GCE AS MARKING SCHEME

SUMMER 2022

**AS
MEDIA STUDIES - UNIT 1
2680U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2022 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.

GCE MEDIA STUDIES – UNIT 1

SUMMER 2022 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, 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 media language communicates messages and values in this advertisement. [40]

   In your answer you should consider:
   • technical, visual and audio codes
   • the effect of purpose on the messages and values.

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	**9-10 marks** • Excellent, detailed and accurate knowledge and understanding of media language • Excellent use of appropriate subject specific terminology • Accurate grammar, punctuation and spelling	**25-30 marks** • Excellent application of knowledge and understanding of media language to analyse the audio-visual advertisement • Perceptive and detailed exploration, using excellent examples to develop a point of view in response to the question
4	**7-8 marks** • Good, accurate knowledge and understanding of media language • Good use of appropriate subject specific terminology • Mostly accurate grammar, punctuation and spelling	**19-24 marks** • Good application of knowledge and understanding of media language to analyse the audio-visual advertisement • Detailed exploration, using good examples to develop a point of view in response to the question
3	**5-6 marks** • Satisfactory, generally accurate knowledge and understanding of media language • Satisfactory use of appropriate subject specific terminology • Generally accurate grammar, punctuation and spelling	**13-18 marks** • Satisfactory application of knowledge and understanding of media language to analyse the audio-visual advertisement • Straightforward exploration, using reasonable examples to respond to the question
2	**3-4 marks** • Basic knowledge and understanding of media language • Basic use of appropriate subject specific terminology, which is not always appropriate • Some errors in grammar, punctuation and spelling	**7-12 marks** • Basic application of knowledge and understanding of media language to analyse the audio-visual advertisement • There is a tendency to describe rather than explore, using some general examples to respond to the question

1	**1-2 marks** • Minimal knowledge and understanding of media language • Minimal, if any, use of appropriate subject specific terminology, which is only occasionally appropriate • Many errors in grammar, punctuation and spelling	**1-6 marks** • Minimal application of knowledge and understanding of media language to analyse the audio-visual advertisement • Limited relevant response to the question
0 marks No response attempted or no response worthy of credit		

Question 1: Indicative content

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

Responses in the higher bands will explore, in detail, how media language communicates messages and values in the charity advert and how these are constructed through the selection and combination of different media language elements. 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 includes visual codes, audio codes and technical codes such as: camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic). Responses will also consider how media language incorporates values and messages and the effect of purpose on the positive representation of the charity.

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. There could be reference to Stuart Hall and the ways in which the advertisement has been encoded to communicate specific meanings. It is also possible that responses may consider the positive effects of the media language used [media effects theory].

AO1
Responses will demonstrate knowledge and understanding of aspects of media language from the conceptual framework, such as:
• the different elements of media language, including technical, visual and audio codes
• moving image media language such as camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic)
• how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
• relevant critical perspectives, such as:
  o Hall: the idea that communication is a process involving encoding by producers and decoding by audiences; the idea that there are three hypothetical positions from which messages and meanings may be decoded.
  o Barthes: the idea that texts communicate their meanings through a process of signification
  o Media effects theory: the positive influence of the advert on meanings communicated

AO2
Responses will apply knowledge and understanding of aspects of media language from the conceptual framework to analysis of the unseen audio-visual advertisement such as:

- how media language is used to communicate messages and values
  - visual aspects include a range of crisis scenarios: home visit, medical emergency, flooding, rescue of a family cat
  - the 'power of kindness' theme of the campaign is demonstrated through visual codes - gestures of human kindness repeated across scenarios
  - technical codes employ a wide range of camera angles and movement such as:
  - close ups on both individuals and Red Cross volunteers
  - slow pans across interior and exterior settings focussing on mise-en-scène
  - high angle shots establish the locations of various situations and the work of the crisis team
  - low level shots position audiences at the scene of the crisis
  - lighting codes function at a literal and symbolic level as there is a repeated play on light and dark
  - dark low-key lighting dominates to signify the moments of crisis
  - visual codes illustrate light being brought to a situation e.g. the opening of curtains
  - the Red Cross volunteers glow as light bearers and are further identified by their red and white ID
  - rain acts as pathetic fallacy, reflecting the worrying emotions when a crisis occurs
  - audio codes add to the representations and meanings created
  - diegetic sounds of everyday simple activity in the first domestic scenario: volunteer making cup of tea
  - dialogue that is colloquial and reassuring: 'fancy a brew', 'you're going to be alright' - typifies the role of the charity in communities
  - use of a male voiceover starts in first situation and is bridged across the range
  - the voice over anchors the meaning of the visual codes and exemplifies the role of the Red Cross
  - key phrases include: 'kindness', 'small flame that burns bright', 'compassion', 'turns a moment into a movement'
  - the advertisement employs an emotive soundtrack that empowers with an overarching uplifting tone

