



# Media Studies

A Level

## Media Studies

Unit G322 and G325

Exemplar Candidate Work  
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# G322 QUESTION 1: EXEMPLAR 1

Extract: Doc Martin, Series 1, Episode 1, written by Dominic Minghella

1. Discuss the ways in which the extract constructs the representation of regional identity using the following:

- Camera shots, angles, movement and composition
- Editing
- Sound
- Mise-en-Scène.

(50)

## Extract from Candidate Script 1

The way that regional identity is shown in this clip is through one place and the people who live there. The Doc who has moved there.

There is an obvious difference between the people who live in the town which is most likely the south and the Doc who is most likely from the North. I can tell that it is set in the south through, MES and the setting as it is countryside and rural, the Doc seems he is from the North because of his costume he is wearing a suit and through the dialogue we know he is a doctor which shows he has a higher education and is business forward because of his costume which is stereotypical for Northern people from areas like London.

The characters that live in the village are shown very relaxed and a laid-back attitude. This is shown through the sound and the dialogue they use and the tone of their voices. There is use of a sound bridge in this clip of a burst pipe, shouting, phone ringing and a barking dog. The Doc in this section is shouting and his voice is very loud which contrasts to the other characters as they remain calm and are oblivious to all the commotion that is happening. Also it shows that they are calm and relaxed as at another point in the clip when the doctor is shouting the editing helps show the reactions from the other characters, by using cut aways to their faces as he is shouting at them this shows them shocked but still calm. Having the cut aways to their reaction helps show you that they are used to having people shout at them.

Throughout the clip you see that the Doc is not used to the lifestyle and the way that the people live around him. For example with the dog throughout the clip. The first time he sees the dog there is use of a cutaway to show his reaction of the dog jumping through his window, he tries to get rid of the dog and get it to jump back out of the window. As he does this there are a group of girls walking past the camera shows them in a long shot allowing you to see them all laughing together and at the Doc trying to get rid of the dog this shows that the girls know it's a normal thing to happen and are laughing at his reaction to it. The girls laughing also contrast to the way that the Doc is acting as his tone of his voice throughout the majority of the clip is stern.

The next time the dog is shown is at the same time as the use of a sound bridge, this sound bridge helps emphasize the cause that is happening and how the dog is part of that cause. The Doc takes the dog to this police station as he is walking there the use of sound of non-diegetic music helps show him on a mission to get rid of the dog. When he leaves the police station there is use of a long take on the police officer's face this shows his confusion over the situation of the Doc storming in and leaving the dog with him.

This clip also conforms to the stereotype of southern people as the two plumbers that are working for the Doc are family and they were recommended by someone else which helps show the community feel.

See pages 15-16 to see the full Mark Scheme for G322 Question 1.

## COMMENTARY

### Question context/content/style

This is the first essay question in which candidates provide a response to a previously unseen TV drama extract. They have to address the key representational aspect of regional identity in relation to camera, angle, shot and movement, mise-en-scène, sound and editing.

### Reason for selection:

The assessor needs to ensure that the candidate is actually answering the question set and addresses all bullet pointed technical areas.

Care must be taken to check that the candidate has covered all technical aspects in relation to the concept of regional identity. A descriptive rather than analytical answer will not score very highly on this question.

### Marks awarded and rationale: 15/50

#### Breakdown: EAA 06, EG 06, T 03

This candidate scored 15 marks out of 50 and therefore stayed at the bottom of level one for the mark scheme. This is a minimal response. The candidate provides a minimal discussion and understanding of regional identity, beyond the first page of the script. The candidate's response becomes almost all description of 'what happens' in the extract. There are gaps in the use of examples and discussion of how these create meaning, with very limited knowledge and understanding of how examples of the technical elements of the drama construct meaning. Sound and editing is omitted from the analysis altogether.

# G322 QUESTION 1: EXEMPLAR 2

Extract: Doc Martin, Series 1, Episode 1, written by Dominic Minghella

1. Discuss the ways in which the extract constructs the representation of regional identity using the following:

- Camera shots, angles, movement and composition
- Editing
- Sound
- Mise-en-Scène.

(50)

## Extract from Candidate Script 2

The camera shots used in the clip help to represent regional identity. The two shot with Doc Martin and one of the locals helps us to see the difference between the two – Doc Martin being more of a man of authority and the locals more relaxed and laid back.

Also, the mid-shot of Doc Martin singles him out and as we get a view of the setting in this shot, it shows that he's in a new place and isn't part of that region, which further allows audience to believe he is a far more urban man than country.

The slight high angle shot over the dog in Doc Martins P.O.V suggest's his role is more based on taking charge. Also, the fact that he's in a suit emphasises this, as it makes him appear more superior, much like that of people from a South England region, such as him.

The Mise-En-Scene is a clear representation of regional identity as we get a visual. The costumes of the locals contrast with that of Doc Martins as they are in casual, stereotypical country gear while the Doc is in a suit, which identifies them in their regions. Also, the props used in the clip hint that the region is slightly behind the times, as there is an old-fashioned clock, phone and Hoover. The setting is a country, coastal area which suggests that the people are likely to be quite old-fashioned, hard workers, possibly a bit stupid. This can also be seen in the clip.

The dialogue in the clip is a clear representation of regional identity. We get to hear the accents of the locals, which is quite farmer-like and broad while Doc Martin is more clear and well-spoken. This also contrasts the two regions.

We also get ambient diegetic background sound in this clip, hearing sea-gulls and the sea. Despite it being non-synchronous, we can clearly relate to the region as we saw with the setting. We also get incidental music often with the Doc, as the sounds fit more to a region in which he'd live – urban – than to where he does now.

Finally, the editing represents regional identity too. The shot-reverse-shots between the Doc and locals make you see the contrast between the two. The pace of the cuts are quite slow, which could reflect the region as being the same – slow paced, calm and relaxed. Finally, the eyeline match with the dog suggests that the Doc isn't fond of scruffy things or animals – which in that region seems it is likely to be and supports his contrast to that region.

See pages 15-16 to see the full Mark Scheme for G322 Question 1.

## COMMENTARY

### Question context/content/style

This is the first essay question in which candidates provide a response to a previously unseen TV drama extract. They have addressed the key representational aspect of regional identity in relation to camera, angle, shot and movement, mise-en-scène, sound and editing.

### Reason for selection:

The assessor needs to ensure that the candidate is actually answering the question set and addresses all bullet pointed technical areas.

Care must be taken to check that the candidate has covered all technical aspects in relation to the concept of regional identity. A descriptive rather than analytical answer will not score very highly on this question.

### Marks awarded and rationale: 27/50

### Breakdown: EAA 11, EG 10, T 6

Accurate and concise analysis, which covers the technical areas in analysis of regional identity. However this concise response leaves many points underdeveloped, therefore the response does not reach above a top level two basic response. The candidate displays a basic understanding of the way that technical aspects are used to construct the extract's representations. The uses of examples are relevant, but limited in the range used, for example on editing. The terminology is relevant throughout this basic response, which is focused on the representation of regional identity.

## G322 QUESTION 1: EXEMPLAR 3

Extract: Doc Martin, Series 1, Episode 1, written by Dominic Minghella

1. Discuss the ways in which the extract constructs the representation of regional identity using the following:

- Camera shots, angles, movement and composition
- Editing
- Sound
- Mise-en-Scène.

(50)

### Extract from Candidate Script 3

In this extract regional identity is represented in various ways using camera shots, editing, mise en scene and sound. Firstly, use of sound is shown through the dialogue from the mother at the beginning of the clip. She states 'I'll get the large boys' this dialogue represents their region to a close community, as she gives them a nickname, showing this is what everyone calls them, and they're in a town where everyone knows everyone. Furthermore, when Doc Martin enters the house, there is clear use of a camera shot, a low angle is used on Doc talking to the two plumbers, this type of shot represents Doc as superior to the two plumbers and suggests his regional identity is for upper class, because he is being represented as the dominant character, use of editing shows Doc Martins confusion. There are long takes on him while the two plumbers adapt the dialogue, this shows his facial expression as the shot stalls on his reaction for a while, this represents him as confused as he is silent, and shows he is still adjusting to this new town, because he doesn't belong here. Mise en scene shows the two characters who have lived there for a while to have a job as plumbers. This is clearly shown with use of costume and represents their region to be lower class then Doc, and implies they are less educated because of their low paid job.

Following, use of dialogue shows Doc speaking 'treat yourself to a nan' this sound represents this region to be less articulate and they're relaxed about how they speak, as their accent shows them slurring their words and using slang. This also represents Doc as posh as his accent is more pronounced and intelligent. Use of editing is shown when the two plumbers burst a pipe, this represents panic and suggests they are much more laid back and less punctual because they aren't doing their job properly. The editing is also wobbly and there is a canted angle representing Doc as distressed, showing his region get things done properly. Additionally, use of camera shots on Doc when he is back at his home shows a mid shot, however he is placed to the left of the shot and because it's a mid shot, it represents him as lonely and worried as he is alone and isn't sharing the frame with anyone. Miss en scene then shows a group of girls walking past Docs window, use of costume shows them wearing cheap, inappropriate clothing, this represents their community to be less conservative and careless about their appearance.

This extract uses mise en scene to show Docs costume, he is wear wearing a suit and tie and his hair etc. is very clean cut. This shows he cares about his appearance and represents his regional identity to be richer and higher status, as he can afford an expensive suit. Use of camera shots shows a close up of Doc shouting. The volume of his voice shows he is distressed, and the close-up shot represents him as very stressed and uptight about what is going on representing his regional identity to be more serious. Further, there is also diegetic sound in the background of the dog barking – this then leads to a zoom in onto the dog as doc walks towards it, the editing of a slow zoom represents Doc as scary,

and almost like a monster closing in on the small dog, it is also showing the dog from a high angle showing Docs dominance. Use of sound then shows non-diegetic sound of a Hoover, a tilt of the camera is then used to show a policeman, this shows this town are very laid back as he is doing something the contrasts with his job, as he should be serious, however he is happily relaxed hovering.

In addition, towards the end of the extract, Doc is outside. Mise en scene shows the setting of this region to be quite a rural, countryside area. There are lots of greens and yellows, this represents this community to be quiet and relaxed, as they live in a simple rural town with no big, industrial buildings. Use of sound also shows diegetic sound in the scene, you can hear birds singing and people around the town talking to each other, this represents the town to be a small, safe area as the loudest sound you can hear is birds chirping, it also signifies happiness as all the sounds are high pitched and are of a relaxing tone. When the woman comes into the scene, the use of editing is a long take on the two characters interacting, however the dialogue used by the woman shows her accent to be similar to Docs, therefore the long take signifies a relationship between the two characters, but this represents them as close-minded, as Doc is much more welcoming to the woman than to the plumbers. There is also a two shot being used for this whole long take, showing their dialogue flowing. This represents the woman as very friendly and shows this town are welcoming as she is befriending him immediately.

See pages 15-16 to see the full Mark Scheme for G322 Question 1.

## COMMENTARY

### Question context/content/style

This is the first essay question on the paper and candidates are required to provide a response to a previously unseen TV drama extract. They have addressed the key representational aspect of regional identity in relation to camera, angle, shot and movement, mise-en-scène, sound and editing.

### Reason for selection:

The assessor needs to ensure that the candidate is actually answering the question set and addresses all bullet pointed technical areas.

Care must be taken to check that the candidate has covered all technical aspects in relation to the concept of regional identity. A descriptive rather than analytical answer will not score very highly on this question.

### Marks awarded and rationale: 30/50

### Breakdown: EAA 13, EG 11, T 6

This candidate scored 30 marks out of 50 and therefore stayed at the bottom of level three in the mark scheme. The candidate provides a proficient discussion of regional identity, although there is some confusion with the analysis of social class. There are gaps in the use of examples, although the candidate offers some textual evidence from the extract and discussion of how these create meaning. There is limited evidence of understanding of the concept of sound and editing; at one stage the candidate describes this as 'wobbly'. There is some proficiency with the use of terminology.

