



Practice Papers for GCSE WJEC Media Studies

Unit 2: Understanding Television and Film

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Teacher's Introduction

This material is intended to help prepare students for the 2017 WJEC (3680QS) GCSE Media Studies Understanding Television and Film, examined from 2019 onwards.

Four full examination papers are provided, each one closely modelled on WJEC's new specification. Each paper includes mark schemes and indicative content for each question.

The **Set Products and forms** are covered across the four papers, and questions are based on the key topics for each form. The papers include questions relating to all aspects of the specification.

Working through all four papers will provide students with an excellent opportunity not only to extend and refine their knowledge of the specification, but also to get used to the question style, format and approach of the exam, and to practise their examination skills and techniques.

Extensive mark schemes are provided for every question. Each mark scheme gives either the correct answer, or detailed indicative content for that question. Mark schemes can be used for teacher assessment, peer assessment or self-assessment.

Detailed indicative content is included along with a mark scheme for each relevant question. This gives teachers (and students) a clear idea of what kind of ideas *could* be addressed in the answer. It helps students to develop their knowledge and their exam technique. In the indicative content, we have provided a range of ideas covered by the student, and also more specific points related to particular texts. Where appropriate, by the exam board, we have included relevant, popular examples of products. Of course, there are many other texts within the category, and all general points within the indicative content will be covered.

NB: If students and teachers would like to study the exam format in more depth, and understand the types of questions, understanding the mark schemes and practising and applying them to the Media Studies exams, then ZigZag also has a detailed and helpful **Exam Preparation Guide** for this specification zzed.uk/9164-exam-prep

	Section A: Wales on TV	Section B: Contemporary History
Paper 1	<i>Gavin and Stacey</i> <i>Weatherman Walking</i> <i>Rownd a Rownd</i> <i>Pobl Port Talbot</i>	Contemporary History
Paper 2	<i>Gavin and Stacey</i> <i>Weatherman Walking</i> <i>Rownd a Rownd</i> <i>Pobl Port Talbot</i>	Contemporary History
Paper 3	<i>Gavin and Stacey</i> <i>Weatherman Walking</i> <i>Rownd a Rownd</i> <i>Pobl Port Talbot</i>	Contemporary History
Paper 4	<i>Gavin and Stacey</i> <i>Weatherman Walking</i> <i>Rownd a Rownd</i> <i>Pobl Port Talbot</i>	Contemporary History

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* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

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Unit 2 Texts

In the indicative content, we have provided both general points to be covered by specific points related to particular texts. Where there is no set text provided by the centre, we have included relevant, popular examples of products. Of course, centres can choose their own texts, and all general points within the indicative content will be applicable. The indicative content resource include:

The set television products:

- *Gavin and Stacey*
- *Weatherman Walking*
- *Rownd a Rownd*
- *Pobl Port Talbot*

Centres will already have access to the set television product of their choice.

Centre-selected texts:

Film:

- *Star Wars – The Last Jedi*

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Examination Information

The exam consists of two papers, each one of 1 hour 30 minutes.

Unit One, 1 hour 30 minutes, 60 marks

Section A: Representation in advertising, video games or newspapers

- Media Language and the Representation of gender in advertising or video games
OR
- Media Language and the Representation of events in newspapers
- Section A will include an unseen text
- Will cover Media Language, Representations, and perhaps Contexts

Section B: Music

- Social media and websites of music artists
- Music videos
- Music magazines
- Music radio
- Questions on any of: Media Language, Representations, Audiences, Industries

Unit Two, 1 hour 30 minutes, 60 marks

Section A: Television

- Questions on any of: Media Language, Representations, Audiences, Industries
- One of the following set products must be referred to:
 - *Gavin and Stacey*
 - *Weatherman Walking*
 - *Rownd a Rownd*
 - *Pobl Port Talbot*

Section B: Contemporary Hollywood film

- Will require reference to a chosen text from a contemporary Hollywood franchise
- Questions on any of: Media Language, Audiences, Industries

The Assessment Objectives

The examinations assess students against AO1 and AO2. AO3 is assessed via the NEA (coursework).

AO1: Demonstrate knowledge and understanding of the key concepts of media studies

AO2: Apply knowledge and understanding of the key concepts of media studies to

For Unit 1, AO1 is worth 10% while AO2 is worth 20%. This means that in Unit 1, analysis is tested more than knowledge and understanding.

For Unit 2, AO1 is worth 20% while AO2 is worth 10%. This means that in Unit 2, knowledge is tested more than analysis skills.

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Using the Mark Schemes and the Indicative Content

The mark schemes are based on those provided by WJEC. The mark schemes set out the criteria for marking and are a general guide, used on a best-fit basis. This means that strengths in one area can outweigh weaknesses in another area.

The indicative content is there to show you what kind of points could be considered. It is not a list of points that must always be given due credit. There is no expectation that you should cover the points in the indicative content and certainly no expectation that you should cover ALL the points in the indicative content.

Examination Tips

- Answer all the questions.
- In Unit Two, answer the television questions on the programme you have studied and the film questions on the film you have studied.
- Timing issues – as a very rough guide, there are about 1.5 minutes per mark (including time for reading the question and writing the answer on a minute paper). Therefore a 5-mark question in Unit 1 should take you about 7.5 minutes to plan and write; a 20-mark question should take you about 30 minutes to plan and write. These are very rough guides and allow for some thinking and checking time. The time you can write in each answer should be guided by this.
- The Quality of Written Communication (QWC) includes spelling, grammar, punctuation and range of vocabulary. It is only considered in Unit Two in the long 20-mark question (Question 1d). It is worth 5 marks.
- Shorter answers should still be clear and easy to understand, but QWC is not considered for these.
- Your answers may show either breadth (covering a lot of points in not much detail) or depth (covering a few points but addressing these in more detail). There will never be time to cover everything.
- Strengths in one area can outweigh weaknesses in another area, and marking is based on what you have written rather than what you have not included.
- In Media Studies, there are always many possible ways to respond to questions. Atypical answers will always be given due credit if they meet the mark scheme criteria.

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GCSE Media Studies

Unit 2: Understanding Television and Film

Practice Paper 1

Name	
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Time allowed

1 hour 30 minutes

Instructions

- Answer all questions.
- Cross out any work you do not wish to be marked.

Information

- The number of marks of each question is shown in brackets. Use this to help you decide how long to spend on each answer.
- Spend approximately 45 minutes on Section A and approximately 45 minutes on Section B.
- Use relevant theories and subject-specific terminology where appropriate.
- Question 1d will also assess the quality of your writing, including your use of punctuation and grammar.

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Section A: Wales on Television

*Answer on the episode you studied from Gavin and Stacey **or** W
or Rownd a Rownd **or** Pobl Port Talbot.*

1.
 - (a) Name the genre of the programme which you studied.
 - (b) Briefly explain **two** ways scheduling is important to the success of the programme.
 - (c) Briefly explain how television programmes can be influenced by service broadcasting or commercial broadcasting.
 - (d) Explore in detail how the TV programme you have studied represents Wales. You should refer to:
 - representation
 - narrative/genre
 - social and cultural contexts

Question 1d will also assess the quality of your writing, including grammar.

Section B: Contemporary Hollywood

Answer with reference to the contemporary Hollywood film you studied.

2.
 - (a) Name **two** of the main Hollywood film companies.
 - (b) Describe **two** ways in which Hollywood film companies are 'commercial'.
 - (c) Explain **two** reasons why Hollywood is considered dominant in the film industry.
3. Explain why the online platform is important to the film industry. Focus on the platform you studied in your answer.
4. Explore how films are marketed at specific target audiences. Focus on the film you studied in your answer.

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Mark Scheme Paper 1 Unit 2

Section A: Wales on Television

1. (a) Name the genre of the programme which you studied.

AO1	
Demonstrate knowledge and understanding of the key	
1 mark for an appropriate answer	
<ul style="list-style-type: none"> <i>Gavin and Stacey</i>: sitcom <i>Weatherman Walking</i>: documentary/factual/travel/history <i>Rownd a Rownd</i>: soap opera/soap/drama <i>Pobl Port Talbot</i>: documentary/factual/fly-on-the-wall 	
All valid points should be given due credit.	

