

GCE A LEVEL

WJEC Eduqas GCE A Level in
MEDIA STUDIES

ACCREDITED BY OFQUAL

**SAMPLE ASSESSMENT
MATERIALS**

Teaching from 2017





For teaching from 2017
For award from 2019

GCE A LEVEL MEDIA STUDIES

SAMPLE ASSESSMENT MATERIALS

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A LEVEL MEDIA STUDIES

COMPONENT 1

Media Products, Industries and Audiences

SAMPLE ASSESSMENT MATERIALS

2 hours 15 minutes



ADDITIONAL MATERIALS

In addition to this paper, you will need

- to view an audio-visual resource for Question 1
- print-based Resource A for use with Question 2
- an 8 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **all** questions in section A and section B.

Use black ink or a ball-point pen. Do not use gel pen. Do not use correction fluid.

Answers to all the questions must be written on the separate answer booklet provided. If you need additional paper, please ask your invigilator and attach the sheets securely to this answer booklet. Write your name, centre number and candidate number in the spaces at the top of all answer booklets. At the end of the examination, the answer booklet must be handed to the invigilator.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

You are advised to spend approximately 1 hour and 30 minutes on section A, including studying the unseen resources, and approximately 45 minutes on Section B. You should use relevant theories and relevant subject-specific terminology where appropriate.

Question 1 requires an extended response. You will be assessed on the quality of your written response, including the ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

Question 3(d) provides an opportunity to draw together knowledge and understanding from across the full course of study. You will be rewarded for drawing together knowledge and understanding of different areas of the theoretical framework and media contexts.

Answer **all** questions from **both** sections.

Section A: Analysing Media Language and Representation

Representation

Question 1 is based on the unseen audio-visual resource **and** the *WaterAid* advertisement you have studied.

The audio-visual resource consists of a television advertisement which is part of the *Save The Children Most Shocking Second a Day* campaign, made in 2014.

You will be allowed **one** minute to read Question 1.

The advertisement will be shown **three times**.

First viewing: watch the advertisement.

Second viewing: watch the advertisement and **make notes**.

You will then have **five minutes to make further notes**

Third viewing: watch the advertisement and **make final notes**.

Once the third viewing has finished, you should answer Question 1.

1. Compare how audiences are positioned by the representations in this *Save The Children* advertisement **and** the *WaterAid* advertisement you have studied.

In your answer you must:

- consider how the representations construct versions of reality
- consider the similarities and differences in how audiences are positioned by the representations
- make judgements and draw conclusions about how far the representations relate to relevant media contexts. [30]

Media Language

Question 2 is based on Resource A, the front page of *The Sun* newspaper (November 2016) and the front page of *The Daily Mail* newspaper (November 2016) provided on pages 7 and 8. Study Resource A carefully and use **both** front pages when answering the question.

2. How does media language incorporate viewpoints and ideologies in these front pages of *The Sun* and *The Daily Mail*? [15]

Resource A – front page of *The Sun* newspaper, November 10 2016



Acknowledgement: The newspaper front page was sourced online in November 2016 and is reproduced under the provisions of 'Fair Dealing' UK.

Resource A – front page of *The Daily Mail* newspaper, November 10 2016

Daily Mail
THURSDAY, NOVEMBER 10, 2016 www.dailymail.co.uk DAILY NEWSPAPER OF THE YEAR 65p

An electrifying human drama and a seismic election creating shockwaves on both sides of the Atlantic ...

TRUMPQUAKE

From **Tom Leonard** in New York

A REVOLT by America's 'forgotten' white working class swept Donald Trump to the presidency yesterday.

In one of the biggest election upsets in history, the Republican outsider routed the Washington political elite. With Mr Trump's party keeping control of both houses of Congress, his seismic victory will have repercussions around the world.

Exit polls showed that a distrusted and uncharismatic Hillary Clinton failed to appeal to key voting blocs that had

Turn to Page 2

UNRIVALLED REPORTS AND ANALYSIS PAGES 2-23

Acknowledgement: The newspaper front page was sourced online in November 2016 and is reproduced under the provisions of 'Fair Dealing' UK.

Section B: Understanding Media Industries and Audiences

3. (a) Briefly explain what is meant by distribution. [2]
- (b) How have recent technological changes had an impact on the production and distribution of newspapers? [10]
- (c) What is a media conglomerate? [1]

In Question 3(d), you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.

- (d) Explain how ownership shapes media products. Refer to *The Daily Mirror* to support your points. [12]
4. (a) Explain how national and global audiences can be reached through different media technologies and platforms. Refer to *Late Night Woman's Hour* to support your points. [8]
- (b) How do media organisations meet the needs of specialised audiences? Refer to *Late Night Woman's Hour* to support your points. [12]

A Level Media Studies

Component 1: Media Products, Industries and Audiences

Mark Scheme

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question. When awarding a mark within that band, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark within that band should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark within that band in the middle range should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within that band should be awarded.

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

Indicative Content

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

Assessment Objectives

- AO1** **Demonstrate knowledge and understanding of:**
- **the theoretical framework of media**
 - **contexts of media and their influence on media products and processes.**
- AO1 1a** Demonstrate knowledge of the theoretical framework of media.
AO1 1b Demonstrate understanding of the theoretical framework of media.
AO1 2a Demonstrate knowledge of contexts of media and their influence on media products and processes.
AO1 2b Demonstrate understanding of contexts of media and their influence on media products and processes.
- AO2** Apply knowledge and understanding of the theoretical framework of media to:
- analyse media products, including in relation to their contexts and through the use of academic theories
 - evaluate academic theories
 - make judgements and draw conclusions.
- AO2 1** Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.
AO2 2 Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories.
AO2 3 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 1

AO	Q 1	Q 2	Q 3(a)	Q 3(b)	Q 3(c)	Q 3(d)	Q 4(a)	Q 4(b)
AO1 1a			✓	✓	✓	✓	✓	✓
AO1 1b				✓		✓	✓	✓
AO1 2a								
AO1 2b								
AO2 1	✓	✓						
AO2 2								
AO2 3	✓							

Section A: Analysing Media Language and Representation

1. Compare how audiences are positioned by the representations in this *Save The Children* advertisement **and** the *WaterAid* advertisement you have studied.

In your answer you should:

- consider how the representations construct versions of reality
- consider the similarities and differences in how audiences are positioned by the representations
- make judgements and draw conclusions about how far the representations relate to relevant media contexts. [30]

Band	A02 1 and 3
	<p>Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> • analyse media products, including in relation to their contexts • make judgements and draw conclusions
5	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> • Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set advertisements • Analysis of how representations in the advertisements construct versions of reality is perceptive, detailed and may be informed by relevant theories • Detailed and appropriate comparisons of audience positioning by the advertisements • Judgements and conclusions regarding how the advertisements relate to relevant media contexts are perceptive, insightful and fully supported with detailed reference to specific aspects of the advertisements
4	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set advertisements • Analysis of how representations in the advertisements construct versions of reality is logical and may be informed by relevant theories • Reasonably detailed, appropriate comparisons of audience positioning by the advertisements • Judgements and conclusions regarding how the advertisements relate to relevant media contexts are logical and are supported with appropriate reference to relevant aspects of the advertisements
3	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set advertisements • Analysis of how representations in the advertisements construct versions of reality is reasonable and straightforward • Satisfactory comparisons of audience positioning by the advertisements, although there may be more focus on one of the products • Judgements and conclusions regarding how the advertisements relate to relevant media contexts are straightforward and supported with some reference to relevant aspects of the advertisements

2	7-12 marks
	<ul style="list-style-type: none"> • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen and set advertisements, although this is likely to lack clarity, relevance and accuracy • Analysis of how representations in the advertisements construct versions of reality is undeveloped and there may be a tendency to simply describe features of the advertisements • Basic comparisons of audience positioning by the advertisements may be made, although there is likely to be more focus on one of the products • Basic judgements are made regarding how the advertisements relate to relevant media contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples
1	1-6 marks
	<ul style="list-style-type: none"> • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen and set advertisements, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of how representations in the advertisements construct versions of reality is superficial and generalised • Minimal, if any, comparisons of audience positioning by the advertisements are made and the response is likely to focus only on one product • Lacks judgements and conclusions regarding how the advertisements relate to relevant media contexts
	0 marks
	<ul style="list-style-type: none"> • Response not attempted or not worthy of credit.

Indicative Content: Question 1

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

Responses should address all of the bullet points in the question, but it is not expected that they are covered equally. Responses that do not address all of the bullet points should be assessed using a 'best fit' approach based on the performance descriptors in the marking grid.

Responses are expected to compare the unseen and set advertisements. A range of representations may be referred to across the two products including: gender, ethnicity, age, issues and national identity. Responses in the higher bands will explore more detailed aspects of representation and audience positioning. They may include reference to relevant theories such as reception theory or theories of representation, although they may equally be informed by theoretical approaches, rather than explicitly referencing theories, which is not specifically required to access the top bands. Responses in the middle band will focus on more straightforward or obvious aspects of representation and audience positioning, and those in the lower bands will be descriptive.

For marks in bands 3 and above, responses must include comparisons between the set product and the unseen product. It is not expected that these will be analysed equally, although responses in the higher bands will cover both products in a more even way, whilst at band 3 there may be greater emphasis on one product.

Responses are expected to consider how far the representations relate to relevant media contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question, responses in the middle band will show knowledge of contexts and some straightforward engagement with 'how far', whilst responses in the lower bands will show limited awareness of contexts and may not engage with this aspect at all.

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

AO2

Responses will apply knowledge and understanding of aspects of representation from the theoretical framework of media, such as:

- the way issues, individuals and social groups are represented through a process of selection and combination
- how representations invoke discourses and ideologies and position audiences
- theoretical perspectives on representation and audience positioning

Responses will:

- analyse how audiences are positioned by the representations in the unseen and set advertisements, including, for example:
 - choice of characters/actors
 - technical and audio codes used to construct representations in order to position audiences
 - editing in order to position audiences
- analyse key similarities between how audiences are positioned by the representations, such as:
 - the audience are positioned emotionally by both advertisements, as they both feature young people in potentially desperate situations
 - the key character is central in the frame in both advertisements, positioning the audience close to the young females to encourage identification and empathy

- the audience is positioned to be involved in the worlds of both of the young people through the use of technical and audio codes – for example, the upbeat song in the *WaterAid* advertisement and diegetic sound effects in *Save the Children*
 - both advertisements offer a contrast in the narratives and establish binary oppositions in the representations:
 - *WaterAid* constructs a representation of a Western country, through the radio weather forecast and the mise-en-scène (radio and rain on the window), to position the target audience to identify with the environment. This is juxtaposed with the dry, arid African landscape, a very different and less familiar environment
 - In *Save the Children* the narrative is completely located in London, a familiar location, however both the mise-en-scène and the narrative situation change as the child's secure, familiar environment is affected by war
 - Both use unexpected elements (the appearance of the community water point in the arid landscape in *WaterAid*; the transformation of London into a warzone in *Save the Children*) to position the audience
 - Both advertisements use the media (radio broadcast in *WaterAid*, radio and TV news reports, broadsheet newspaper in *Save the Children*) as a 'reliable' source of information to construct the narrative and position the audience
 - Both advertisements construct representations of characters who have been transformed by the end (although both have elements of circularity)
 - both advertisements construct a representation of Britain as a developed, prosperous country (digital radio, RP accent of radio presenter in *WaterAid*; large house, material possessions etc. in *Save the Children*) to position the audience to consider responding/ donating money
- analyse key differences between how audiences are positioned by the representations, such as:
 - In *WaterAid* the construction of the representation of a developing country, including representations of age, gender and ethnicity, may be seen to challenge misrepresentations of developing countries and people of colour. The audience are positioned to draw on preconceived ideas. In *Save the Children* the country represented is familiar to the audience and challenges ideas of safety and security when the country is affected by war
 - *WaterAid* uses a more positive representation to position audiences: the girl is happy despite the situation, reflecting the positive change brought about by access to clean water. In *Save the Children* the situation gradually deteriorates and the audience feels helpless
 - In *WaterAid* the technical codes establish representations of gender, age and ethnicity and position the audience through, for example, the use of slow motion to establish a relaxed atmosphere despite the situation. In *Save the Children* the montage editing and cutting between shots suggests the panic and chaos
 - *WaterAid*: representations of gender: men are working in the field, young women are collecting water (a domestic task). Claudia is constructed as a strong, independent young woman and a sense of community established, creating a positive representation of the country and positioning the audience emotionally. In *Save the Children* the representation of the young girl is constructed through visual codes and expression, she is part of a secure community of family, friends, school; her vulnerability and innocence are emphasised as her world falls apart.