# G322 QUESTION 1: EXEMPLAR 4

Extract: Doc Martin, Series 1, Episode 1, written by Dominic Minghella

1. Discuss the ways in which the extract constructs the representation of regional identity using the following:

- Camera shots, angles, movement and composition
- Editing
- Sound
- Mise-en-Scène.

(50)

## Extract from Candidate Script 4

In this extract, we could immediately see the contrast between the people of Port Wenn. Doc Martin wears a navy blue business suit, a pale blue shirt, and checkered tie, so he looks extremely professional and is representing those from London as he refers to himself as a 'Londoner' as being well-groomed and concerned in terms of their appearance. This contrasts with the 'Large Boys' who are just clearly dressed for their plumbing work in navy overalls, dark jackets and a green hat. They look very casual and it is evident that not a large amount of effort was made, so they represent those of Port Wenn as laidback, which was the first part of mise-en-scene which separated the two regional identities. This continues as there are several close ups of Doc Martin after the water pipes have burst, as his anger and stress is emphasised whilst all the other characters in the room are having a conversation as if nothing is going on, so whilst he is big in the frame and shelters part of his dialogue "well why don't you go home then?", it makes his difference in personality emphasised. In addition to this, Doc martin has a lots of screen time, so it suggests he is the most important character and perhaps is more significant than those of Port Wenn, but one of the 'Large Boys' has equal amount of screen time when in the shot together, so it emphasise that their regional identity is just as important as Doc Martin's.

Throughout the extract, Doc Martin is constantly alienated from the other characters who all share a regional identity. His anger and stress levels are emphasised through the use of close-ups, and all the other residents of Port Wenn tend to be laidback with a blasé attitude. An example of this is when Doc Martin is centre frame as the window, and despite looking powerful and dominating the frame, he seems to be alienated from the 6 girls walking past, wearing miniskirts, well-made-up and revealing T-shirts or vests, as one of the girls says in her dialogue 'Definite Bodmin'. He is being laughed at and the audience sympathise with him, as his alienation from the people of Port Wenn is emphasised. This is a reactionary representation as his differences are highlighted, so he appears to be in a town different to normal, making audience feel sorry for him.

Furthermore, Doc Martin looks generally out of place in Port Wenn as he walks through the town, with a camera tracking as it follows him, as he wears a beige, long trench coat over his suit as he continues to look professional, and none of the other characters are dressed similarly, and all dressed down and very casual. This can be contrasted with Susan Bradings who wears a grey low-cut maxi dress with a purple velvet blazer jacket, and she blends in with the town, so is evidently part of this common regional identity of Port Wenn whereas it is evident Doc Martin has a different regional identity. Additionally, shot reverse-shot is used between Doc Martin and the policeman, in order to demonstrate the contrast of personalities and therefore, regional identity. The policeman is calm and collected so is representing the Port Wenn regional identity positivity and as all being laidback, as he says 'Nice to finally meet you

Doc, so he is friendly and this is a positive representation. Although, Doc Martin is angry and there is a sense of chaos, which only he shares in his regional identity, so this representation has been constructed to portray his regional identity slightly negatively. This is built upon with the quick cuts as there is relatively quick editing to give a chaotic sense in comparison to those of Port Wenn who always appear to be happy. There is relatively high-key lighting on those of Port Wenn, so this suggests they are positive, happy characters, but there is both high and low-key lighting in on Doc Martin, especially when the pipe incident occurs, as a bad and good traits of his regional identity are highlighted as he helps block the water, but gives orders to those of Port Wenn with several close-ups used. This represents the regional identity positively and negatively and stereotypically different from the residents of the town.

Furthermore, the non-diegetic soundtrack contributes to the representations, as it is slightly animated in combination with the point-of-view shot from Doc Martin looking down at the dog, creating an extremely high angle of the dog. This makes Doc Martin seem powerful and quirky as the non-diegetic soundtrack reflects his chaotic sense, so this Represents this regional identity as being strong and dominate, so this is quite a positive representation. Also, the non-diegetic soundtrack becomes slow-paced as Doc Martin leaves the room near the beginning of the piece, after one of the Large Boys tells him that he needs to relax and "Down 'ere we just go with the flow," so this immediately separates him from the others through this piece of dialogue, as he has to learn the ways of Port Wenn, and this belittles him and the combination of this, and the non-diegetic soundtrack, it makes you empathise, so this regional identity is represented as being weaker.

Lastly, the setting is very stereotypical and contributes to regional identity being represented in a reactionary way, as there are cliffs, seagulls, benches, few houses and people, and it is very windy, which all add to the regional identity of these of Port Wenn, as all the characters blend in and appear to share characteristics and behaviours, that Doc Martin does not have. Through camera, editing, sound and mise-en-scene, his alienation is emphasised and he represents a regional identity both positively and negatively.

To conclude, Doc Martin represents his regional identity as being extremely different from those of Port Wenn, and through camera, editing, sound and mise-en-scene, his alienation is emphasised and he represents a regional identity both positively and negatively.

See pages 15-16 to see the full Mark Scheme for G322 Question 1.

## COMMENTARY

### Question context/content/style

This is the first essay question in which candidates provide a response to an a previously unseen TV drama extract. They have addressed the key representational aspect of regional identity in relation to camera, angle, shot and movement, mise-en-scène, sound and editing.

### Reason for selection:

The assessor needs to ensure that the candidate is actually answering the question set and addresses all bullet pointed technical areas

Care must be taken to check that the candidate has covered all technical aspects in relation to the concept of regional identity. A descriptive rather than analytical answer will not score very highly on this question. A full and detailed response to meet level four requirements.

### Marks awarded and rationale: 46/50

### Breakdown: EAA 18, EG 18, T 10

An excellent, detailed response to Question 1 on regional identity which is articulate and sophisticated in terms of the range of representations of regional identity investigated. The argument is very much sustained with every sentence able to exemplify the points that the text makes. It covers all four technical aspects. A range of examples has been covered in a detailed and systematic fashion. The use of examples is consistent and provides depth to the level of analysis deployed meeting high level four criteria. Use of terminology is relevant and accurate throughout.

## G322 QUESTION 1 MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers
1	<p><b>Level 4</b></p> <p><u>Explanation/analysis/argument (16-20 marks)</u></p> <ul style="list-style-type: none"> <li>Shows excellent understanding of the task</li> <li>Excellent understanding of the way that technical aspects are used to construct the extract's representations</li> <li>Clearly relevant to set question</li> </ul> <p><u>Use of examples (16-20 marks)</u></p> <ul style="list-style-type: none"> <li>Offers frequent textual analysis from the extract – award marks to reflect the range and appropriateness of examples</li> <li>Offers a full range of examples from each technical area</li> <li>Offers examples which are clearly relevant to the set question</li> </ul> <p><u>Use of terminology (8-10 marks)</u></p> <ul style="list-style-type: none"> <li>Use of terminology is relevant and accurate</li> </ul> <hr/> <p><b>Level 3 (6–7 marks)</b></p> <p><u>Explanation/analysis/argument (12-15 marks)</u></p> <ul style="list-style-type: none"> <li>Shows proficient understanding of the task</li> <li>Proficient understanding of the way that technical aspects are used to construct the extract's representations</li> <li>Mostly relevant to set question</li> </ul> <p><u>Use of examples (12-15 marks)</u></p> <ul style="list-style-type: none"> <li>Offers consistent textual evidence from the extract</li> <li>Offers a range of examples (at least three technical areas covered)</li> <li>Offers examples which are mostly relevant to the set question</li> </ul> <p><u>Use of terminology (6-7 marks)</u></p> <ul style="list-style-type: none"> <li>Use of terminology is mostly accurate</li> </ul>

Question	Expected Answers
	<p><b>Level 2</b></p> <p>Explanation/analysis/argument (8-11 marks)</p> <ul style="list-style-type: none"><li>• Shows basic understanding of the task</li><li>• Basic understanding of the way that technical aspects are used to construct the extract's representations</li><li>• Some relevance to set question</li></ul> <p>Use of examples (8-11 marks)</p> <ul style="list-style-type: none"><li>• Offers some textual evidence from the extract</li><li>• Offers a partial range of examples (at least two technical areas covered)</li><li>• Offers examples with some relevance to the set question</li></ul> <p><u>Use of terminology (4-5 marks)</u></p> <ul style="list-style-type: none"><li>• Some terminology used, although there may be some inaccuracies</li></ul>
	<p><b>Level 1</b></p> <p><u>Explanation/analysis/argument (0-7 marks)</u></p> <ul style="list-style-type: none"><li>• Shows minimal understanding of the task</li><li>• Minimal understanding of the way that technical aspects are used to construct the extract's representations</li><li>• Of minimal relevance to set question or a very brief response</li></ul> <p><u>Use of examples (0-7 marks)</u></p> <ul style="list-style-type: none"><li>• Offers minimal textual evidence from the extract</li><li>• Offers examples of minimal relevance to the set question</li></ul> <p><u>Use of terminology (0-3 marks)</u></p> <ul style="list-style-type: none"><li>• Minimal or frequently inaccurate use of appropriate terminology</li></ul>

## G322 QUESTION 2: EXEMPLAR 1

2. Evaluate the role of digital technologies in the marketing and consumption of products in the media area you have studied.

You must focus on one of the following media areas. You may also refer to other media in your answer.

- Film
- Music
- Newspapers
- Radio
- Magazines
- Video games.

[50]

### Extract from Candidate Script 1

Digital technologies have changed the way the both major and independent record labels market and how the audience consumes it.

The way that marketing music has changed by new and different technologies, has helped independent labels have more easier ways to promote their artist to more people as they are able to use free social networking sites like facebook and twitter. Most independent record labels would use social networking sites like XL Recordings have their own twitter account which allows people to follow them and keep them up to date. Not only does it allow them to tell large audience about new artists but it allows them to inform the audiences of any gigs their artists may be in. As well as social networking sites they are able to post videos on places like Youtube allowing millions of people to hear their artist music. This also allows other major artist to hear their music and give them chances of collaborating which will increase their popularity, for artist like Jack White who is signed to XL Recordings did a collaboration with Aclisa Keys can really help promote themselves.

Not only does the increase in digital technologies help independent labels out but they also helps major labels. However unlike some independent labels who do not have lots of money to spend on marketing major labels do not have this problem, however social networking sites still benefit them as it allows them to promote their artists to a large audience at a low cost, since major labels like to create as much profit from their artist as they can this is also a good way for them to promote their artists.

Since the increase of digital technologies being used the way music is sold and brought has changed. Sites that allow you to download music you want easily and quickly. both major and independent labels use sites like iTunes to sell their artist music, as it is a quick and easy way for to audience and fans to buy the music it is also a low cost way for the labels. However since more people are downloading music online has also happened to larger shops like Virgin mega store, also shops like HMV who have had to go into administration as they are not able to keep up with the newer and changing technologies. However since the increase of digital download not everyone has stopped by CD's however some people opt to buying them online on sites like Amazon.

Since the increase of downloading music, there is also an increase in illegally downloaded music this causing major record labels like Sony to lose millions of pounds worth of money each year. However major labels do spend money

encoding the music and copyrighting it to help combat illegally downloading music. Unlike the major records labels though most independent records labels are not able to afford to encode their music. Meaning their music is easier to illegally download compared to some major labels music, however since independent records labels have a smaller niche group of fans there is less people to illegally download their music. However unlike some independent record labels XL Recordings does have the funds to be able to sell some of their artist music via CD this means that they don't have to rely on music downloads, they also sell some of their music from the XL recordings website which means they do not have to spend as much money on Alternative distribution alliances. it also allows the fans and the audience the access to buy CD's online.

For major labels since the increase in digital technologies they have expanded to new ways to market their artists since major record labels are able to do vertical integration because they own other companies they are able to use their other companies to help advertise their artists. For example major records labels like Sony have companies that create phones, playstations, games, computers, tv, cameras, ipods, movies and other electrically items. This means that they can have money advertising as they can use their other companies. Unlike major labels independent record labels are not able to afford other companies to help market and advertise their artists however some independent record labels like XL Records use Synergy to help promote and market their artist via other media such as radio and movies, XL Records artist Adele used Synergy with the creators of James Bond to create the theme tune for the newest movie.

See pages 29-30 to see the full Mark Scheme for G322 Question 1.