- (b) Briefly explain **two** ways scheduling is important to the success

AO1	
Demonstrate knowledge and understanding of the key	
2 marks for each full explanation, up to a total of 4 marks	
1 mark for each basic explanation, up to a total of 2 marks	
Answers may include:	
<ul style="list-style-type: none"> Broadcasting on a channel with a large audience share, such as BBC, has the potential for large audiences. Broadcasting on a channel with a smaller audience share, such as S4C, has the potential for a smaller audience. Scheduling at prime time may offer the potential for large audiences. Scheduling at less popular times offers the potential for a smaller audience. Scheduling a programme between other popular programmes can increase its potential (hammocking). Scheduling a programme against other very popular programmes (e.g. <i>Coronation Street</i>) can reduce the potential audience share. 	
All valid points should be given due credit.	

- (c) Briefly explain how television programmes can be influenced by public service broadcasting or commercial broadcasting.

Band	AO1	
	Demonstrate knowledge and understanding of the key	
5	5 marks	Very good explanation of how television programmes can be influenced by the context of either public service broadcasting or commercial broadcasting. Shows thorough and relevant knowledge and understanding.
4	4 marks	Good explanation of how television programmes can be influenced by the context of either public service broadcasting or commercial broadcasting. Shows relevant knowledge and understanding.
3	3 marks	Satisfactory explanation of how television programmes can be influenced by the context of either public service broadcasting or commercial broadcasting. Shows generally relevant knowledge and understanding.
2	2 marks	Basic explanation how television programmes can be influenced by the context of either public service broadcasting or commercial broadcasting.
1	1 mark	Minimal explanation of how television programmes can be influenced by the context of either public service broadcasting or commercial broadcasting.
	0 marks	No response given or no work worthy of credit

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Indicative content

Answers may include:

- Public service broadcasters (PSBs) may have a specific remit to provide programmes for different sectors of the community.
- PSBs may commission or make minority interest programmes to fulfil their remit.
- PSBs may be able to finance minority interest programmes and ensure they are of high quality.
- PSBs may continue to produce and broadcast programmes with a social or educational remit.
- PSBs may fund and broadcast programmes which have social rather than commercial aims.
- Commercial broadcasters may only commission programmes which attract large audiences or be appealing to advertisers, making content more mainstream.
- If a programme gains a small audience, commercial broadcasters may decide to discontinue it.

All valid points should be given due credit.

- (d) Explore in detail how the TV programme you have studied represents Wales.
- In your answer you should refer to:
- representation
 - narrative/genre
 - social and cultural contexts

Question 1d will also assess the quality of your writing, including structure, coherence and grammar.

Award up to 10 marks for each AO.

Band	AO1 Demonstrate knowledge and understanding of the key concepts.	AO2 Apply knowledge and understanding of the key concepts to analyse and evaluate
5	9–10 marks <ul style="list-style-type: none"> • Very good exploration of how the chosen programme represents Wales • Thorough and relevant knowledge and understanding of representation, narrative/genre, and social and cultural contexts 	9–10 marks <ul style="list-style-type: none"> • Very good analysis of the programme which engages fully with the representation • Very good, thorough and appropriate text • Very good, reasoned conclusions
	A well-organised answer with very good, frequent use of relevant and accurate spelling, grammar and punctuation	
4	7–8 marks <ul style="list-style-type: none"> • Good exploration of how the chosen programme represents Wales • Relevant knowledge and understanding of representation, narrative/genre, and social and cultural contexts 	7–8 marks <ul style="list-style-type: none"> • Good analysis of the programme which engages well with the representation • Good and reasoned conclusions • Good, valid judgements
	A generally well-organised answer with good use of relevant subject knowledge and accurate spelling, grammar and punctuation	

3	5–6 marks <ul style="list-style-type: none"> Satisfactory exploration of how the chosen programme represents Wales Satisfactory knowledge and understanding of representation, narrative/genre, and social and cultural contexts 	<ul style="list-style-type: none"> Satisfactory analysis which engages with representation Satisfactory conclusions
	A partially organised answer with some use of relevant subject knowledge and generally accurate spelling, grammar and punctuation	
2	3–4 marks <ul style="list-style-type: none"> Basic exploration of how the chosen programme represents Wales Basic knowledge and understanding of representation, narrative/genre, and social and cultural contexts 	<ul style="list-style-type: none"> Basic analysis, only partial engagement with representation Basic or minimal conclusions
	The answer is not clearly organised, with basic use of subject knowledge and some accuracy in spelling, grammar and punctuation which make the answer	
1	1–2 marks <ul style="list-style-type: none"> Minimal exploration of how the chosen programme represents Wales Minimal knowledge and understanding of representation, narrative/genre, and social and cultural contexts 	<ul style="list-style-type: none"> Minimal or no analysis of programme around representation Lacks reference to text Lacks judgement
	The answer is not organised, with minimal use of subject knowledge and some accuracy in spelling, grammar and punctuation which make the answer	
	0 marks No response given or no work worthy of credit	

Indicative content

AO1

Answers may include:

- a discussion of how representations of Wales are constructed, the lines or topics covered, visual codes, verbal codes, technical codes
- a discussion of the views and values conveyed by the representations
- a discussion of how representations of Wales may be influenced by the comedic effect in a sitcom, or realistic and varied in documentary
- of the persona of the 'expert' in some documentaries
- how representations of Wales can be influenced by the demand for stereotypes in minor roles, the use of binary oppositions, the use of
- how representations of Wales can be influenced by social context, prosperity or deprivation of areas of Wales
- how representations of Wales can be influenced by cultural context, Welsh is spoken, contrasts between English and Welsh culture

All valid points should be given due credit.

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AO2

Application of knowledge and understanding will be shown when it is applied to a relevant example:

Gavin and Stacey

- The use of Wales as a location; binary opposition to England; Wales as 'the norm', Wales as different; the use of binary opposition
- The use of exaggerated characters for comedy purposes as part of the show's sidekicks (Smithy and Nessa), representing the extremes of Englishness
- Some use of stereotypes through the Welsh accent, the terraced houses
- It challenges to stereotypes such as the use of Barry Island to represent a holiday destination.
- The cultural context of the sitcom produced for a national and major network
- The cultural context of increased BBC interest and presence in Wales and its studios.

Weatherman Walking

- It challenges stereotypes by representing Wales as a place of cultural interest
- Using an established and well-respected figure as the lead persona for the show, Wales itself, higher status.
- It supports stereotypes by focusing on walks and hill country, representing a rural Wales
- Other people who feature in the programme are usually well-educated, which challenges the stereotype of Welsh people.

Rownd a Rownd

- The representation of a small community where everyone knows everyone else in rural Wales. However, it is also a convention of soap operas.
- The locations are stereotypical – a small village with limited facilities and a small community. Again, however, these are part of the conventions of the genre.
- Other locations, such as the natural surroundings and mountains, give a sense of the beauty of Wales, but also uphold the stereotype of Wales as isolated
- The use of the Welsh language gives a positive representation of Wales as being equivalent status to English. However, it also supports the stereotype that Welsh speakers are more likely to speak Welsh, and so are different from other people
- Social context of being set in North Wales, traditionally a more isolated area
- Cultural context of the resurgence of Welsh as a language, and how it is represented

Pobl Port Talbot

- It presents a stereotypical representation of Wales through focusing on industrial characters with strong Welsh accents, and a background of an industrial town
- It also challenges this by representing Port Talbot as a viable holiday destination
- It also shows residents able to speak Welsh, challenging the stereotype that Welsh speakers are not Welsh speakers.
- Setting a documentary in Port Talbot suggests it is an interesting and important place of high status.
- As it has to be interesting and entertaining, it focuses on strong characters and events which may represent Welsh people as exaggerated caricatures.
- It represents the town of Port Talbot as industrial but also with interesting cultural aspects.
- The use of the Welsh language gives a positive representation of Wales as being equivalent status to English. However, it also supports the stereotype that Welsh speakers are different from the rest of the population of the UK.
- Cultural context of the resurgence of Welsh as a language, and how it is represented

All valid points should be given due credit

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Section B: Contemporary Hollywood Film

2. (a) Name **two** of the main Hollywood film companies.

AO1
Demonstrate knowledge and understanding of the key
1 mark for each appropriate answer, up to a maximum of two marks
<p>Answers may include any two of:</p> <ul style="list-style-type: none"> • Paramount • Warner Bros • 20th Century Fox • MGM (Metro-Goldwyn-Mayer) • Universal • Columbia • Disney • United Artists <p><i>All valid points should be given due credit.</i></p>

- (b) Describe **two** ways in which Hollywood film companies are 'conglomerates'.

