Media Studies

A2 Level

Media Studies
Unit G325
Exemplar Candidate Work
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CONTENTS

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QUESTION 1(a): SAMPLE SCRIPT A
OVERALL – HIGH LEVEL 4

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.

Explain the most significant ways in which your media productions were informed by your understanding of the conventions of real media texts. Refer to a range of examples in your answer to demonstrate how this developed over time.

[25 marks]

Real media texts were an essential influence for both my AS and A2 productions. They allowed for an understanding of the conventions of the genre, for example, as well as a form of inspiration. My use of real media texts progressed from copying to inspiration. My group and I produced a teen drama film opening for the film 'Consequences' and dance music ideas for the song 'My Head is a Jungle'.

At AS we researched into film openings by watching them on YouTube. By watching the openings for 'Kidulthood' and 'Attack the Block' we found the genre conventions of a male protagonist and an urban setting. Thus our film opening follows these conventions, being set in urban backstreets and having a male protagonist. In addition, we found that dramas often have a flash forward beginning, for example 'Trainspotting'. This flash forward was recreated in our opening by beginning with the teen boy running away from something. Specific shot types such as a close up of feet came from watching 'Trainspotting's' chase scene. In addition, the use of titles came from watching various film opening titles on 'Art of the Title' and thus we produced titles similar to 'This is England' by using plain white writing so as not to distract from the action. At AS, the final product was heavily influenced by real media texts.

At A2, the music video brief meant that our research of real media texts had to be much more extensive. We watched videos of the dance genre on 'You Tube' such as Clean Bandit -'Real Love'- and ZHU -'Faded'. However, watching videos of the genre led us to note the different forms of performance and narrative. Therefore, we had to research further into videos of these types as the concept of real media was much less genre defined at A2. Thus like Clean Bandit – 'Rather Be', our music video was a combination of performance and narrative as we understood this was a new and creative type of music video that is more contemporary. In addition, we watched videos outside of the genre whereas we didn't do this sort of research at AS. Having watched REM –'Bad Day' and Madonna –'Material Girl' we found that intertextuality is common in videos. Therefore we applied this to our music video. We researched outside of music videos into other media texts, which we didn't do at AS. We watched media texts that we found from research, that the audience would enjoy.

Thus our music video became inspired by real media texts like 'Alice in Wonderland'. This is shown in our music video in overlays of 'Alice in Wonderland' type footage as well as mise-en-scene such as playing cards and giant mushrooms. The narrative also closely parallels that of 'Alice in Wonderland' with an Alice-like protagonist. Therefore at A2 level, the use of real media texts became more complex. We did still use the basic conventions, for example varying shot types and contrasts that we had seen in Aluna George – 'You know you like it' with a close up next to a long shot repeated in our performance. However on top of these basic conventions came more advanced and varied use due to the complexity of music videos as well as the professional standard expected.

At A2 the brief required us to produce ancillary products of a digipak and website. Thus we had more use of real media texts than at AS. We found on real websites, the importance of interactivity, for example the competition on the 'Chase and Status' website. We created our own competition on our website to mirror this. In addition, we found basic conventions such as a 'tour' page on the Disclosure and Clean Bandit websites which provided the audience

with purchasing opportunities. Thus we created our own tour page and widget on the homepage. We also looked at common places for Dance acts to perform and so placed a concert at 'Fabric', similar to the one of Disclosure. The digipak was also influenced by real media texts. From looking at other debut albums such as Ellie Goulding – 'Lights' and 'Katy B' we found that a focal image of the artist allows for a creation of star identity. Thus we applied this to our digipak, having the focal image of the band on the front cover. The more basic conventions such as tracklisting also centred on the basic and were in plain legible font. Furthermore, at AS synergy was not a concept we had to consider with the one product. However this was essential at A2. We looked at the campaign of 'Disclosure' and found they had used a face graphic on all three products. Thus we used powder point on all three: during 'a fight' in the video, on the font of the digipak and on the banner on the website.

Overall, real media texts became a huge part of our understanding of professional media products. Their use was essential at AS, but became more advanced and widely researched at A2, helping up produce an incredibly professional product for the brief.

See page 34 to see the full Mark Scheme for G325 Question 1(a).

COMMENTARY

This response is detailed across both AS and A2 in equal measure, offering very strong application of media theory with specific relevance for how conventions have been used, with a very clear sense of progress from the imitation to inspiration. This response meets all level 4 criteria.

Mark Awarded: 25 marks – very little could improve this script.

QUESTION 1(b): SAMPLE SCRIPT A OVERALL – HIGH LEVEL 4

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

Apply the concept of narrative to one of your coursework productions.

[25 marks]

Narrative is the way in which a story is created though a set of codes and conventions. Our music video had the story of a girl who ate a mysterious cupcake which transformed her into various fantasy worlds. This narrative crossed with the girl performing in her band the song, 'My Head is a Jungle'.

Goodwin says that music videos are an 'extension of the lyrics'. Having watched real media texts 'Katy B – 'Broken Record', we noted the way the story was told through such things as repeating clips to portray the "broken record". Our music video expressed the lyrics, for example, the lyric 'jungle' was demonstrated through the cross-cutting between different scenes in the narrative to show confusion. This was furthered through repeated close-ups of the girl looking confused over repetition of the word 'jungle'. Furthermore, the concept of confusion over love was in the lyric 'in a dark room we fight, make up for our love'. Thus our music video creates disjuncture by showing a high key white room over the 'dark lyric' to accentuate the lyrics through stark contrast. The concept of escapism from this 'love' is presented through eating this magical cupcake. The cupcake becomes part of the narrative as an indexical sign for escape. The narrative parallels with that of 'Alice in Wonderland' to use intertextuality to enhance narrative understanding. The concept of escape is furthered through the contrast between dark ordinary performance and the colourful tie dye and the powder paint in the narrative scenes. Thus our music video narrative can be seen as an extension of the lyrics.

Vernallis suggests that music videos are often fragmented in narrative. Our music video demonstrates this through fast paced choppy editing, changing scenes between a balloon party and a paint fight with no explanation. Furthermore , Vernallis suggests there will be gaps in audience 'understanding of diegesis'.This can be applied to our music video as the girl transforms to new worlds within seconds, with no concept of time or space. Furthermore, through making the performance contain the protagonist and contrast with the narrative, the performance becomes part of the narrative furthering a lack of diegesis and the concept of space. The narrative remains fragmented demonstrated through the symmetrical narrative of paralleling the last close up of the girl with the first. This creates confusion over the narrative structure.

Despite being seen commonly as a film theory, Todorov's theory of equilibrium, disruption and new equilibrium can be applied to our music video. The video begins in equilibrium of the girl exploring an ordinary room, and then goes into disruption. This is signified through the use of overlayed clips to present a blurred image. This disruption continues until the ending of returning to normality, having experienced her adventure. This structure helps the audience's understanding of the otherwise fragmented narrative. However it can only be loosely applied as music video narratives tend to be more complex, and thus the symmetrical narrative is debatable as a new equilibrium. Roland Barthes theory of enigma codes can be applied. Our narrative leaves the question of why this happened and who the song was really about. There is no explanation for transforming between the balloon and paint scenes, thus creating enigma and enhancing the narrative as it raises questions. In addition, the cupcake itself can be seen as an enigma as its presence and abilities remain inexplicable.

Having received primary audience feedback (bb 24 females) we found that our narrative could be understood by the audience who could relate to the protagonist, possibly allowing alignment. Therefore I feel we created a successful narrative which allows application of theory, but is also the product of creativity.

COMMENTARY

The candidate provides a detailed and entirely relevant application of narrative theories to suitable examples from their production. The examples are clearly and consistently applied to specific features of their own work, which is treated as a media text for analysis, so the focus is on the completed text rather than the process, which is the focus of 1a.

Mark Awarded: 25 marks – very little could improve this script.

QUESTION 2: SAMPLE SCRIPT A
OVERALL – HIGH LEVEL 4

Assess the arguments for the regulation of media in 2015.