## COMMENTARY

### Question context/content/style

In this essay question, candidates provide a response on Institutions and Audiences. The candidate is expected to refer to the media area they have studied from film, music, newspapers, magazines, radio and videogames.

### Reason for selection:

The assessor needs to ensure that the candidate is actually answering the question set and not providing a general knowledge or 'all I know on the media area I have studied' answer. The candidate should focus on a chosen media area and substantiate any response with reference to exemplified products and services. This candidate's response is on the music industry.

### Marks awarded and rationale: 21/50

### Breakdown: EAA 10, EG 06, T 05

The response shows some top basic level argument in its discussion, although it fails to contextualize the issue of piracy on page three of the script, therefore not focusing on the question set. Whilst the response demonstrates some basic knowledge and understanding of marketing and consumption and how this has been transformed by digital technologies, there is only a minimal attempt to use examples to demonstrate the points made – a sustained absence throughout the response. For example the candidate identifies XL recordings as a record company, but makes no informed discussion of products or services, apart from briefly mentioning Adele and the film Skyfall as an act of synergy.

## G322 QUESTION 2: EXEMPLAR 2

### 2. Evaluate the role of digital technologies in the marketing and consumption of products in the media area you have studied.

You must focus on one of the following media areas. You may also refer to other media in your answer.

- Film
- Music
- Newspapers
- Radio
- Magazines
- Video games.

[50]

#### Extract from Candidate Script 2

Disney is a multi-media conglomerate that has been around since the 1920's and has expanded to become the well known industry it is today. It is vertically intergrated, having control of all the processes of making and showing it's movies. It also owns it's own companies to promote any of it's creations – some even established by Disney itself, such as Disney Channel, Disney Media Networks and even theme parks and shops.

During the production stage of Disney movies, the role of digital technology is used to get the best out of the movie being created, such as CGI and live action. These go well when marketing a film by releasing a trailer, as the audience get a view of what has been incorporated in the film. Although John Carter released an action-packed trailer, the director, Andrew Stanton, failed to include a story along with it. As the film was his first live action film, it was likely he'd try to add as much CGI in as he could, but by doing this he failed to focus on more important area's, resulting in it's dismal reviews.

In the marketing process of films, it is key to get in as much products, news updates and such as possible, so that the target audience is hooked and anticipates the film. Technological convergence has made marketing films easier, as people can now get updates on their phones, x-boxes and other devices so it's faster and easier for companies to promote their films. John Carter's downfall rested heavily on it's poor marketing campaign. The film spent \$100 million on marketing, creating trailers, a soundtrack, posters and a small amount of merchandise surrounding the movie. However, the quality of these items were poor. This may have come down to the person who had been in charge of the films marketing suddenly leaving, but that doesn't make up for the lack of backstory in the trailers, the little amount of cross-media advertising, the awful, bland posters and hardly any promotion of the film digitally. This contrasts to 'Pirates of the Carribean: On Stranger Tides' who's film wasn't the best, but was marketed superbly to gain \$1 billion overall. Digital technology and technological convergence has a large and critical impact on the marketing of products as in today's society, people spend far more time with technology than they do with anything else.

In the distribution stage, it is faster and more efficient to distribute your movie by digital means rather than by film reels. This also allows for more places to show your movie and for your movie to get a better review and promotion by the best method of marketing – word of mouth. Digital distribution also helps to get your movie out and exhibited on a deadline that is specified. Not only does this mean that you receive praise for not delaying the films exhibition, but you also can arrange special previews which boosts your marking. These could be made to be prize-draw previews –

creating digital competition so that people are aware of the movie's release and will get them eager to see it.

Finally, the exhibition is the part that confirms if the movie is a hit or flop. Usually, reviews are given via cross-media purposes but opinions on the film are also done by word of mouth. The proliferation of cross-media formats has made it easier for people to see movie reviews on sites such as rotten tomatoes, IMDB and the like. These also have apps, twitters and other forms so it is available on mobiles. People will be able to see whether a film is worth watching while at the cinema. Films can also be exhibited on websites like Netflix or Lovefilm – so doing premiers on such sites may further increase the movies popularity.

To conclude, the role of digital technologies has a large impact on the marketing and product consumption in my media area as the proliferation of technologies has now become so advanced that people are affected by this on a daily basis, making promoting products and film easier, and since Disney are a vertically intergrated, conglonerate they can use synergy to promote their movies/products, making it twice as easy for them.

See pages 29-30 to see the full Mark Scheme for G322 Question 2.

## COMMENTARY

### Question context/content/style

In this essay question, candidates provide a response on Institutions and Audiences. The candidate is expected to refer to the media area they have studied from film, music, newspapers, magazines, radio and videogames.

### Reason for selection:

The assessor needs to ensure that the candidate is actually answering the question set and not providing a general knowledge or 'all I know on the media area I have studied' answer. The candidate should focus on a chosen media area and substantiate any response with reference to exemplified products and services. This candidate's response is on the film industry.

### Marks awarded and rationale: 28/50

### Breakdown: EAA 12, EG 10, T 06

The candidate's response contains some error in context, but clearly has good knowledge of Disney as a film studio. The attempt to formulate a debate over marketing of film is evident and rewarded as such, but there is also a lack of development of a wider range of examples used, hence the level two mark awarded. EAA just meets the demands of level three although the focus of the candidate's response is 'off the mark' in the last two pages, focussing on distribution rather than marketing.

## G322 QUESTION 2: EXEMPLAR 3

### 2. Evaluate the role of digital technologies in the marketing and consumption of products in the media area you have studied.

You must focus on one of the following media areas. You may also refer to other media in your answer.

- Film
- Music
- Newspapers
- Radio
- Magazines
- Video games.

[50]

#### Extract from Candidate Script 3

In the music industry, the role of digital technologies has become very important to products in this area, as it affects the consumption of artists music and how well a label is doing in the industry. However it is different for Indie Labels compared to Major Labels as they don't have the same marketing strategies or connections to use when promoting their music.

Major labels like Sony use horizontal integration when marketing their music. This is where labels who own more than one area of media use one product to promote another one of their products. For example Sony will play an artist they have signed on a playstation game that they have also created and promoted. This helps gain artists from Sony recognition, and increases the consumption of music, as more people are listening to it across a wide range of media products. It is an advantage for Major Labels like Sony because if they didn't produce more than one media product they could promote on others such as playstation games. On the other hand, Indie Labels don't use this strategy as they don't own enough money to be able to adapt more than one area of the media. Indie Labels are a lot smaller than majors and only focus on music. This can be a disadvantage as labels such as XL recordings and Ninja Tune don't get the opportunity to promote their artists music across a variety of digital technologies, therefore the music won't be heard by many more people. However an advantage is that the artists gain integrity, as indie labels such as LAB records only care about their artists music and how happy they are with it, not only being interested in bringing in money and profit like universal.

However, Indie Labels have many other marketing and consumption strategies using digital age and technologies. for example XL recordings use social networking, this is where they use other sites to promote thier artists. On XL recordings website there are various links to Twitter, Facebook, Myspace etc. This is an advantage because artists who are with XL recordings such as Adele, are being promoted across a wide variety of social networking sites, meaning there is an increased amount of audience hearing their music. However, an issue with this could be that Indie Labels don't have mainstream audiences, where the general public are fans and listen to your music, they have audiences, this is where only a certain group of people are interested in a band, such as indie, controversial teens might be a niche audience for Vampire Weekend who are signed with XL recordings, as their music is of a certain style. This can be a disadvantage because only the niche audience will be interested, however XL recordings having a twitter account exposes Indie artists like Vampire Weekend or The XX to a much wider audience.

File sharing is an important area in the music industry and is further becoming the main source for consumption

for example illegal websites such as 'Imerti' are being increasingly used by audiences to share and download music illegally. Major Labels such as Sony don't like the idea of file sharing as they believe it is disrespectful to the artist by not paying money for their music, it also reduces the amount the label earn and Major Labels care about money that they're making than the music they are producing. In comparison, Indie Labels such as XL recordings don't mind as much as Major Labels like Sony. This is because they believe it's a free advertising method and gains the artist free recognition to a whole range of awareness, it is also promoting them and creating an image for the artist, as they don't have as many promotional methods as Major labels like Sony, such as horizontal integration.

Other digital technologies used in the music industry are Web 2.0, this is sites used to promote music and stream it to audiences, such as Youtube, this site is a video website that promotes artists showing their music videos and allowing people to comment etc, This use of streaming for Indie artists such as Young Kato is important as its creating a fanbase for the artist by allowing audiences to 'like' and 'share' their music. There is also a link to buy the song in the video on itunes, this is where audiences buy their music and put it onto their ipod. This creates a simple way for audiences to immediately buy the song as more people will do it.

Some Major Labels such as Sony market their music using 360° branding. This is where the Label owns a specific percentage of the artists control and are able to adopt ownership of an artists marketing and consumption strategies, such as singles like Robbie Williams signing a 360 degree contract with EMI. This means that EMI will then have control over method such as where and how the music is made, etc. This is a disadvantage to artists such as Robbie because he wont have as much freedom when making his music and it might not sound the way he might want it. In contrast, Indie Labels do not use 360 branding as they believe in integrity and giving the artist freedom on how they make their music, making them unique and more respected as artists, as Vampire Weekend will have a niche, loyal audience and fanbase that enjoy their music because of how different it is and how it has been produced and created by them and not controlled by their label.

See pages 29-30 to see the full Mark Scheme for G322 Question 2.

## COMMENTARY

### Question context/content/style

In this essay question, candidates provide a response on Institutions and Audiences. The candidate is expected to refer to the media area they have studied from film, music, newspapers, magazines, radio and videogames.

### Reason for selection:

The assessor needs to ensure that the candidate is actually answering the question set and not providing a general knowledge or 'all I know on the media area I have studied' answer. The candidate should focus on a chosen media area and substantiate any response with reference to exemplified products and services. This candidate's response is on the film industry.

### Marks awarded and rationale: 34/50

### Breakdown EAA 14, EG 13, T 7

This is a proficient response by the candidate who has attempted to formulate an argument addressing the question set. The candidate attempts to explore the argument through the marketing practices of music tied in with Sony creating synergy through a range of products and partnerships. The candidate argues that smaller labels cannot compete with the marketing of major labels, but suggests that the use of social networking has transformed the way in which music is marketed, eg XL recordings. They show proficient understanding of the task and of institutional/audience practices – factual knowledge is mostly accurate, although these could be developed further in order to obtain a top level response.

## G322 QUESTION 2: EXEMPLAR 4

### 2. Evaluate the role of digital technologies in the marketing and consumption of products in the media area you have studied.

You must focus on one of the following media areas. You may also refer to other media in your answer.

- Film
- Music
- Newspapers
- Radio
- Magazines
- Video games.

[50]

#### Extract from Candidate Script 4

The media area I will be referencing is 'The Avengers' film franchise, released 26 April 2012 in the UK.

Digital technologies has an important role in the marketing and consumption of film media products, as it widens the availability of film media project products and effectively creates awareness of the Product. By using digital technologies in marketing, it increases the number of people who see the product, as 'The Avengers' greatly used it to create anticipation for the product. There were a total of 14 trailers, both teaser and full-length trailers which were all available for download on iTunes, and by creating so many, which all advertised different characters or parts of the narrative, it meant the audience would want to consume their major product. For example, one teaser trailer focused on a few characters including Ironman, the Hulk and Captain America, where as the full-length trailers introduced us to all of the key protagonists, so the role is contributed to, as different members of the audience would find a different characters appealing. In addition to this, digital technologies play an important role as part of marketing due to a lot of 'The Avengers' marketing strategy being online. There was a 30 minute live global Twitter chat to market the film with the director and Samuel L. Jackson and Chris Evans present, allowing fans to ask questions and find out information about the film, and by using this digital technology for marketing, it suggests that more people would become attracted to the product and would become interested, so would want to consume the product. This is evidence of digital technology having a big role in this media area.