AO1
Demonstrate knowledge and understanding of the key
<p>2 marks for each full explanation or brief explanation with a relevant example</p> <p>1 mark for each basic explanation, up to a total of 2 marks</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • A conglomerate is a large company or corporation which is made up of many different companies or businesses, which have usually been acquired through purchase. • A conglomerate may hold a controlling stake in a number of other unrelated companies. • Many film studios have vertically integrated into areas such as publishing, television networks, and other media companies. • Many film studios have merged with or been purchased by companies outside the entertainment sector, such as electricity companies, phone and communications companies, and finance companies. <p><i>All valid points should be given due credit.</i></p>

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- (c) Explain **two** reasons why Hollywood is considered dominant in

AO1	
Demonstrate knowledge and understanding of the key	
2 marks for each full explanation, up to a total of 4 marks 1 mark for each basic explanation, up to a total of 2 marks	
<p>Answers may include:</p> <ul style="list-style-type: none"> Hollywood was one of the earliest film industries and gained a widely making. Hollywood has continued to attract talent, in terms of stars, marketing talent, since its early days. The economic success of America and globalisation have supported the Hollywood film industry. The Hollywood style of film, with its clear genres and three-act structure at the end, has become easily recognised and is popular with audiences. Hollywood has large and well-practised marketing and distribution sectors for promotion of Hollywood films around the world. While Hollywood doesn't actively prevent the production and distribution of other products are so well-funded and so widely distributed that there is very little room for other films. Hollywood films are estimated to account for about 60–70% of all cinema <p><i>All valid points should be given due credit.</i></p>	

3. Explain why the online platform is important to the film industry. Focus on the concepts studied in your answer.

Award up to 5 marks for each AO.

Band	AO1 Demonstrate knowledge and understanding of the key concepts.	AO2 Apply knowledge and understanding of concepts to analyse
5	5 marks <ul style="list-style-type: none"> Very good exploration of why the online platform is important to the film industry Thorough and relevant knowledge and understanding of industry 	5 marks <ul style="list-style-type: none"> Very good application of knowledge to a specific text Very good, thorough analysis of appropriate text Very good, reasoned conclusions
	Very good, frequent use of relevant subject-specific terminology	
4	4 marks <ul style="list-style-type: none"> Good exploration of why the online platform is important to the film industry Relevant knowledge and understanding of industry 	4 marks <ul style="list-style-type: none"> Good application of knowledge to a specific text Good and reasoned analysis of appropriate text Good, valid judgements
	Good use of relevant subject-specific terminology	
3	3 marks <ul style="list-style-type: none"> Satisfactory exploration of why the online platform is important to the film industry Satisfactory knowledge and understanding of industry 	3 marks <ul style="list-style-type: none"> Satisfactory application of knowledge to a specific text Satisfactory reference to appropriate text Satisfactory, general conclusions
	Satisfactory use of relevant subject-specific terminology	

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2	2 marks <ul style="list-style-type: none"> Basic exploration of why the online platform is important to the film industry Basic knowledge and understanding of industry 	<ul style="list-style-type: none"> Basic application of subject-specific text Basic or minimal knowledge to answer question Limited or irrelevant conclusions
	Basic use of subject-specific terminology, not always appropriate	
1	1 mark <ul style="list-style-type: none"> Minimal exploration of why the online platform is important to the film industry Minimal knowledge and understanding of industry 	<ul style="list-style-type: none"> Minimal or no application of subject-specific knowledge to answer question Lacks reference to subject-specific text Lacks judgement
	Minimal or no use of subject-specific terminology	
	0 marks No response given or no work worthy of credit	

Indicative content

AO1

Answers may include:

- Most audience members own or can access smartphones or computers
- The online platform is often the main way audiences engage with media
- The online platform is a very cheap way of connecting with audiences
- The online platform can be tailored to specific audience groups.
- The online platform can offer convergent experiences beyond what posters can offer.
- The online platform offers a variety of ways of reaching and engaging audiences, from the official trailer on YouTube through to message boards, image galleries and behind-the-scenes information.

AO2

Application of knowledge and understanding will be shown when it is applied to a relevant example:

An example might be in *Star Wars – The Last Jedi*.

The official website for *The Last Jedi* is hosted on the main *Star Wars* website. For audiences for any and all aspects of the *Star Wars* franchise are driven to the website online. The website offers a relatively low-cost opportunity to advertise the film, lead-up to its release, and to develop and extend the fan base. The site features the official trailers. It shows artwork and advertising posters. It features interviews with members of the production team, for example, the Art Director who creates the visual look of the film, allows the audience to engage with the film, and builds anticipation, leading to box office figures on release. Post-release, the website continues to attract traffic through fan reaction, and selling the DVDs when they are released.

All valid points should be given due credit.

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4. Explore how films are marketed at specific target audiences. Focus your answer.

Award up to 5 marks for each AO.

Band	AO1 Demonstrate knowledge and understanding of the key concepts.	AO2 Apply knowledge and understanding of the key concepts to analyse and evaluate
5	5 marks <ul style="list-style-type: none"> Very good exploration of how films are marketed at specific target audiences Thorough and relevant knowledge and understanding of industry and audience 	5 marks <ul style="list-style-type: none"> Very good application of knowledge to a specific text Very good, thorough and appropriate text Very good, reasoned conclusions
	Very good, frequent use of relevant subject-specific terminology	
4	4 marks <ul style="list-style-type: none"> Good exploration of how films are marketed at specific target audiences Relevant knowledge and understanding of industry and audience 	4 marks <ul style="list-style-type: none"> Good application of knowledge to a specific text Good and reasonable text Good, valid judgments
	Good use of relevant subject-specific terminology	
3	3 marks <ul style="list-style-type: none"> Satisfactory exploration of how films are marketed at specific target audiences Satisfactory knowledge and understanding of industry and audience 	3 marks <ul style="list-style-type: none"> Satisfactory application of audience knowledge Satisfactory reference to text Satisfactory, general conclusions
	Satisfactory use of relevant subject-specific terminology	
2	2 marks <ul style="list-style-type: none"> Basic exploration of how films are marketed at specific target audiences Basic knowledge and understanding of industry and audience 	2 marks <ul style="list-style-type: none"> Basic application of knowledge to a specific text Basic or minimal reference to text Limited or irrelevant conclusions
	Basic use of subject-specific terminology, not always appropriate	
1	1 mark <ul style="list-style-type: none"> Minimal exploration of how films are marketed at specific target audiences Minimal knowledge and understanding of industry and audience 	1 mark <ul style="list-style-type: none"> Minimal or no application of audience knowledge Lacks reference to text Lacks judgments
	Minimal or no use of subject-specific terminology	
	0 marks <ul style="list-style-type: none"> No response given or no work worthy of credit 	

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Indicative content

AO1

Answers may include:

- the age rating awarded to a film
- analysis of the marketing mix for a film
- the use of traditional marketing tools such as trailers and posters, and such as online and social media
- the benefits and reach of each form of marketing
- the use of hybrid forms of marketing
- the assumptions that producers of these marketing materials have made about the demographics and psychographics of the audience
- analysis of the target audience for a film, perhaps using demographic segmentation
- awareness of primary and secondary audiences
- awareness of global audiences
- audience reception of and response to the marketing campaign

AO2

Application of knowledge and understanding will be shown when it is applied to a relevant example:

An example might be in *Star Wars – The Last Jedi*.

This was marketed to established fans of the franchise but also tried to appeal to a demographic of young people aged 15–25. This meant that social media was a key part of the promotional campaign, as this is a medium favoured by this age group. The campaign was announced over social media by an advert posted on Facebook and Twitter. The initial posting resulted in over 4 million posts on social media referencing the film. Most posts were most likely to be made by the target audience, and passed on to other members, allowing for very tailored marketing driven by the audience themselves.

The campaign used a lot of augmented reality to appeal to a younger demographic. On 'Friday', where AR could be used to find newly released *Star Wars* merchandise.

The first teaser trailer was released in April 2017 and was aimed at establishing the new universe. The teaser relied on prior knowledge of the *Star Wars* universe and raised questions about whether Luke or Rey was 'the last Jedi', which promoted much discussion among fans. The campaigns showed Rey, Luke and Ren all dressed in red capes, hinting at a conflict, suggesting that blood or battles would follow. This again raised enigmas and raised anticipation.

Release day was promoted by an innovative campaign to include the audience. The film were shown on electronic billboards in Times Square and similar locations. People were encouraged to tweet about the film from ordinary people. This engages and rewards the target demographic who are most likely to tweet about the film.