[50 marks]

Contemporary media regulation is essential in the digital age in which media is used so prolifically. It is there is to protect both the public and the industry. However, with an adapting society, it is possible that media regulation is less valid than in the past.

The BBFC regulate film in the UK. The BBFC's work is mainly down to the negative effects theory. This theory believes that audiences are passive and the media influences the ways people think and act. This view is held by many psychologists, members of the public and even the government. Although it can be seen as a concept from the past, for example the linking of the murder of James Bulger with Child's Play 3, it is still a present belief. Professor Douglas Gentile conducted a study in 2014 suggesting that video games can make children violent later in life. There was also a moral panic over the 'Dexter murder' in 2014, showing the theory is still relevant to the public. With the belief in this theory comes the necessity for the BBFC. In order to protect the public, the BBFC is required by law in the UK to consider the harm a film can cause. They also consider negative effects as part of the guidelines, for example 'there must be no behaviour that can easily be copied by children'. Therefore they implement this, for example, when classifying Paddington (2014) the BBFC has to consider the potential of a child copying the character climbing into a fridge. This protects the public and so makes regulation a necessary, going by what Aninatta Forna says, 'images and words have the power to distort the way we think'.

However there are many contemporary media professionals who don't agree with the negative effects theory. For example, David Gauntlett suggests that the concept is backwards and film cannot outweigh upbringing. The use of judging harm in film regulation may seem invalid as, as Mark Kermode said, 'We all watch the same film, but we all see something different'. Therefore the BBFC regulating media for potential harm seems invalid and potentially outdated. The UK has the strictest regulation and yet the highest crime rate in Europe. It is also debatable as to whether the regulation is effective. For example, cutting the blood out a fight in the film 'The Hunger Games – Mockingjay Part 1' (2012) does not detract from the fact that it is children killing each other. This form of regulation seems ineffective and invalid in contemporary society. In addition, the BBFC gains public research from 10000 people every 4 years. However this is an extremely low proportion of the public. The introduction of a rating like 12A does show that the BBFC reflects public attitudes but only 27% of parents actually know what the rating means.

With the increasingly digital age, it seems essential there is regulation of the media. However, perhaps the regulation requires change. With 25% of 11-15 year olds owning a tablet, film is being consumed in a different way. The BBFC is required by the URA to regulate disks and in cinemas. However the rise in online consumption maybe deeming the current regulatory system irrelevant. The current regulatory system prevents children from viewing things in the cinema unless in some cases they are under parental judgement, but does not consider their own personal use on the internet. With the global reach of the internet, children can view almost anything. It would be almost impossible to implement a global system of protection like the UK's as societies differ so much. For example, '50 Shades of Grey' (2015) was rated 12 in France but 18 in the UK. In addition, there has been a rise of 30% in illegal downloads in the last 5 years. This is impossible to regulate. However with the potential for children to view harmful content comes the need for regulation in 2015. This regulation, however, requires a change from that of protection to that of information. As Tanya Byron recommends regulation should inform children to make the right choices online.

There is also a need to regulate the industry. The BBFC ensures that laws are enforced and will not classify any works which breaks the law. As the film industry is a huge part of British culture, the producers would not want a negative

image. Therefore film companies use the BBFC for their own benefit as well as the public's. For example distributors of 'Paddington' (2014) paid for information before submitting the work for classification. However it is essential for the BBFC not to suppress the expression of film and its place as an art form, meaning regulation needs to remain as 'classification' rather than returning to the 'censorship' of the past, for example cutting the 10 second 'butter scene' in 'Last tango in Paris' (1971). Overall, there is a need for film regulation in 2015, however this regulation requires adapting in the future to become one which can cope with the proliferation of digital technology.

Where film regulation is required to protect the public, press regulation is also needed for this purpose. In the past, there were extreme intrusions of privacy such as the case of Gordon Kaye being interviewed and photographed in his hospital bed through clandestine sources in 1990. The current regulation system is needed to prevent this through the 'privacy' section of the editor's code of practice. IPSO also ensures they deal with these issues, for example an actress whose pregnancy was revealed by the Telegraph before her telling anyone and before the 12 week scan. This decision was upheld and thus the intrusion was dealt with. In addition, press regulation ensures the protection of the public through allowing investigative journalism in the 'public interest'. For instance, the case in which a police officer in charge of racial crimes was exposed for owning Nazi memorabilia., albeit through clandestine ways. The need for the public to know was enforced more recently in June 2015 in the case of FIFA being exposed for paying Ireland £3.4 million: showing the public their corruption. Without current press regulation, it is debatable whether the public would receive this information. In the future however, the protection of privacy may be in jeopardy. With the newly elected government pledging to change the human rights act to the British bill of rights. As Article 8 – privacy- gives the code of practice validity, this would weaken IPSO's protection of the public.

There is also need for press regulation as demonstrated in the Phone Hacking scandal. This obscene intrusion into privacy demonstrated a need for a press regulator, The PCC were seen to 'lack teeth' in this case and thus it is essential that IPSO are more effective. However, as they remain free from statutory control and without the royal charter, we have yet to see whether they have improved in the areas where the PCC failed, having considered the recommendations from the Leveson Report.

The Leveson Report also suggested that the new regulator must have an understanding of technology. Where the BBFC are perhaps lacking in this area, IPSO have demonstrated an awareness of the complexities of the digital age. They cover online journalism, with the first blog post ruling being for Rod Liddle's racist comments on the Spectator (2013) and have adapted the code to include digital technologies with regards to privacy. There is however, a rise in citizen journalism due to access to technology. This is what Dan Gilmore calls 'We the Media'. He states that nowadays 'anyone can be a journalist'. This has proven an essential addition to journalism, for example the 2011 London riots being reported on social media. This allowed for direct information from ordinary people. However, this is currently a self–regulatory system. Self-regulation requires people to understand both their rights and responsibilities. This form of regulation has shown to be ineffective online, for example with Joey Barton making offensive comments and discussing an ongoing court case. With 50% of people finding out breaking news through social media in 2015 it seems essential that this form of the press becomes regulated.

The regulation of the press may also seem invalid in 2015 due to the fact that the law seems more trusted and effective than any self-regulation. For example the McCanns case in which the Daily Star and Daily Express had huge cases of libel taken out against them. However due to the PCC only investigating upon complaints, no action was taken against these papers to resolve this obvious failure of the press. The case was taken to court and thousands of pounds were paid out as well as the publicity the case generated and a public apology was printed on the front page. In this case, the law seemed to deem the press regulation as irrelevant.

Where there are many challenges facing regulators in 2015, technology may make these seem redundant. However, there is a definite need for contemporary media regulation to protect the public and industry. It is, however, essential that regulation adapts with the times to allow press freedom and freedom of expression in film, while coping with the proliferation of hardware and content.

See page 36 to see the full Mark Scheme for G325 Question 2.

COMMENTARY

A range of relevant and well-handled examples are analysed. The answer makes sustained connections between contemporary examples, media concepts and academic theories. A coherent argument is present throughout.

Mark Awarded: 47 marks – a more summative and precise conclusion could take the answer to full marks.

QUESTION 1(a): SAMPLE SCRIPT B
OVERALL – LEVEL 4

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.

Explain the most significant ways in which your media productions were informed by your understanding of the conventions of real media texts. Refer to a range of examples in your answer to demonstrate how this developed over time.

[25 marks]

Over the course of my two years Media A level, I have developed skills that have impacted on the creative decisions within the products that I produced. In AS I produced a front cover, contents page and double page spread of a music magazine and in A2 I produced a music video, digipak and website. I will discuss my progression in pre-production, production and post production concerning the real media texts I created.

In AS, research and planning into the forms and conventions of my genre 'indie' was done by looking at real media texts such as music magazines. I used a range of magazines, such as Kerrang and NME. to build my knowledge of the conventions. I found that the masthead must be eye catching and placed at the top of the page of my front cover therefore in my product I made my masthead bold, electric blue and highlighted white around the edges to help it stand out against a dark background. Another thing I found out that the front cover was lit on the artist however dark around the edges to create the illusion that the artist was coming out of the page and also to get rid of dead space where there were no sell lines. Due to having real media texts to hand, I was able to stick to the media forms and conventions of the 'indie' genre. However my research and planning developed dramatically in A2.