Furthermore, digital technologies were also used for viral marketing, as images of Robert Downey Jr in an Acufa, which is a car that fans would instantly recognise and associate with 'The Avengers' was leaked online, which meant fans could spread the pictures and publicity for the film was being created due to this association of a well-known actor and a vehicle from the films, so this is part of synergy, and digital technologies effectively helped to market the product, so it is very important for technologies to be involved in marketing.

Digital technologies are important in the consumption of the product as well, as many members of audiences would use it in order to view the product. As part of the exhibition of 'The Avengers', it was released in September 2012 on DVD, Blu-ray, 3-D Blu-ray and was available for digital download. This meant that that the audience members, mainly male and female aged under 25 in these two quadrants of the four, would be able to view the film in a way that appealed to them, as they could download it from iTunes, and provide digital technologies they couldn't do so to consume the film, so the role is very important. In addition to this, Digital technology allows for apps for phones and

tablets to be created and downloaded, as part of marketing the media product. This is extremely beneficial for both institutions and audiences, and there were apps created for 'The Avengers' that could not have been made without digital technologies. The app included a 'Superhero Augmented Reality App', in which users could play as their favourite superhero from the film, and there was another called 'Avengers Alliance', which was available to download from the App Store on iTunes. This allowed the audience to consume the product in a different way and interact 'The Avengers' franchise, and as technology has developed, it meant a greater audience was being targeted and the role of digital technologies in marketing and consumption is extremely vital in generating awareness and create an appeal.

On the other hand, it could be argued that the role of digital technologies is not extremely significant. Merchandise is a form of marketing that does not solely rely on digital technologies, and there was a lot of merchandise for 'The Avengers', and as the media product was the highest grossing film of 2012, it indicates that marketing and consumption can be successful with digital technologies having a more minor role. For 'The Avengers', individual character perfumes were created, which all differed in fragrance, and character merchandise was released in 'waves'. For example, Iron Man and Captain America merchandise was released in the first wave, followed by Thor and Hulk merchandise in the second wave, and Black Widow and Hawkeye merchandise in the third. This merchandising did not involve digital technologies, yet it was still extremely successful, so it suggests that audiences will consume the media product differently by purchasing dolls and bags with their favourite character on, and do not have to be influenced by trailers and available apps. However, it could be argued that audiences would only consume the media product and the profits with it due to viewing a film trailer or participating in a global social networking event, as this is where the information they know about the film had come from.

To conclude, I think that digital technologies have a big role in marketing and consumption of films because it ultimately creates awareness and hype for the product, and the success from merchandising and other marketing techniques would greatly be down to the successful use of digital technologies. Some people may argue that technology is not essential but in order to appeal to the audience and publicise the film, the technology is necessary, and 'The Avengers' supports this as the various digital technologies used created excitement and anticipation for the film, effectively leading to the success of the product.

See pages 29-30 to see the full Mark Scheme for G322 Question 2.

## COMMENTARY

### Question context/content/style

In this essay question, candidates provide a response on Institutions and Audiences. The candidate is expected to refer to the media area they have studied from film, music, newspapers, magazines, radio and videogames.

### Reason for selection:

The assessor needs to ensure that the candidate is actually answering the question set and not providing a general knowledge or 'all I know on the media area I have studied' answer. The candidate should focus on a chosen media area and substantiate any response with reference to exemplified products and services. This candidate's response is on the film industry. This is an example of a high level 4 response.

### Marks awarded and rationale: 50/50

### Breakdown EAA 20, EG 20, T 10

Full marks have been awarded for this candidate's response. There is an excellent case study on film which fully addresses the question. The examples focus on The Avengers – with a range of examples utilised. It is a clear and coherent argument which is meticulous in its use of detail and exemplification of ideas. This is linked to the marketing of the concept and the permutations available in the global/national consumption of these films. The candidate has successfully discussed both marketing and consumption with accurate knowledge of the film text and institutional context. Excellent use of terminology.

## MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks
2	<p><b>Level 4</b></p> <p><u>Explanation/analysis/argument (16-20 marks)</u></p> <ul style="list-style-type: none"> <li>Shows excellent understanding of the task</li> <li>Excellent knowledge and understanding of institutional/audience practices – factual knowledge is relevant and accurate</li> <li>A clear and developed argument, substantiated by detailed reference to case study material</li> <li>Clearly relevant to set question</li> </ul> <p><u>Use of examples (16-20 marks)</u></p> <ul style="list-style-type: none"> <li>Offers frequent evidence from case study material – award marks to reflect the range and appropriateness of examples</li> <li>Offers a full range of examples from case study and own experience</li> <li>Offers examples which are clearly relevant to the set question</li> </ul> <p><u>Use of terminology (8-10 marks)</u></p> <ul style="list-style-type: none"> <li>Use of terminology is relevant and accurate</li> </ul> <hr/> <p><b>Level 3</b></p> <p><u>Explanation/analysis/argument (12-15 marks)</u></p> <ul style="list-style-type: none"> <li>Shows proficient understanding of the task</li> <li>Proficient knowledge and understanding of institutional/audience practices – factual knowledge is mostly accurate</li> <li>Some developed argument, supported by reference to case study material</li> <li>Mostly relevant to set question</li> </ul> <p><u>Use of examples (12-15 marks)</u></p> <ul style="list-style-type: none"> <li>Offers consistent evidence from case study material</li> <li>Offers a range of examples from case study and own experience</li> <li>Offers examples which are mostly relevant to the set question</li> </ul> <p><u>Use of terminology (6-7 marks)</u></p> <ul style="list-style-type: none"> <li>Use of terminology is mostly accurate</li> </ul>	50

Question	Expected Answers	Marks
	<p><b>Level 2</b></p> <p><u>Explanation/analysis/argument (8-11 marks)</u></p> <ul style="list-style-type: none"> <li>Shows basic understanding of the task</li> <li>Basic knowledge and understanding of institutional/audience practices – factual knowledge will have some accuracy</li> <li>Basic argument evident, with some reference to case study material</li> <li>Some relevance to set question</li> </ul> <p><u>Use of examples (8-11 marks)</u></p> <ul style="list-style-type: none"> <li>Offers some evidence from case study material</li> <li>Offers a partial range of examples from case study and own experience</li> <li>Offers examples of some relevance to the set question</li> </ul> <p><u>Use of terminology (4-5 marks)</u></p> <ul style="list-style-type: none"> <li>Some terminology used, although there may be some inaccuracies</li> </ul>	
	<p><b>Level 1</b></p> <p><u>Explanation/analysis/argument (0-7 marks)</u></p> <ul style="list-style-type: none"> <li>Shows minimal understanding of the task</li> <li>Minimal knowledge and understanding of institutional/audience practices – general opinions or assertions predominate</li> <li>Minimal argument evident, with little reference to case study material</li> <li>Of minimal relevance to set question or a very brief response</li> </ul> <p><u>Use of examples (0-7 marks)</u></p> <ul style="list-style-type: none"> <li>Offers minimal use of case study material</li> <li>Offers a limited range, or inappropriate examples</li> <li>Offers examples of minimal relevance to set question</li> </ul> <p><u>Use of terminology (0-3 marks)</u></p> <ul style="list-style-type: none"> <li>Minimal or frequently inaccurate use of appropriate terminology</li> </ul>	

## G325 QUESTION 1(a): EXEMPLAR 1

1. In question 1(a) you need to write about your work for the Foundation Portfolio and Advanced Portfolio units and you may refer to other media production work you have undertaken.

(a) Explain how your skills in the creative use of digital technology developed over time. Refer to a range of examples from your media productions in your answer. [25]

### Extract from Candidate Script 1

In AS and A2 I developed a whole range of new skills. In AS I completed a magazine cover, contents page and double page spread. My skills developed in A2 as I created a digital video on a trailer.

In AS I had to create a magazine on photoshop, I had to ensure I used the correct digital technology as well as putting my creativity skills to the rest.

As my magazine was based on dance and house music I had to ensure I was challenging existing products.

In 1997 Bentley had quoted "the making of the new and rearranging of the old". My magazine relates to this as we had to ensure we used all the correct conventions needed. These included pen tool, blemish effect, shadow tool etc. By using my creativity I had to make sure all the micro-elements were perfect. As I developed my skills in photoshop I was able to use a shadow tool to create the lights in the background look like strobe lights. This was developed through my skills as I made them all over my magazine so people knew the genre.

In A2 I created a digital video trailer on a young girl who gets kidnapped. My growth in digital technology changed as the tasks changed. In 2002 Mark Towse had quoted that digital video is the most important advancement since TV.

I agree with this quote as a lot of production had to go into my creativity. I had to develop and show progress whilst working on my trailer as it was something new.

To make sure it looked like a thriller I used different conventions these were transitions, music, effects, split clip etc. For my music I used a digital technology program 'garage band'.

This allowed me to create music and sound effects to follow up on my trailer.

By using web blogs in both years this was so we could communicate with our audiences. David Gaunlett quotes about communication this is web 2.0. I used this in both years so my audiences and peers could leave me feedback. From this I was able to use growth in my creativity. As it enabled me on what I need to improve on also what I could do next.

From this essay you will clearly be able to state that I had a lot of creativity whilst using different hardwares, and I was able to create something professional.

See pages 38-39 to see the full Mark Scheme for G325 Question 1(a).

## COMMENTARY

### Question context/content/style

Question 1(a) requires candidates to describe and evaluate their skills development over the course of their production work, from Foundation Portfolio to Advanced Portfolio. The focus of this evaluation must be on skills development, and the question will require them to adapt this to one or two specific production practices.

### Reason for selection:

This answer illustrates a level 2 response against the mark scheme.

### Marks awarded and rationale: 11/25

The answer offers a basic list of examples of the use of technology with lack of detail about creative outcomes. There is little account of progression from AS to A2. The attempts to utilise academic and industry perspectives are expressed hastily and with limited coherence.

## G325 QUESTION 1(a): EXEMPLAR 2

1. In question 1(a) you need to write about your work for the Foundation Portfolio and Advanced Portfolio units and you may refer to other media production work you have undertaken.

(a) Explain how your skills in the creative use of digital technology developed over time. Refer to a range of examples from your media productions in your answer. [25]

### Extract from Candidate Script 2

For my AS coursework we were given the task of designing a music magazine which introduced me to a number of digital technologies which we used creatively. We decided to create a music magazine within the pop genre, thus we tried to make it appeal to a target audience of young teenagers, as this is the group the pop genre aims to appeal to. For our A2 coursework we used digital technologies to a more advanced level as we had to create a music video, again in the pop genre. We tried to make it appeal to the same target audience by following various codes and conventions, such as using quick cuts to create a fast pace.

For our AS coursework we were introduced to 'Photoshop' in order to edit images for our pop music magazine. I was introduced to simple tools, such as the 'spot healer' tool in order to edit a close-up of my main front cover artist and give the image a conventional, airbrushed look so our target audience would be able to easily identify the magazine. In A2 I had the opportunity to use 'Photoshop' to a more advanced level as I had to create an anallary digi-face alongside a music video. Here, I used tools to a more professional level. For example, for the rear album cover I took individual images of monetary notes and cropped them out using the 'Magic wand' tool on 'Photoshop'. Here, I superimposed the money images onto the mid long-shot of my main artist in order to create the illusion of money falling. This is conventional as it is iconography from our music video, thus audiences would be able to identify it easily.

I was also introduced to the video editing software, 'iMovie' during our AS research and planning. We filmed interviews for our audience research and uploaded them to 'iMovie' in order to edit the clips. Here, we learnt basic functions, such as 'trimming' to make clips shorter in length. For A2, 'iMovie' became more prominent as we used it to an advanced level in order to edit our pop music video. We used the 'trim' tool to edit clips to as short a length as possible as it is conventional for pop videos to be fast-paced through quick-cuts. We also used various filters to create escapism for our audience eg We edited outside shots with a high saturation filter in order to create a bright and colourful atmosphere. This is a further convention of the pop genre, thus appeals to our target audience.

We had to create good lightning to a basic effect for our AS music magazine. When taking medium close-up image of an artist for my contents page, I used a white sheet in the background to create bright lighting and a conventional studio feel. For our A2 music video lighting was even more of a problem as we had to shoot flashback sequences in the dark, with colourful disco lighting to create a party atmosphere. We conducted a lighting test and decided to use the video camera's light in order to see the artist more broadly. This created a good effect and the flashing disco lights created a party atmosphere, which is a further pop convention.