- the effect of purpose on the messages and values communicated
  - the advert is clearly encoded to raise awareness in the UK of the work of the charity and potentially to attract volunteers
  - Red Cross workers featured are from a range of age, gender, ethnic and religious backgrounds which aids understanding of the purpose and context of the advert: The Red Cross draws volunteers from a range of backgrounds as the audio states: 'your kindness is powerful', and 'we can help you share'
  - structure: the end of the advertisement returns to the first scene where roles are reversed as the person in need of support makes a cup of tea for the Red Cross helper, suggesting a resolution as the crisis has been resolved, which links to the message communicated
  - final frames are conventional features of a charity advert: Red Cross logo, web address that encourages online traffic to their official website
  - the British Red Cross, 'The Power of Kindness', campaign is anchored through written codes
  - the title of the campaign 'The power of Kindness' also serves to consolidate meanings articulated and to brand the campaign
  - these conventional features are positioned over a high angle cityscape image background [zoomed out from the individual crises happening within each community]

Section B: News in the Online Age

2. (a) How have technological developments changed radio news? [10]

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

Question 2 (a): Indicative content

Responses will demonstrate knowledge and understanding of aspects of media industries/audiences from the conceptual framework, such as:
- how the consumption of news has evolved from early radio broadcast transmissions into its current online form
- the relationship between recent technological change and the production, distribution and circulation of radio news
- how audiences can be reached, both on a national and global scale, through different media technologies and platforms
- the impact of digitally convergent media platforms on the production, distribution and circulation of radio news
- how audiences interact with radio news and with related social media platforms

Responses will possibly demonstrate knowledge and understanding by referring to examples from the news product and associated social media studied *to support points*, such as:
- technological development allows consumption via different technologies and platforms (phone, tablet etc.) compared with traditional 'old media' radio forms, enabling audiences to consume radio news at any time and in any location
- radio news programmes and their online presence allow for audiences to access radio outside of traditional news broadcast times via iPlayer with additional content
- audio streaming has broadened the global audience
- users can share and comment on radio news via official Twitter, Facebook, live phone-ins
- online radio allows 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 broadcast radio news that offered fewer opportunities for audience interaction
- audiences can respond to radio news on Facebook, Twitter etc. 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 can share stories and are encouraged to be participatory so contributing to the shaping of news
- audiences can become prosumers in this respect which has evolved from more traditional forms of industry-led journalism where radio news was broadcast from institutions to be received *by* audiences

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

(b)   Explore how audiences are positioned to respond to a 'hard' news story in the set newspaper.

In your answer you must use Stuart Hall's reception theory.   [20]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	**9-10 marks** • Excellent, detailed and accurate knowledge and understanding of audience positioning • Excellent, detailed and accurate knowledge and understanding of Stuart Hall's reception theory • Excellent use of appropriate subject- specific terminology	**9-10 marks** • Excellent application of knowledge and understanding of audiences to analyse a news story • Perceptive, detailed exploration of how audiences are positioned to respond to a news event through reference to a news story • Excellent use of Stuart Hall's theory in the analysis
4	**7-8 marks** • Good, reasonably detailed and accurate knowledge and understanding of audience positioning • Good, reasonably detailed and accurate knowledge and understanding of Stuart Hall 's reception theory • Good use of appropriate subject-specific terminology	**7-8 marks** • Good application of knowledge and understanding of audience to analyse a news story • Detailed exploration of how audiences are positioned to respond to a news event through detailed reference to a news story • Good use of Stuart Hall's reception theory in the analysis
3	**5-6 marks** • Satisfactory and generally accurate knowledge and understanding of audience positioning • Satisfactory, reasonably detailed and accurate knowledge and understanding of Stuart Hall's reception theory • Satisfactory use of appropriate subject- specific terminology	**5-6 marks** • Satisfactory application of knowledge and understanding of audience to analyse a news story • Straightforward exploration of how audiences are positioned to respond to a news event through some detailed reference to a news story • Some appropriate use of Hall's reception theory in the analysis
2	**3-4 marks** • Basic knowledge and understanding of audience positioning • Basic knowledge and understanding of Stuart Hall's reception theory • Basic use of subject-specific terminology, not always appropriate	**3-4 marks** • Basic application of knowledge and understanding of audience to analyse a news story • Tendency to describe how audiences are positioned with little reference to a news story • Basic use of Stuart Hall's reception theory in the analysis