Rather than looking for forms and conventions to follow, to produce my products that I needed, I wanted to engage with what my target audience expected to see in the 'indie' pop genre and what the audience themselves liked and disliked. I did this using an online blogging site, tumblr, which enables you to search hashtags to do with the genre of my choice eg '#indie', '#pop'. I then created a blog myself to repost any image or text that was to do with the music or music artists to create a portfolio of my audience. From this research, I was able to impact upon my research greatly as I found that most indie pop fans love travel. This then inspired me to use a travel sequence in my video. These real life media texts inspired me to produce a music video more for the audience rather than being stubborn with my own ideas.

Another way in which my research and planning was the use of real life media texts when analysing music videos. I listed all costume and set changes that occurred in three of the most popular indie pop videos e.g. One Republic – 'Love runs out', John Mayer – 'Waiting on the world' and Gavin DeGraw – 'Best I ever had'. I also tallied how many cutaways there were in each and this impacted on my video in the way that I was able to keep up to the standards of professional music videos. I believe this research improved my work drastically.

In my AS Production I used my research into real media texts to prepare my sets, costumes, camera angles and location. For instance I used a tripod and a Canon camera to create a steady medium shot for my front cover image. I was able to buy the right costume for the artist I was shooting which was a plain white shirt with the legs of 'The Midnight Beast' on – who were also from the 'indie' genre so the image was enhanced with intertextual references. In A2 this developed due to my experiences with 'A2 fortnight' in which Jake Wynne, a music video director, analysed real media texts with us and highlighted points about lighting and acting that I'd never thought of. Previously I had only used lighting in front of the artist, however behind gave a beautiful gleam of light behind the artist giving it a much more professional look. Also acting was a major part of my production in A2, I encouraged my artist to be more expressive with gestures,

movements and to exaggerate motion so that it was captured well on camera. I believe that without the analysis of real media texts, my product wouldn't have reached the standard to which I got – near professional.

In post production in AS I was quite limited as I was only able to use forms and conventions to edit my magazine using Photoshop and InDesign. In Photoshop I used the wand tool to select and transform sell lines around the image to enable them to fill the dead space and these were eye catching and like real media texts they were on an interesting subject. Also in InDesign I was able to get a degree of accuracy using their sectioned format for my double page spread text (article) which I exported into Photoshop to edit further. Real media texts taught me that accuracy was key in appealing aesthetically to the audience.

This again developed in A2 as I had a lot more freedom with editing and therefore meaning I could create within the video using certain footage just as the real media texts I had looked at had multiple signs and meaning in the video. For instance i used fast paced editing in the instrumental part of the song to highlight that the travelling was fast paced and exciting too. This link would hopefully affect the audience in a positive way. I also dropped in political messages such as – "if at first you don't succeed – call an airstrike" to appeal to the more rebellious amongst the indie pop genre. This knowledge I think enriched my product and gave it a higher degree of meaning.

See page 34 to see the full Mark Scheme for G325 Question 1(a).

COMMENTARY

No improvements could be made at A2 level, this response meets all level 4 criteria.

Mark Awarded: 25 marks – very little could improve this script.

QUESTION 1(b): SAMPLE SCRIPT B
OVERALL – LEVEL 4

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

Apply the concept of narrative to one of your coursework productions

[25 marks]

For my A2 coursework I created a music video based on the 'indie pop' genre. I used a narrative/performance based structure to my video. I will discuss how I have applied theory to my video.

Allan Rowe believed that narrative was all about the audience questioning what was next in the sequence. He discussed how narrative was to surprise or frustrate expectations from the audience. Within my video I applied this as there was a constant movement throughout highlighting new experiences as the narrative took its journey in the video. The narrative is of a solo artist on tour in America experiencing new things. Therefore I was able to apply Allan Rowe's theory in my video as the audience was in a state of constant suspense waiting to discover the next place he will visit. E.g. the artist is seen walking then it pans up to the Las Vegas sign.

This also applies to Todorov's theory of 'equilibrium – disequilibrium – new equilibrium'. I, however, challenged this by only applying the equilibrium and new equilibrium to my video. I achieved this by creating a constant journey of positive experiences in my video, for example the artist is seen travelling and enjoying the adventure, then a girl appears which therefore enhances his joy in his travel as love starts to enter his journey. Following this the artist is seen within the final part of the track to be at their most reflective and hugely spectacular place – The Grand Canyon. These step by step experiences are shown throughout my video and doesn't include dis-equilibriums to keep the video happy, upbeat and fun like the track within it.

Another theorist I can apply is Roland Barthes and his ideas on narrative codes. I specifically used Barthes ideas in his work on semiotics – I used signs and symbols and cultural referencing. The symbols and signs I used throughout were highlighting love and art. For example, in my video there are two quick pan-ins into graffiti art saying, "Love peace & hope" and the masses of art and colour on a wall in San Francisco. These two themes were chosen to be highlighted throughout as the genre indie pop concentrates on love being an important factor in life and also an expression of art. I also used cultural references showing a wide shot of a San Francisco landscape, Las Vegas sign, skateboarders in LA.

Vladimir Propp also applies to my video as he describes character types and functions that go to make up a narrative. In my video there is a parallel of two sets of characters, the girl and the boy and the street performers. Both of these sets highlight characters that are searching for happiness and fulfilment in their own way – be it through travel and companionship or through love of dancing/music. I wished to highlight these as my character functions due to my audience being expressive and independent.

Overall, I believe that the application of these theorists has given my video more depth in relation to my audience through narrative. Also my skills have developed as a producer as I now think of these theorists when it comes to planning and research to appeal to my audience and make a successful product.

COMMENTARY

A range of relevant theories of narrative are applied to the candidate's own production with a selection of useful and illustrative, specific examples. The text is analysed conceptually, so a clear distinction in approach from 1a is made.

Mark Awarded: 22 Marks - for higher/full marks, the cultural references in the text discussed here would need to be more explicitly connected to narrative theory.

QUESTION 9: SAMPLE SCRIPT B
OVERALL – LEVEL 4

Evaluate the opportunities and threats offered to media industries by online distribution.

[50 marks]

The emergence of web 2.0 has had a major effect on production and consumption. In terms of the media industries and distribution it is the age of the 'Prosumer', a term coined by David Gauntlett which referred to Web 2.0 and how much easier it is to both make and consume. Julian McDougall states that contemporary media, thanks to Web 2.0, has become "more about the people, less about the media". So how much has actually changed between the off-line and online age and what is the impact on media industries. I will discuss this topic relating to theorists in the cases of Music and of Film.

It is crucial to the understanding of consumer behaviour, distribution and the impact of Web 2.0 to understand media consumption in the off-line age. This was also called Web 1.0 and was the generation of 'push media' information and the media was distributed my 'Media Gods' to the little people – the audience.

<div align="center">Producers</div>

Audiences were limited to what and when they consumed media. They used TV guides and cinema listings to find out what and when they could consume – almost as if they were being dictated to by the institutions. It was virtually impossible for consumers to produce, then to share and have their product seen by millions; they were reliant on distributors. However, due to Web 2.0 this has changed. Thanks to streaming sites such as Netflix, YouTube and Spotify audiences have more opportunity to consume these platforms and provide more freedom for the audience to consume. Not only freedom but more choice of what to consume. Now information is distributed like this as well using features such as the cloud and information can be found all around us.

Collaborative and Participatory culture was suggested by Henry Jenkins, who built his theory off the back of David Gauntlett who examined Web 2.0 and creativity. He highlighted emerging trends within audiences to share, produce and collaborate together online. A perfect example of this would be fundraising for the recent Nepal Earthquake Appeal. Web 2.0 has enabled there to be a donating platform for the last few months, providing people across the globe a chance to help. Some people, without the internet, wouldn't even know about the earthquake and so would not help. However, due to Web 2.0, the distribution of this information has been able to spread to each corner of the earth, connecting those who have access to the internet and who want to help. Without Web 2.0 this wouldn't have been possible. But with, people have been able to work together and further, and will be able to create and share innovative ideas.