All valid points should be given due credit.

GCSE Media Studies

Unit 2: Understanding Television and Film

Practice Paper 2

Name	
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Time allowed

1 hour 30 minutes

Instructions

- Answer all questions.
- Cross out any work you do not wish to be marked.

Information

- The number of marks of each question is shown in brackets. Use this to help you decide how long to spend on each answer.
- Spend approximately 45 minutes on Section A and approximately 45 minutes on Section B.
- Use relevant theories and subject-specific terminology where appropriate.
- Question 1d will also assess the quality of your writing, including your use of punctuation and grammar.

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Section A: Wales on Television

Answer on the episode you studied from Gavin and Stacey or Wylfa or Rownd a Rownd or Pobl Port Talbot.

1.
 - (a) Name the company that owns or produces the programme which you have studied.
 - (b) Briefly explain **two** ways audiences can access television programmes.
 - (c) Briefly explain how television programmes can be influenced by their context.
 - (d) Explore in detail how the TV programme you have studied has influenced you. In your answer you should refer to:
 - representation
 - audiences
 - relevant contexts

Question 1d will also assess the quality of your writing, including structure and grammar.

Section B: Contemporary Hollywood

Answer with reference to the contemporary Hollywood film you have studied.

2.
 - (a) Name **two** of the main genres of Hollywood film.
 - (b) Briefly describe **two** aspects of a typical Hollywood film narrative.
 - (c) Explain **two** reasons why films often use conventional Hollywood narrative structures.
3. Explore why Hollywood films satisfy audiences. Refer to the uses and conventions of the film you have studied in your answer.
4. Explain how funding can impact on the content and success of a film. Refer to the film you have studied in your answer.

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Mark Scheme Paper 2 Unit 2

Section A: Wales on Television

1. (a) Name the company that owns or produces the programme which

AO1	
Demonstrate knowledge and understanding of the key	
1 mark for an appropriate answer	
<ul style="list-style-type: none"> <i>Gavin and Stacey</i>: Babycow Productions / BBC Wales / BBC/BBC3 <i>Weatherman Walking</i>: BBC/BBC1/BBC Wales <i>Rownd a Rownd</i>: S4C / Rondo Media <i>Pobl Port Talbot</i>: S4C 	
All valid points should be given due credit.	

- (b) Briefly explain **two** ways audiences can access television prog

AO1	
Demonstrate knowledge and understanding of the key	
2 marks for each full explanation, up to a total of 4 marks	
1 mark for each basic explanation, up to a total of 2 marks	
Answers may include:	
<ul style="list-style-type: none"> by watching real-time broadcasts 'live' on digital television channels by watching real-time broadcasts 'live' on satellite television channels by watching programmes online via catch-up or on-demand services by using online subscription services such as Netflix or Amazon TV to watch/download box sets or complete seasons 	
All valid points should be given due credit.	

- (c) Briefly explain how television programmes can be influenced by

AO1		
Band	Demonstrate knowledge and understanding of the	
5	5 marks	Very good explanation of how television programmes production budget, with thorough and relevant knowle
4	4 marks	Good explanation of how television programmes can production budget, with relevant knowledge and unde
3	3 marks	Satisfactory explanation of how television programme production budget, with generally relevant knowledg
2	2 marks	Basic explanation of how television programmes can production budget
1	1 mark	Minimal explanation of how television programmes c production budget
	0 marks	No response given or no work worthy of credit

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Indicative content

Answers may include:

- A large production budget allows for higher production values such as: more use of a variety of locations, including the more expensive outside locations; inclusion of action sequences or stunts; more extensive marketing and promotion.
- Large production budgets may therefore allow a programme to be more successful. Expectations of audience size will also be higher.
- A small production budget may reduce production values such as: limited use of locations; use of unknown actors; no action sequences or stunts; little marketing and promotion.
- Low production budgets may therefore hinder a programme's chance of success. Expectations of audience size will also be lower.
- PSBs may be able to finance minority interest programmes and ensure a wider range of high quality content.
- PSBs may fund and broadcast programmes which have social rather than commercial aims.
- Commercial broadcasters may only commission programmes which attract large audiences or be appealing to advertisers, making content more mainstream.
- If a programme gains a small audience, commercial broadcasters may decide to discontinue it.

All valid points should be given due credit.

- (d) Explore in detail how the TV programme you have studied has represented the chosen topic. In your answer you should refer to:
- representation
 - audiences
 - relevant contexts

Question 1d will also assess the quality of your writing, including spelling, grammar and punctuation.

Award up to 10 marks for each AO.

Band	AO1 Demonstrate knowledge and understanding of the key concepts.	AO2 Apply knowledge and understanding of the key concepts to analyse and evaluate.
5	9–10 marks <ul style="list-style-type: none"> • Very good exploration of the social significance of the chosen programme • Thorough and relevant knowledge and understanding of representation, audiences and contexts 	9–10 marks <ul style="list-style-type: none"> • Very good analysis of the chosen programme which engages fully with its social significance • Very good, thorough and relevant use of appropriate text • Very good, reasoned and valid conclusions
	A well-organised answer with very good, frequent use of relevant and accurate spelling, grammar and punctuation	
4	7–8 marks <ul style="list-style-type: none"> • Good exploration of the social significance of the chosen programme • Relevant knowledge and understanding of representation, audiences and contexts 	7–8 marks <ul style="list-style-type: none"> • Good analysis of the chosen programme which engages well with its social significance • Good and relevant use of appropriate text • Good, valid judgements
	A generally well-organised answer with good use of relevant subject knowledge and accurate spelling, grammar and punctuation	

Table 1

3	5–6 marks <ul style="list-style-type: none"> Satisfactory exploration of the social significance of the chosen programme Satisfactory knowledge and understanding of representation, audiences and contexts 	<ul style="list-style-type: none"> Satisfactory analysis of the text which engages with social significance Satisfactory reference to the text Satisfactory, generally well-supported conclusions
	A partially organised answer with some use of relevant subject-specific knowledge and understanding, generally accurate spelling, grammar and punctuation	
2	3–4 marks <ul style="list-style-type: none"> Basic exploration of the social significance of the chosen programme Basic knowledge and understanding of representation, audiences and contexts 	<ul style="list-style-type: none"> Basic analysis of the text, only partially engaged with social significance Basic or minimal reference to the text Limited or irrelevant conclusions
	The answer is not clearly organised, with basic use of subject-specific knowledge and understanding, in spelling, grammar and punctuation which make the answer unconvincing	
1	1–2 marks <ul style="list-style-type: none"> Minimal exploration of the social significance of the chosen programme Minimal knowledge and understanding of representation, audiences and contexts 	<ul style="list-style-type: none"> Minimal or no analysis of the programme with reference to social significance Lacks reference to the text Lacks judgment
	The answer is not organised, with minimal use of subject-specific knowledge and understanding, spelling, grammar and punctuation which make the answer unconvincing	
	0 marks <ul style="list-style-type: none"> No response given or no work worthy of credit 	

Indicative content

AO1

Answers may include:

- the social significance of themes or issues that are addressed in the programme
- the social significance of representations, and how representations including people, places and events, are constructed, e.g. by characterisation, topics covered, visual codes, verbal codes, technical codes
- a discussion of the social significance of the views and values conveyed by the programme of themes or issues
- a discussion of the function of the specific programme (e.g. to entertain, to inform, to educate) and how this may be influenced by genre, e.g. exaggerated for comedic effect in a sitcom, or in documentary programmes, the construction of the persona of the presenter
- how representations of themes or issues can be influenced by the programme, e.g. the use of stereotypes in minor roles, the use of binary oppositions, the use of language
- the social significance of how programmes fulfil the needs and desires of the audience identity
- the social significance of how audiences may respond to representations of themes or issues
- the social significance of issues of national pride, of social awareness, of Welsh language
- how representations of people, places and events or issues can be influenced by the programme, such as the economic prosperity or deprivation of areas of Wales
- how representations of people, places and events or issues can be influenced by the programme, as where and when Welsh is spoken, contrasts between English and Welsh

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AO2

Application of knowledge and understanding will be shown when it is applied to a relevant example:

Gavin and Stacey

- the inclusion of social issues in the narrative, such as homosexuality, may raise awareness among audiences
- the significance of the representation of Wales through:
 - the use of Wales as a location; binary opposition to England; Wales as 'the norm', Wales as different; the use of binary opposition for humour
 - the use of exaggerated characters for comedy purposes as part of the sidekicks (Smithy and Nessa), representing the extremes of English society
 - some use of stereotypes through the Welsh accent, the terraced house, the community
 - challenges to stereotypes such as the use of Barry Island to represent a holiday destination
- the cultural context of the sitcom produced for a national and majority audience
- the cultural context of increased BBC interest and presence in Wales and its studios