We also used editing tools to an advanced level for our A2 music video, which we were unable to do in AS as we created a still image product. For our music video we sped up clips on 'iMovie' to create under-cranking in certain areas. This made the video move at an even faster pace and also conveyed a sense of panic, which we aimed to create. In contrast, we used over-cranking in party sequences, such as when money is thrown in order to highlight how it is lost. This makes the video more recognisable to audience as it matches the visuals with the song title of 'When The Money's Gone'.

In conclusion, we were able to use new digital technologies to a more professional standard in A2, as we were able to progress and work upon skills that were taught to us in AS. We were able to use the technologies creatively, to create a conventional product, which our target audience would accept and recognise.

See pages 38-39 to see the full Mark Scheme for G325 Question 1(a).

## COMMENTARY

### Question context/content/style

Question 1(a) requires candidates to describe and evaluate their skills development over the course of their production work, from Foundation Portfolio to Advanced Portfolio. The focus of this evaluation must be on skills development, and the question will require them to adapt this to one or two specific production practices.

### Reason for selection:

This answer illustrates a level 3 response against the mark scheme.

### Marks awarded and rationale: 18/25

A detailed account of relevant examples of the use of technology is provided, with a sense of progression over time. In places, creative outcomes are described, whereas in others the value of technological application is taken for granted. This prevents it accessing level 4.

## G325 QUESTION 1(a): EXEMPLAR 3

1. In question 1(a) you need to write about your work for the Foundation Portfolio and Advanced Portfolio units and you may refer to other media production work you have undertaken.

(a) Explain how your skills in the creative use of digital technology developed over time. Refer to a range of examples from your media productions in your answer. [25]

### Extract from Candidate Script 3

My AS media production group produced an opening sequence to a supernatural horror/thriller hybrid entitled 'Through The Window'. It focused on 3 male protagonists who go to a dentist house to see if its worthy for a potential location they where they want to create their horror video. However little to their knowledge 2 possessed Victorian girls will haunt anyone who dares enter their domain. Whereas our A2 media production focused on a music video for the artist 'Childish Gambino' and his song 'heartbeat' in this case we wanted to be more creative and therefore came up with a distinct storyline of a couples relationship breakdown after a crazy party in a manor house. In both years digital technology was a key process in learning new skills and developing our creativity.

During the preliminary stage at the start of the course the groups knowledge of post-production and editing software was at the very best rudimentary as our only requirement was to edit the footage using final cut pro X, a software I was unfamiliar with, therefore I paid no attention to transitions and pace and music selection and simply focused on the required shots. For example match cuts, that reverse that and following the 180° rule.

During year 12 our software skills had improved and upon having looked at other thrillers and researching the real conventions of a film we were able to establish what would look best in an edit. For example from looking at the film 'The Woman In Black' we focused on cross-cuts between the leading protagonist Daniel Radcliffe and the woman as she becomes closer to him. By focusing on how these shots were actually cut we were able to see how they were so, so they were subservient to the flow of the narrative, 'thus enabling them to closely follow the narrative and storyline.

When it came round to producing our music video in year 13 (Y13) we had already gained a standardised knowledge in editing skills, thus enabling us to work quicker and more efficiently. However working with a new medium, music video's meant that the continuity rules learned in the first year were broken as most music video's followed the rules of disjuncture therefore enabling us to be more creative in terms of shot types. For example likewise to Example's music video 'natural disaster', we too were able to use cuts and transitions between two parallel stories. For example, we focused on one at a manor house, whereby a party scene was used which focused on the relationships aspect of the video. And then we also had another location, the airfield hanger whereby our artist was shown singing. This therefore enabled us to engage our audience as the artist was shown in 2 different narrative styles therefore keeping it interesting for the audience.

Another crucial aspect was the digital camera during our prelim we used a basic video camera however during year 12 and 13 we used a more technologically advanced camera the Canon EOS 600b.

In terms of year 12, the thriller genre meant that we had to closely follow cinematic techniques and shots in order for intended audience to suspend their disbelief, otherwise if our shots strayed too far they may have become dissatisfied and bored, therefore we followed the genre's expectations.

Whereas at A2 music video's followed the rules of disjuncture meaning that more creative shot types were accepted by the audience due to the music video style. Therefore we used a low angle shot where our artist visually dominated the screen therefore portraying him in a big and powerful way which was our intention. This also meant we could use a

range of creative mid closeup's of our artist which worked seemingly well.

This led to my existing media skills to be involved outside of the course as I embarked on the opportunity to work at the BFI talent campus in 2013, during this time my role consisted of being the cinematographer in which I worked with the arri alexa camera, therefore I was able to put my existing media skills into practice by working on a professional and real film set where I was able to come up with creative shots and depict which lense to use for the style, mood, and type of shots.

Another crucial aspect of digital technology, was the use of the internet, having developed our the 2 years standardised research skills this meant we could use the internet wisely and to our advantage which were thereby reflected in our 2 successful pieces of media. Whereas at the prelim stage our internet knowledge was very undeveloped. So having these skills we were able to use different programmes and softwares to add our creative ability. For example in year 12 we used Photoshop to come up with poster ideas whereas during year 12 we moved onto a more technologically advanced software called Gimp, whereby we created our ancillary tasks/a digipack and a magazine advert. This showed our skills had developed over the 2 years. In addition we made a creative decision to create a 'housestyle' for our audience this consisted of colours to represent the artist as a brand and an iconic image, thereby in the mise en scene costume we had the artist in 3 distinct colours blue, white and black and also our editing colour grading consisted of an electric blue tint.

In addition we were able to find new up to date software to show our digital skills in terms of our project thereby we used a programme called pre2 to show presentations. We also came across a t-shirt website on the internet whereby we created promotional merchandise for our artist consisting of representative colours which were previously stated. This was likewise to other artists such as Ed Sheeran and orange and Justin Bieber with purple.

As previously stated our final cut pro skills were developed during A2 this meant that we could up with more creative ideas in terms of editing thereby in our video shots of 3 iphones are used whereby we see shots of both footage from the hanger and manor house, so by putting a green screen on each iphone we were able to chroma key each image so that footage would be visible on top of the screens therefore creating a new and creative take on the use of phones in a music video, something that had not previously been done. Therefore I believe digital technology was very helpful in producing to effective pieces of media over the 2 years. As my skills further improved and my creative decisions enabled the group to create 2 professional and successful looking media texts which were well regarded by their audiences.

See pages 38-39 to see the full Mark Scheme for G325 Question 1(a).

## COMMENTARY

### Question context/content/style

Question 1(a) requires candidates to describe and evaluate their skills development over the course of their production work, from Foundation Portfolio to Advanced Portfolio. The focus of this evaluation must be on skills development, and the question will require them to adapt this to one or two specific production practices.

### Reason for selection:

This answer illustrates a full level 4 answer.

### Marks awarded and rationale: 25/25

Throughout the answer the focus is on the difference the use of technology made to creative outcomes, with detailed, reflective discussion and a clear sense of progression over time, from the use of green screen to more effective cross-cutting. The balance of examples, reflection, progression and address of the question justifies a top mark.

## MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Guidance
1 (a)	<p><b>Level 4 (21–25 marks)</b></p> <p>There is a clear sense of progression and of how examples have been selected, and a range of articulate reflections on the use of digital technology. There is a fluent evaluation of progress made over time. Candidates offer a range of specific, relevant and clear examples of digital skills and creative decision making. The use of media terminology is excellent.</p> <p>Complex issues have been expressed clearly and fluently using a style of writing appropriate to the complex subject matter. Sentences and paragraphs, consistently relevant, have been well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar.</p>	25	Candidates will need to refer to their work for the Foundation Portfolio <b>and</b> Advanced Portfolio. Additionally, they <i>may</i> make reference to other media production work but this is <b>strictly</b> optional.
<p><b>Level 3 (16–20 marks)</b></p> <p>There is some sense of progression and of how examples have been selected, and some useful descriptions of the use of digital tools. Progress made is described and evaluated with clarity.</p> <p>Candidates offer a mostly clear, mostly relevant and reasonable range of examples of digital technology in relation to decisions and outcomes. The answer makes proficient use of media terminology throughout.</p> <p>Straightforward ideas have been expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question. There will be some errors of spelling, punctuation and grammar but these are unlikely to be intrusive or obscure meaning.</p>			
<p><b>Level 2 (10–15 marks)</b></p> <p>Candidates offer a mostly clear, partly relevant and narrow range of examples of digital technology and creative decision making. The account of progress made is limited. Examples are described with some discussion of their significance in relation to decisions and outcomes. The answer makes basic use of relevant media terminology.</p> <p>Some simple ideas have been expressed in an appropriate context. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</p>			

Question	Expected Answers	Marks	Guidance
	<p><b>Level 1 (0–9 marks)</b></p> <p>The answer is descriptive and may offer limited clarity. There is little, if any, evaluation of progress. Examples are partly relevant and their significance in relation to existing media and outcomes is partly clear. The answer offers minimal use of relevant media terminology.</p> <p>Some simple ideas have been expressed. There will be some errors of spelling, punctuation and grammar which will be noticeable and intrusive. Writing may also lack legibility.</p>		

# G325 QUESTION 1(b): EXEMPLAR 1

1. In question 1(b) you must write about one of your media productions.

(b) Apply the concept of representation to one of your coursework productions

[25]

## Extract from Candidate Script 1

I will be discussing the concept of representation with my Advanced portfolio film trailer. With the trailer every aspect has been used to give the correct meaning of representation as we conveyed a heist film.

In the trailer we had used multicultural ethnic students to play the characters and a white British male as the main important character. This represents Levi Strauss theory as we portrayed binary opposites with common ethnic stereotypes, resembling middle class vs working class.

We had used the age group of teenagers ranging from 17-18, done this to create a new target audience and market.

As other real media texts use mainly adult characters in their films, for example The Italian Job and Oceans Eleven. So we subverted to the common stereotypes of heist films of using older mature characters and using teenage students instead.

We had used props in the trailer such as guns, money, jewellery, balaclavas, and black/dark clothing. As they are the common props used with heist trailers, so we embedded this to represent a heist film.

The cinematography was used in ways to convey our representation and meaning as we used slow moving shots with still shots of close ups to portray emotions on a characters face. The shifting used juxtaposition of shots which moved fast with the character running and doing action moves to portray our representations. This represented a pumped up adrenaline feeling with viewers, mimicing the representations of other heist trailers.

Todorov's theory was represented as balance of the equilibrium was disturbed, which was when the main character 'Gary' came to the school. But we did not present the restoration as the equilibrium as we did not want to give away too much of the plot. This helped to create the films representation.

See pages 48-49 to see the full Mark Scheme for G325 Question 1(b).

## COMMENTARY

### Question context/content/style

Question 1(b) requires candidates to select one of their coursework productions and evaluate it in relation to a media concept.

### Reason for selection:

This answer illustrates a level 1 response against the mark scheme.

### Marks awarded and rationale: 7/25

An undeveloped response with no evidence of engagement with representation as a theoretical concept, other than a confused reference to Levi Strauss as a justification for stereotyping and an aside to the production 'representing Todorov's theory'. Lacking relevance and depth.

## G325 QUESTION 1(b): EXEMPLAR 2

1. In question 1(b) you must write about one of your media productions.

(b) Apply the concept of representation to one of your coursework productions

[25]

### Extract from Candidate Script 2

The issue of representation refers to the portrayal of people, actions and events through the medium of the media. The issue often surrounds itself with topics involving; Race, Age and gender.

The main task set out to us through the A2 period of my course was the production of a music video, to accompany a song of our choice. The song I chose was 'Evening/Morning' by 'Bomay Cycle Club', with the chosen genre being Indie. Following the conventions of my genre, I chose to portray a narrative based music video with the narrative basing itself around the story of a boy and a girl going on a date. The narrative centres itself on how the pair prepare themselves, and the issue of gender representation is clear throughout.

One theorist that can be applied to my music video is Laura Mulvey and her theory of the Male Gaze. This theory surrounds itself with the voyeuristic nature of the media, with regards to the objectification of females, and the pleasure that a male viewer may get when watching the video.