Specific industries have been affected by Web 2.0 such as the Film and Music industries. Technical convergences such as the iPad and iPhone have drastically changed how media is produced and consumed. Whereas once people had to remain indoors and consume media from either the TV or computers, now everything is wireless. This gives the audience more freedom to consume whenever they want using the hardware and software of Web 2.0. This impacts distribution as the audience becomes wider and more vast than ever before. Films are no longer just films. There is hype about the movie months, and sometimes years, before it's release – with online discussion forums, fan made trailers and interviews with the actors and producers are watched. An example of this is the fandom behind 'Game of Thrones'. The fans do all of the above using platforms such as YouTube or forums such as Reddit that allow discussion on chosen subjects meaning the distribution of the media has been greatly expanded by Web 2.0.

The music industry, just like film, now has an audience that consumes less of more. Chris Anderson proposed the theory of the Long Tail, which refers to niche genres and their availability. An example how this changed in the online age is that in the off-line age niche genres in music and film would be denied shelf space. However due to sites such as

Amazon and HMV they can have unlimited cyberspace to store all products, including those that are niche. Distribution has therefore benefitted vastly as there are more places to both distribute from and to.

However there are critics to the world of Web 2.0 that highlight some undeniable flaws. David Gauntlett for one disagrees with the Long Tail theory as he believes niche products still have to be searched for with all the mainstream products that are flooding the market. Charles Leadbitter also agrees that participatory culture is flawed. He believes that mass sharing can have a detrimental impact on democracy or how businesses are able to survive. However, what will happen to Hollywood? It is pointed out by Tapscott and Williams that there is still demand for credible content such as 3D and CGI. These sorts of products will continue to be made in the future as they are difficult to pirate – therefore distribution of film to cinemas will survive in a physical format.

In terms of opportunities and threats of the online age to media industry distribution, I believe that both will make the progression of distribution ultimately better. In the future I believe that the changes will become more radical e.g. google glass allowing more people to easily distribute their own products. David Gauntlett suggests that the media landscape has changed forever. Audiences and producers now don't have top be one or the other. Everyone can be both – 'Prosumers'.

COMMENTARY

A range of relevant theories are applied to a range of contemporary case studies across the scope of the debate. A critical perspective is taken and the candidate comes to an informed academic conclusion.

Mark Awarded: 43 marks – The answer would be improved by greater fluency across the whole response and by balancing the argument a little more consistently, hence a lower level 4 mark is awarded.

QUESTION 1(a): SAMPLE SCRIPT C
OVERALL – LEVEL 3

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.

Explain the most significant ways in which your media productions were informed by your understanding of the conventions of real media texts. Refer to a range of examples in your answer to demonstrate how this developed over time.

[25 marks]

My understanding of conventions of real media texts improved to a huge extent over my 2 year Media course, especially regarding Final Cut. Having never used Final Cut Pro before year 12, my knowledge of the software was extremely limited. When doing institutional research into opening title sequences of the horror genre, which was my AS brief, I learnt lots about the conventions of real media texts. However due to my basic knowledge of Final Cut, I chose to simply follow these media conventions and pay homage to them by mirroring them in my own sequence. For example, my basic skills with Photoshop meant I only used simple skills to follow these conventions, such as adding effects like 'cold steel' to create a dark eerie effect and 'vignette' to make my shots look shadowed. This was similar to the opening title sequence of the media text 'Resident Evil'. However by Year 13, as a far more developed Media student due to my experience with digital technology like Final Cut, I felt far more confident with experimenting more and developing conventions in my A2 horror trailer. For example I layered shots and sounds to make it look like a video web call. This appeals to a post-modern audience and challenges conventions placing the text in a social context. I would never have attempted anything as advanced as this a Year 12 student so my Final Cut skills have allowed me to develop conventions that have changed my own ideas. This has not only benefitted me on my own media course, but I now feel more confident experimenting with media and I am now a prosumer not just a consumer and I upload my own travel vlogs to YouTube.

Photoshop also helped me follow the conventions of real media texts within my media products, specifically my A2 movie poster and magazine cover. I had never used Photoshop before Year 13 as I didn't need it for my tasks in Year 12. Before A2 I had only used basic editing sites such as PicMonkey to edit the exposure and brightness of my images. Therefore when beginning my A2 course my skills were limited. Areas where I used Photoshop specifically in order to conform to the typical conventions of media texts as in the creation of my film magazine front cover. I used the Photoshop layer and erase tool to create the image of the model on my cover, overlapping part of the magazine title which is a convention of magazine covers. Similarly I used the Photoshop blur tool to make my model look like she had perfect skin which conforms to the convention of having a glamorous girl on the front cover. This is similar to many magazine covers such as 'Empire'. However, in order for me to do this I had to watch Photoshop tutorial videos on YouTube which is a great example of me using my online resources well. Therefore my developing skills with Photoshop allowed me to create a magazine cover which resembled a conventional media text. However, this made me realise the power of editing and will cause me to be sceptical when looking at different modes such as magazine covers as I now understood how easy it is to erase flaws.

I also learnt about conventions of media texts, specifically of the horror genre. I undertook much institutional research into the genre. In year 12 I simply followed conventions. For example I followed Carol Clover's theory of a 'Final Girl' similarly used in the horror classic 'Scream' (1996). However by Year 13 I had the confidence and relevant skills to be able to challenge horror conventions. I broke the quintessential rule of the Paranormal sub-genre by including blood and gore. I used close up shots of dripping blood on a Ouija board and I created the same image for my poster using Photoshop. This goes against the basic conventions of a paranormal film and combines elements from the slasher genre, showing I am developing and challenging conventions. Another way I challenged conventions was by individual

shots to create the idea of a web call, as mentioned above. This also develops iconic horror conventions from media texts by bringing in modern topics and themes. This is done similarly in the 2015 horror film 'Unfriended' and follows Thwaites theory that genre changes according to social conditions.

My media products were also informed by my understanding of conventions as real media texts by my use of social media. In Year 12 I simply used it as a method of research in order to see what films were popular and the individual films that get audiences talking. However in Year 13, due to my knowledge of media conventions, I decided to reveal teasers of my products online, like they would within a real media text. This enabled me to gather lots of valuable feedback. For example I was given the suggestion to include a final scene for my A2 trailer, and experimenting with this was extremely effective for my trailer. Therefore this use of social media helped me develop my products massively. I used sites such as Twister, Facebook and YouTube to display my work and gain feedback. It also follows David Gauntletts theory of 'making is connecting' as it gave me a chance to be interactive as well as developing my creativity skills.

COMMENTARY

The candidate offers a detailed account of the process of production with a clear reflection on skills developed and progress over time. There are some explanations of how the conventions of texts were reproduced in the candidate's own work but these are not sufficiently consistent to be rewarded with a more secure level 3 mark.

Mark Awarded: 16 marks – To access the highest mark range, the key improvement would need to be synthesis and application – the consistent making of connections between theory, example, text. This is the case with the partial application of conventions to own work in 1a.

QUESTION 1(b): SAMPLE SCRIPT C
OVERALL – LEVEL 3

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

Apply the concept of narrative to one of your coursework productions.

[25 marks]

I was given the brief at A2 to create a horror teaser trailer, after undertaking institutional research into real media texts. I learnt that the narrative was extremely important.

In order to develop the narrative of my trailer 'Trans Fertum' I tried to use a series of visual contrasts, or binary oppositions. For example, I paid homage to two films, 'Ouija' (2014) and 'The Conjoining' (2013) and featured fast paced close up shots of old, decrepit photographs flashing up on the screen – using Final Cut to crop these along with snappy transitions. This was done in order to create a binary opposition to use of modern technology within my teaser trailer. I used Quick Time shots of a memorial Twitter page and shots resembling a video call, to appeal to a post-modern audience and represent 21st century media debates. This contrast of new vs old is meant to represent a metaphor of good vs evil. The new represents the happy stages of my teenage characters communicating via webcalls and the evil is the old pictures which represent the possession of my characters by a Ouija board. This follows Levi Strauss theory of binary oppositions being used in order to drive forward a narrative.