Weatherman Walking

- may have social significance through an economic impact on Welsh tourism in Wales
- the significance of the representation of Wales through:
 - challenges stereotypes by representing Wales as a place of culture and history
 - uses an established and well-respected figure as the lead person, representing Wales and Wales itself, higher status
 - supports stereotypes by focusing on walks and hill country, representing a rural Wales
 - other people who feature in the programme are usually well-educated, which challenges the stereotype of Welsh people

Rownd a Rownd

- The inclusion of social issues in the narrative, such as homosexuality, may raise awareness among audiences.
- The significance of the representation of Wales through:
 - The representation of a small community where everyone knows everyone else, representing rural Wales. However, it is also a convention of soap operas.
 - The locations are stereotypical – a small village with limited facilities, a café. Again, however, these are part of the conventions of the genre.
 - Other locations, such as the natural surroundings and mountains, represent the beauty of Wales, but also uphold the stereotype of a rural hill country.
 - The use of the Welsh language gives a positive representation of Welsh with equivalent status to English. However, it also supports the stereotype that North Wales are more likely to speak Welsh, and so are different from the rest of Wales.
- The ability of a Welsh-speaking audience to see representations with which they can identify reduces the marginalisation of Welsh speakers and increases their representation in the social group in society.
- Social context of being set in North Wales, traditionally a more isolated area.
- Cultural context of the resurgence of Welsh as a language, and how it is represented in the programme.

All valid points should be given due credit.

Pobl Port Talbot

- The inclusion of social issues in the narrative, such as economic deprivation and family issues, may raise awareness among audiences.
- The significance of the representation of Wales through:
 - It presents a stereotypical representation of Wales through focus characters with strong Welsh accents, and a background of an industrial town.
 - It also challenges this by representing Port Talbot as a viable holiday destination.
 - It also shows residents able to speak Welsh, challenging the stereotype that Welsh-speaking communities are not Welsh speakers.
 - Setting a documentary in Port Talbot suggests it is an interesting location, giving it high status.
 - As it has to be interesting and entertaining, it focuses on strong characters and personalities, which may represent Welsh people as exaggerated.
 - It represents the town of Port Talbot as industrial but also with interesting cultural aspects.
- The ability of a Welsh-speaking audience to see representations with Welsh characters reduces the marginalisation of Welsh speakers and increases their representation as a social group in society.
- The use of the Welsh language gives a positive representation of Welsh as an equivalent status to English. However, it also supports the stereotype that Welsh is different from the rest of the population of the UK.
- Cultural context of the resurgence of Welsh as a language, and how it is represented in the media.

All valid points should be given due credit.

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Section B: Contemporary Hollywood Film

2. (a) Name **two** of the main genres of Hollywood film.

AO1
Demonstrate knowledge and understanding of the key
1 mark for each appropriate answer, up to a maximum of two marks
Answers may include:
<ul style="list-style-type: none"> any two genres from the following list: horror, comedy, romance, western, adventure, action adventure, drama, crime, musical, historical
<i>All valid points should be given due credit.</i>

- (b) Briefly describe **two** aspects of a typical Hollywood film narrative.

AO1
Demonstrate knowledge and understanding of the key
2 marks for each full explanation, up to a total of 4 marks 1 mark for each basic explanation, up to a total of 2 marks
Answers may include:
<ul style="list-style-type: none"> clearly defined hero and villain roles, with the hero winning at the end a three-or-five act structure where resolution is offered at the end, allowing potential for a sequel a generally linear narrative that follows chronological order and is easy to follow use of stock characters or recognisable character types the use of a quest as a narrative arc clear binary oppositions such as a theme of good vs evil, where the good wins at the end the use of enigma codes to engage the audience the use of action codes to engage the audience
<i>All valid points should be given due credit.</i>

- (c) Explain **two** reasons why films often use conventional Hollywood narrative structures.

AO1
Demonstrate knowledge and understanding of the key
2 marks for each full explanation, up to a total of 4 marks 1 mark for each basic explanation, up to a total of 2 marks
Answers may include:
<ul style="list-style-type: none"> Using conventional genres makes the initial development of the film easier as the characters and the typical storylines for this genre of film are known. They can include many of the generic conventions and can build on events of previous films. It is easier to pitch and sell a film in a conventional genre, ensuring a higher chance of success. The distribution is also easier when film studios are marketing and promoting a recognisable product. Audiences are familiar with established genres. There is a known fan base and a strong level of product recognition.
<i>All valid points should be given due credit.</i>

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3. Explore why Hollywood films satisfy audiences. Refer to the uses and gratifications theory and focus on the film you studied in your answer.

Award up to 5 marks for each AO.

Band	AO1 Demonstrate knowledge and understanding of the key concepts.	AO2 Apply knowledge and understanding of the key concepts to an analysis of the text.
5	5 marks <ul style="list-style-type: none"> Very good exploration of why Hollywood films satisfy audiences Thorough and relevant knowledge and understanding of the uses and gratifications theory and audiences 	<ul style="list-style-type: none"> Very good analysis of the text satisfies audience reference to the uses and gratifications theory Very good, thorough and appropriate text analysis Very good, reasoned and conclusions
	Very good, frequent use of relevant subject-specific terminology	
4	4 marks <ul style="list-style-type: none"> Good exploration of why Hollywood films satisfy audiences Relevant knowledge and understanding of the uses and gratifications theory and audiences 	<ul style="list-style-type: none"> Good analysis of the text satisfies audience reference to the uses and gratifications theory Good and reasoned text analysis Good, valid judgments
	Good use of relevant subject-specific terminology	
3	3 marks <ul style="list-style-type: none"> Satisfactory exploration of why Hollywood films satisfy audiences Satisfactory knowledge and understanding of the uses and gratifications theory and audiences 	<ul style="list-style-type: none"> Satisfactory analysis of the text satisfies audience reference to the uses and gratifications theory Satisfactory reference to the uses and gratifications theory Satisfactory, general conclusions
	Satisfactory use of relevant subject-specific terminology	
2	2 marks <ul style="list-style-type: none"> Basic exploration of why Hollywood films satisfy audiences Basic knowledge and understanding of the uses and gratifications theory and audiences 	<ul style="list-style-type: none"> Basic analysis of the text satisfies audience reference to the uses and gratifications theory Basic or minimal text analysis Limited or irrelevant conclusions
	Basic use of subject-specific terminology, not always appropriate	
1	1 mark <ul style="list-style-type: none"> Minimal exploration of why Hollywood films satisfy audiences Minimal knowledge and understanding of the uses and gratifications theory and audiences 	<ul style="list-style-type: none"> Minimal or no analysis of the text satisfies audience reference to the uses and gratifications theory Lacks reference to the uses and gratifications theory Lacks judgments
	Minimal or no use of subject-specific terminology	
	0 marks <ul style="list-style-type: none"> No response given or no work worthy of credit 	

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Indicative content

AO1

Answers may include:

- knowledge and understanding of audiences
- the uses and gratifications theory, including how films satisfy the need for
 - entertainment and diversion through the plot or narrative, through action sequences and spectacle, through the creation of a new world
 - personal identity through identifying with characters and situations within a certain franchise
 - companionship through repeated viewings of characters, especially if characters may appear in more than one film; the social interaction of the film prior to and post-release; the potential for fans to join in social media discussions, etc.
 - information about the lore and culture of 'other worlds', information about the franchise and developments
- the satisfaction of seeing the accepted moral order validated by the film (the good guys always win and the bad guys are punished)
- demographic and psychographic aspects of audiences
- satisfying genre expectations as an audience pleasure in watching a film

AO2

Application of knowledge and understanding will be shown when it is applied to a relevant example:

An example might be in *Star Wars – The Last Jedi*.

Entertainment and diversion are provided through the overall narrative arc of the First Order, and the suspense over which side will win. There are frequent battles and fights, and elements of adventure, through Rey's quest to find her parents, provided in the scenes of spaceships and the massed armies ready to fight. Escapism and also information are provided through the ongoing creation of a new world with its own lore, history and culture, although this film was criticised by some for this aspect of the story. Personal identity pleasures are provided, particularly through a range of strong female characters with whom to identify; many of the main characters are appealing, such as Poe and Finn, providing opportunities for all audiences. Companionship is provided through repeated viewings of characters, particularly those played by Carrie Fisher, and Luke Skywalker played by Mark Hamill, who have been part of the franchise since the first film in the 1970s. The film's use of generic conventions of space travel, space battles, aliens and futuristic technology all satisfy the audience's expectations of a science fiction film with action adventure elements.