Responses will make judgements and draw conclusions about how far the representations relate to relevant media contexts, such as:

- Both examples use cultural references through iconography:
 - *WaterAid* – bare feet on dusty road, empty bucket in hand, stand pipe, bright clothing etc. establishing clearly recognisable images of a developing country that have become familiar in charity advertising and through events such as Comic Relief.
 - *Save the Children* – initially there is less obvious use of iconography as the images are familiar (the television news, school uniform etc.) but, as the situation changes, the context becomes more significant – the iconic landmarks of the London skyline and the familiar suburban street are juxtaposed with the iconography of a war – gas masks, ‘checkpoint’ sign, explosions etc. This creates shock as it does not relate to a context with which the audience is familiar (war in Britain).
- There are a range of possible audience responses linked to cultural context, such as where audiences live, political views, gender, age etc.
 - For example, *Save the Children* constructs a representation of a financially secure, middle class family in south London (material possessions, broadsheet newspaper, suburban street close to parks etc.) that audiences in a similar situation may identify with.
- Both advertisements use contexts to shock the audience out of their complacency, particularly the case with *Save the Children*, by transferring an unexpected cultural context/issues to a familiar setting.
- Both advertisements relate to political and economic contexts:
 - *WaterAid* is a non-governmental organisation that has been working to improve access to clean water in developing countries. The positive results of this work are shown in the advertisement but more is required (650 million people still don’t have access to water). The comment that ‘WaterAid receives 100% of donations’ is significant in relation to recent concerns about how much money donated to charities is directed to the actual cause. While international development is on the political agenda, it is an ongoing aim and there is not a specific crisis or incident that *WaterAid* is responding to here.
 - *Save the Children* represents Britain, a developed country, and shows the impact of war to reinforce a message about the crisis in Syria, emphasised by the slogan ‘Just because it isn’t happening here doesn’t mean it isn’t happening’. This directly relates to the context of contemporary events in Syria and the Middle East that have been widely debated in parliament and the media, with many differing points of view and arguments about the level of involvement that Britain should have.

2. How does media language incorporate viewpoints and ideologies in these front pages of *The Sun* and *The Daily Mail*? [15]

Band	AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the newspaper front pages • Analysis of the newspaper front pages is perceptive, detailed and is likely to be informed by relevant theories
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the newspaper front pages • Analysis of the newspaper front pages is logical and may be informed by relevant theories
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the newspaper front pages • Analysis of the newspaper front pages is reasonable and straightforward
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the theoretical framework to analyse the newspaper front pages, although this is likely to lack clarity, relevance and accuracy • Analysis of the newspaper front pages is undeveloped and there may be a tendency to simply describe features of the newspaper front pages
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the newspaper front pages, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the newspaper front pages is superficial and generalised
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not attempted or not worthy of credit.

Indicative Content: Question 2

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

Responses are expected to explore examples from both front pages of the ways in which media language is used to construct viewpoints and ideologies. It is not expected that these will be analysed equally, although responses in the higher bands will cover both products in a more even way, whilst at band 3 there may be greater emphasis on one product and in the lower bands responses may include limited analysis of one of the products.

Responses may be informed by relevant theories such as semiotics etc. Use of theories is not, however, required to access the higher bands and a semiotic approach may be incorporated within analysis of intended or suggested meanings created by specific aspects of media language. Responses in the higher bands will explore media language, viewpoints and ideologies in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.

AO2

*Responses will explore examples of how media language constructs viewpoints and ideologies in *The Sun*, such as:*

- The front page is constructed around an intertextual reference to a popular TV text (*The Simpsons*) that is associated with humour and satire, incorporating a sense of mockery of the election outcome
- *The Sun* conveys a viewpoint that the election result is unexpected and bizarre, by selecting and combining visual imagery and language from *The Simpsons*:
 - The dominant main image humorously juxtaposes Homer with Donald Trump, implying the surreal nature of the outcome
 - The dominant intertextual headline 'D'oh', Homer Simpson's catchphrase, conveys a message that things have turned out unexpectedly and badly
 - The small image of Donald Trump in the same position as the cartoon Donald Trump reinforces the fact the election result is real
 - The use of informal language e.g. '16 years after joke Simpsons prophecy, The Donald really IS the Prez' reinforces the viewpoint that the result is not being taken seriously
- The copy on the front page references *The Simpsons* predicting that a Trump presidency would be problematic for the USA, implying a viewpoint that the outcome is negative
- The combination of these elements of media language conveys a less serious tone and potentially reflects a belief that the result will have a less ominous impact than some newspapers were predicting
- This reflects *The Sun's* right-leaning political stance (broadly relating to the republican party in America)

*Responses will explore examples of how media language constructs viewpoints and ideologies in *The Daily Mail*, such as:*

- The use of hyperbolic language in the headline establishes a clear viewpoint that the election result is of extreme importance and will have a dramatic impact on Britain as well as the USA
- The selection of the main headline, 'Trumpquake', sensationalises the event and adopts an informal tone, reflecting the pre-election image of Trump as a populist businessman. The use of extended metaphor ('seismic', 'shockwaves', 'quake', 'swept') reinforces the significance of the event, likening Trump's victory to a force of nature.

- The use of emotive language ('electrifying human drama'/'revolt by America's forgotten white working class'), engages the audience by humanising the political event, and presents the viewpoint that this is a positive outcome.
- The selection of the main image anchors the use of language by representing Trump as a powerful, statesmanlike politician (slightly low angle camera shot, light shining on face, dominant position of the clenched fist).
- The combination of these elements of media language conveys the viewpoint of *The Daily Mail* that Trump has achieved a popular and major success.
- This reflects *The Daily Mail's* political ideology as a right-wing newspaper (broadly relating to the republican party in America)
- The viewpoint that Trump won because he appealed to 'America's forgotten white working class' also positions the *Daily Mail* ideologically as supportive of this demographic, arguably appealing to their target audience of working class/ lower middle class reader

- Both newspapers use media language to incorporate the viewpoint that the US election result is significant to Britain, reflecting the importance of the relationship between Britain and the USA in the post-Brexit context.

Section B: Understanding Media Industries and Audiences

3. (a) Briefly explain what is meant by distribution. [2]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
2 marks for a good, accurate explanation	<ul style="list-style-type: none"> • the process of making a media product available to audiences/users so that they can consume it, which includes aspects of marketing such as creating a campaign etc. <p>Credit all valid responses.</p>
1 mark for a basic explanation which may be incomplete or contain some inaccuracy	<ul style="list-style-type: none"> • Supplying a media product • Marketing a media product
0 marks	<ul style="list-style-type: none"> • Response not attempted or not worthy of credit

3. (b) How have recent technological changes had an impact on the production and distribution of newspapers? [10]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge of recent technological changes in the newspaper industry • A thorough understanding of the impact of recent technological changes on the production and distribution of newspapers, which is likely to use examples to support points
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge of the impact of recent technological changes in the newspaper industry • A secure understanding of the impact of recent technological changes on the production and distribution of newspapers, which may use examples to support points
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge of the impact of recent technological changes in the newspaper industry • A reasonable understanding of the impact of recent technological change on the production and distribution of newspapers, although this may lack development
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge of the impact of recent technological changes in the newspaper industry • A basic understanding of the impact of recent technological change on the production and distribution of newspapers, although this will be limited
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Minimal knowledge of the impact of recent technological changes in the newspaper industry • Minimal, if any, understanding of the impact of recent technological change on the production and distribution of newspapers
	<p style="text-align: center;">0 marks</p> <p style="text-align: center;">No response attempted or no response worthy of credit</p>

Indicative content: Question 3(b)

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

Responses are expected to demonstrate knowledge of technological changes in the newspaper industry. Responses in the higher bands will explicitly address the impact of these changes on the production and distribution of newspapers and are likely to refer to specific examples of recent technological changes in news media to support points. At band 3, responses will attempt to consider the impact of technological changes, whilst responses in the lower bands are likely to simply describe the changes.

AO1

Responses will demonstrate knowledge and understanding of recent technological changes in the newspaper industry and the production and distribution of newspapers, such as:

- how technology has impacted on traditional methods of production and distribution
- examples such as physical printed copies and direct distribution via retail outlets as an example of traditional newspaper distribution
- the impact of recent technological change, such as:
 - print readership and traditional newspaper industry being in steady decline; slumping sales; declining audiences – the newspaper being less popular than broadcast and online media
 - increased use of search engines including *Google* which has changed the habits of readers of news
 - more consumer interest in online news sites and apps able to provide news 'as it happens' (e.g. *BBC News, Twitter*)
 - attempts to combat decreasing trends in popularity by increasing use of online media, including official newspaper websites (such as *Mirror Online*) and social media
 - social media has created greater opportunities for citizen journalism and different versions of news

3. (c) What is a media conglomerate? [1]

AO1 1a	
Demonstrate knowledge of the theoretical framework of media	
1 mark for a correct definition	<ul style="list-style-type: none"> • A company or group that owns numerous companies involved in media production or distribution <p>Credit any valid responses.</p>
0 marks	<ul style="list-style-type: none"> • Response not attempted or not worthy of credit

3. (d) Explain how ownership shapes media products. Refer to *The Daily Mirror* to support your points. [12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	<p>10-12 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of how ownership shapes media products, with possible reference to relevant theoretical perspectives • Detailed reference to the set newspaper to support points made
3	<p>7-9 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of how ownership shapes media products • Reasonably detailed reference to the set newspaper to support points made
2	<p>4-6 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of how ownership shapes media products, although this may lack development • Straightforward reference to the set newspaper to support points made
1	<p>1-3 marks</p> <ul style="list-style-type: none"> • Basic knowledge of media ownership, but there is minimal, if any, understanding of how media ownership shapes media products • Partial reference to the set newspaper to support points made, but this is undeveloped
	<p>0 marks</p> <p>No response attempted or no response worthy of credit</p>

Indicative content: Question 3(d)

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

This question provides learners with the opportunity to draw together knowledge and understanding from across the full course of study. In addition to points related to Media Industries, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Media Language, Representations and Audiences, or of media contexts. Responses in the higher bands are likely to draw together knowledge and understanding from across the full course of study.