1	**1-2 marks** • Minimal knowledge and understanding of audience theory • Minimal, if any, knowledge and understanding of Stuart Hall's reception theory • Minimal, if any, use of subject-specific terminology, appropriate only occasionally	**1-2 marks** • Minimal application of knowledge and understanding of media language to analyse a news story • Limited consideration of how audiences are positioned to respond to a news event with minimal reference to a news story • Minimal, if any, use of Stuart Hall's reception theory in the analysis
0	**0 marks** No response attempted or no response worthy of credit.	**0 marks** No response attempted or no response worthy of credit.

Question 2 (b): Indicative content

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

Responses in the higher bands will explore how newspapers position audiences to respond in detail, whilst those in the middle band will focus on more straightforward or obvious aspects of audience positioning, and those in the lower bands may be descriptive. Responses will explore how media language is used to position audiences and could include a range of aspects such as the layout and design of pages, use of images, news story headlines and text in the newspaper.

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

AO1
Responses will demonstrate knowledge and understanding of how audiences are positioned to respond to a news event, including Stuart Hall's reception theory, such as:
• how audiences may respond to and interpret media language
• the different elements of media language, including technical codes, visual codes, layout, design and mode of address
• the codes and conventions of newspapers such as design and layout conventions (positioning of images/photographs and language, use of columns, mastheads, headlines, captions, typography, graphics and colour)
• 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

Stuart Hall:
- the idea that communication of messages and meaning is a process involving encoding by producers and decoding by audiences
- the idea that there are three possible positions from which messages and meanings may be decoded:
  o the dominant-hegemonic position: the encoder's intended meaning (the preferred reading) is fully understood and accepted
  o the negotiated position: the legitimacy of the encoder's message is acknowledged in general terms, although the message is adapted or negotiated to better fit the decoder's own individual experiences or context
  o the oppositional position: the encoder's message is understood, but the decoder disagrees with it, reading it in a contrary or oppositional way.

Responses will demonstrate knowledge and understanding of the specific newspaper, for example:
- the newspaper's target audience
- the newspaper's use of media language and institutional determinants [economic, political]
- the type of newspaper (e.g. broadsheet or tabloid) and the specific conventions that apply to this type of newspaper
- the political viewpoint of the newspaper
- the values and ethos of the newspaper

AO2
Responses will apply knowledge and understanding of audience positioning and Stuart Hall's reception theory by analysing the newspaper studied.

Responses may explore aspects such as:
- the positioning of images on the front page
- the selection of images
- the use of captions to anchor meaning
- the use of typography and font: size, capitalisation
- use of written codes: emotive, loaded language, puns, tone to create meaning and effect
- selection of the headline to the news story and the connotations of this selection
- design and positioning of different elements of media language in the newspaper
- the hierarchical arrangement of images and other features on the newspaper
- use of graphics and colour and the connotations of these aspects
- how audiences may respond to the news event
- how elements of media language communicate meanings and incorporate points of view and values.

There will be analysis of how audiences are positioned to respond in a particular way, incorporating application of Stuart Hall's encoding and decoding model.

Section C: Film Industries - from Wales to Hollywood

3.   (a)   Explain the marketing strategies used by the film industry to attract
             audiences.