All valid points should be given due credit.

4. Explain how funding can impact on the content and success of a film studied in your answer.

Award up to 5 marks for each AO.

Band	AO1 Demonstrate knowledge and understanding of the key concepts.	AO2 Apply knowledge and understanding of the key concepts to analyse a specific text.
5	5 marks <ul style="list-style-type: none"> Very good exploration of how funding can impact on the content and success of a film Thorough and relevant knowledge and understanding of industry 	5 marks <ul style="list-style-type: none"> Very good application of knowledge to a specific text Very good, thorough analysis of appropriate text Very good, reasoned conclusions
	Very good, frequent use of relevant subject-specific terminology	
4	4 marks <ul style="list-style-type: none"> Good exploration of how funding can impact on the content and success of a film Relevant knowledge and understanding of industry 	4 marks <ul style="list-style-type: none"> Good application of knowledge to a specific text Good and reasoned analysis of appropriate text Good, valid judgments
	Good use of relevant subject-specific terminology	
3	3 marks <ul style="list-style-type: none"> Satisfactory exploration of how funding can impact on the content and success of a film Satisfactory knowledge and understanding of industry 	3 marks <ul style="list-style-type: none"> Satisfactory application of knowledge to a specific text Satisfactory reference to appropriate text Satisfactory, general conclusions
	Satisfactory use of relevant subject-specific terminology	
2	2 marks <ul style="list-style-type: none"> Basic exploration of how funding can impact on the content and success of a film Basic knowledge and understanding of industry 	2 marks <ul style="list-style-type: none"> Basic application of knowledge to a specific text Basic or minimal reference to appropriate text Limited or irrelevant conclusions
	Basic use of subject-specific terminology, not always appropriate	
1	1 mark <ul style="list-style-type: none"> Minimal exploration of how funding can impact on the content and success of a film Minimal knowledge and understanding of industry 	1 mark <ul style="list-style-type: none"> Minimal or no application of knowledge to a specific text Lacks reference to appropriate text Lacks judgments and conclusions
	Minimal or no use of subject-specific terminology	
0	0 marks <ul style="list-style-type: none"> No response given or no work worthy of credit 	

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Indicative content

AO1

Answers may include:

- A large production budget allows for higher production values, such as:
 - a larger cast and crew
 - a longer pre-production, production and post-production schedule
 - more extensive sets
 - use of a variety of locations, including the more expensive outside locations
 - use of more famous 'A' List actors
 - inclusion of action sequences or stunts
 - use of extensive CGI and special effects
 - the development of innovative approaches to filming and/or effects
 - more extensive marketing and promotion
- Large production budgets may therefore allow a film to be more successful. The expectations of audience size will also be higher.
- A small production budget may reduce production values such as: limited locations; use of unknown actors; no action sequences or stunts; a shorter production, production and post-production; little marketing and promotion on social media.
- Low production budgets may therefore hinder a film's chances of success. The expectations of audience size will also be lower.
- The economic success of America and globalisation have supported the Hollywood film industry and allow for big-budget films with solid audiences.
- Hollywood films can be conventional and mainstream. As they are very profitable, producers are less likely to take risks by moving outside traditional genres.
- A large production budget can allow for a lengthy, high-profile and global marketing campaign which is likely to generate a large audience for the film.

AO2

Application of knowledge and understanding will be shown when it is applied to a relevant example:

An example might be in *Star Wars – The Last Jedi*.

Total production costs were estimated at over \$800 million, therefore producers were not likely to take risks that might alienate an audience. The genre of the film as science fiction allows for its setting in space and locations on different planets. Its use of generic elements such as spaceships, space travel, space battles, aliens and futuristic technology are all part of the genre's expectations. The film features well-known, and therefore expensive, actors such as Mark Hamill, Oscar Isaac and Laura Dern. It also contains many scenes that are expensive to produce, such as the frequent action sequences of battle, and the need to produce the believable alien creatures. Many different settings and locations were used, from the planet Crait, which was filmed in Bolivia, to Luke's retreat, which was filmed in Ireland. This all added to the production costs and would not have been possible with a smaller production budget. The marketing was extensive and used traditional advertising as well as live events, to ensure the film was widely anticipated across all territories.

All valid points should be given due credit.

GCSE Media Studies

Unit 2: Understanding Television and Film

Practice Paper 3

Name	
------	--

Time allowed

1 hour 30 minutes

Instructions

- Answer all questions.
- Cross out any work you do not wish to be marked.

Information

- The number of marks of each question is shown in brackets. Use this to help you decide how long to spend on each answer.
- Spend approximately 45 minutes on Section A and approximately 45 minutes on Section B.
- Use relevant theories and subject-specific terminology where appropriate.
- Question 1d will also assess the quality of your writing, including your use of punctuation and grammar.

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Section A: Wales on Television

*Answer on the episode you studied from Gavin and Stacey **or** W
or Rownd a Rownd **or** Pobl Port Talbot.*

1. (a) Name the year in which the programme you studied was first broadcast.
- (b) Briefly explain **two** characteristics of the target audience for the programme you studied.
- (c) Briefly explain why television programmes have an online presence.
- (d) Explore in detail how the TV programme you have studied is typical of the genre.
In your answer you should refer to:
 - media language, including narrative
 - audiences
 - contexts

Question 1d will also assess the quality of your writing, including structure, content, style and grammar.

Section B: Contemporary Hollywood

Answer with reference to the contemporary Hollywood film you have studied.

2. (a) Name **two** of the age classification ratings that can be awarded to a film.
 - (b) Explain **two** reasons why producers may prefer their film to have a certain rating.
 - (c) Explain **two** aspects of the work of the British Board of Film Classification.
3. Explore how the narrative features of Hollywood franchise films appear in the film you have studied in your answer.
 4. Explain how the success of a film is decided. Focus on the film you have studied in your answer.

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Mark Scheme Paper 3 Unit 2

Section A: Wales on Television

1. (a) Name the year in which the programme you studied was first broadcast.

AO1	
Demonstrate knowledge and understanding of the key	
1 mark for an appropriate answer	
<ul style="list-style-type: none"> • <i>Gavin and Stacey</i>: 2007 • <i>Weatherman Walking</i>: 2011 • <i>Rownd a Rownd</i>: 1995 • <i>Pobl Port Talbot</i>: 2016 	
All valid points should be given due credit.	

- (b) Briefly explain **two** characteristics of the target audience for the programme you studied.

AO1	
Demonstrate knowledge and understanding of the key	
2 marks for each full explanation, up to a total of 4 marks	
1 mark for each basic explanation, up to a total of 2 marks	
Answers may include brief explanation of relevant aspects of:	
<ul style="list-style-type: none"> • demographic features such as age group • demographic features such as location and/or languages spoken • demographic features such as class • psychographic features such as interests and hobbies • psychographic classifications such as aspirer, succeder, etc. 	
All valid points should be given due credit.	

- (c) Briefly explain why television programmes have an online presence.

AO1		
Band		Demonstrate knowledge and understanding of the
5	5 marks	Very good explanation of why television programmes have an online presence with thorough and relevant knowledge and understanding
4	4 marks	Good explanation of why television programmes have an online presence with relevant knowledge and understanding
3	3 marks	Satisfactory explanation of why television programmes have an online presence with generally relevant knowledge and understanding
2	2 marks	Basic explanation why television programmes have an online presence
1	1 mark	Minimal explanation of why television programmes have an online presence
	0 marks	No response given or no work worthy of credit

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Indicative content

Answers may include:

- to enable audiences to access the programme online, perhaps with catch-up
- to enable audiences to view the programme using other devices such as tablets
- to increase the visibility of the brand
- to promote the programme and advertise new episodes or seasons
- to showcase how audiences can further engage, e.g. through social media
- to encourage greater audience engagement
- websites, or sections of the BBC/S4C websites, often offer scheduling information, guides, catch-up or watch again, extra information on characters or relevant image gallery, behind-the-scenes information, links to similar programme
- these websites can fulfil the audience's needs (uses and gratifications) such as entertainment, identity and companionship

All valid points should be given due credit.