AO1

Responses will demonstrate knowledge and understanding of media ownership and how it may shape products, such as:

- the nature of media ownership – for example, conglomeration, vertical integration and diversification
- the economic and commercial benefits of this kind of ownership
- the ideological implications of this kind of ownership
- the importance of funding to media products
- issues of political bias and editorial control
- theoretical approaches such as power and media industries.

Responses should refer to *The Daily Mirror* to support points and show an understanding of how ownership may have shaped the product, such as:

- *The Daily Mirror* is owned by parent company Trinity Mirror plc – the largest newspaper publisher in the UK
- this ownership by a media conglomerate means the newspaper has a commercial imperative to achieve high circulation and make profit as a populist, tabloid newspaper
- the newspaper has a 'centre left' stance and political bias towards the Labour party, evident in, for example, negative coverage of Donald Trump's election as American president or criticism of David Cameron during his time as Prime Minister
- the newspaper markets itself as 'the intelligent tabloid', that aims to 'inform and analyse', although it is debatable to what extent this is evident in the product since it includes celebrity and human interest stories

Responses in the higher bands are likely to draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:

- news values shape the representations and ideologies in the newspaper as much as ownership, for example the prominence of the international 'It's president Trump' US election story above the national 'Speeding Tram Crash' story on the day after the US election result
- the need to target and appeal to its working class, mass audience shapes the content and style of the newspaper as much as ownership, for example, the paper's emphasis on sport
- ownership of the newspaper shapes the design of the product, for example the 2013 rebranding of the newspaper by Trinity Mirror with a 'less frenzied' colour palette
- ownership by a media conglomerate shapes the newspaper in terms of its tendency to reinforce dominant discourses and ideologies around, for example, law and order
- the political context of contemporary Britain shapes the newspaper's agenda, for example, the reporting of tax cuts for funders of the Conservative party reflects contemporary concerns around equality and in society and transparency in politics

4. (a) Explain how national and global audiences can be reached through different media technologies and platforms. Refer to *Late Night Woman's Hour* to support your points. [8]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of how national and global audiences can be reached through different media technologies and platforms, with possible reference to relevant theories • Detailed reference to the set radio programme to support points made
3	<p>5-6 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of how national and global audiences can be reached through different media technologies and platforms • Reasonably detailed reference to the set radio programme to support points made
2	<p>3-4 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of how national and global audiences can be reached through different media technologies and platforms, although this may lack development • Straightforward reference to the set radio programme to support points made
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Basic knowledge of audiences, but there is minimal, if any, understanding of how national and global audiences can be reached through different media technologies and platforms • Partial reference to the set radio programme to support points made, but this is undeveloped
	<p>0 marks No response attempted or no response worthy of credit</p>

Indicative content: Question 4(a)

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

Responses are expected to demonstrate knowledge of national and global audiences. Responses in the higher bands will explicitly engage with how different media technologies and platforms can be used to reach national and global audiences, whilst responses in the lower bands may simply describe national and global audiences and/or different media technologies and platforms, without really linking them.

AO1

Responses will demonstrate knowledge and understanding of media audiences and how national and global audiences can be reached through different media technologies and platforms, such as:

- the meaning of a national and global audience
- the role of the BBC historically in providing content for both of the above, e.g. through The World Service
- radio as a global medium, easily distributed globally, particularly with the progress of digital technology

- radio as a portable medium that can be accessed in a range of locations and via a range of devices
- with reference to *Late Night Woman's Hour*, audiences can listen across different platforms – the live broadcast, on the specially created podcasts and via the BBC website
- Lauren Laverne has a large Twitter following and fanbase accessing young aspirational women, this broadens the national and global audience reach
- the programme has its own website offering additional linked content e.g. 'Women's Power List 2016' which can be accessed by a national and global audience. There is also other audio visual content including the '*Woman's Hour Video*' offering 'visual delights'

Responses may refer to Shirky's 'end of audience' theory.

4. (b) How do media organisations meet the needs of specialised audiences? Refer to *Late Night Woman's Hour* to support your points. [12]

Band	<p style="text-align: center;">AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media</p>
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of how media organisations meet the needs of specialised audiences, with possible reference to relevant theoretical perspectives • Detailed reference to the set radio programme to support points made
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of how media organisations meet the needs of specialised audiences • Reasonably detailed reference to the set radio programme to support points made
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of how media organisations meet the needs of specialised audiences, although this is likely to lack development • Appropriate reference to the set radio programme to support points made
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Basic knowledge of specialised audiences, but there is little, if any, understanding of how media organisations meet their needs • Partial reference to the set radio programme to support points made, but this is undeveloped
	<p style="text-align: center;">0 marks No response attempted or no response worthy of credit</p>

Indicative content: Question 4(b)

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

Responses are expected to demonstrate knowledge of specialised audiences. Responses in the higher bands will explicitly engage with how media organisations meet the needs of specialised audiences, whilst responses in the lower bands may lack clarity or accuracy around the nature of specialised audiences and/or how their needs are met by media organisations.

AO1

Responses will demonstrate knowledge and understanding of some of the following:

- the difference between mass and niche/specialised audiences
- an understanding that the BBC, the producer of *Late Night Woman's Hour*, is a public service broadcaster and as such has a remit to cater for specialised audiences
- the role of a public service broadcaster, for example in terms of educating and informing, as well as entertaining
- Radio 4 as a speech led broadcasting channel and its schedule which caters for specialised audiences
- *Late Night Woman's Hour* is a spin off from *Woman's Hour* which is a day time programme with a target audience of women
- in creating *Late Night Woman's Hour*, the BBC and Radio 4 in particular sought to target a younger specialised audience with a specific interest in issues related to young women

Responses should give examples from *Late Night Woman's Hour* of how it meets the needs of specialised audiences, which may include:

- the choice of presenter – Lauren Laverne is of the age of the audience and has a strong northern accent, which subverts the stereotype of the Radio 4 presenter and specifically those of *Woman's Hour* so making her more accessible to the audience.
- language and mode of address is aimed at a younger audience
- scheduled at 10pm suggesting it is aimed at a niche audience
- the subject of the podcast, 'hygge, home and the new domesticity', is of interest to the specialised audience
- guests demonstrate that the audience will tend to be educated and relatively highbrow, e.g. Susie Orbach, the author, and Dr Rachel Hurdley, a Research Fellow

Responses may refer to fandom as a theoretical perspective.



A LEVEL MEDIA STUDIES

COMPONENT 2

Media Forms and Products in Depth

SAMPLE ASSESSMENT MATERIALS

2 hours 30 minutes



ADDITIONAL MATERIALS

In addition to this paper, you will need an 8 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **three** questions: **one** question from section A, **one** question from section B and **one** question from section C.

Use black ink or a ball-point pen. Do not use gel pen. Do not use correction fluid.

Answers to all the questions must be written on the separate answer booklet provided. If you need additional paper, please ask your invigilator and attach the sheets securely to this answer booklet. Write your name, centre number and candidate number in the spaces at the top of all answer booklets. At the end of the examination, the answer booklet must be handed to the invigilator.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

There are three sections in total. You must answer one question from each section. Questions in section A are in two parts. You are advised to spend 50 minutes on each section of the paper. You should use relevant subject-specific terminology where appropriate.

Questions in sections B and C require an extended response. You will be assessed on the quality of your written response, including the ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

Section A – Television in the Global Age

Answer **one** question in this section. Each question is in **two parts**.

Either,

Option 1: *Life On Mars* and *The Bridge*

1. (a) To what extent can the set episode of *Life On Mars* be seen as postmodern? [15]
- (b) Television production takes place within an economic context. Discuss the influence of economic factors on *The Bridge*. [15]

Or,

Option 2: *Humans* and *The Returned*

2. (a) To what extent can the set episode of *Humans* be seen as postmodern? [15]
- (b) Television production takes place within an economic context. Discuss the influence of economic factors on *The Returned*. [15]

Or,

Option 3: *The Jinx* and *No Burqas Behind Bars*

3. (a) To what extent can the set episode of *The Jinx* be seen as postmodern? [15]
- (b) Television production takes place within an economic context. Discuss the influence of economic factors on *No Burqas Behind Bars*. [15]

Section B – Magazines: Mainstream and Alternative Media

Answer **one** question in this section.

Either,

Option 1: *Woman and Adbusters*

4. Compared with the past, David Gauntlett argues that in the media today ‘we no longer get singular, straightforward messages about ideal types of male and female identities.’

Evaluate the validity of this claim with reference to the set editions of *Woman and Adbusters* and the historical contexts in which they were produced. [30]

Or,

Option 2: *Woman’s Realm and Huck*

5. Compared with the past, David Gauntlett argues that in the media today ‘we no longer get singular, straightforward messages about ideal types of male and female identities.’

Evaluate the validity of this claim with reference to the set editions of *Woman’s Realm and Huck* and the historical contexts in which they were produced. [30]

Or,

Option 3: *Vogue and The Big Issue*

6. Compared with the past, David Gauntlett argues that in the media today ‘we no longer get singular, straightforward messages about ideal types of male and female identities.’

Evaluate the validity of this claim with reference to the set editions of *Vogue and The Big Issue* and the historical contexts in which they were produced. [30]

Section C – Media in the Online Age

Answer **one** question in this section.

Either,

Option 1: *PointlessBlog* and *DesiMag*

7. How far can aspects of identity be seen to affect the way in which audiences use online media? Discuss, with reference to *PointlessBlog* and *DesiMag*. [30]

You should refer to relevant academic theories in your response.

Or,

Option 2: *Zoella* and *Attitude*

8. How far can aspects of identity be seen to affect the way in which audiences use online media? Discuss, with reference to *Zoella* and *Attitude*. [30]

You should refer to relevant academic theories in your response.

