internationally, and details the varying digital platforms that the film is available on

#### Submarine

- the marketing campaign focussed on its success at the Sundance Film Festival for independent films which created online hype and presence
- the campaign followed the classic dynamic of poster and two trailers which are available for viewing online
- the trailers were cut according to territories and emphasised different quality markers all of which are accessible for viewing online
- there was an official film site which broadcast trailers and further publicity

#### The Machine

- *The Machine* was nominated for Premiere of the Year with its innovative robotics-based event that secured a highly original and educational panel Q&A including a live Skype linkup to Japan with the world's leading Robotics specialists
- international press was generated by screenings in a variety of festivals, some genre specific, and various awards
- social media was also used in a campaign that was awarded "Home Entertainment Campaign of the Year of 2014" by the Screen Awards

### **Y Llyfrgell/The Library Suicides**

- Four Cymru handled the film's promotion, creating digital ready content such as interviews with director Euros Lyn
- Y Llyfrgell's lead actress won the award for the best performance in a British Feature Film at the EIFF, which became a feature of the film's appeal and was central to online marketing
- the film did not initially receive international distribution. Funded by the BBC, the film had more limited, domestic ambitions which explains the lack of digital profile within the marketing

### **Yr Ymadawiad/The Passing**

- the film was shown at the American genre festival Fantastic Fest, which guaranteed it digital ink when it was reviewed by serious genre bloggers and prestigious review sites such as *Variety*
- the dedicated twitter account is bilingual, and explains the various digital platforms that narrowcast this smaller film
- Film Hwb Wales organised one-off screenings across Wales to build prestige for the eventual digital release

3. (b) Explore how the film industry uses genre to attract audiences. [20]

In your response, you must:

- demonstrate knowledge and understanding of Neale's theory of genre
- analyse **both** films you have studied using Neale's theory of genre.

<b>Band</b>	<b>AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media</b>	<b>AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products</b>
<b>5</b>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of film industries and audiences</li> <li>• Excellent, detailed and accurate understanding of Neale's theory of genre</li> <li>• Excellent use of appropriate subject-specific terminology</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of industry to analyse how genre is used by the film industry to attract audiences</li> <li>• Perceptive, detailed exploration of the two films studied</li> <li>• Excellent use of Neale's theory of genre in the analysis</li> </ul>
<b>4</b>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good, reasonably detailed and accurate knowledge and understanding of film industries and audiences</li> <li>• Good, reasonably detailed and accurate understanding of Neale's theory of genre</li> <li>• Good use of appropriate subject-specific terminology</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of industry to analyse how genre is used by the film industry to attract audiences</li> <li>• Detailed exploration of the two films studied</li> <li>• Good use of Neale's theory of genre in the analysis</li> </ul>
<b>3</b>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate knowledge and understanding of film industries and audiences</li> <li>• Satisfactory, reasonably detailed and accurate understanding of Neale's theory of genre</li> <li>• Satisfactory use of appropriate subject-specific terminology</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of how genre is used by the film industry to attract audiences</li> <li>• Straightforward exploration of the two films studied</li> <li>• Some appropriate use of Neale's theory of genre in the analysis</li> </ul>
<b>2</b>	<p><b>3.4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of film industries and audiences, with some inaccuracies</li> <li>• Basic knowledge and understanding of Neale's theory of genre in the analysis</li> <li>• Basic use of subject-specific terminology, which is not always appropriate</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of industry to analyse how genre is used by the film industry to attract audiences</li> <li>• There is a tendency to describe the two films studied</li> <li>• Basic use of Neale's theory of genre in the analysis</li> </ul>
<b>1</b>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of film industries and audiences</li> <li>• Minimal knowledge and understanding of Neale's theory of genre in the analysis</li> <li>• Minimal, if any, use of subject-specific terminology, which is appropriate only occasionally</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of how genre is used by the film industry to attract audiences</li> <li>• Limited consideration of the two films studied</li> <li>• Minimal, if any, use of Neale's theory of genre in the analysis</li> </ul>
<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>		