This theory can be applied to my video in a number of different ways. Firstly, the inclusion of the female character in itself immediately applies that the Male Gaze may be relevant. The very presence of a female character is likely to lead some males into watching the video purely to see the female presence. Furthermore, the idea that the camera has been placed by the director in her house suggests that the society is quite intimate. The camera trails the female around her house, which impedes on her personal space and suggests the idea of voyeurism, to watch for pleasure, within the video. Furthermore, the practice of cutting back and forth between her as she changes clothes is very invasive of her privacy. This stage is considered quite a personal aspect of a girl's life, and the fact that the male audience is able to see this firmly suggests that the female character is being represented as a visual object. Comparatively, the male character in the same outfit as the female still. The camera remains stationary and as a result personal space is not really intruded on with regards to the male. The constant presentation of long shots onto the male, compared to close ups on the female highlights this further, suggesting a much more provocative and involving view of the female, representing her clearly as a sexual object.

A second theory that can be applied to my music video was suggested by Antonio Gramsci. His theory is centred around the lack of dominant ideologies within society, and the presence of hegemonic norms.

This theory is relevant to my video in a number of ways. Firstly with regards to the male character, he is represented as an uncaring and as a result, quite macho manly figure. He remains stationary and playing video games, making little effort to prepare for the date. Comparatively, the female character spends the majority of the video rushing around preparing for the date, clearly with a look of stress and excitement. This represents a dominant ideology of heartfelt, loving caring figures, whereas male characters are often much less romantically involved and are much more focused on other things. As mentioned, the representation of women as voyeuristic sex objects is also considered a dominant ideology within society, a trait often played on by the media.

In conclusion, as suggested, my video included a number of features which can be discussed in terms of representational issues, perhaps note more so than the representation of women as an object of men's sexual pleasure.

See pages 48-49 to see the full Mark Scheme for G325 Question 1(b).

## COMMENTARY

### Question context/content/style

Question 1(b) requires candidates to select one of their coursework productions and evaluate it in relation to a media concept.

### Reason for selection:

This answer illustrates a level 2 response against the mark scheme.

### Marks awarded and rationale: 13/25

Basic understanding of relevant theories is evident in this answer but at times the level of simplicity undermines the demonstration of critical understanding (eg the notion that men will watch a video purely because of 'female presence' and that reinforcing some outdated gender stereotypes can be read as an application of Gramscian hegemony theory). Insufficient detail to analysis to justify anything higher.

## G325 QUESTION 1(b): EXEMPLAR 3

1. In question 1(b) you must write about one of your media productions.

(b) Apply the concept of representation to one of your coursework productions

[25]

### Extract from Candidate Script 3

For this essay question I will be writing about my Advanced Portfolio work Q1B cont. ...

My A2 media work where I produced a teaser trailer called Crime But No Punishment. For this essay question I will be focussing on the aspect known as representation, which the theorist Tim O'sullivan highlights the way that something is viewed within a media text. My essay will entail of two theories and will illustrate how these relate to my teaser trailer.

Firstly the theorist Dyer who raises questions such as: What is being represented? And What does it imply? Our teaser trailer called 'Crime But No Punishment' was constructed through looking at media texts, an example being 'the girl with the dragon tattoo' as a group we were intrigued by this film due to the fact that it broke the gender norms, i.e. the woman in the film is strong, the detective which many films tend to ignore, eg superman. We liked the idea of representing our protagonist, a woman as strong and revengeful.

These points criticise the second theory which I have wanted to write about. This is the theorist Berger who highlights from his quote, "Men act and women appear, men look at women. Women watch themselves being looked at" (1970's) (1971). I worked in a small group with two other members. We wanted to break down these gender norms, even though this is an old quote, we were still aiming to create a teaser trailer that would be different.

We achieved our aim by using low angle shots to illustrate that our main character – protagonist was strong, wanted to hunt down the person that killed her sister.

Overall I believe that representation is a key factor within the media text. It affects audience relationship with the character and can even change the norms or values of society. Also the fact that the character wore red symbolised her anger.

See pages 48-49 to see the full Mark Scheme for G325 Question 1(b).

## COMMENTARY

### Question context/content/style

Question 1(b) requires candidates to select one of their coursework productions and evaluate it in relation to a media concept.

### Reason for selection:

This answer illustrates a level 3 response against the mark scheme.

### Marks awarded and rationale: 19/25

The answer begins with reference to an academic source on the concept, then applies two theoretical perspectives with mainly proficient understanding, leaving some areas undeveloped and in places lacking a critique of representation (gender objectivity in particular). Some reference to their own text to support points made.

## G325 QUESTION 1(b): EXEMPLAR 4

1. In question 1(b) you must write about one of your media productions.

(b) Apply the concept of representation to one of your coursework productions

[25]

### Extract from Candidate Script 4

'Entity' is a paranormal horror shown entirely through the use of CCTV cameras. It is about a young female who was bullied at school and has returned seeking revenge.

After studying Maslow's hierarchy of needs, I established that when promoted with two films of the same genre, the one which was abstract is more likely to be chosen by an audience member. I constructed a trilogy of 3 short teaser trailers, each about 10 seconds long, through CCTV imagery. I chose to use CCTV footage because I felt it was easy to create realistically. We added night vision effects to the images, in shades of blues and greens. These were generic codes – connotating the poison and depression that the girl had felt before she died.

Our trailer uses a strong trait of Barthes' enigma codes, as well as ideas from Richard Dyer's typography. The first shot the audience sees is of a girl, outside at 'night'. We used melodramatic ideas of pathetic fallacy to create mystery, with it stereotypically at night time. There is no dialogue in 'Entity' and all the shots are of high angles, facing downwards, belittling the girl, symbolically showing she is of no importance. Questions are raised instantly in the audience's minds in relation to Dyer's typography, for example who is she? And why is she there?

Each of the 3 trailers progress intension as they continue, with the sound (mainly ambience, with deep strings and loud bass) heightening in volume to build suspense. Each of our trailers abide by the first half of Todorov's theory – each starts in equilibrium, which is disrupted by the girl of paranormal happenings – but equilibrium is never restored. This raises more questions in the audiences minds and promotes them to keep watching.

In the second of the 3 trailers, the girl is seen to be an asylum- which is in fact a school. We used the idea of Levi Strauss' binary oppositions in the location itself – a school is seen to be a trusted, good place, but instead there are awful things happening there. Secondly, the girl is wearing a white, oversized hospital gown with bare feet. Her lack of shoes may show her childlike mental state, but particularly her white dress connotes innocence, purity – however she is the opposite. There is a myth with her costume since stereotypically hospital gowns would connote healing and well being, but this time the character is evil and deathly. This voices further questions in the audiences' minds.

In the last trailer, the girl is seen to appear in the school toilets, perhaps insinuating that bad things happened there. She appears in the mirror - and a typical stereotype of the female population is to be seen vain, staring at themselves. However the girl does not look at herself, she makes eye contact with the camera, perhaps in a plea for help and to engage with the audience. This can be seen, as Tessa Perkins said, to oppose normal stereotypes, but in particular in Laura Mulvey's theory of the male gaze. Our character is represented as a hysterical desperate female – but she is obviously evil and is not sexualised in any way. This opposes the idea that men dominate society, and in 'Entity' in particular, the bad events are certainly female based. 'Entity' does not obey theories such as Propp's character functions since she is the only character – a villain – and so the plot cannot be driven by a hero. There is a restricted narrative structure since we aimed for audience members to decode our piece in their own way.

Our whole teaser is an enigma code (one of Roland Barthes 5 codes) but we also use symbolic codes with deeper meanings to mirror the hard, tormented life of the girl.

Richard Dyer's typography paired with constant opposing conventions and juxtapositions (both Strauss and Neale's ideas) very appealing to our target audience.

See pages 48-49 to see the full Mark Scheme for G325 Question 1(b).

## COMMENTARY

### Question context/content/style

Question 1(b) requires candidates to select one of their coursework productions and evaluate it in relation to a media concept.

### Reason for selection:

This answer illustrates a level 4 response against the mark scheme.

### Marks awarded and rationale: 22/25

The answer clearly analyses the production as a media text and offers a conceptual application rather than an account of process, as required. A range of theories are applied with the candidate able to distinguish between those that can be applied to the text and those that are less straightforwardly relevant. Very clear analysis of their own production.

## MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Guidance
1 (a)	<p><b>Level 4 (21–25 marks)</b></p> <p>Candidates demonstrate a clear understanding of representation and relevant media theory and can relate concepts articulately to the production outcome, describing specific elements in relation to theoretical ideas about how media texts are constructed as narratives. Candidates offer a range of specific, relevant, interesting and clear examples of how their product can be understood in relation to relevant theories of representation. The use of conceptual language is excellent. Complex issues have been expressed clearly and fluently using a style of writing appropriate to the complex subject matter. Sentences and paragraphs, consistently relevant, have been well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar.</p> <p><b>Level 3 (16–20 marks)</b></p> <p>Candidates demonstrate the ability to relate their own creative outcomes to some ideas about representation drawn from relevant media theory. Some relevant and convincing examples from the production are offered and these are handled proficiently. The answer makes proficient use of relevant conceptual language. Straightforward ideas have been expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question. There will be some errors of spelling, punctuation and grammar but these are unlikely to be intrusive or obscure meaning.</p> <p><b>Level 2 (10–15 marks)</b></p> <p>Candidates offer a mainly descriptive, basic account of how their production can be understood in the basic theoretical context of representation. A narrow range of examples are described, of which some are relevant. The answer makes basic use of relevant conceptual terms.</p> <p>Some simple ideas have been expressed in an appropriate context. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</p>	25	<p>Candidates will need to choose <b>one</b> production from <b>either</b> Foundation Portfolio <b>or</b> Advanced Portfolio.</p> <p>Examiners are reminded that candidates are asked to relate a media production to a theoretical concept and they are at liberty to <b>either</b> apply the concept to their production <b>or</b> explain how the concept is <i>not</i> useful in relation to their production.</p>

Question	Expected Answers	Marks	Guidance
	<p><b>Level 1 (0–9 marks)</b></p> <p>Candidates at this level attempt to relate the production to the basic concept of representation, with limited clarity. The account may be incomplete or be only partly convincing. Very few, if any, examples are offered from the chosen production. The answer offers minimal use of relevant basic conceptual terms. Some simple ideas have been expressed. There will be some errors of spelling, punctuation and grammar which will be noticeable and intrusive. Writing may also lack legibility.</p>		

## G325 QUESTION 6: EXEMPLAR 1

Whichever question you answer, you must refer to examples from at least two media areas in your answer. You should include reference to historical, contemporary and future media.

### Media and Collective Identity

6. Explain what is meant by 'collective identity' and the role of media in its construction.

[50]

#### Extract from Candidate Script 1

I have been researching teenagers and their identity. I've been looking into how the media shown teenagers.

I will relate this to Misfits and Fishtank, and explain their collective identity.

Misfits is a british tv series based on a group of teens who are all facing community service.

We learn all there individual identity's and are made to believe they have no hope. We meet 5 teenagers who are all stereotypically shown with anti-social behavior. In the group there is a party girl, sports runner, cocky one etc.

Tajfel and turner quote that 'people tend to categorise themselves into groups which they then build their identity's'. I disagree with this as these have been emerged together as they have all been in crime. These include drugs, drink driving, fighting etc.

Historically this can relate to Skins and grange hill, these are all school based although skins covered more controversial issues. We see petty crimes which aren't as serious as the ones in misfits. Tajfel and turner quite is related to skins as they are all a group of friends and they build there identity together.

Fishtank a 2009 film, teenagers are portrayed differently. We get to see Mia a 15 year old girl who has no hope. She has a dream of dancing but with young single mothered mum who shouts and swears at children she has a poor family structure to help her. David Buckingham quotes that the media don't just offer a transparent window of the world but a mediated one.