A Level Media Studies

COMPONENT 2: Media Forms and Products In Depth

Mark Scheme

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

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

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

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

Indicative Content

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

Assessment Objectives

- AO1** Demonstrate knowledge and understanding of:
- the theoretical framework of media
 - contexts of media and their influence on media products and processes.
- AO1 1a** Demonstrate knowledge of the theoretical framework of media.
AO1 1b Demonstrate understanding of the theoretical framework of media.
AO1 2a Demonstrate knowledge of contexts of media and their influence on media products and processes.
AO1 2b Demonstrate understanding of contexts of media and their influence on media products and processes.
- AO2** Apply knowledge and understanding of the theoretical framework of media to:
- analyse media products, including in relation to their contexts and through the use of academic theories
 - evaluate academic theories
 - make judgements and draw conclusions.
- AO2 1** Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.
AO2 2 Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories.
AO2 3 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 2

Assessment Objective	Questions 1-3(a)	Questions 1-3(b)	Questions 4-6	Questions 7-8
AO1 1a				✓
AO1 1b				✓
AO1 2a		✓	✓	
AO1 2b		✓	✓	
AO2 1	✓			
AO2 2			✓	
AO2 3	✓			✓

Section A – Television in the Global Age

1. (a) To what extent can the set episode of *Life on Mars* be seen as postmodern? [15]
2. (a) To what extent can the set episode of *Humans* be seen as postmodern? [15]
3. (a) To what extent can the set episode of *The Jinx* be seen as postmodern? [15]

Band	AO2 1 and 3
	<p>Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> • analyse media products, including through the use of academic theories • make judgements and draw conclusions
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of postmodern theory • Judgements and conclusions regarding the extent to which the set product can be seen as postmodern are perceptive, insightful and fully supported with detailed reference to specific aspects of the set product
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set product is logical and informed by a secure knowledge and understanding of key aspects of postmodern theory • Judgements and conclusions regarding the extent to which the set product can be seen as postmodern are logical and well supported with reference to relevant aspects of the set product
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set product is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of postmodern concepts • Judgements and conclusions regarding the extent to which the set product can be seen as postmodern are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set product
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set product is undeveloped, demonstrating a partial knowledge and understanding of postmodernism, and there may be a tendency to simply describe features of the set product. • Basic judgements are made and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Minimal, if any, use of relevant concepts or theories to analyse the set television product • Analysis of the set product is superficial and generalised, demonstrating little or no knowledge and understanding of postmodernism • Any conclusions drawn regarding the extent to which the set product can be seen as postmodern are superficial, generalised and lacking supporting evidence from the set product.
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit.

Questions 1(a), 2(a) and 3(a): Indicative Content

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

Responses are expected to apply knowledge and understanding of postmodernism to the set product studied. Responses in the higher bands will explicitly engage with the debate in the question around 'to what extent' the set product is postmodern and draw conclusions that are substantiated by effective reference to examples, responses in the middle band will show some engagement with this debate and use examples in a straightforward way to support conclusions, whilst responses in the lower bands may not engage with the debate in the question, may not draw conclusions that are substantiated by reference to examples, or may simply describe aspects of postmodernism and/or the set product.

There is no requirement to argue that the product is postmodern; candidates might equally argue that the product is not postmodern at all, or that it is only postmodern to a certain extent. Various conclusions are acceptable, provided they are substantiated through analysis of the set product.

AO2

In applying knowledge and understanding, reference will be made to some of the following characteristics, qualities, conventions or features associated with postmodern products:

- reflexivity and anti-realism
- bricolage
- hybridity
- parody and/or pastiche
- intertextuality
- postmodern irony
- implosion
- postmodern identity
- hyperreality
- simulacra.

1. (a) In applying their understanding of postmodernism to *Life on Mars*, responses may, for example, refer to some of the following:
 - the way in which the programme blurs the boundaries between fiction and reality (Has Sam actually gone back in time? Is this a fantasy etc.?)
 - genre hybridity (e.g. the way in which the programme combines the conventions of the crime drama with those of science-fiction)
 - the use of parody and pastiche (e.g. the way in which the programme can be seen to parody popular crime dramas of the 1970s such as *The Sweeney*)
 - the use of intertextuality (e.g. the intertextual reference to *High Noon* through the poster that is seen on the wall of Gene Hunt's office)

2. (a) In applying their understanding of postmodernism to *Humans*, responses may, for example, refer to some of the following:
 - the way in which the programme explores postmodern themes such as the relationship between identity and technology in a postmodern world/consumer society
 - the way in which the 'synths' can be seen to embody Baudrillard's notion of simulacra and the hyperreal
 - the use of intertextuality (e.g. the 'Asimov Blocks' that are built into the 'synths' as an intertextual reference to Isaac Asimov's three laws of robotics)

- the way in which the programme ‘borrows’ and reworks material from existing media sources (e.g. the fact that it is a remake of the Swedish science-fiction series, *Real Humans*)
3. (a) In applying their understanding of postmodernism to *The Jinx*, responses may, for example, refer to some of the following:
- the way in which the documentary can be seen to challenge the idea of absolute truth by offering a plurality of perspectives (e.g. the conflicting testimonies offered by Durst himself and others involved in the case)
 - the way in which the programme blurs the boundaries between the real and the fictional (e.g. the highly stylized montage of archive images and reconstructions in the opening title sequence)
 - genre hybridity (e.g. the way in which the programme combines the codes and conventions of the documentary with those of other genres such as the thriller or the crime drama)
 - the way in which the documentary reflexively acknowledges and comments on its own processes of construction

1. (b) Television production takes place within an economic context. Discuss the influence of economic factors on *The Bridge*. [15]
2. (b) Television production takes place within an economic context. Discuss the influence of economic factors on *The Returned*. [15]
3. (b) Television production takes place within an economic context. Discuss the influence of economic factors on *No Burqas Behind Bars*. [15]

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	13-15 marks <ul style="list-style-type: none"> • Excellent knowledge and understanding of economic contexts and their influence on television production • Links drawn between the set television product and the economic context in which it was produced are perceptive and insightful • A detailed understanding of the significance of relevant economic factors is shown
4	10-12 marks <ul style="list-style-type: none"> • Good knowledge and understanding of economic contexts and their influence on television production • Links drawn between the set television product and the economic context in which it was produced are logical • A secure understanding of the significance of relevant economic factors is shown
3	7-9 marks <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of economic contexts and their influence on television production • Links drawn between the set television product and the economic context in which it was produced are generally sound • A reasonable understanding of the significance of relevant economic factors is shown
2	4-6 marks <ul style="list-style-type: none"> • Basic knowledge and understanding of economic contexts and their influence on television production • Links drawn between the set television product and the economic context in which it was produced are undeveloped • A basic understanding of economic factors is shown
1	1-3 marks <ul style="list-style-type: none"> • Minimal knowledge and understanding of economic contexts and their influence on television production • Any links drawn between the set television product and the economic context in which it was produced are superficial and generalised • A very limited understanding of economic factors is shown
	0 marks Response not worthy of credit

Questions 1(b), 2(b) and 3(b): Indicative Content

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

Responses are expected to demonstrate knowledge and understanding of the influence of economic contexts on the set product. Responses in the higher bands will explicitly engage with the influence of economic contexts on the set product, responses at band 3 will make some links between economic contexts and the set product, whilst responses in the lower bands will show limited awareness of economic contexts and their influence on the set product.

AO1

Responses will demonstrate knowledge and understanding of the economic context in which television production takes place by referring to some of the following:

- the significance of different ownership and/or funding models in the television industry (i.e. whether media companies are privately or publicly owned, whether they are publicly or commercially funded etc.)
- the growing importance of co-productions (including international co-productions) in the television industry today
- the way in which production values are shaped by economic factors
- the impact of risk aversion on television production (e.g. in terms of the commissioning and financing of programmes)
- the different sources of funding available to producers working in the television industry today

1. (b) In discussing the influence of economic factors on *The Bridge*, responses may, for example, explore some of the following:

- how the settings, cast and crew reflect the economic context in which *The Bridge* was produced (e.g. the fact that the series was co-financed by Sveriges Television and Danmarks Radio)
- the significance of the grant received from the Copenhagen Film Fund for the third season of *The Bridge* (e.g. the fact that more Danish crew members were employed on the third season than on the previous two because of the financial support of the CFF)
- the importance of the €1 million grant received from Creative Europe MEDIA in terms of supporting and maintaining the programme's high production values (Creative Europe provide financial backing for high quality, high budget European TV drama series)
- the fact that some of the scenes set in Copenhagen were shot in Malmo in order to minimise production costs

2. (b) In discussing the influence of economic factors on *The Returned*, responses may explore some of the following:

- the need for Canal Plus, as a premium pay channel, to provide high quality original programming to attract and satisfy subscribers and the way in which *The Returned* can be seen to address this need
- the importance of securing international distribution for the series due to its €11 million budget, and the extent to which this can be seen to have influenced the programme's production

- how the grant received from Creative Europe MEDIA can be seen to have a positive impact on the programme's production values (as demonstrated in the bus crash sequence for example), thereby improving its capacity for export, which is one of Creative Europe's key aims
 - the significance of the locations used for filming (e.g. in terms of enabling the producers to secure funding through the Ile-de-France Regional Fund and the Rhône-Alpes Regional Fund)
3. (b) In discussing the influence of economic factors on *No Burqas Behind Bars*, responses may explore some of the following points:
- the different costs involved in producing a documentary compared with scripted television drama (the total budget of *No Burqas Behind Bars* was €312,227)
 - the challenges of funding a documentary that deals with politically and culturally sensitive subject matter
 - the need to attract the support of different national broadcasters like SVT, DR TV and NRK, and the way in which the documentary fits the non-commercial ethos of those public service broadcasters
 - the significance of the \$25,000 development grant received from the APA APFA Academy Film Fund (e.g. Maryam Ebrahimi claimed that it would have been impossible to begin shooting in Afghanistan without this)

Section B – Magazines: Mainstream and Alternative Media

4. Compared with the past, David Gauntlett argues that in the media today 'we no longer get singular, straightforward messages about ideal types of male and female identities.'

Evaluate the validity of this claim with reference to the set editions of *Woman* and *Adbusters* and the historical contexts in which they are produced. [30]

5. Compared with the past, David Gauntlett argues that in the media today 'we no longer get singular, straightforward messages about ideal types of male and female identities.'

Evaluate the validity of this claim with reference to the set editions of *Woman's Realm* and *Huck* and the historical contexts in which they are produced. [30]

6. Compared with the past, David Gauntlett argues that in the media today 'we no longer get singular, straightforward messages about ideal types of male and female identities.'

Evaluate the validity of this claim with reference to the set editions of *Vogue* and *The Big Issue* and the historical contexts in which they are produced. [30]

Band	AO1 2a and b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes	AO2 2 Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent knowledge and understanding of the influence of contexts on the set magazine products • Links drawn between the representations in the set magazine products and the contexts in which they were produced are perceptive and insightful, showing a detailed understanding of the significance of relevant contextual factors 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding to evaluate Gauntlett's claim • Evaluation is insightful, thorough and critically informed • Arguments regarding the validity of Gauntlett's claim are fully supported with detailed reference to specific aspects of the set magazine products
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good knowledge and understanding of the influence of contexts on the set magazine products • Links drawn between the representations in the set magazine products and the contexts in which they were produced are logical, showing a secure understanding of the significance of relevant contextual factors 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding to evaluate Gauntlett's claim • Evaluation is logical • Arguments regarding the validity of Gauntlett's claim are well supported with reference to relevant aspects of the set magazine products

Band	AO1 2a and b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes	AO2 2 Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the influence of contexts on the set magazine products • Links drawn between the representations in the set magazine products and the contexts in which they were produced are generally sound, showing a reasonable understanding of the significance of relevant contextual factors 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding to evaluate Gauntlett's claim • Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate Gauntlett's claim • Arguments will be supported with some appropriate reference to relevant aspects of the set magazine products
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of the influence of contexts on the set magazine products • Links drawn between the representations in the set magazine products and the contexts in which they were produced are undeveloped, showing a basic understanding of contextual factors 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding to evaluate Gauntlett's claim • Description is likely to displace evaluation and there may be a tendency to simply describe features of the set product • Arguments are undeveloped and only partially supported by reference to the set magazine products
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of the influence of contexts on the set magazine products • Any links drawn between the representations in the set magazine products and the contexts in which they were produced are superficial and generalised, showing a very limited understanding of contextual factors 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding to evaluate Gauntlett's claim • Minimal, if any, evaluation • Any conclusions drawn are superficial, generalised and lacking supporting evidence from the set magazine products
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit. 	