- (d) Explore in detail how the TV programme you have studied is typical of its genre. In your answer you should refer to:
- media language, including narrative
 - audiences
 - contexts

Question 1d will also assess the quality of your writing, including spelling, grammar and punctuation.

Award up to 10 marks for each AO.

Band	AO1 Demonstrate knowledge and understanding of the key concepts.	AO2 Apply knowledge and understanding of concepts to analysis
5	9–10 marks <ul style="list-style-type: none"> • Very good exploration of how the chosen programme is typical of its genre • Thorough and relevant knowledge and understanding of genre, audiences and contexts 	9–10 marks <ul style="list-style-type: none"> • Very good analysis of the programme which engages fully with the text • Very good, thorough and appropriate text • Very good, reasoned conclusions
	A well-organised answer with very good, frequent use of relevant subject-s and accurate spelling, grammar and punctuation	
4	7–8 marks <ul style="list-style-type: none"> • Good exploration of how the chosen programme is typical of its genre • Relevant knowledge and understanding of genre, audiences and contexts 	7–8 marks <ul style="list-style-type: none"> • Good analysis of the programme which engages well with the text • Good and reasoned conclusions • Good, valid judgments
	A generally well-organised answer with good use of relevant subject-s and accurate spelling, grammar and punctuation	
3	5–6 marks <ul style="list-style-type: none"> • Satisfactory exploration of how the chosen programme is typical of its genre • Satisfactory knowledge and understanding of genre, audiences and contexts 	5–6 marks <ul style="list-style-type: none"> • Satisfactory analysis of the programme which engages with the text • Satisfactory references to relevant subject-s • Satisfactory, general conclusions
	A partially organised answer with some use of relevant subject-s and generally accurate spelling, grammar and punctuation	

Table

2	3–4 marks <ul style="list-style-type: none"> Basic exploration of how the chosen programme is typical of its genre Basic knowledge and understanding of genre, audiences and contexts 	<ul style="list-style-type: none"> Basic analysis of only partially engaged with genre Basic or minimal reference to text Limited or irrelevant conclusions
	The answer is not clearly organised, with basic use of subject-specific spelling, grammar and punctuation which make the answer unclear	
1	1–2 marks <ul style="list-style-type: none"> Minimal exploration of how the chosen programme is typical of its genre Minimal knowledge and understanding of genre, audiences and contexts 	<ul style="list-style-type: none"> Minimal or no analysis of programme with reference to genre Lacks reference to text Lacks judgments
	The answer is not organised, with minimal use of subject-specific spelling, grammar and punctuation which make the answer unclear	
	0 marks <ul style="list-style-type: none"> No response given or no work worthy of credit 	

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Indicative content

AO1

Answers may include:

- Television programmes can be expensive to produce; therefore, producers take risks by moving outside traditional genres.
- It is easier to pitch, finance and market programmes that fit clearly within established genres.
- The use of a 'formula' in terms of narrative, locations, set sequences and production process.
- Genres help the audience to identify programmes they are likely to enjoy and avoid the disappointment of watching a programme that wasn't what they expected.
- There exists a ready-made target audience who are likely to enjoy watching a programme within the genre.
- Satisfying genre expectations can be one of the main reasons for watching a programme.
- The evolution of genres through the use of hybrids, subgenres and innovations is needed to keep programmes fresh and interesting to audiences.
- Reference is made to genre theory such as Steve Neale's ideas of film genres.
- Ideas of repetition and difference are included.
- Codes and conventions typical of the genre, including narratives, characters, locations, events, etc.
- The themes or issues that are addressed in the programme and how they relate to the genre.
- The representations and how far they are typical of the genre.
- There is a discussion of the views and values conveyed by the representations.
- How programmes fulfil the needs and desires of audiences and relate to their expectations.
- How audiences may respond to specific genres.
- How social and cultural contexts may influence the evolution of genres. Examples include: the evolution of Welsh language programming, issues of national pride, of social and economic prosperity or deprivation of areas of Wales; how narratives and genres can be influenced by social and economic contexts, such as where and when Welsh is spoken; how narratives and genres are influenced by cultural contexts, such as where and when Welsh is spoken in relation to English and Welsh cultures.

All valid points should be given due credit.

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AO2

Application of knowledge and understanding will be shown when it is applied to a relevant example:

Gavin and Stacey

- the use of an established and clearly recognisable genre
- the codes and conventions of sitcoms such as the narrative line, the repeated situations, the 'odd couple', the use of secondary and tertiary characters
- the evolution of the genre and hybridity with drama and soap opera
- the inclusion of non-comedic social issues in the narrative, such as mental health, impacts on audience expectation and audience pleasures
- the use of the binary opposition of Wales vs England to drive the narrative
- the use of exaggerated characters for comedy purposes as part of the main focus, the sidekicks (Smithy and Nessa), representing the extremes of English society
- some reliance on stereotypes through the Welsh accent, the terraced house, the community
- the cultural context of the sitcom produced for a national and majority audience
- the cultural context of increased BBC interest and presence in Wales and Welsh studios

Weatherman Walking

- the use of an established and clearly recognisable genre
- the codes and conventions of factual and travel programmes, such as the main focus, the use of exposition and expert opinion, the use of maps, the use of the locations, the use of occasional humour
- how the travel genre has evolved and hybridised with the celebrity experience
- the cultural context of the economic impact on Welsh society through tourism
- how the programme challenges stereotypes by representing Wales as a place of historic interest, but supports stereotypes by focusing on walks and the image of Wales as rural
- the audience pleasures offered by the programme, and how new travel programmes offer more than just information (i.e. focus on identity and companionship as well as information)

Rownd a Rownd

- the use of an established and clearly recognisable genre
- the use of the conventions of soap operas, such as the limited and repeated characters representing a whole community, the inclusion of subplots in the narrative, such as homosexuality and gambling; the dramatic storylines, etc.
- how *Rownd a Rownd* is an evolution of the genre, being Welsh language and change in the social and cultural context
- the audience pleasures offered by *Rownd a Rownd*, particularly how it can gain identity pleasures through seeing representations with which they can identify
- may also reduce the marginalisation of Welsh speakers and increase the status of an important social group in society
- social context of being set in North Wales, traditionally a more isolated area
- cultural context of the resurgence of Welsh as a language, and how it is used in the programme

All valid points should be given due credit.

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Pobl Port Talbot

- the use of an established and clearly recognisable genre
- the codes and conventions of factual/documentary / fly-on-the-wall p
- inclusion of social issues in the narrative, e.g. economic deprivation, day-to-day life
- how *Pobl Port Talbot* represents an evolution of the genre in that it is undocumented location, and shows residents able to speak Welsh
- setting a documentary in Port Talbot, suggesting it is an interesting and high status
- the use of the Welsh language, giving a positive representation of Welsh with equivalent status to English. However, it also supports the stereotype are different from the rest of the population of the UK
- the audience pleasures that are offered, particularly how a Welsh-spe identity pleasures through seeing representations with whom they can through seeing a previously undocumented situation
- cultural context of the resurgence of Welsh as a language, and how

All valid points should be given due credit.

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Section B: Contemporary Hollywood Film

2. (a) Name **two** of the age classification ratings that can be awarded

AO1
Demonstrate knowledge and understanding of the key
1 mark for each appropriate answer, up to a maximum of two marks
Answers may include:
<ul style="list-style-type: none"> • U • PG • 12A (Accept 12, although only for video release.) • 15
<i>All valid points should be given due credit.</i>

- (b) Explain **two** reasons why producers may prefer their film to have

AO1
Demonstrate knowledge and understanding of the key
2 marks for each full explanation, up to a total of 4 marks 1 mark for each basic explanation, up to a total of 2 marks
Answers may include:
<ul style="list-style-type: none"> • Older age ratings restrict the potential market for a film, which can affect profitability. • Younger age ratings expand the potential market for a film. For example, anyone can watch the film and a child can watch the film without an adult, which increases the potential audience for a film. • Younger age ratings expand the potential market for a film. The youth cinema audience; children in families often attend the cinema with their parents or PG rating (rather than a 15) can be preferable for some films as it is more accessible. • Older age ratings limit the potential audience but can also reduce the sales, as much merchandise is aimed at younger children.
<i>All valid points should be given due credit.</i>

- (c) Explain **two** aspects of the work of the British Board of Film Classification

AO1
Demonstrate knowledge and understanding of the key
2 marks for each full explanation or brief explanation with a relevant example 1 mark for each basic explanation, up to a total of 2 marks
Answers may include:
<ul style="list-style-type: none"> • to view films and DVDs prior to general release in the UK and award a rating • to give potential audiences detailed information about the potentially harmful content of films and DVDs • to advise film companies of any editing or cuts that are required for a film to receive a rating • to advise on compulsory cuts to films and DVDs that show scenes that are deemed to be harmful to children, or scenes that violate the Protection of Children Act, or the Cinematograph Films Act • to refuse classification and release of films and DVDs that do not make a profit
<i>All valid points should be given due credit.</i>

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- 3 Explore how the narrative features of Hollywood franchise films appeal to audiences in the film you have studied in your answer.