             Refer to the set Hollywood film to support your points.   [10]

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

Question 3 (a): Indicative content

AO1
Responses will demonstrate knowledge and understanding of aspects of media industries
and marketing strategies used such as:
• the significance of economic factors and budget in relation to the marketing of films
• the relationship between technological change and marketing strategies
• the impact of digitally convergent media on marketing strategies
• how film industries target, attract, reach, address and construct audiences through
  marketing
• the importance of genre to the marketing of Hollywood productions

Responses will refer to the Hollywood film studied, such as:

Drag Me to Hell
- *Drag me to Hell* was produced by *Ghost House Pictures,* a dedicated genre studio – genre codes and conventions are an important marketing strategy
- genre codes and conventions are used prominently across posters and within trailers
- premiered at the Cannes film festival and received critical acclaim: status therefore attributed to the studio product
- the film had a wide American original theatrical release and reached additional markets through international and global marketing strategies
- Universal was bought by Comcast, one of the world's largest broadcasters, which allows for further platforms for promotion and marketing of products
- previews and panel interviews with cast and director Sam Raimi at San Diego comic con created hype and fan appeal
- online media promotion and digital marketing strategies including events
- Universal is closely linked with the horror genre and creates interactive theme mazes (at Universal studios) each Halloween, which promotes their horror products.

Clueless
- *Clueless* was made and distributed by Paramount pictures which has power and reach in terms of distribution; includes a television channel which has made this film a lasting product with ongoing attention from new audiences
- wide initial release allowed for targeting of both teen demographic and more mainstream market
- two theatrical trailers using genre codes, iconic coming of age tropes and soundtrack
- the bright mise-en-scène of this campaign clearly positions it for an audience demographic of teenage girls
- the marketing of the comedy allowed wider audiences to interact with the campaign as it became a sleeper hit
- although marketing focussed on the teen stars, there was also an astute focus on the use of contemporary teen slang, which gave the film a unique (and quotable) identity.

Blade Runner
- the film was distributed by Warner Brothers, which allowed for global exhibition and a marketing campaign reliant on genre codes and hybridity: sci-fi neo noir elements
- marketing used the recognisability of its main star
- the film was not commercially successful on initial release as it did not recoup budget; however, a fan cult grew around the film (partially due to the then new technology of VHS) and Warner Brothers capitalised upon this renewed audience interest with numerous remastered re-releases
- the awards which *Blade Runner* was nominated for (Bafta and Academy) positioned the film as a prestige product.

Shutter Island
- the film was distributed by Paramount Pictures, allowing for wide distribution and audience reach
- marketing of the gothic thriller focussed primarily on the recognition of its star, DiCaprio.
- the hybridity of the film's genre codes - the morphology of detectives and the gothic setting - could either diversify audience interest or confuse the fans of either genre (the film's release was initially held back as Paramount was unsure how to market it).
- the film's financial victory was due to successful marketing to the adult demographic of *Shutter Island* as an intelligent thriller that was reminiscent of period Hollywood

The Village
- Touchstone production distributed by Buena Vista Pictures: high budget marketing campaign
- film marketed on director's name and reputation
- trailers sell film on narrative premise rather than star cast
- fan speculation surrounding plot twist, Shyamalan trademark, created hype
- film a box office success

(b) How is film language used to appeal to audiences in the set film made in Wales? Explore a key scene from the film in your answer. [20]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	**9-10 marks** • Excellent, detailed and accurate knowledge and understanding of film language • Excellent use of appropriate subject-specific terminology	**9-10 marks** • Excellent application of knowledge and understanding of film language to analyse how audience appeal is created in the set Welsh film • Perceptive, detailed exploration of film language in a key scene from the set Welsh film
4	**7-8 marks** • Good, reasonably detailed and accurate knowledge and understanding of film language • Good use of appropriate subject-specific terminology	**7-8 marks** • Good application of film language to analyse how audience appeal is created in the set Welsh film • Detailed exploration of film language in a key scene from the set Welsh film
3	**5-6 marks** • Satisfactory, generally accurate knowledge and understanding of film language • Satisfactory use of appropriate subject-specific terminology	**5-6 marks** • Satisfactory application of knowledge and understanding of film language to analyse how audience appeal is created in the set Welsh film • Straightforward exploration of media language in a key scene from the set Welsh film
2	**3-4 marks** • Basic knowledge and understanding of film language • Basic use of subject-specific terminology, which is not always appropriate	**3-4 marks** • Basic application of knowledge and understanding of media language to analyse how audience appeal is created in the set Welsh film • There is a tendency to describe the media language used in a key scene from the set Welsh film
1	**1-2 marks** • Minimal knowledge and understanding of film language • Minimal, if any, use of subject-specific terminology, which is appropriate only occasionally	**1-2 marks** • Minimal application of knowledge and understanding of media language to analyse how audience appeal is created in the set Welsh film • Limited consideration of the media language used in a key scene from the set Welsh film
0 marks No response attempted or no response worthy of credit.		