Questions 4, 5 and 6: Indicative Content

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

If only one set magazine is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands for each Assessment Objective). The mark must then be divided by two. If this results in a half mark for this question, the mark should be rounded up to the nearest mark above.

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

Responses are required to evaluate Gauntlett's claim that in the media today 'we no longer get singular, straightforward messages about ideal types of male and female identities', referring to the set magazine products to support points. Responses in the higher bands will explicitly evaluate the validity of Gauntlett's claim through reference to the set products, responses at band 3 may straightforwardly apply the claim to the set products rather than explicitly assessing its validity, whilst responses in the lower bands may not engage with Gauntlett's claim or may simply describe aspects of the set products.

Responses are also expected to demonstrate knowledge and understanding of the influence of historical contexts on the set products in order to inform their evaluation of Gauntlett's claim. Responses in the higher bands will explicitly engage with the influence of historical contexts on the set products, responses at band 3 will attempt to link historical contexts and set products, whilst responses in the lower bands will show limited awareness of historical contexts and their influence on the set products.

AO1 and AO2

In demonstrating knowledge and understanding of the influence of historical contexts on the set products and evaluating the validity of Gauntlett's claim, responses may discuss some of the following:

- the extent to which the representations of gender in the two set magazine products differ
- the extent to which the messages about ideal types of gender identity offered in the historical magazine from the 1960s are singular and straightforward
- the extent to which the representations of gender in the contemporary magazine are diverse, pluralistic and complex
- the extent to which the representations of gender found in the set editions of the two magazines reflect the norms and values of the historical periods in which they were produced
- the extent to which any differences in the representations of gender in the two set magazine products are due to the respective historical contexts in which they were produced
- the extent to which any differences in the representations of gender in the two set magazine products are due to the respective genres of the two magazines, their particular target audiences and/or their relationship to mainstream culture

4. In referring to the set editions of *Woman* and *Adbusters* to evaluate the validity of Gauntlett's claim, responses may, for example, discuss some of the following:
- the extent to which *Woman* offers singular and straightforward messages about female beauty (e.g. in the 'Are you an A Level Beauty?' feature)
 - the extent to which *Woman* offers singular and straightforward messages about domesticity as an idealised form of femininity (e.g. in the 'A Present for Your Kitchen' feature)
 - the extent to which *Woman* offers a range of representations of gender (e.g. through the advertisement for the Women's Royal Army Corps that features in the magazine)
 - the extent to which *Adbusters* offers more nuanced, complex and pluralistic representations of gender (e.g. the way in which the front cover subverts the idealised representations of gender conventionally found on the cover of contemporary lifestyle magazines)
 - the extent to which *Adbusters* can be seen to critique the hegemonic messages about ideal male and female identities that circulate in the mainstream media today (e.g. through parodies and culture jams such as the mock advert for 'Louibouton' shoes)
 - the extent to which *Adbusters* attacks consumerism and its influence on identity in a postmodern world (e.g. in the 'Save the Planet, Kill Yourself' article)
5. In referring to the set editions of *Woman's Realm* and *Huck* to evaluate the validity of Gauntlett's claim, candidates may, for example, discuss some of the following:
- the extent to which *Woman* offers singular and straightforward messages about female beauty (e.g. in the 'Bottled Beauty' feature)
 - the extent to which *Woman's Realm* offers singular and straightforward messages about homemaking and domesticity (e.g. through the 'Picture Treasury of Homemaking' supplement)
 - the extent to which love and romance are constructed as stereotypically female interests in *Woman's Realm* (e.g. in the opening editorial about Valentine's Day)
 - the extent to which *Huck* can be seen to offer a more diverse and pluralistic range of gender representations (e.g. through the cover image of a young Kurdish woman armed with a rifle, anchored by the main cover line 'Female Fighters')
 - the extent to which *Huck* can be seen to challenge or destabilise dominant cultural ideals of gender through the subcultures and countercultures that it explores (e.g. in the 'Teenage Utopia' article)
 - the extent to which *Huck* challenges binaristic understandings of gender (e.g. in the 'Beyond Binary' feature on genderqueer identities).

6. In referring to the set editions of *Vogue* and *The Big Issue* to evaluate the validity of Gauntlett's claim, responses may, for example, discuss some of the following:
- the extent to which *Vogue* provides a restrictive framework for the construction of gender identity, reinforcing narrow, hegemonic cultural ideals of femininity (e.g. through its emphasis on particular versions of female beauty as seen in the 'applied art of eye-making' Revlon advertorial and the Cutex 'Bare Essentials' advert)
 - the extent to which the representations of gender that *Vogue* offers are determined by the genre conventions of the fashion magazine (e.g. in the 'Heatwave Holiday' fashion spread)
 - the extent to which *The Big Issue*, in challenging singular, straightforward messages about ideal gender identities, can be seen to reflect shifting cultural norms and values (e.g. through the 'Letter to My Younger Self' feature with Grayson Perry)
 - the extent to which *The Big Issue* can be seen to offer a more diverse and pluralistic range of gender representations (e.g. in the 'Moving on' feature)
 - the use of unconventional role models (e.g. the inclusion of *Big Issue* vendors like 70 year old Donato Barbieri, who features in the 'My Pitch' section)
 - the extent to which the representations of gender in *The Big Issue* differ from those offered in celebrity or lifestyle-driven magazines

Section C – Media in the Online Age

7. How far can aspects of identity be seen to affect the way in which audiences use online media? Discuss, with reference to *PointlessBlog* and *DesiMag*. [30]

You should refer to relevant academic theories in your response.

8. How far can aspects of identity be seen to affect the way in which audiences use online media? Discuss, with reference to *Zoella* and *Attitude*. [30]

You should refer to relevant academic theories in your response.

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media	AO2 3 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent knowledge and understanding of relevant aspects of the theoretical framework • Discussion of the set products is likely to be perceptive, insightful, and critically informed by a detailed knowledge and understanding of audiences and how they use online media products • Detailed reference is made to relevant audience theories 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding to make judgements and draw conclusions regarding how far aspects of identity can be seen to affect the way in which audiences use online media. • Judgements and conclusions are perceptive, insightful and fully supported with detailed reference to specific aspects of the set product.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good knowledge and understanding of relevant aspects of the theoretical framework • Discussion of the set products is likely to be logical, coherent, and informed by a secure knowledge and understanding of audiences and how they use online media products • Appropriate reference is made to relevant audience theories 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding to make judgements and draw conclusions regarding how far aspects of identity can be seen to affect the way in which audiences use online media. • Judgements and conclusions are logical, coherent and well supported with reference to relevant aspects of the set product.
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of relevant aspects of the theoretical framework • Discussion of the set products is likely to be reasonable and straightforward, demonstrating a generally sound knowledge and understanding of audiences and how they use online media products • Reference to audience theories may lack relevance or be undeveloped 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding to make judgements and draw conclusions regarding how far aspects of identity can be seen to affect the way in which audiences use online media. • Judgements and conclusions are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set product.

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media	AO2 3 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of relevant aspects of the theoretical framework • Discussion of the set products is likely to be undeveloped, demonstrating a partial understanding of audiences and how they use online media products. There may be a tendency to simply describe • Reference to audience theories is unlikely to be made 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding to make judgements and draw conclusions regarding how far aspects of identity can be seen to affect the way in which audiences use online media, but there is a tendency to simply describe the ways in which the online products are used by audiences • Some basic conclusions are drawn, but these are undeveloped and only partially supported by reference to the set product
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Minimal, if any, knowledge and understanding of relevant aspects of the theoretical framework • Discussion of the set products is likely to be superficial and generalised, demonstrating little or no understanding of audiences and how they use online media products • Reference to audience theories is not made 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding to make judgements and draw conclusions regarding how far aspects of identity can be seen to affect the way in which audiences use online media • Any conclusions drawn are likely to be superficial, generalised and lacking supporting evidence from the set product
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit. 	

Questions 7 and 8: Indicative Content

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

If only one set online product is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands for each Assessment Objective). The mark must then be divided by two. If this results in a half mark for this question, the mark should be rounded up to the nearest mark above.

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

Responses are expected to demonstrate knowledge and understanding of media audiences in relation to the set online products studied. In the higher bands, responses will use appropriate and relevant audience theories, applying them effectively to examples. Responses in the middle band may include some reference to audience theories, but this is likely to be undeveloped or not fully relevant. In the lower bands, audience theories may not be used at all, may not be appropriate or relevant, or may be simply described, rather than applied.

Responses are also expected to make judgements and draw conclusions. Responses in the higher bands will explicitly engage with the debate in the question around 'how far' aspects of identity affect the way in which audiences use online media and draw conclusions that are substantiated by effective reference to examples. Responses in the middle band will show some engagement with this debate and use examples in a straightforward way to support conclusions, whilst responses in the lower bands may not engage with the debate in the question, may not draw conclusions that are substantiated by reference to examples, or may simply describe audiences and/or aspects of the set product.

AO1

In demonstrating knowledge and understanding of audiences, responses will include reference to relevant academic theories, such as:

- Gauntlett's theory of identity
- Shirky's 'end of audience' theory
- Hall's reception theory
- Jenkins' theory of fandom.

Reference may also be made to relevant demographic and/or psychographic factors and there may also be a consideration of uses and gratifications.

AO2

In making judgements and drawing conclusions about how far aspects of identity can be seen to affect the way in which audiences use online media, responses may include discussion of the following:

- the extent to which the uses and meanings of online media products are determined by their producers
- the extent to which audiences are active participants in the production of textual meaning
- the extent to which demographic factors such as age, gender, ethnicity and social class can be seen to affect the way in which audiences use online media
- the extent to which psychographic factors such as values, attitudes and lifestyle can be seen to affect the way in which audiences use online media

7. With regard to *PointlessBlog* and *DesiMag*, responses may, for example, refer to:
- the extent to which a reader's social class may affect how they use articles like 'Fashion Parade hits Knightsbridge to showcase luxury Asian Couture' in *DesiMag* (e.g. whether they use the article as a resource for what Gauntlett refers to as 'identity work' or whether they use it for diversion and escapism)
 - the extent to which a reader's religion may affect how they use articles in *DesiMag* such as 'The festivity of Eid begins' (e.g. in terms of facilitating the construction of a sense of diasporic identity)
 - the extent to which a subscriber's gender may affect the way in which they use videos on *PointlessBlog* like 'Girls are Confusing' (e.g. whether they identify with Alfie Deyes or whether they use the video to gain insight into the male psyche)
8. With regard to *Zoella* and the *Attitude* website, responses may, for example, refer to:
- the extent to which an audience member's own experiences of prejudice or discrimination may affect the way in which they use articles on *Attitude's* website such as 'Iraqi LGBT activist Amir Ashour tells *Attitude* about his ongoing fight for equality'
 - the extent to which body image may affect the way in which audiences use articles in the 'Active' section of *Attitude's* website such as 'You don't have to spend your life in a gym to look and feel good' or 'It was only after coming out that I started getting body confidence issues'
 - the extent to which self-esteem and self-image may affect the way in which audiences use blog posts such as 'Just Say Yes' or 'Panic Attacks' in which Zoella discusses her experiences of anxiety and panic attacks



A LEVEL MEDIA STUDIES

COMPONENT 3

Cross-Media Production

SAMPLE SET BRIEFS



INFORMATION AND ADVICE FOR CANDIDATES

You must complete an **individual** cross-media production, **applying your knowledge and understanding of the theoretical framework** (media language, representations, media industries, audiences) and **digital convergence**.