I also developed the narrative in my trailer 'Trans Fertum' by by use of classic Proppian characters. I used a limited number of characters so as not to confuse the plot. I deliberately tried to give these characters certain roles such as hero, villain, damsel in distress. For example I presented the hero to the audience by using low-angle mid-shots to show his powers. I wanted to make these characters relateable to the audience and give them characters about whom they can make predictions. This follows Britton's theory that predictability is the main source of pleasure within horror. This also happens to follow Propp's theory as well. He argued that all storylines boil down to eight main characters and that these have 31 functions. Therefore my trailer loosely follows Propp's theory as I gave my characters specific and predictable character roles so they appeal to an audience that wants to predict. I believe that this use of narrative worked extremely effectively in my trailer as it creates iconic and memorable which is a key feature within horror. For example by creating a Proppian style villain we have gained many iconic killers such as Freddie Kruger 9 'A Nightmare on Elm Street') and Hannibal Lecter ('Silence of the Lambs').

I also developed the structure of my storyline. I started off my trailer in a calm way to create the idea to my audience that things are calm and happy. This happy atmosphere is then upset by the introduction of the Ouija board which represents a problem for the characters within my trailer. I believed it is important to include the state of happiness before the problem in my trailer as it makes it more relatable to the audience and provides the idea that anything can happen. This follows Todorov's theory of the structure of narrative within storylines. Todorov argued that all storylines start off with a happy equilibrium, for example 'Annabelle' (2014) starts off with a happy couple expecting a baby and we get the impression that things are going well. We then have a problem – in this case the introduction of the Annabelle doll and in my trailer the Ouija board. Todorov argues in order for successful narratives to be achievable, there must be a state of equilibrium. He says after this we have the narrative stages of realisation, fixing the problem and returning to normal and then a return to the equilibrium. These stages did not apply so much to my trailer however, as I did not want to give away too much about the film. By showing this shift in equilibrium, I am suggesting to the audience the events in my film without giving too much away in my trailer.

I also used the style of editing used on Final Cut Pro in order to create my narrative. After lots of institutional research I learnt that horror teaser trailers follows a specific pattern and I used Final Cut to achieve this. I started off creating a calm atmosphere by having longer, more settled shots and quieter slower music. However as the equilibrium became

disturbed I followed conventional editing patterns to create a successful horror narrative. As the tension within my trailer began to build, my editing style changed rapidly. I cropped my shots extremely short and used Final Cut transitions to create the image they were flashing on the screen. I juxtaposed this heavy fast paced music to create extreme tension until my trailer eventually reached a climax point at the end and returned to calm. This is similar to the narrative style of the 2014 horror trailer 'As above, so below'.

COMMENTARY

Some theoretical ideas about narrative are applied well to the candidate's own production as a text for analysis. Where the focus is more on production techniques (editing) these are related to narrative theory well in places. Meets the mid range of level 3 criteria.

Mark Awarded: 18 Marks - to access the highest mark range, the key improvement would need to be synthesis and application – the consistent making of connections between theory, example, text. This is the case with, the emphasis on production techniques not consistently connected to theory in 1b.

QUESTION 8: SAMPLE SCRIPT C
OVERALL – LEVEL 3

How significant has the internet been to media producers?

[50 marks]

It is an unarguable fact that the internet has been extremely significant worldwide to the everyday life of billions. I believe that the internet has been equally significant for the producers of media, however not always in a positive way.

The internet was first technically developed in 1969 with ARPANET which was used for military communication. However it wasn't a useful tool until Tim Berners Lee created the worldwide web in 1989. The first incarnation of the internet is known as Web 1.0, this was seen as an information web where information was simply provided to the consumer, it was nothing like the internet we know today.

Web 2.0 was therefore a revolutionary change to the internet. It allows for interactivity, creativity and a wide range of multi-media. It is the development of the Web 2.0 generation which has created such significant changes to media producers. However I believe the internet still has a long way to go with ever developing technology. I believe that in the future there will be no limits as to what the internet can do.

This has massively significant effects on media products. One industry that has struggled particularly due to this move to the online age is the music industry. Before the internet, music producers pushed products from professional artists via TV shows or websites, they now have a larger amount of platforms to advertise from such as 'YouTube' and other social networking sites. However this affects music producers as it has led to a massive rise in public produced music. Before, only professional or signed artists had the opportunity to have their music heard. However, due to the development of the internet, it is now extremely easy for the audience to record songs on their phones and laptops and then show them online. This rise in prosumers (David Gaunlett's theory about consumers that are also producers) has raised competition as a result of the internet, as public produced media is far easier to create and show.

However prosumers are not the greatest form of competition for music producers. In 2001 Sean Fanning invented 'Napster', a site allowing people to share and download files such as music. This had a great effect on the music industry and its producers. Before Napster was shut down, it became extremely popular and started off a trend of other sites doing the same thing. In two weekends alone, 250 million files were downloaded using Napster. This use of digitisation has massive effects on media producers. An average of 20% of the music industry's revenue comes from downloads. However 95% of these downloads are illegal or piracy. This takes away a large source of revenue from the music producers, however this does not mean it will stop in the future, if the ability is there to access free music rather than pay, consumers will take it.

Some companies such as iTunes, created in 2003, led the way in adapting to this digitisation by providing audiences with an effective way to download music without taking royalties away from music producers. This had a massive effect on high street stores such as HMV that have had to completely re-think their strategy. This is because iTunes have been able to adapt Chris Anderson's Long Tail theory, when selling their products. This is the idea that for a small number of products there will be a large number of sales (top ten most popular products) but small amounts of a wide range of niche-type products (things less popular but people may still want them). For example, not many people will want a CD by 'Venturalights' – a band developed through crowd funding. However with apps such as iTunes not having to battle with the cost of retail space, they can supply their audience with a massive range of products putting them ahead of competitors. High street shops don't have the space to adapt to this method as it may not make a profit on smaller items therefore they are falling behind.

Digitisation and the development of the internet is also very significant to the film industry and film producers. Due to digitisation and sites such as Netflix and Sky On Demand, watching movies is no longer a special occasion like when

they were only accessible at movie theatres. As films are far more easily accessible and more common, audience shave become more desensitised. Therefore this allows movie producers to be a lot more explicit and extreme with their content. For example in 1960, a horror classic, 'Psycho', terrified audiences but now audiences are used to far more extreme content. This has meant that film producers have had to increase film production in order to meet the growing demands of audiences. Now 22 million hours are watched daily on Netflix so audiences have higher expectations of films in order to 'wow' them.

Another way the internet has had a significant impact on media producers in the film industry is through methods of production. Tapscott and Williams discuss the idea of Wikinomics, this is the concept of mass collaboration in order to reach an end goal. The development of the internet has also led to the development of crowd funding sites. This allows prosumers and consumers to find projects like films in which to invest in return for movie perks such as early previews. This largely benefits film producers who can now take more chances on projects that they may not have otherwise invested in. It also allows small projects who can't get funding a chance of success. I believe that in the future crowd funding will continue to grow. For example they could use crowd funding in order to gain mass collaboration for casting, storylines, ideas etc. This also applies to David Gauntlett's theory that we need to create in order to be happy and this gives audiences a chance to do so. This also limits the pressure from media producers.

Another growing trend that media producers, especially in the film industry, have been able to benefit from is the increase in social networking due to developments in the internet. As Marc Prensky says, there is a growing population of digital natives and also an increasing number of digital immigrants who are using the internet – social networking is at an all time high. This interactivity allows the trailer release of a film to almost be as big as the film release. Due to social networking sites like Twitter, Facebook and YouTube, film producers can give provide teasers for their products online. This can lead to a wave of online discussion and opinion. This sense of popularity is a great way of increasing film sales, ticket sales and even merchandise sales. If you see people talking abut the film online you are more likely to go and see it.