### **Question 3b: Indicative content**

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

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

*Responses in the higher bands will demonstrate knowledge and understanding of a range of aspects of film genre such as: genre codes and conventions, principles of repetition and variation of a repertoire of elements, the significance of genre to the film industry and film audiences. 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 genre, industry and audience issues.*

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

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

#### **AO1**

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

- the significance of genre to film industries and audiences
- principles of repetition and variation of a repertoire of elements
- how film marketing uses genre to appeal to national and international audiences

#### **AO2**

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

#### **Don't Knock Twice**

- the marketing for the film foregrounds horror codes and conventions recognisable to mainstream, international audiences
- genre is foregrounded over the presence of the film's international star
- 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

### **Drag Me to Hell**

- the marketing for the film foregrounds recognisable horror codes in posters and trailers
- the comedy elements of this film widen appeal to more diverse audiences
- the comedy/horror elements promise escapist pleasures
- the quality markers within the film's publicity refers to texts outside of the horror genre, suggesting that the producers are aiming for maximum appeal

### **Submarine**

- the prominence of Craig Roberts within the marketing identifies this as a recognisable *teen film*
- the central character is enigmatic and challenging providing an oppositional representation to more typical aspirational teen characters within the genre
- the colour coding and positioning of the actor in the marketing materials presents this as an *alternative* to typical teen comedies
- the typical tropes of teen comedies are parodied in the trailer, relying on audience foreknowledge of genre conventions

### **Clueless**

- the colour coded mise-èn-scene of the film's marketing places it firmly within teen comedy
- the hyperbole of the performances communicate comedy, which opens up the film to wider, mainstream audiences
- the recognisable star persona of Alicia Silverstone is exploited by this film, which transposed her from teen icon to star which is a useful marketing strategy for the industry
- the high school setting and action within is a standard, recognisable genre trope

### **The Machine**

- the marketing uses a sophisticated science fiction mise-èn-scene which is recognisable to global audiences
- the narrative uses themes and structures which are typical to science fiction
- the trailer privileges science-fiction spectacle in order to maximise genre appeal
- the film lacks stars so genre is a key factor in the marketing

### **Blade Runner**

- Harrison Ford, a globally recognised star and icon of science fiction, is prioritised by the marketing
- the dystopian mise-èn-scene of the film grounds it within the science fiction genre
- the film uses hybridity, with film noir codes also recognisable.
- the hybridity creates a USP and widens the potential audience

### **Y Llyfrgell/The Library Suicides**

- the film poster utilises enigma codes to communicate mystery
- the film's niche Welsh language appeal is relied on as much as genre codes to create appeal
- the trailer incorporates iconography of guns, death and femme fatales to establish the thriller genre and uses the hybridity to broaden appeal
- the female characters within the suggested genre appeal to specific demographics

### **Shutter Island**

- DiCaprio's star appeal, and the USP of the star persona within a different genre, is prioritised by the marketing of this film
- the historical setting of the film, and corresponding dress codes, recall matinee pleasures of old Hollywood
- based on a crime novel, the film trailer also emphasises gothic codes
- the director, Scorsese, provides audience expectation

### **Yr Ymadawiad/The Passing**

- the trailer makes the most of its inclement Welsh setting to create cinematic atmosphere
- the niche potential of this film is addressed by the quality markers, which position this product as arthouse and alternative
- the film's typical horror denouement, which involves supernatural suggestion, is avoided by the marketing

### **The Village**

- this film is marketed on the recognisability of its director, M. Night Shyamalan, who receives top billing in the posters above the industry's usual reliance on genre as a marketing device
- the trailer foregrounds the film's soft horror codes along with the narrative's apparent historical setting which serves as a USP
- the subtlety of the horror conventions creates appeal to a more mature audience outside of the more typical demographic for this genre
- the use of identifiable actors - Sigourney Weaver, William Hurt - contribute to the film's potential to achieve economic success outside the niche appeal of genre. It gives the film global marketability.