Mia smokes, binge drink and has underage sex. The audience are made to believe that all teenagers are like this. He young mother who gets a boyfriend, he wants to help Mia and find her identity. He often asks her to dance to his favourite song although when she does we see them having sex. David Buckingham quote can be related to misfits, we are made to believe that all teenagers have convicted crimes. In Bullett Boy we see a gang of boys who are all involved in drugs and crime. The media show teen culture in a very bad way. Misfits is released on TV past the water shed times as they all swear etc. It is shown on both E4 and channel 4, their website contains games, podcasts, blogs etc. On the blogs you can communicate with other fans. They have a facebook and twitter page with all individual accounts. David Gauntlett explains that identity's are complicated however everyone thinks they have one.

In Fishtank her mothers boyfriends finds a dance event she can attend Mia then believes she made have found her identity when she gets there she is called up on stage for which she didn't know it was pole/lap dancing.

The media then show how teenagers have no hope or luck.

Historically this could be related to Dawson's creek as we are made to look down on the anti-social behaviour teens. It could also relate to Waterloo road which is a tv series on a school who the youngens follow the action of the olders.

We then get to see the mother having a party in her council estate flats with family and friends. Her two children aren't invited an stay upstairs. This shows the lack of family structure at home. We meet Mia's little sister tyler with a friend

both who are swearing and smoking.

The audience are left to believe all young mums live in broken Britain and teenagers have no hope at all.

Mia was kicked out of school and they receive a letter which is accepting her to a place in an anti-social behaviour school.

In both Misfits and Fish Tank the media have stereotypically shown teenagers and portrayed them very negatively. We are made to believe that all teenagers are into anti-social behaviour, drinking, drugs, smoking etc. The media will only show the negative sides of teen culture so everyone will believe teens do this in everyday life not the positives that they do.

## COMMENTARY

### Question context/content/style

Candidates must choose one of the optional topic areas, in advance of the examination and, through specific case studies, texts, debates and research of the candidates' choice, prepare to demonstrate understanding of the contemporary issue. This understanding must combine knowledge of at least two media and a range of texts, industries, audiences and debates, but these are to be selected by the centre/candidate.

For the purposes of examination a contemporary media text is defined as being a media text that was published or released within five years of the examination date. For example, in June 2015 a contemporary media text would be any media text from the period of 2010 onwards.

### Reason for selection:

This answer illustrates a level 2 response against the mark scheme.

### Marks awarded and rationale: 27/50

This answer demonstrates a basic understanding (**EAA**) of media representations and their impacts on identities. Two academic theories are used with limited conviction, in relation to two **examples**. The majority of the answer assumes a straightforward connection between a singular 'meaning' in each text and what the audience is 'made to believe'. Overall this is a very general and rather simplistic answer but does show basic understanding of the critical perspective with some use of **media terminology**.

## MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Guidance
2 to 13	<p><b>Level 4</b>  <u>Explanation/analysis/argument (16–20 marks)</u>            Candidates adapt their learning to the specific requirements of the chosen question in excellent fashion and make connections in order to present a coherent argument. The answer offers a clear, fluent balance of media theories and knowledge of industries and texts and informed personal engagement with issues and debates.  <u>Use of examples (16–20 marks)</u>            Examples of theories, texts and industry knowledge are clearly connected together in the answer. History and the future are integrated into the discussion with conviction.  <u>Use of terminology (8–10 marks)</u>            Throughout the answer, material presented is informed by contemporary media theory and the command of the appropriate conceptual and theoretical language is excellent.            Complex issues have been expressed clearly and fluently using a style of writing appropriate to the complex subject matter. Sentences and paragraphs, consistently relevant, have been well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar.</p> <p><b>Level 3</b>  <u>Explanation/analysis/argument (12–15 marks)</u>            Candidates adapt their learning to the specific requirements of the chosen question well, in the main. The answer offers a sensible, mostly clear balance of media theories and knowledge of industries and texts, with a proficient attempt at personally engaging with issues and debates.  <u>Use of examples (12–15 marks)</u>            Examples of theories, texts and industry knowledge are connected together in places, and a clear argument is proficiently developed in response to the question. History and the future are discussed with relevance.  <u>Use of terminology (6–7 marks)</u>            Material presented is mostly informed by contemporary media theory, articulated through use of appropriate theoretical terms.</p>	50	<ul style="list-style-type: none"> <li>Explanation/analysis/argument (20 marks)</li> <li>Use of examples (20 marks)</li> <li>Use of terminology (10 marks)</li> </ul> <p><u>Notes to examiners:</u>            The generic mark scheme for questions 2–13 will be the same for every examination. The indicative content for each topic area provided in the Specimen Assessment material was produced to offer guidance for centres, and is <b>not</b> for use in marking scripts. Guidance for each topic will be provided at the standardisation meeting for each assessment session.</p> <p><b>Where candidates refer to only one media area in their answer, the mark scheme clearly indicates that marks should be restricted to level 1.</b></p> <p>Note: Online media counts as <b>two</b> media as it is a convergent form.</p> <p><b>Where candidates fail to imply historical references and/or future projections, marks should be restricted to level 3 <u>for use of examples only.</u></b></p>

Question	Expected Answers	Marks	Guidance
	<p>Straightforward ideas have been expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question. There will be some errors of spelling, punctuation and grammar but these are unlikely to be intrusive or obscure meaning.</p>		
	<p><b>Level 2</b>  <u>Explanation/analysis/argument (8–11 marks)</u>            Candidates offer a response to the topic area with limited ability to adapt to the specific requirements of the chosen question. A partially coherent, basic argument is presented.</p> <p><u>Use of examples (8–11 marks)</u>            The answer offers some examples of theories, industry knowledge and/or texts and debates, with some basic evidence of an attempt to connect these elements. Inclusion of history and/or the future is limited.</p> <p><u>Use of terminology (4–5 marks)</u>            Some of the material presented is informed by contemporary media theory, articulated through a basic use of theoretical terms.</p> <p>Some simple ideas have been expressed in an appropriate context. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</p>		
	<p><b>Level 1</b>  <u>Explanation/analysis/argument (0–7 marks)</u>            Candidates offer a response to the topic area, with a limited degree of clarity. Personal engagement with the topic is either absent or implicit and there may be inaccuracy or a lack of conviction in presenting the response. The answer may be incomplete and/or lack relevance.</p> <p><u>Use of examples (0–7 marks)</u>            A narrow range of examples related to texts, industries or audiences is offered. Inclusion of history and/or the future may be missing.</p> <p><u>Use of terminology (0–3 marks)</u>            Contemporary media theory is either absent or evident to a minimal degree.</p> <p>Some simple ideas have been expressed. There will be some errors of spelling, punctuation and grammar which will be noticeable and intrusive. Writing may also lack legibility.</p>		

## G325 QUESTION 9: EXEMPLAR 1

Whichever question you answer, you must refer to examples from at least two media areas in your answer. You should include reference to historical, contemporary and future media.

### Media in the Online Age

9. How far do you agree with the view that the move to online media has been entirely positive for the audience so far? [50]

#### Extract from Candidate Script 1

Since Tim Berners Lee invented the world wide web in 1990, the move to online media has been revolutionary. From 16% of the world having access to the internet in 2005, to a massive 39% online now in 2013, there has been a dramatic change. Roseland Williams said that 'technology determines history,' and the reductionist theory of technological determinism also states that a society's cultural values and development are driven by their technology. Focusing particularly on the news and music industries, I will discuss how much I agree with the transformation from offline to online media and the effect that it has had on the audience so far.

Danah Boyd says that media is changing in three different ways: Translation, localisation and co-option. One example of co-option (a complete change from old to media) can be seen in the 2011 England riots. Paul Lewis, a Guardian reporter, relied entirely on Dan Gillmor's idea of Citizen Journalism, using Twitter, Facebook and other social networking sites to keep alive, up-to-date track of the riots progression. His article, 'Reading the Riots,' is also an example of Henry Jenkins' participatory culture, as he says 'the internet is allowing the gap between the producer and the consumer to get narrower.' This shows how the move to online media has had an effect on the audience so far – but whether it is positive or not is debatable. Media utopianist David Gauntlett, author of 'Making is Connecting,' says that the removal of gatekeepers such as large news forms is extremely beneficial. He believes this is excellent for democracy, allowing everyone to voice their opinions and avoid the country becoming a totalitarian state. This is also an example of pluralism - gathering news and other accounts from different people of different classes and allowing their opinions to be heard – on the other hand, media dystopianist Andrew Keen disagrees, and says the removal of these gatekeepers does not promote creativity, but allows the inarticulate and talented to voice their 'incorrect' opinions, saying that infact, 'those who shout the loudest will be heard the most.' The audience been able to become journalists with access to a mobile phone is beneficial in terms of equal rights and democracy, but not necessarily for all audiences. During the riots, Google maps and Flickr partnered to create live accounts of all the criminals and their profiles, leading to the arrests of over 1000 people. This is a prime example of Morozov's idea of mass surveillance, that everything on the internet can be traced, and if online media hadn't been so prominent, it may not have led to the imprisonment of so many thousands of 'the audience.'

In March 2013, the first ever live Earth-to-moon song was broadcast from the international space station, called I.S.S - Is somebody singing? by Chris Hadfield and Ed Robertson. This highlights the fast development of the web, and supports Charles Leadbetter's theory of 'We think: The Power of Mass creativity'. In the offline age, artists would have had to be in the same room and physically records together, but now it can be done literally all over the world. However, this also promotes cacophony - people freely sharing across the web. In 2009 The Pirate Bay, a file sharing site was sued for over 30 million SEK for infringing the terms of The Computer Misuse Act, Copyright, Designs and Pattents Act and many more all over Europe. This is an example of how the move to online media has had a negative effect on our world today – commencing illegal activities. Danah Boyd, however, believed that trying to charge people for illegally sharing is like 'trying to build massive walls when planes were first invented,' and instead, they should try to harness the activity.

A different example of how the change to online media has effected us is through new media practises such as

crowd-funding. Amanda Palmer famously used website Kick Starter to raise over \$1.2 million by offering her tailor made material, saying that it is about 'asking and thanking your fans for buying your music, not telling them to.' She bases her fortune mainly on one of Kevin Kelly's 8 Generatives – personalisation – meaning audience purchases are special for them, essentially more sentimentally and priceless.

In 2012, The Invisible Children launched the Kony 2012 campaign which went viral and has over 97 million views on YouTube to date. Although the campaign itself was doubted by many, one response video, by a female called Slubogo reached a massive 4 million views. Pippa Norris says that this is extremely beneficial for the public and media audiences, since we would not usually hear the opinions of a young girl. The majority of people who watched her video were 16-17 year old females, interesting opposite to the usual, stereotypical upper class business men who watch the news. This is also a good example of Habermas' theory of the public sphere – that the move to online media has created an incredible, free platform for all people of all ages to voice their opinions and feel valued.

Although democracy has been an ongoing positive change for online media, some people believe it is also having a negative effect. Eli Pariser's theory of The Filter Bubble proves that the internet shows us what it thinks we want to see, not necessarily what we want to see (This is proven when two people, for instance, 'Google' the same thing – and retrieve entirely different results). It is a worry that this will eventually have an adverse effect on our society, and people will eventually become uneducated on current affairs because they will not know that they exist, especially since the majority of news is now viewed for free online. Viktor Schlonburger from The Oxford Institute also believes that everyone should have 'the right to be forgotten' and that the internet is just a place to remind us of our mistakes from the past. It has been argued recently that it is impossible to delete yourself from the internet.

The move to online media has certainly had a revolutionary effect on our world today – from the Arab Spring social networking storm and the overturn of the Egyptian revolution of 2011, both feeding from the developments in social media. Susan Greenfield, a neuroscientist at the University of Oxford says that 'the internet is changing our brains' – and not for good. Since 2011 we have used a stock of 320 (over 4 billion) IP addresses, and internet using is spiralling out of control – fast. We are yet to be left with a semantic web.

Overall, I believe with the saying that 'the machine is us... the machine is using us,' and although the move to online media has been very beneficial, I don't believe it has been entirely positive. Soon we will have to rethink love (online dating) and 'friendships,' rhetorics and linguistics. The Khan Academy is a prime example of how the web is overpowering us – with over 500,00 online lessons, we must start to question our education systems, i.e. The move to web/media studies 2.0. We are promoting clicktivism in a positive way, in the eyes of Clay Shirky ('Here Comes Everybody') but as McLuhan said – 'we shape our tools, thereafter our tools shape us,' and soon the world will be run online.