Unassessed participants may act in, or appear in the media production, or operate lighting, sound, recording and other equipment **under your direction** if required.

You are required to create an individual cross-media production in response to **one** brief chosen from the list, following the instructions provided.

Statement of Aims and Intentions

You will be required to complete a brief outline of your aims and intentions for the cross-media production that must be submitted with the production. This will be assessed with the cross-media production and will enable you to explain the ways in which you will apply knowledge and understanding of the theoretical framework to the cross-media production and target the intended audience. This is a compulsory element of the non-exam assessment and you must complete the statement of aims and intentions in Section B of the cover sheet using approximately 500 words. A template is provided on the WJEC Eduqas website for guidance.

Research and Planning

You will undertake a substantial amount of research and planning during the production process that must be guided, monitored and authenticated by your teacher. The research and planning will not be assessed, but you will be assessed on the production outcomes that result from these stages. The cross-media production must be conceptualised as a complete package of interrelated products in two forms, reflecting the nature of the contemporary media and the importance of different platforms in distributing, and enabling audiences to access, the media.

You should undertake **research** to develop your understanding of the theoretical framework in relation to your intended production including:

- Analysis of the use of media language in similar media products to identify the codes and conventions of the particular genres and forms. Analysis should focus on how specific techniques such as: layout and composition; editing; sound, etc. used to create meaning, and the way in which representations of events, issues, individuals and social groups (as appropriate) are constructed, considering how choice and combination of elements of media language influences meaning and conveys viewpoints and ideologies.
- Research into how the industry context – the media organisation, production processes, distribution and marketing, scheduling/ positioning, regulatory issues etc. – impacts on a production. Research into the ways in which media industries use digital convergence across different platforms – how media products are interrelated and how different media platforms can be used to promote and distribute products, and engage audiences in different ways. Identify examples from similar products analysed.
- Research into the methods used to target and address audiences, including analysis of the techniques used to appeal to, engage and position an intended audience. Identify examples from similar products analysed. Research into audience responses to, and interaction with, media products.
- Secondary research – academic theoretical research appropriate to A Level to develop understanding and support analysis.
- Primary audience research such as focus groups research prior to completion of production work.

You should also **plan** your production work carefully to ensure that you apply your understanding of the theoretical framework to the cross-media production in different forms. The planning work may include:

- A pitch or treatment for the cross-media production, considering the convergence of the products in two forms and how they will be interrelated, but also distinct, to engage the intended audience in different ways.
- A project plan including a timeline and the planned use of, for example, resources or equipment.
- Planning documents appropriate to the forms/products undertaken such as: a step outline; a shot list; a storyboard; a script; draft designs; mock-ups of composition and layout etc.

A Level Component 3 Sample Briefs

Select ONE brief from the four options below. Complete Task 1 and Task 2: Option a) or b) for your chosen brief.

You should apply your knowledge and understanding of the theoretical framework of media to your production. All images, written text/language and design elements of your production must be original. You may use images taken from the same photography or filming session in different parts of your cross-media production; however you should not repeat the same image. You may use existing music for an audio-visual soundtrack, but this must be copyright-free.

<p>Brief 1: Television</p>	<p>A cross-media production for a new television programme in a factual or fictional genre (or sub-genre/ hybrid) of your choice. Create an audio-visual sequence from a new television programme <u>and</u> associated print <u>or</u> online materials to promote the programme. Your cross-media production should be created for a mainstream broadcaster (such as BBC1 or ITV) and target a mainstream audience of 16-34 year-olds who have an interest in the genre/topic of the television programme.</p>	
<p>TASK</p>	<p>Details:</p>	<p>The production must include as a minimum:</p>
<p>1. Audio-visual</p> <p>AND</p>	<p>An original pre-title and title sequence Length: 2 minutes 30 seconds – 3 minutes</p>	<p>Original title and logo for the programme Two or more filming locations At least three different characters or contributors representing at least two social groups Exposition of narrative/ topic or issue, including conflict and equilibrium Wide range of camera shots, angles and movement, to establish the locations, narrative/topic or issue/and representations Diegetic sound (including dialogue and/or narration as appropriate) and non-diegetic sound (including soundtrack) Editing of footage, dialogue and soundtrack. Continuity editing in the pre-title sequence; montage of footage for the title sequence. Graphics/ titles to include the title of the programme, episode title, names of key personnel</p>
<p>2. Either:</p> <p>Option a) Online *</p>	<p>A new, functioning website, to include a working homepage and one linked page to promote your new television programme to its target audience</p> <p>Length: 2 pages, including 30-45 seconds of embedded audio or audio-visual material related to the topic</p>	<p>Homepage: Original title and logo for the programme (same as above) Menu bar Main image plus at least two other images (all original) that establish the locations, characters/ social groups and narrative/ topic of the programme A written synopsis that introduces the narrative or topic/ issue of the programme (approximately 200 words in total) An original audio or video 'blog' (30-45 seconds) by the director detailing either the research undertaken for the programme or a production diary Working link to one further page from the website:</p> <ul style="list-style-type: none"> • either an 'Episodes' page or 'Further information' page on a topic/ issue (factual programme) or 'Characters' page (fictional programme)

<p>2. Or: Option b) Print</p>	<p>A front cover and double page spread feature article for a new mainstream TV listings magazine promoting your programme to its target audience</p> <p>Length: 3 pages</p>	<p>Front cover: Original title and masthead for the magazine; strapline Cover price and barcode Main cover image relating to the new programme plus at least 1 smaller/minor image (both original) Main cover line relating to the new programme plus at least 3 further cover lines</p> <p>Double Page Spread: Feature article (approximately 300 words) promoting the new television programme (including its topic/narrative and characters/representations). The article should include an interview with either the director or an actor/presenter. Headline and stand-first, sub-headings, columns One main image and at least 2 smaller/ minor images (all original and different from the images on the cover) Pull quotes and/ or sidebar</p>
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<p>Brief 2: Magazines</p>	<p>A cross-media production for a new lifestyle magazine in a genre (or sub-genre) of your choice. Create a front cover, contents page and double page spread article for a new magazine <u>and</u> associated audio/ audio-visual <u>or</u> online material to promote the same magazine. Your cross-media production should be created for a mainstream publisher (such as Hearst or Time Inc. UK), and target an audience of 25-44 year old affluent ‘aspirers’.</p>	
<p>TASK</p>	<p>Details:</p>	<p>The production must include as a minimum:</p>
<p>1. Print</p> <p>AND</p>	<p>An original magazine front cover, contents page and double page spread article</p> <p>Length: 4 pages.</p>	<p>Front cover plus double page spread article, 4 pages including at least 8 original images in total</p> <p>Front cover: Original title and masthead for the magazine Strapline Cover price and barcode Main cover image plus at least 3 smaller/minor images (all original) At least 5 cover lines</p> <p>Contents page: Full list of contents for the whole magazine At least 3 images related to different articles (all original and different from the images used on the cover and Double Page Spread)</p> <p>Double Page Spread: Headline and stand-first, sub-headings, columns One main image and at least 2 smaller/ minor images (all original and different from the images on the cover and contents page) Representations of at least one specific social group Feature article (approximately 400 words) relating to one of the cover lines on the front cover Pull quotes and/ or sidebar</p>
<p>2. Either:</p> <p>Option a) Online*</p>	<p>A new, functioning website to include a working homepage and one other linked page to promote your new lifestyle magazine to its target audience</p> <p>Length: 2 pages, including 30-45 seconds of embedded audio or audio-visual material related to the topic</p>	<p>Homepage: Original title and masthead for the magazine (as above) Menu bar Main image plus at least two other images (all original) that relate to the chosen genre of magazine</p> <p>Working link to one further page from the website: One feature relevant to the genre of magazine (this must be different from the main feature article in the print double page spread) These pages must include:</p> <ul style="list-style-type: none"> • written text appropriate to the content of the magazine (approx. 200 words in total) • 30-45 seconds of original audio or audio-visual material related to the topic embedded into one of the pages (e.g. interview with someone featured in the magazine or audio/ video footage relating to the topic of one of the articles)

<p>2.Or:</p> <p>Option b) Audio/ audio-visual</p>	<p>A sequence from a new mainstream radio or television culture programme to promote the launch of your magazine to its target audience</p> <p>Length: 2 minutes – 2 minutes 30 seconds</p>	<p>Introduction/overview of the item by the presenter Interview with the editor of the magazine detailing the concept for the magazine and production process Filming or recording in a studio and at least one other location e.g. at the publisher's or another location relevant to the content of the magazine Diegetic sound (including dialogue and narration) and non-diegetic sound (including soundtrack) Editing of sound (including narration, dialogue, music) and visual images as appropriate Review by a critic or audience responses to the magazine (audio only) Range of camera shots, angles and movement (audio-visual only)</p>
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<p>Brief 3: Film Marketing</p>	<p>A cross-media production to market and promote a new film in a genre (or sub-genre/ hybrid) of your choice. Create a DVD front and back cover, a ‘teaser’ poster and a main theatrical release poster for a new film <u>and</u> associated audio/ audio-visual <u>or</u> online material to promote the same film. Your cross-media production should be produced for an independent UK film company (such as Warp or DNA) targeting an audience of 16-34 year-old fans of your chosen film genre.</p> <p><i>The cross-media production must not include a complete short film, film sequence or trailer.</i></p>	
<p>TASK</p>	<p>Details:</p>	<p>The production must include as a minimum:</p>
<p>1. Print</p> <p>AND</p>	<p>An original DVD front and back cover, a ‘teaser’ poster and a main theatrical release poster</p> <p>Length: 4 pages (note: the front and back DVD cover count as one page each)</p>	<p>DVD cover, ‘teaser’ poster and main theatrical release poster to include: A minimum of 10 original images in total At least three different locations for photography At least three different characters representing at least two different social groups</p> <p>DVD front cover: At least one main image Original title for the film Age rating; names of director and actors</p> <p>Spine: Title, production company logo, age rating</p> <p>DVD back cover: Background image and main image 4 ‘thumbnail’ images depicting different scenes from the film Promotional ‘blurb’ for the film (approximately 200 words), including reference to narrative conflict/equilibrium Billing block Production company logo, age rating and technical information</p> <p>‘Teaser poster’ (portrait format): At least one main image (different from the images on the DVD cover) Written text: tagline/title/release date as appropriate Narrative enigma</p> <p>Main theatrical release poster (landscape format): Original title for the film and tagline At least one main image (different from images on DVD and teaser poster) Release date, billing block and production company logo Details of awards/ quotes from critics</p>