Similarly to this, I believe film producers also benefit from the rise in fandom and fan produced media. For example a film of two boys on YouTube battling through the special effect of Harry Potter, Star Wars and Lord of the Rings. Although these are arguably be seen as parody videos that take the seriousness out of a film, I believe that these can be a great source of advertising and a great way of generating interest in the film. It can also give producers an individual edge to put them ahead of competitors. I believe that in order to succeed, film producers and in fact all media producers, should embrace fandom and fan produced media and take it seriously in order to use it as advertisements.

I believe that in the future the internet will continue to become more significant in changing the way media producers work. I believe they will have to adapt to meet ever growing audience demands. Due to the internet, prosumers now have the opportunity to create their own media in a much easier and more professional manner. Therefore I believe that media producers in the music and film industry will keep having to improve their qualities to beat competition form the public. In order to make this easier, I believe media producers should take advantage in the growth of crowd funding and Wikinomics. To date, the largest crowd funded project, 'Veronica Mars' managed to raise £5.7 million from 91 thousand funders. This highlights the power of crowd funding so I believe media producers should rely on this method of consumption and funding more.

Overall, it is clear that the internet has been extremely significant to media producers, however, not always in a positive way. Due to the developments in the internet and a rise in digital natives, the Film and Music industry have had to adapt significantly to appeal to their audience's ever developing needs and expectations.

COMMENTARY

A broad range of academic theories and contemporary online developments are covered but the synthesis and connections between the theories and the candidate's own examples are variable, so the conviction of academic argument and fluency of personal engagement required for level 4 are absent.

Mark Awarded: 35 marks – To access the highest mark range, the key improvement would need to be synthesis and application – the consistent making of connections between theory, example, text. This is the case with the need to more frequently connect theory to examples in section B.

QUESTION 1(a): SAMPLE SCRIPT D
OVERALL – LEVEL 2

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.

Explain the most significant ways in which your media productions were informed by your understanding of the conventions of real media texts. Refer to a range of examples in your answer to demonstrate how this developed over time.

[25 marks]

Research and planning are the most important stages in construction. In Year 12 I had created a two min action genre film opening which required a lot of research and planning in order to get the conventions of an action film right. Although it required a bit of research, I think my Year 13 digipak and music video required even more research and planning because some conventions were not that obvious in music video. Keeping in mind that my music video was a pop genre I had to ensure that my research and planning had conventions which I reinforced in my music video.

For my music video, I looked at Rihanna's music video called 'X6' which inspired me to use similar locations. As in her music videos she used a theme park as a location and I felt this would be the best way to present my actress as a being out-going, fun and the location allowed me to capture her expression on the rides etc. For my music video I also used a studio scene which was inspired by Ariana Grande's music video 'The Way'. In her music video she had a studio full of balloons which I thought was very creative. I reinforced this idea on to my music video because I felt this would bring out my artist's personality and character as being bubbly yet feisty through her use of acting and costume decisions.

I felt that due to having experience in research and planning from my Year 12 coursework, it allowed to expand on my researching skills, by preparing me for the amount of research that is required. In my Year 12 coursework I looked at film openings which were action genres, such as 'Hancock', 'X-men', 'Spiderman' etc. This allowed me to find the common features between each film. From my research I found that a superhero is essential as well as a villain and it was important to make the right decision on costume and mise-en-scene in order to show what the genre was for my film opening. I also found that the superhero's tend to have some sort of super power – for example Spiderman can climb walls, Hancock can fly. Therefore using my research, I thought carefully about what power my superhero should have. I thought that my superhero should have the power of shooting arrows which can kill people in an instance. Hence the title of my film opening was called 'The Red Arrow'.

Over the past year my analysing skills have improved a lot. Finding conventions and picking out details were quite hard, especially when it came to creating a digipak and magazine advert to fit in with a pop genre theme. I had to look at colour schemes, font size, the artist's pose etc. I created a magazine and digipak which ensured that there was a flow of continuity between my music video and print tasks. I found that this was important because this allows the audience to recognise the print task through the music video. I used Ariana Grande's CD album to inspire me but I created a different look for my artist in order to make it look more creative. I did this by using bright colours as costume and the artist's lips were painted bright red. My research helped me plan the types of shot I wanted for my print task. It also allowed to think about doing a photo shoot, so I can pick out which pictures I should use for the front, back and inside panels as well as for the magazine. Lana Del Ray's advert attracted my attention as her titles were big and bold. I also had to think about text and font when I done my research for my film opening. Although the genres were different for my portfolios it allowed me to prepare and think about what font would be suitable. Moreover, I created my own font using Photoshop. I used YouTube video to help me create the font whereas last year, due to the lack of knowledge about using Photoshop, I used Motion to create the font. I felt that the internet was an important technology and I think that my print task looked very effective and I was happy with the end results.

COMMENTARY

This response describes choices made in production and covers the range of coursework but is more focussed on how the candidate was influenced by particular media texts and their features rather than how the collective traits of texts – combined as conventions – were either reinforced or challenged. A mainly descriptive account or process, as opposed to reflectively analytical.

Mark Awarded: 14 marks – This answer meets the level 2 criteria. To access the level 3 mark range, this candidate would need to meet the requirements of the question much more robustly. This would involve both a reflective voice and theoretical understanding of media conventions (as opposed to the enjoyment of texts, a critical rather than consumer approach) and for this question this would be demonstrated by a 'retrospective' analysis of a coursework product as a text.

QUESTION 1(b): SAMPLE SCRIPT D
OVERALL – LEVEL 2

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

Apply the concept of narrative to one of your coursework productions.

[25 marks]

Narrative is a concept used to tell a story or portray a message. In Year 12, I created a short two min film opening which was an action genre. The concept of narrative can be applied to my film opening as it was based on a film that we had to create. In order to create this, we thought about elements which make up an action genre film opening.

Todrov's theory of equilibrium can be applied as he says that in order for a film to be effective, an equilibrium must take place. This is where at the beginning everything is perfect and then something disruptive happens. It is then repaired and restored to an equilibrium, a bit like a 'happy ever after story'.

In my film opening I started with a disequilibrium, where the main actor/super hero was found in a hospital which creates a sense of confusion for the audience as they would be questioning why he is in a hospital. This then leads to a flashback of happy memories of him and his sister when they were young. Eventually, when the villain appears and takes his sister, another disequilibrium takes place. This is used to reinforce my genre and I would agree that a film would need an equilibrium or disequilibrium in order to distinguish the type of film genre a film is.

Another theory that could be applied to my film opening is Propp's theory of character type. His narrative theory suggests that in order for a film to make sense there are seven types of character that may be needed. For example, for an action genre a hero and a villain is needed, also a "damsel in distress" (princess) may also be required. Sometimes it may have a slave etc. For my film opening it required a hero, villain and a damsel in distress who is the hero's sister. This is because, in order for a disequilibrium to occur, a villain is required. This is what makes the audience understand the narrative and mise-en-scene is used to help distinguish between each character.

Lastly, Levi Strauss suggests that binary oppositions need to be included in film. For example hero/villain, life/death etc. Considering Levi-Strauss's theory, I believe that as my film opening is an action genre, there is a need for binary oppositions to take place. In my film opening I had a hero and villain although you could not really tell that the main character was a hero because the two min film opening wasn't enough to show how he became a hero. However, if I had completed the whole film, then you could clearly distinguish between the hero and villain through the use of enigma codes.

COMMENTARY

This answer is mainly descriptive, providing a basic account of production and how the candidates' work can be understood in a basic theoretical context of narrative.

Mark Awarded: 13 marks – This answer meets the level 2 criteria. To access the level 3 mark range, this candidate would need to meet the requirements of the question much more robustly. This would involve both a reflective voice and theoretical understanding of media conventions (as opposed to the enjoyment of texts, a critical rather than consumer approach) and for this question this would be demonstrated with a more proficient application of narrative theory for 1b.