Question 3 (b): Indicative content

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

Responses in the higher bands will demonstrate knowledge and understanding of a range of aspects of film language and how this creates appeal for audiences. Responses in the middle band will focus on more straightforward or obvious aspects of film language, and those in the lower bands will show limited knowledge and understanding of film language and audience appeal.

Responses in the higher bands will explicitly engage with the 'explore' aspect of the question supported by detailed analysis of the film language employed in relation to the film studied, responses in the middle band will show some straightforward engagement with the 'explore' aspect of the question supported by appropriate analysis of a key scene from the Welsh film studied, whilst responses in the lower bands will include limited exploration of film language and may not engage with an exploration aspect at all.

Learners might apply the following critical perspectives when analysing a key scene of the Welsh film studied, although it is not a requirement of the question: semiotics – Roland Barthes and genre theory – Steve Neale

AO1
Responses will demonstrate knowledge and understanding of film language and audience, including:
- film language such as camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic)
- how the different elements of film language, and the combination of elements, influence and communicate meanings
- genre:
  - o genre codes, conventions and iconography; principles of repetition and variation of a repertoire of elements, hybridity and intertextuality, the significance of challenging and/or subverting genre conventions
  - o narrative construction, structures, techniques and conventions

AO2
Responses will apply knowledge and understanding of the concept of media language and audience to analysis of a key scene from the Welsh film studied, such as:

Don't Knock Twice
- the score used alternates between discordant music and more ambient noise, signifying unease even when the visual action is not otherwise indicative of threat
- the camera uses obtuse angles to create a sense of discordance while the shot distance utilises close ups to facilitate strangeness and alienation
- the lighting relies on shadows created by the use of key and back lighting with no fill, generating a suitably threatening mise-en-scène
- the spatial potential of locations- in particular Jess' house and Chloe's hall of residence- makes use of deep focus to create dramatic irony: with the protagonists in the foreground, they cannot see the threats roaming the background as the audience can
- the iconography of kitchens, dorm rooms and bedrooms locate the supernatural in particularly 'normal' milieus which intensify the emotional impact of the genre

The Library Suicides
- from the start of the film, negative space is used to expressive effect: the 'twins' are usually positioned in opposite sides of the frame, except when there is only one 'sister' present, she is usually situated towards the extreme left or right, leaving suggestively empty space which pertains to the plot's twist reveal
- elegantly filmed in widescreen, the scope creates uncomfortable restriction when the camera is within the library
- the colour scheme is muted, although Ana/Nan is privileged by her stark red costume which commands attention within the otherwise neutral mise-en-scène
- the claustrophobia of the in-location scenes opens up to wide angle shots, enabled by a floating drone camera, which presents the Aberystwyth scenery and architecture
- as the narrative progresses further towards its downbeat ending, the lighting within the film progressively darkens, with often single light sources being used to heighten tension

Submarine
- the contrast between the subject's voice over, Oliver's perception, and actuality creates humour
- the use of montage and dream sequences creates intertextuality and a self-reflexive tone
- location shots offer representations of South Wales
- the mise-en-scène of settings help to establish character, teen identity and points of identification

The Machine
- the use of CGI is appropriate to the genre and pleasure of spectacle e.g. creation scene
- a cool blue colour palette contrasts with the deep reds of the machine's birth – iconic of the genre's thematic concerns
- close ups on faces and the stark blue eyes of *machine* raise questions about artificial life
- the pulsating, original score creates tension and suspense
- low key lighting creates a dystopian chiaroscuro effect
- the slow pace and focus on performance codes creates and enigmatic psychological interior of the rescuer
- flashbacks add to the mystery surrounding the characters and narrative is slowly revealed
- the landscape and isolated setting create a strong sense of place - adds to the Welsh identity
- there is gradual increased tension to a final confrontation
- the cinematography, slow pace and minimalist dialogue appeals to the fil festival audience
- there are horror tropes to appeal to fans of the horror genre

The Passing
- the slow pace and focus on performance codes creates an enigmatic psychological interior of the rescuer
- flashbacks add to the mystery surrounding the characters add narrative is slowly revealed
- the landscape and isolated setting create a strong sense of place – adds to the Welsh identity
- there is gradual increased tension to a final confrontation
- the cinematography, slow pace and minimalist dialogue appeals to the film festival audience
- there are horror tropes to appeal to fans of the horror genre