<p>2. Either:</p> <p>Option a) Online*</p>	<p>A new, functioning website to include a working homepage and one other linked page to promote the same new film to its target audience</p> <p>Length: 2 pages, including 30-45 seconds of embedded audio or audio-visual material related to the topic</p>	<p>Homepage: Original title and logo for the film (as above) Menu bar Main image plus at least two other images (all original) to establish the locations, characters/ social groups and narrative of the film Written text, including a synopsis, to promote the film (approximately 200 words in total) An original audio or video 'blog' (approximately 30-45 seconds) by the director detailing either the research undertaken for the film or a production diary</p> <p>Working links to one further page from the website:</p> <ul style="list-style-type: none"> • either a 'Characters' or 'Locations' page <p><i>The cross-media production must <u>not</u> include a complete short film, film sequence or trailer.</i></p>
<p>2.Or:</p> <p>Option b) Audio/ audio-visual</p>	<p>A sequence from a new TV or radio arts/ culture programme to promote the same new film to its target audience</p> <p>Length: 2 minutes – 2 minutes 30 seconds</p>	<p>Introduction/ overview of the item by a presenter Filming or recording in a studio and at least one other location (e.g. a location from the film) Interview with the film director detailing the concept for the film and the production process Diegetic sound (including dialogue and narration) and non-diegetic sound (including soundtrack) Editing of sound (including narration, dialogue, music) and visual images as appropriate Review by a critic or audience responses to the magazine (audio only) Range of camera shots, angles and movement (audio-visual only)</p> <p><i>The cross-media production must <u>not</u> include a complete short film, film sequence or trailer.</i></p>

<p>Brief 4: Music Marketing</p>	<p>A cross-media production for a new artist or band in a genre (or sub-genre/ hybrid) of your choice. Create an original music video <u>and</u> associated print <u>or</u> online material to promote the same artist or band. Your cross-media production should be produced for an independent record label (such as Warp or Rough Trade) targeting an audience of 25-44 year-olds who have a specific interest in your chosen genre of music.</p>	
<p>TASK</p>	<p>Details:</p>	<p>The production must include as a minimum:</p>
<p>• Audio-visual</p> <p>AND</p>	<p>An original music video</p> <p>Length: 3 minutes – 3 minutes 30 seconds</p> <p><i>You may use an existing song for your music video (this does not need to be copyright-free), but the song must not have an existing official music video.</i></p>	<p>Promotional music video in the chosen genre, that interprets the music and lyrics of the song:</p> <p>At least three locations (e.g. studio, rehearsal or live venue, or other locations) Wide range of camera shots, angles and movement to interpret/amplify the music and lyrics Shots of the artist or band to establish a clear identity Performance footage (rehearsal and/ or live) Clear structure and an element of narrative conflict and equilibrium Representations of at least one social group Editing of original footage to the music track Original name of artist or band, title of the track</p>
<p>2.Either:</p> <p>Option a)</p> <p>Online*</p>	<p>A new, functioning website to include a working homepage and one other linked page to promote the same new artist or band.</p> <p>Length: 2 pages, including 30-45 seconds of embedded audio or audio-visual material related to the topic</p>	<p>Homepage:</p> <p>Menu bar Main image plus at least two other images (all original) to establish the identity of the new artist or band and promote the music Original logo for the artist or band name</p> <p>Working link to one further page from the website:</p> <ul style="list-style-type: none"> • either a 'News' or 'Biography' page <p>These pages must include:</p> <ul style="list-style-type: none"> • written text promoting the band or artist and their music (approximately 200 words in total) • An original audio or video 'blog' (approximately 30-45 seconds) by a band member detailing the production process of the music video

<p>2.Or: Option b) Print</p>	<p>A front cover and double page spread feature article for a new independent music magazine to promote your artist or band to the target audience</p> <p>Length: 3 pages</p>	<p>Front cover: Original title and masthead for the magazine; strapline Cover price and barcode Main cover image to establish the identity of the new artist or band plus at least 1 smaller/minor image (both original) Main cover line relating to the new artist or band plus at least 3 further cover lines</p> <p>Double Page Spread: Feature article (approximately 300 words) to promote the music; this should include an interview with the artist or band Headline and stand-first, sub-headings, columns One main image and at least 2 smaller/ minor images (all original and different from the images on the cover) Pull quotes and/ or sidebar</p>
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***Online options:**

Learners are not required to create websites through programming languages such as HTML. It is acceptable for learners to use web design software or templates in the online options. However, learners must be responsible for the design of the website and all content (such as written text/language, images, audio-visual material) must be original.

Component 3: Cross-Media Production

Guidance on Applying the Assessment Grid

- The appropriate band for each part of the assessment objective should be established by determining which performance descriptors best reflect the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band – completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band).
- The total marks for each column may reflect performance at different bands across the different parts of the assessment objective. For example, a candidate may achieve band 4 for column 1 and band 5 for column 2.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band 5: Both tasks within the cross-media brief should be completed to an equal standard.

Band 4: Both tasks within the cross-media brief should be completed to a generally equal standard, although one product may be slightly better than the other.

Band 3: Both tasks within the cross-media brief should be completed, but one product may be better than the other.

Band 2: The work may be under the specified limits for length/quantity and there may be a reliance on pre-existing templates. Both tasks within the cross-media brief should be attempted, but one may be significantly better than the other

Band 1: The work may be substantially under the specified limits for length/quantity and there may be an over-reliance on pre-existing templates. Only one of the cross-media tasks may be attempted.

- Candidates who do not use original footage, images or text in the production must not be awarded marks above band 1 for the production.
- Candidates who submit only one of the cross-media production tasks must not be awarded marks above band 1.
- Candidates who do not submit a production must be awarded zero marks for the statement of aims.
- There is no additional penalty for work that is under the specified limits for time and length as this will be self-penalising. The work should be assessed in accordance with the guidance on applying the assessment grid above. Work meeting the criteria of bands 1 and 2 may be under the specified limits for length/quantity and there may be a reliance on pre-existing templates.
- If an audio-visual production exceeds the upper limit stipulated in the brief, the teacher/assessor should not mark the additional work submitted beyond this limit, as candidates can only be credited for work that falls within the stipulated limits for time and length.
- If a print or online production exceeds the maximum number of pages stipulated in the brief, the teacher/assessor should mark all of the work submitted then credit only the best pages up to the maximum stipulated number of pages, as candidates can only be credited for work that falls within the maximum stipulated limits for length.
- If a production exceeds the time or length stipulated in the brief, it can still be credited as having met all the requirements of the brief and therefore be awarded marks in column 2, band 5, provided the other criteria for that column and band are met within the work that does fall within the stipulated time or length.

A03 (30%): Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.			
Band	Produce a statement of aims and intentions to create a cross-media production for an intended audience (10 marks)	Create a cross-media production that meets the requirements of the set brief, including suitability for the chosen form, genre, industry context and target audience (20 marks)	Create a cross-media production that uses media language to communicate meanings and construct representations (30 marks)
5	<p>9-10 marks</p> <ul style="list-style-type: none"> An excellent, highly detailed, statement of consistently relevant aims and intentions that clearly responds to the brief, targets the intended audience and reflects the specified industry context through a coherent concept for interrelated products The aims and intentions demonstrate a plan for thorough and sustained use of appropriate codes and conventions, and insightful representations Excellent evidence of application of knowledge and understanding of the theoretical framework of media through sustained use of highly appropriate subject-specific terminology 	<p>17-20 marks</p> <ul style="list-style-type: none"> An excellent realisation of the brief that consistently uses conventions relevant to the chosen forms, genre and industry context in products that are coherently interrelated An excellent realisation of the brief that is likely to consistently engage and position the intended audience through a highly appropriate mode of address The products address all requirements set out in the brief; all elements of the tasks are completed fully 	<p>25-30 marks</p> <ul style="list-style-type: none"> An excellent, sustained use of media language in the products to communicate meanings in a highly complex way, such as through intertextuality, hybridity and a thorough control of connotations, and to construct points of view that embody ideological perspectives An excellent cross-media production that constructs a highly effective narrative or design (as appropriate) An excellent, sustained use of media language in the products to construct insightful, appropriate representations

4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A good, reasonably detailed, statement of aims and intentions that responds to the brief, targets the intended audience and reflects the specified industry context through a clear concept for interrelated products • The aims and intentions demonstrate a plan for consistent use of appropriate codes and conventions, and purposeful representations • Good evidence of application of knowledge and understanding of the theoretical framework of media through use of appropriate subject-specific terminology 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A good realisation of the brief that uses conventions relevant to the chosen forms, genre and industry context in products that are clearly interrelated • A good realisation of the brief that is likely to engage and position the intended audience through an appropriate mode of address • The products address the requirements set out in the brief; almost all elements of the tasks are completed 	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> • A good use of media language in the products to communicate meanings in a reasonably complex way, such as through intertextuality, hybridity and a good control of connotations, and to construct clear points of view • A good cross-media production that constructs an effective narrative or design (as appropriate) • A good use of media language in the products to construct purposeful, appropriate representations
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • A satisfactory statement of aims and intentions that responds to the brief, targets the intended audience and reflects the specified industry context through a straightforward concept for linked products • The aims and intentions demonstrate a plan for a use of generally appropriate codes, conventions and representations • Satisfactory evidence of application of knowledge and understanding of the theoretical framework of media through use of generally appropriate subject-specific terminology 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A satisfactory realisation of the brief that uses conventions generally relevant to the chosen forms, genre and industry context in products that are reasonably well linked • A satisfactory realisation of the brief that is likely to engage and position the intended audience through a generally appropriate mode of address • The products address most of the requirements set out in the brief; the main tasks are completed but some of the details may be missing 	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • A satisfactory use of media language in the products to communicate meanings in a straightforward way, with some control of connotations, and to imply points of view • A satisfactory cross-media production that constructs a satisfactory narrative or design (as appropriate) • A satisfactory use of media language in the products to construct generally appropriate representations

<p>2</p>	<p>3-4 marks</p> <ul style="list-style-type: none"> • A basic statement of aims and intentions that is partially relevant but inconsistent in responding to the brief, targeting the intended audience and reflecting the specified industry context, showing some basic links between the products • The aims and intentions demonstrate a basic plan for a use of codes, conventions and representations, which are not always appropriate • Basic evidence of application of knowledge and understanding of the theoretical framework of media through use of subject-specific terminology, which is not always appropriate 	<p>5-8 marks</p> <ul style="list-style-type: none"> • A basic realisation of the brief that uses conventions relevant to the chosen forms, genre and industry context inconsistently, and shows some basic links between the products • A basic realisation of the brief that is likely to engage and position the intended audience inconsistently through a mode of address that is not always appropriate • The products address some of the requirements set out in the brief but not all of the tasks are completed and the product may be below the stipulated limits or length/quantity; there may be a reliance on software packages or pre-existing templates 	<p>7-12 marks</p> <ul style="list-style-type: none"> • A basic, undeveloped use of media language in the products to communicate basic meanings, with only occasional control of connotations • A basic cross-media production that constructs a basic, uncomplicated narrative or design (as appropriate) • A basic use of media language in the products to construct representations that are not always appropriate
<p>1</p>	<p>1-2 marks</p> <ul style="list-style-type: none"> • A minimal statement of aims and intentions that demonstrates little sense of responding to the brief, targeting the intended audience or reflecting the specified industry context with few, if any, links between the products • The aims and intentions demonstrate a minimal plan for a use of codes, conventions and representations, with little sense of their appropriacy • Minimal evidence of application of knowledge and understanding of the theoretical framework of media through minimal use of subject-specific terminology 	<p>1-4 marks</p> <ul style="list-style-type: none"> • A minimal realisation of the brief, with minimal use of conventions relevant to the chosen forms, genre and industry context and few, if any, links between the products • A minimal realisation of the brief that is unlikely to engage or position the intended audience, with little sense of an address to the intended audience • The product addresses few of the requirements set out in the brief, is likely to be incomplete and substantially below the stipulated limits for length/quantity; there may be an over-reliance on software packages or pre-existing templates 	<p>1-6 marks</p> <ul style="list-style-type: none"> • A minimal use of media language in the products to communicate limited meanings • A minimal cross-media production that demonstrates limited control of narrative or design (as appropriate) • A minimal use of media language in the products to construct limited representations
<p>0</p>	<p>Statement of aims and intentions not worthy of credit or not attempted</p>	<p>Production not worthy of credit or not attempted</p>	<p>Production not worthy of credit or not attempted</p>