## COMMENTARY

### Question context/content/style

Candidates must choose one of the optional topic areas, in advance of the examination and, through specific case studies, texts, debates and research of the candidates' choice, prepare to demonstrate understanding of the contemporary issue. This understanding must combine knowledge of at least two media and a range of texts, industries, audiences and debates, but these are to be selected by the centre/candidate.

For the purposes of examination a contemporary media text is defined as being a media text that was published or released within five years of the examination date. For example, in June 2015 a contemporary media text would be any media text from the period of 2010 onwards.

### Reason for selection:

This answer illustrates a level 4 response against the mark scheme.

### Marks awarded and rationale: 50/50 EAA 20 EG20 T10

This answer meets all A2 criteria. Institutional, academic and textual examples are all very well handled with synthesis and critique (**EAA**). The question is consistently answered, and the debate is addressed (for example The Filter Bubble and Gauntlett/Keen) with **contemporary examples** deployed. The conclusion, bringing together Shirky and McLuhan is indicative of the critical engagement. **Terminology** is used with accuracy and confidence.

## MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Guidance
2 to 13	<p><b>Level 4</b>  <u>Explanation/analysis/argument (16–20 marks)</u>            Candidates adapt their learning to the specific requirements of the chosen question in excellent fashion and make connections in order to present a coherent argument. The answer offers a clear, fluent balance of media theories and knowledge of industries and texts and informed personal engagement with issues and debates.  <u>Use of examples (16–20 marks)</u>            Examples of theories, texts and industry knowledge are clearly connected together in the answer. History and the future are integrated into the discussion with conviction.  <u>Use of terminology (8–10 marks)</u>            Throughout the answer, material presented is informed by contemporary media theory and the command of the appropriate conceptual and theoretical language is excellent.            Complex issues have been expressed clearly and fluently using a style of writing appropriate to the complex subject matter. Sentences and paragraphs, consistently relevant, have been well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar.</p> <p><b>Level 3</b>  <u>Explanation/analysis/argument (12–15 marks)</u>            Candidates adapt their learning to the specific requirements of the chosen question well, in the main. The answer offers a sensible, mostly clear balance of media theories and knowledge of industries and texts, with a proficient attempt at personally engaging with issues and debates.  <u>Use of examples (12–15 marks)</u>            Examples of theories, texts and industry knowledge are connected together in places, and a clear argument is proficiently developed in response to the question. History and the future are discussed with relevance.  <u>Use of terminology (6–7 marks)</u>            Material presented is mostly informed by contemporary media theory, articulated through use of appropriate theoretical terms.</p>	50	<ul style="list-style-type: none"> <li>Explanation/analysis/argument (20 marks)</li> <li>Use of examples (20 marks)</li> <li>Use of terminology (10 marks)</li> </ul> <p><u>Notes to examiners:</u>            The generic mark scheme for questions 2–13 will be the same for every examination. The indicative content for each topic area provided in the Specimen Assessment material was produced to offer guidance for centres, and is <b>not</b> for use in marking scripts. Guidance for each topic will be provided at the standardisation meeting for each assessment session.</p> <p><b>Where candidates refer to only one media area in their answer, the mark scheme clearly indicates that marks should be restricted to level 1.</b></p> <p>Note: Online media counts as <b>two</b> media as it is a convergent form.</p> <p><b>Where candidates fail to imply historical references and/or future projections, marks should be restricted to level 3 <u>for use of examples only.</u></b></p>

Question	Expected Answers	Marks	Guidance
	<p>Straightforward ideas have been expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question. There will be some errors of spelling, punctuation and grammar but these are unlikely to be intrusive or obscure meaning.</p>		
	<p><b>Level 2</b>  <u>Explanation/analysis/argument (8–11 marks)</u>            Candidates offer a response to the topic area with limited ability to adapt to the specific requirements of the chosen question. A partially coherent, basic argument is presented.</p> <p><u>Use of examples (8–11 marks)</u>            The answer offers some examples of theories, industry knowledge and/or texts and debates, with some basic evidence of an attempt to connect these elements. Inclusion of history and/or the future is limited.</p> <p><u>Use of terminology (4–5 marks)</u>            Some of the material presented is informed by contemporary media theory, articulated through a basic use of theoretical terms.</p> <p>Some simple ideas have been expressed in an appropriate context. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</p>		
	<p><b>Level 1</b>  <u>Explanation/analysis/argument (0–7 marks)</u>            Candidates offer a response to the topic area, with a limited degree of clarity. Personal engagement with the topic is either absent or implicit and there may be inaccuracy or a lack of conviction in presenting the response. The answer may be incomplete and/or lack relevance.</p> <p><u>Use of examples (0–7 marks)</u>            A narrow range of examples related to texts, industries or audiences is offered. Inclusion of history and/or the future may be missing.</p> <p><u>Use of terminology (0–3 marks)</u>            Contemporary media theory is either absent or evident to a minimal degree.</p> <p>Some simple ideas have been expressed. There will be some errors of spelling, punctuation and grammar which will be noticeable and intrusive. Writing may also lack legibility.</p>		

## G325 QUESTION 11: EXEMPLAR 1

Whichever question you answer, you must refer to examples from at least two media areas in your answer. You should include reference to historical, contemporary and future media.

### Postmodern Media

11. To what extent do postmodern media challenge the relationship between text and audience?

[50]

#### Extract from Candidate Script 1

Postmodernism came about in the 60s as a reaction to modernism. Modernist texts, objects, art and architecture all had a universally known truth or meaning – there was no room for personal views as everyone thought it was the same. Modernism boasted the optimistic view that science and technology were leading to a utopian future, however after devastating events such as WW2 and the Holocaust, it was evident that the effects of science and technology were not all positive. This led to the introduction of postmodernism, which uses devices such as bricolage, parody, intertextuality and hyper realism to entertain the audience. Lyotard said that postmodernism took away the overall grand narrative in order to allow for subjective views and opinions. Post modernism challenges the relationship between audience and text by challenging our known views and values, as it in many cases alters what we know as the truth.

Firstly, the concept of hyper reality found largely in video games, challenges what we know and believe. Baudrillard said that the concept of 'respawning' after death, in games such as Call of Duty and Battlefield, mean that one cathartic feeling of loss after death is missed. This challenges our values as within in the game, we no longer see death as something to be feared and avoided, as we can come back to life again instantly. Also found in video games – such as Grand Theft Auto – the grand narrative is taken away, leaving the individual with a choice of freedom. Lyotard suggested most grand narratives were replaced by micro narratives – in the case of GTA this would mean the missions are the micro narratives, which we can either follow, or ignore. GTA is a game known for its players breaking the rules, and allows them to do unlawful things such as killing and stealing – which we wouldn't do in real life. It therefore challenges the relationship between audience and text so we do things we know are wrong, but without the feeling of guilt or any punishment. This is seen as immersion, as the audience are heavily involved in controlling what happens in the game. Baudrillard said that it is possible for people to become too immersed in a game, leading to addictions, where it 'spills over' into real life – for example people skip school just to play the game. Furthermore this can lead to the copycat theory, where people want to copy what they see in game and repeat it in real life – an extreme case where audience/text relationship is challenged by post modern media as it potentially changes our behaviour.

The knowing reader is a device seen largely in postmodern media and uses Levi Strauss's concept of bricolage – where pieces of texts are borrowed and added into another; which the audience will recognise and relate to. It also uses intertextuality. For example Family Guy created a parody of the movie Taken using intertextual references to the movie, such as dialogue, but altering it to make it funny. For example a line from Taken said by Liam Neeson is 'I have a very particular set of skills – skills which make me a nightmare for people like you' – which Family Guy took and changed to 'I have a very particular LACK of skills' said by Peter, as it fits his character as a generally clueless father. This can make the audience feel as if they are part of a 'club' as they understand the reference. This challenges the relationship between audience and text as it shows the audience a different take on a text they are already familiar with – challenging what they already know.

Emotional investment and escapism are also postmodernist concepts found in games such as the Sims. Here you can create your own avatar, altering its looks and clothing, and then controlling their actions in their lives. This

provides escapism as you are virtually living someone else's life, thus escaping from your own. Additionally, emotional investment is found when the Sim turns and waves/shouts at you if they need eg food. This challenges the relationship between audience and text as it breaks the 4th wall, there is no longer a divide between you and your character, making you feel that it's more important to look after them.

Irreverence is also used widely in postmodern media – where important and potentially offensive events or concepts are mocked. This is used widely in Family Guy and also The Hangover. For example when the 'wolf pack' are going to Las Vegas in the car, Alan mocks 9/11 – 'maybe after 9/11, when everybody got so sensitive... Thanks a lot Bin Laden'. This challenges the audience and text relationship as it is creating humour out of something known to be serious, perhaps causing offence. The concept of lack of history can have a similar effect in terms of irreverence – for example in the movie Inglorious Basterds, where the holocaust is reversed to the Jews fighting Nazis.

Parodies and Pastiche are additional ways in which postmodern media challenges the relationship between audience and text. Parodies are when something is mocked in a funny way. This can be seen in slasher movies, such as Scream, where the deaths and horror is turned into humour by exaggeration etc. This challenges what the audience expect to happen for example by creating suspense, or a big build up to something which turns out to be not important or shocking at all – changing what the audience expected. Pastiche is the concept of mocking something in a serious way to cause humour. For example Charlie Brooker's newswipe, where he mocks the way the news is recorded and presented. Since the news is seen in a serious way, the audiences prior knowledge of the news is challenged, as this time it is humorous rather than completely serious.

To conclude, postmodern media does challenge the relationship between audience and text as it challenges our known truths and values on events and texts. In order to be understood, postmodern media relies on the audience being active readers and having prior knowledge, for the text/audience relationship to be challenged against, otherwise concepts such as bricolage and intertextuality go unnoticed.

## COMMENTARY

### Question context/content/style

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### Reason for selection:

This answer illustrates a level 3 response against the mark scheme.

### Marks awarded and rationale: 35/50

The concept of postmodernism is handled proficiently in this answer. A range of theoretical elements (bricolage, pastiche, hyper-reality, grand narratives) are applied (**EAA**) with varying conviction to **contemporary examples** with some simplicity and lapses of **terminological** precision, along with a lack of balance in the debate preventing access to level 4.

## MARK SCHEME AND ADDITIONAL GUIDANCE

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Question	Expected Answers	Marks	Guidance
	<p>Straightforward ideas have been expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question. There will be some errors of spelling, punctuation and grammar but these are unlikely to be intrusive or obscure meaning.</p>		
	<p><b>Level 2</b>  <u>Explanation/analysis/argument (8–11 marks)</u>            Candidates offer a response to the topic area with limited ability to adapt to the specific requirements of the chosen question. A partially coherent, basic argument is presented.</p> <p><u>Use of examples (8–11 marks)</u>            The answer offers some examples of theories, industry knowledge and/or texts and debates, with some basic evidence of an attempt to connect these elements. Inclusion of history and/or the future is limited.</p> <p><u>Use of terminology (4–5 marks)</u>            Some of the material presented is informed by contemporary media theory, articulated through a basic use of theoretical terms.</p> <p>Some simple ideas have been expressed in an appropriate context. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</p>		
	<p><b>Level 1</b>  <u>Explanation/analysis/argument (0–7 marks)</u>            Candidates offer a response to the topic area, with a limited degree of clarity. Personal engagement with the topic is either absent or implicit and there may be inaccuracy or a lack of conviction in presenting the response. The answer may be incomplete and/or lack relevance.</p> <p><u>Use of examples (0–7 marks)</u>            A narrow range of examples related to texts, industries or audiences is offered. Inclusion of history and/or the future may be missing.</p> <p><u>Use of terminology (0–3 marks)</u>            Contemporary media theory is either absent or evident to a minimal degree.</p> <p>Some simple ideas have been expressed. There will be some errors of spelling, punctuation and grammar which will be noticeable and intrusive. Writing may also lack legibility.</p>		

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