QUESTION 6: SAMPLE SCRIPT D
OVERALL – LEVEL 2

**Analyse the ways in which media representations today construct collective identity, with?
Reference to one of more group(s) of people you have studied.**

[50 marks]

Collective identity is a shared representation of a group which reinforces an identity. Britain is a multicultural country which consists of 50% of ethnic minorities and 8% of ethnic minorities live in London. The group that I will be focussing on is immigration and how the media represents immigrates. I will also be discussing whether the way in which we view immigrants, through films, programmes and news.

Historically immigrants were presented in a negative way by the media. A TV programme called 'Mind Your Language' was broadcasted in 1977 which was set in adult education college where immigrants were taught English by a teacher. This programme created racial friction as immigrants were portrayed as being stupid and uneducated. For example, in episode one the Asian guy enters the room and say 'squeeze me please lady' which illustrates that he is uneducated. He then goes on to say " I was hoping to be unrolled", the head teacher responds by repeating what the Asian guy said and mimics him. She constantly fixes his grammatical speech, which presents her as being snobby. The constant grammatical speech presents the Asian guy as being dumb. In this text, if you consider the effects theory then it would suggest that audiences are passive, they believe what they are shown. The media impacts the way in which they perceive immigrants and this could essentially lead to audiences believing that it is acceptable to take the mic out of immigrants. This also reinforces the idea that all immigrants are stupid and uneducated because they do not know how to speak English. Although the effects theory may be outdated, it could only be applied in the 1970s because audiences may have had a lack of knowledge and understanding in media, therefore they are more likely to believe what they are shown.

Moreover Hall's 'grammar of race' can also be applied to this text as he said there are three types of image associated with race. 1 The slave – he or she is loyal to this master but isn't trustworthy. 2 the native – kind or barbaric and savage. 3 The clown/entertainer. In this case the immigrant could be portrayed as being the "clown" as they are targeted and used as a source to produce entertainment. The constant mimicry and the immigrant's capability of understanding creates a negative representation of immigrants. It completely conforms to the racial stereotype.

Another historical text would be a programme called 'Love Thy Neighbour' which is a British sitcom broadcast in 1972. It is about a while and black couple living harmoniously, but have racial conflict between them. The two main characters are Bill, who is the white guy and Eddie who is the black guy. Bill is portrayed as being arrogant, racist and derogative but the programme also shows that Bill is scared of Eddie. Whereas Eddie is portrayed as being savage and barbaric which conforms to the image of an immigrant.

This text can be considered with Stuart Hall's theory of the 'Grammar of Race' as Eddie is portrayed as being savage and barbaric and always up for a fight. However, Bill's character makes Eddie look inferior as Bill says, "And what colour is sin?" and Eddie replies "Oh, don't tell me, it must be the colour black" and Bill replies, "Of course it is." This reinforces the idea that white people look down on black people and feel it is acceptable to be racist. I think that audiences may be threatened by immigrants, especially by black people and the media creates an existing panic and influences the way in which people perceive black immigrants.

Even now there are contemporary texts which represent immigrants in a negative way. The text I have chosen is called "Leave to Remain" which surprisingly has both negative and positive representations of immigrants. The film is about a group of refugees who share their stories about being granted permission to live in the UK. It was broadcast in 2013.

The main character, Omar, is a refugee who has come from a country where there is war taking place. He is represented as being dependent, desperate and helpless. He is shown to have connections with terrorism but he tries to hide this fact. This illustrates that the media tend to portray certain ethnic minorities with terrorism which creates panic for society and I believe that the audience will always perceive some ethnic minorities to be associated with terrorism, which again conforms to the racial stereotype.

On the other hand Zizidi is another refugee who has fled from her country. She experienced violence and rape and came to the UK for help. This portrays her as being desperate and insecure, however she is also portrayed as being someone who values opportunity and wants a better life and education. This subverts the stereotype of immigrants as it illustrates that not all immigrants are stupid and unappreciative.

For this text Blumer and Katz 'uses and gratifications' theory' (surveillance) can be used to illustrate how the media portray immigration. This theory suggests that audiences are no longer passive but are active. They subconsciously pick out messages and do not always believe what they see. I think this may be because people have a better understanding about the media, therefore I would argue that the effects theory cannot be applied to contemporary texts.

Another contemporary example would be Eastenders which is watched by a third of Britain's population. It is set in multicultural London and explores relationships. Eastenders character 'Aleks' who conforms to the stereotype of an immigrant as he came to the UK to make money, however he has an affair despite already being married to someone in Latvia and he has a daughter.

Although he is the only immigrant shown in Eastenders, this gives a negative representation of all immigrants. This is where Blumer and Katz, uses and gratifications theory can be used. They say that audiences have a choice in how they decode messages. One of their findings is surveillance which means audience can use media for news and information. In this case, those that do not live near or come across immigrants would base their judgement on what they see on Eastenders as male immigrants would be portrayed as being promiscuous and disrespectful to women.

Moreover, Antonio Gramsci's theory of Hegemony can be applied to contemporary news. Hegemony is a system where one group is shown to be more dominant than the other. The media doesn't control racial conflicts but adds to it. Politicians are the main cause of causing friction. Political groups such as UKIP believe that immigrants are the problem and want to control the borders of the UK.

The news is one of the most damaging yet important texts. People watch/read the news to learn from it and gain knowledge. Despite being a media student, I believe that the media has a heavy influence on the way we perceive immigrants. The theory of uses and gratifications can be applied to this as it teaches people about immigrants.

The only source that represents immigrants in a completely positive way is the "I am an immigrant" campaign which illustrates how immigrants have impacted society positively. For example a Polish immigrant showed that he has been saving lives for 11 years and he is a fire-fighter. This illustrates that immigrants have made a contribution and are important. The uses and gratifications (surveillance) can be applied as this asks audiences' to consider immigrants as being members of society.

Considering this has been the only positive representation of immigrants, I believe that the media does impact our views and in the future I hope to see more campaigns like this in order to reduce racial conflict. This can be done, if the media start to portray immigration in a respectful way, Although as a Media student I know that in reality the media will always conform to the negative stereotypes.

See page 37 to see the full Mark Scheme for G325 Question 6.

COMMENTARY

Some aspects of this response are theoretically proficient, for example the application of the ideas of Stuart Hall. However, prominence is unnecessarily afforded to historical analysis and the argument lapses into confusion and, in places, contradiction, in the later sections. A further reason for limiting the mark to level 2 is the use of inaccurate statistics at the outset.

Mark Awarded: 28 marks – This answer meets the level 2 criteria. To access the level 3 mark range, this candidate would need to meet the requirements of the question much more robustly. This would involve both a reflective voice and theoretical understanding of media conventions (as opposed to the enjoyment of texts, a critical rather than consumer approach) and for this question this would be demonstrated by a much more contemporary lens.

QUESTION 1(a): SAMPLE SCRIPT E
OVERALL – BELOW THE LEVEL EXPECTED FOR
A LEVEL MEDIA STUDIES

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.

Explain the most significant ways in which your media productions were informed by your understanding of the conventions of real media texts. Refer to a range of examples in your answer to demonstrate how this developed over time.

[25 marks]

In my Foundation Portfolio, I had to create a two minute film opening. For this I chose to use Friendship as a genre because my film was going to be about two best friends. To make sure my film opening fitted the codes and conventions of general film openings I made sure that in my research and planning I looked at different types of film openings and analysed them. From this I learnt that every genre has its own way in which they start their films. I finally decided to look at Romantic film openings, this is because I believe this is a genre fits in closely with my chosen genre. After analysing a few Romantic film introductions I learnt that the codes and conventions were quite easy to manipulate into my own film. This then lead to me listing down the conventions and planning how to film and edit my own film opening. The first convention was that Romantic film openings usually start with a skyline or a nocturnal setting with no characters. After discovering this, I made sure that for my own film I could find a setting that fits in with this. In my film opening I manipulated this, because the first few seconds were a nocturnal setting with no characters at this point. I also learnt that the non-diegetic sound in the background was very soft and slow. I also interpreted this in my own work, so I made sure that I chose non-diegetic sound that sounded similar and fitted in with the scene. For Romantic films the main characters are also introduced within the first two minutes of the film. This then meant I had to have a cast for my film opening. I volunteered to act as one of the main characters. One convention that Romantic films have is that actor and actress names are seen on screen in the opening, this is usually seen in a clearly romantic font. For my one, I made sure that the characters names came up. For example I was one of the characters, my name came up first on the screen after a couple of seconds.