Indicative Content

Brief 1: Television cross-media production

Task 1: Audio-visual. Learners are likely to include:

- an appropriate concept – title, location, genre conventions narrative situation, characters/ representations - for the chosen TV genre, mainstream broadcaster and young adult audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- a wide range of shots (varied shot type, distance, length, angle, movement etc.) appropriate to the chosen TV genre
- appropriate and well-paced editing (continuity editing in the pre-title sequence, montage in the title sequence) to communicate meaning and position/engage the audience
- appropriate use of diegetic and non-diegetic sound for the chosen TV genre, including original dialogue/ narration (as appropriate) and selection of soundtrack to create meaning and atmosphere
- a narrative exposition which follows a clear structure, establishes a sense of conflict and equilibrium, and gives suggestions of further narrative development in the episode
- appropriate techniques to construct representations of social groups, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language

Task 2 Option a) Online. Learners are likely to include:

- appropriate links to the audio-visual product (title, genre conventions, narrative situation, characters/ representations etc.) to promote the new programme to the intended audience
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) used to establish the programme's 'brand identity' for the mainstream broadcaster and appeal to the young adult audience
- an appropriate use of language (tone, register, vocabulary) for the programme's website, the mainstream broadcaster and to engage/ position the young adult audience, constructing a clear and appropriate mode of address
- a use of appropriate original images to reinforce the locations, characters/ social groups and narrative or topic of the new programme
- appropriate techniques to construct representations
- audio or audio-visual footage that is appropriately linked to the TV programme.

Option b) Print. Learners are likely to include:

- appropriate links to the audio-visual product (title, genre conventions, narrative situation, characters/ representations etc.) to promote the new programme to the intended audience
- appropriate use of genre conventions for the TV listings magazine
- an appropriate design and layout (composition and use of backgrounds, typography, masthead/ headings and subheadings, colour etc.) of the magazine to reinforce the programme's 'brand identity' and appeal to the young adult audience
- an appropriate range of original images and cover lines for the TV listings magazine
- appropriate use of language (tone, register, vocabulary) to promote the TV programme in the magazine, constructing a clear and appropriate mode of address
- appropriate techniques to construct representations
- appropriate anchoring of images and text to communicate meaning and position/ engage the audience.

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other programmes from the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including traditionally subordinate or under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey ideological perspectives appropriate to the mainstream industry context, constructing a clear point of view
- create a fully converged cross-media production that demonstrates clear links (stylistically, thematically and ideologically) between the interrelated products

Brief 2: Magazines cross-media production

Task 1: Print. Learners are likely to include:

- an appropriate concept – title, genre conventions, brand, representations - for the chosen genre or sub-genre of magazine, the mainstream publisher and the adult audience of ‘aspirers’
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- an appropriate design and layout (composition and use of backgrounds, typography, masthead/ headings and subheadings, colour etc.) of the magazine to create a ‘brand identity’ for the mainstream publisher and appeal to the adult audience of ‘aspirers’
- media language which is used to establish a consistent ‘house style’ that is used throughout the pages of the magazine
- an appropriate range of original images and cover lines for the chosen genre or sub-genre of magazine and mainstream publisher
- appropriate use of language (tone, register, vocabulary) for the chosen genre or sub-genre of magazine, the mainstream publisher and the adult audience; constructing a clear and appropriate mode of address
- appropriate techniques to construct representations of social groups, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- appropriate anchoring of images and text to communicate meaning and position/ engage the audience.
- a coherent link between cover-lines, contents and DPS

Task 2

Option a) Online.

Learners are likely to include:

- appropriate links to the print product (title, genre conventions, brand, representations etc.) to promote the new magazine to the intended audience
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) used to reinforce the ‘brand identity’ for the for the mainstream publisher and appeal to the adult audience of ‘aspirers’
- an appropriate range of original images for the chosen genre of magazine
- appropriate use of language (tone, register, vocabulary) for the chosen genre of magazine, for the mainstream publisher and to engage/ position the adult audience; constructing a clear and appropriate mode of address
- appropriate techniques to construct representations
- audio or audio-visual footage which is appropriately linked to the chosen genre of magazine.

Option b) Audio or Audio-visual.

Learners are likely to include:

- appropriate links to the print product (title, genre conventions, brand, representations etc.) to promote the new magazine to the intended audience
- a clear structure to the sequence to communicate meanings clearly
- appropriate and well-paced editing (of sound, and images if appropriate) to communicate meaning and position/engage the audience
- appropriate use of diegetic and non-diegetic sound for the culture programme, including dialogue/ narration (as appropriate) and selection of soundtrack to create meaning and promote the magazine
- appropriate techniques to construct representations
- a range of shots, including establishing shots, close-ups and camera movement appropriate to the interview and location sections (audio-visual only)

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other products from the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including traditionally subordinate or under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey ideological perspectives appropriate to the mainstream industry context, constructing a clear point of view
- create a fully converged cross-media production that demonstrates clear links (stylistically, thematically and ideologically) between the interrelated products

Brief 3: Film marketing cross-media production

Task 1: Print. Learners are likely to include:

- an appropriate concept – title, location, genre conventions, narrative situation, characters/ representations - for the chosen genre, the independent film company and adult audience of film genre fans
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- appropriate conventions of design and layout of the DVD cover and posters (composition and use of backgrounds, typography, images, text, colour etc.) to create a 'brand identity' the film and the independent company to promote the film and appeal to the audience
- media language used to establish a consistent 'house style' that is used throughout the marketing materials
- an appropriate range of original images (including variety of shot type, distance, angle etc.) used to establish the chosen genre, narrative situation and characters/ social groups in the film
- an appropriate use of language (tone, register, vocabulary) to promote the film and position/ engage the audience, constructing a clear and appropriate mode of address
- appropriate anchoring of images and text to communicate meaning, promote the film and position/ engage the young adult audience
- appropriate techniques to construct representations of social groups, including visual codes (mise-en-scène – studio setting/ location, costume etc.), technical codes (camera angles, lighting etc.) and language
- a coherent link between front and back cover of DVD

Task 2

**Option a) Online:
Learners are likely to include:**

- appropriate links to the print product (title, genre conventions, narrative situation characters/ representations etc.) to promote the new film to the intended audience
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) are used to reinforce the 'brand identity' for the film and the independent company, to promote the film and appeal to the audience of genre fans
- an appropriate range of original images (including variety of shot type, distance, angle etc.) used to reinforce the chosen genre, narrative situation and characters/ social groups in the film
- appropriate use of language (tone, register, vocabulary) to promote the film and position/ engage the audience, constructing a clear and appropriate mode of address
- appropriate techniques to construct representations
- audio or audio-visual footage which is appropriately linked to the film.

**Option b) Audio or Audio-visual.
Learners are likely to include:**

- appropriate links to the print product (title, location, genre conventions, narrative situation characters/ representations etc.) to promote the new film to the intended audience
- a clear structure to the sequence to communicate meanings clearly
- appropriate and well-paced editing (of sound, and images if appropriate) to communicate meaning and position/engage the audience
- appropriate use of diegetic and non-diegetic sound for the arts/ culture programme, including dialogue/ narration (as appropriate) and selection of soundtrack to create meaning and promote the magazine
- appropriate techniques to construct representations
- a range of shots, including establishing shots, close-ups and camera movement appropriate to the interview and location sections (audio-visual only)

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other films from the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including traditionally subordinate or under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey ideological perspectives appropriate to the mainstream industry context, constructing a clear point of view
- create a fully converged cross-media production that demonstrates clear links (stylistically, thematically and ideologically) between the interrelated products

Brief 4: Music marketing cross-media production

Task 1: Audio-visual. Learners are likely to include:

- an appropriate concept – interpretation of the song, genre conventions, identity of artist or band, representations - for the chosen music genre, the independent record label and the niche adult audience
- appropriate use of genre conventions (including repetition and variation of recognised elements of the chosen genre)
- an appropriate range of shots for the chosen genre of music video, to interpret/ amplify the music and lyrics
- appropriate use of shot type, distance, length, angle, movement etc. to create a clear 'brand identity' to promote the new artist or band, and establish the narrative
- appropriate and well-paced editing of performance and narrative footage in relation to the music and lyrics, to communicate meaning and position/ engage the audience
- narrative sections which clearly communicate conflict and equilibrium
- appropriate techniques to construct representations of social groups, including visual codes (mise-en-scène – studio setting/ location, costume etc.) and technical codes (camera angles, lighting etc.)

Task 2

Option a) Online.

Learners are likely to include:

- appropriate links to the audio-visual product (genre conventions, identity of the artist or band, representations etc.) to promote the new artist or band to the intended audience
- appropriate conventions of website design and layout (backgrounds, typography, logos etc.) to reinforce a clear 'brand identity' to promote the new band or artist and appeal to the niche adult audience
- an appropriate range of original images to reinforce the identity of the new band or artist and promote the music
- an appropriate use of language (tone, register, vocabulary) for the new artist or band's website and to engage/ position the niche adult audience, constructing a clear and appropriate mode of address
- appropriate techniques to construct representations
- audio or audio-visual footage is appropriately linked to the new band or artist and the independent record label

Option b) Print.

Learners are likely to include:

- an appropriate links to the audio-visual product (genre conventions, identity of the artist or band, representations etc.) to promote the new artist or band to the intended audience
- appropriate use of genre conventions for the music magazine
- an appropriate design and layout (composition and use of backgrounds, typography, masthead/ headings and subheadings, colour etc.) of the magazine to reinforce the artist or band's 'brand identity' and appeal to the niche adult audience
- an appropriate range of original images and cover lines for the music magazine to promote the artist or band
- appropriate use of language (tone, register, vocabulary) to promote the artist or band in the magazine, constructing a clear and appropriate mode of address
- appropriate techniques to construct representations
- appropriate anchoring of images and text to communicate meaning and position/ engage the audience.

At Bands 4 and 5, learners may:

- use media language intertextually (referencing other products from the same genre or wider media products) or to construct genre hybridity
- convey complex representations of the chosen social groups, possibly including traditionally subordinate or under-represented groups, through the use of visual and technical codes
- use representations which challenge or subvert stereotypes (e.g. of gender, age, ethnicity, social class, national or regional identity)
- convey ideological perspectives appropriate to the mainstream industry context, constructing a clear point of view
- create a fully converged cross-media production that demonstrates clear links (stylistically, thematically and ideologically) between the interrelated products