Therefore after research and planning s film, I had to make sure that the editing of the film of the film opening also fits with the conventions of my genre.

For my Advanced Portfolio I had to create a film trailer. I chose to pick psychological thrillers. Before starting, my group and I brainstormed some ideas. We then decided on our storyline and we split the work. I had to design the poster for our film. To make sure that the poster fitted our genre, I researched different types of thriller film posters and analysed them. After doing this I realised the codes and conventions of a thriller film poster was that the main character and also usually the main image is not seen that clearly, the colour scheme is mostly grey and dark colours and shadows. The name of the film is either over or under the main image. Also one key aspect that I noticed is that there is a small quote on the poster that summarises the story e.g. The Orphan 'There's something wrong with Esther, can you keep a secret?' For our film poster we decided to us the Orphan film as our inspiration. This meant I had to look at the aspects of the film poster and manipulate them into our own one. I think I was successful in doing so because I used a main image of the main character and this was a mid-shot image. I made sure that the colours were dark. The font was suitable. I done all the editing on Photoshop. The final poster looked quite similar to the Orphan one.

In conclusion I believe that my understanding of conventions was developed and this is because in my second year I understood the conventions of film more.

See page 34 to see the full Mark Scheme for G325 Question 1(a).

COMMENTARY

The candidate offers minimal references to their own texts and a simplistic approach to the use of media conventions.

Mark Awarded: 9 marks – 1a would require a broader and more specific range of examples from within their own productions at both AS and A2 and also a precise explanation of how particular media conventions, shared across a range of texts, had been either applied to their work or subverted/challenged.

QUESTION 1(b): SAMPLE SCRIPT E OVERALL – BELOW THE LEVEL EXPECTED FOR A LEVEL MEDIA STUDIES

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

Apply the concept of narrative to one of your coursework productions.

[25 marks]

NO RESPONSE FOR QUESTION 1(b)

See page 35 to see the full Mark Scheme for G325 Question 1(b).

COMMENTARY

No response was offered by Candidate E for 1(b) – a common feature of scripts that fall below level 2 when marks are combined.

QUESTION 6: SAMPLE SCRIPT E
OVERALL – BELOW THE LEVEL EXPECTED FOR A LEVEL MEDIA STUDIES

Analyse the ways in which media representations today construct collective identity, with? Reference to one of more group(s) of people you have studied.

[50 marks]

In this answer I will be analysing the media representation on Islam.

There is a variety of different ways in the media represent Islam and Muslim people. This representation is mostly negative. The American led war against Islam then created increased Islamophobia (fear or hatred against towards Islam and Muslim people). This increased even more after September 11th, also known as 9/11. This event led to media outlets representing Islam in a very negative way. However some did represent them positively.

One recent story that is always discussed by the media worldwide is the new Islamic extremist group known as ISIS. A recent report form the UK reported that three Muslim young girls have escaped from their homes to go to join ISIS. This was seen as very shocking to the media outlets in the UK. This increased Islamophobia even more across the globe. This also led to the media representing Muslim women in a negative way because it is shocking that Muslim parents do not allow their daughters to be free and therefore they have to escape from home and join ISIS.

The Sun newspaper published a front cover of a Muslim woman wearing a Union Jack material headscarf. This might be seen as a positive representation because it might suggest that Muslim women are welcome in the UK and are seen in a positive way as the image is of a woman turning sideways and also her facial expressions were relaxed which might also leave the audience questioning whether the Sun's intention was to represent Muslim people in a negative or positive way.

On the other hand, some Media producers, like Channel 4, use Islam in an entertaining way. For example, the film that was aired a few years ago named Four Lions, this was categorised as a comedy because it took serious stereotypes that are put against Muslims and made it entertaining.

One documentary that was released on BBC1 in 2014 was named 'My Brother, the Terrorist'. This represented Islam in a very bad and negative way. The documentary was about a British man which follows his brother in his journey to Islam. It shows the extremist Muslim who believes in fighting jihad. This is a typical stereotype of Islam. After this documentary was released, Islamophobia increased in the UK.

The media love to represent groups of people negatively and put negative news stories. The reason for this is scharrdenfreder which means that people enjoy watching or hearing bad news because it makes them feel better about themselves and also another reason why media use negative representation is because the audience find it more interesting to watch than watching positively represented news stories.

In conclusion I believe that the media uses stereotypes against Islam that makes the world think that all Muslim people are terrorists when in fact this is only the minority not the majority.

COMMENTARY

Contemporary media theory is absent and the answer is confused, so a coherent argument is not evident. The use of examples is under-developed, situating this response in the level 1 range

Mark Awarded: 17 marks – Question 6 requires many things but perhaps, most importantly, an argument that demonstrates academically informed understanding, with no contradictions between points made.

MARK SCHEME

Question	Expected Answers	Marks
1(a)	**Level 4 (21 – 25 marks)** There is a clear sense of progression and of how examples have been selected, and a range of articulate reflections on the conventions of real media texts. There is a fluent evaluation of progress made over time. Candidates offer a range of specific, relevant and clear examples of conventions. The use of media terminology 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. **Level 3 (16 – 20 marks)** There is some sense of progression and of how examples have been selected, and some useful descriptions of conventions. Progress made is described and evaluated with clarity. Candidates offer a mostly clear, mostly relevant and reasonable range of examples of conventions in relation to decisions and outcomes. The answer makes proficient use of media terminology throughout. Relatively 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.	25

Question	Expected Answers	Marks
1(a)	**Level 2 (10 – 15 marks)** Candidates offer a mostly clear, partly relevant and narrow range of examples of the conventions of real media texts. 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. 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. **Level 1 (0 – 9 marks)** 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 conventions is partly clear. The answer offers minimal use of relevant media terminology. 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.	

MARK SCHEME

Question	Expected Answers	Marks
1(b)	**Level 4 (21 – 25 marks)** Candidates demonstrate a clear understanding of narrative and relevant media theory and can relate concepts articulately to the production outcome, describing specific elements in relation to theoretical ideas about narrative. Candidates offer a range of specific, relevant, interesting and clear examples of how their product can be understood in relation to relevant theories of narrative. 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. **Level 3 (16 – 20 marks)** Candidates demonstrate the ability to relate their own creative outcomes to some ideas about narrative 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. Relatively 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.	25

Question	Expected Answers	Marks
1(b)	**Level 2 (10 – 15 marks)** Candidates offer a mainly descriptive, basic account of how their production can be understood in the basic theoretical context of narrative. A narrow range of examples are described, of which some are relevant. The answer makes basic use of relevant conceptual terms. 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. **Level 1 (0 – 9 marks)** Candidates at this level attempt to relate the production to the basic concept of narrative, 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.	

MARK SCHEME

Question	Expected Answers	Marks
2–13	**Level 4 (40 – 50 marks)** 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. 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. 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. **Level 3 (30 – 39 marks)** 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. 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. Material presented is mostly informed by contemporary media theory, articulated through use of appropriate theoretical terms. Relatively 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.	50

Question	Expected Answers	Marks
2–13	**Level 2 (20 – 29 marks)** 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. 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. Some of the material presented is informed by contemporary media theory, articulated through a basic use of theoretical terms. 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. **Level 1 (1 – 19 marks)** 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. A narrow range of examples related to texts, industries or audiences is offered. Inclusion of history and/or the future may be missing. Contemporary media theory is either absent or evident to a minimal degree. 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.	

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