Award up to 5 marks for each AO.

Band	AO1 Demonstrate knowledge and understanding of the key concepts.	AO2 Apply knowledge and understanding of the key concepts to analyse and evaluate
5	5 marks <ul style="list-style-type: none"> Very good exploration of how narrative features of Hollywood franchise films appeal to audiences Thorough and relevant knowledge and understanding of narrative features and audiences 	<ul style="list-style-type: none"> Very good analysis of the effect of narrative features Very good, thorough and appropriate text Very good, reasoned conclusions
	Very good, frequent use of relevant subject-specific terminology	
4	4 marks <ul style="list-style-type: none"> Good exploration of how narrative features of Hollywood franchise films appeal to audiences Relevant knowledge and understanding of narrative features and audiences 	<ul style="list-style-type: none"> Good analysis of the effect of narrative features Good and reasoned text Good, valid judgments
	Good use of relevant subject-specific terminology	
3	3 marks <ul style="list-style-type: none"> Satisfactory exploration of how narrative features of Hollywood franchise films appeal to audiences Satisfactory knowledge and understanding of narrative features and audiences 	<ul style="list-style-type: none"> Satisfactory analysis of the effect of narrative features Satisfactory reference to relevant texts Satisfactory, general conclusions
	Satisfactory use of relevant subject-specific terminology	
2	2 marks <ul style="list-style-type: none"> Basic exploration of how narrative features of Hollywood franchise films appeal to audiences Basic knowledge and understanding of narrative features and audiences 	<ul style="list-style-type: none"> Basic analysis of the effect of narrative features Basic or minimal reference to relevant texts Limited or irrelevant conclusions
	Basic use of subject-specific terminology, not always appropriate	
1	1 mark <ul style="list-style-type: none"> Minimal exploration of how narrative features of Hollywood franchise films appeal to audiences Minimal knowledge and understanding of narrative features and audiences 	<ul style="list-style-type: none"> Minimal or no analysis of the effect of narrative features Lacks reference to relevant texts Lacks judgments
	Minimal or no use of subject-specific terminology	
	0 marks <ul style="list-style-type: none"> No response given or no work worthy of credit 	

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Indicative content

AO1

Answers may include:

- the use of enigma codes to engage the audience's attention and hold it
- the use of action codes, usually including peril and suspense to generate interest in the audience
- the use of a three-part structure with a clear resolution, or the use of a structure described by Todorov, to satisfy the audience expectations of a comic book narrative
- the use of binary oppositions to drive the narrative forward and help to establish a particular point of view
- a theme of good vs evil, where the moral order is restored by the end
- clear hero and villain roles, with the hero winning at the end
- a generally linear narrative that is easy to follow
- the use of a quest as a key narrative element, possibly with the use of archetypal character types, as described by Propp, to satisfy the audience expectations and provide recognisable characters

AO2

Application of knowledge and understanding will be shown when it is applied to a relevant example:

An example might be in *Star Wars – The Last Jedi*.

The enigma of who the last Jedi is, and whether Luke Skywalker will aid them, is maintained throughout the majority of the film; action codes are frequent, including the battle between spaceships, and flashbacks of close fighting between Kylo Ren and Luke. The three-part / five-part structure is evident with the initial attack on the planet, then the strategising, then the final battle. There is a clear binary opposition between the First Order, representing good vs evil. Rey is on a quest during most of the film to persuade him to aid the rebels. Rey can be seen as the hero, and Luke as the object of her quest. Kylo Ren can be seen as the villain. However, these roles are disputed as the characters are dynamic and multifaceted, and their roles are not always clear.

All valid points should be given due credit.

4. Explain how the success of a film is decided. Focus on the film you have chosen.

Award up to 5 marks for each AO.

Band	AO1 Demonstrate knowledge and understanding of the key concepts.	AO2 Apply knowledge and understanding of the key concepts to an example.
5	5 marks <ul style="list-style-type: none"> • Very good exploration of how the success of a film is decided • Thorough and relevant knowledge and understanding of industry issues 	5 marks <ul style="list-style-type: none"> • Very good application of knowledge to a specific text • Very good, thorough analysis of appropriate text • Very good, reasonable conclusions
	Very good, frequent use of relevant subject-specific terminology	
4	4 marks <ul style="list-style-type: none"> • Good exploration of how the success of a film is decided • Relevant knowledge and understanding of industry issues 	4 marks <ul style="list-style-type: none"> • Good application of knowledge to a specific text • Good and reasonable analysis of appropriate text • Good, valid judgments
	Good use of relevant subject-specific terminology	

3	3 marks <ul style="list-style-type: none"> Satisfactory exploration of how the success of a film is decided Satisfactory knowledge and understanding of industry issues 	<ul style="list-style-type: none"> Satisfactory application to a specific text Satisfactory reference Satisfactory, general conclusions
	Satisfactory use of relevant subject-specific terminology	
2	2 marks <ul style="list-style-type: none"> Basic exploration of how the success of a film is decided Basic knowledge and understanding of industry issues 	<ul style="list-style-type: none"> Basic application to specific text Basic or minimal reference Limited or irrelevant conclusions
	Basic use of subject-specific terminology, not always appropriate	
1	1 mark <ul style="list-style-type: none"> Minimal exploration of how the success of a film is decided Minimal knowledge and understanding of industry issues 	<ul style="list-style-type: none"> Minimal or no application to knowledge to a specific text Lacks reference Lacks judgment
	Minimal or no use of subject-specific terminology	
	0 marks <ul style="list-style-type: none"> No response given or no work worthy of credit 	

Indicative content

AO1

Answers may include:

- Box office – the opening figures or release night / weekend figures are an indication of a film's success; box-office receipts over the entire cinema run in all countries will be totalled to give an idea of a film's financial success compared to the cost of production to give an idea of overall profit; box office is equating to greater success.
- Critical acclaim – the views of influential critics are important in determining the success of a film; some films can be commercial successes but critical failures; critical acclaim is a category. Individual critics in each territory can be influential, e.g. The New York Times. Websites are also influential. IMDB gives a score out of ten, based on the views of people who have watched the film. Rotten Tomatoes and Metacritic give a score of 100, based on the average of all the professional film critics' scores.
- Audience reception – audiences are often polled on exit from the cinema after the film is released; audience reception can be partly judged by the box office; people pay to see a film, and not like it; it may be partly judged on IMDB scores or on 'word of mouth' commonly shared through social media.
- Awards – winning Academy Awards (Oscars), British Film Academy Awards, BAFTAs, other high-status awards can be a mark of success for a film.

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AO2

Application of knowledge and understanding will be shown when it is applied to a relevant example:

An example might be in *Star Wars – The Last Jedi*.

Box office – grossed a total of over \$1.3 billion, worldwide. It took over \$1 million to make, and over \$200 million on its opening weekend. This made it the highest-grossing film of all time, at the time. Total production costs were estimated at \$265 million. Even with these costs, the film made a significant profit of over \$5 million.

Critical acclaim – largely positive, over 80% on Metacritic and over 90% on Rotten Tomatoes. Kermode gave the film 4 stars out of 5.

Audience reception – surveys gave the film an A rating, on a scale of A+ to D. However, some audiences were disappointed with the lack of loyalty to the original 'mythology' of *Star Wars*.

Awards – the film won some of the less prestigious Oscars, for the score, sound editing, visual editing, and the visual effects.

Overall, it can be regarded as a success.

All valid points should be given due credit.

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GCSE Media Studies

Unit 2: Understanding Television and Film

Practice Paper 4

Name	
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Time allowed

1 hour 30 minutes

Instructions

- Answer all questions.
- Cross out any work you do not wish to be marked.

Information

- The number of marks of each question is shown in brackets. Use this to help you decide how long to spend on each answer.
- Spend approximately 45 minutes on Section A and approximately 45 minutes on Section B.
- Use relevant theories and subject-specific terminology where appropriate.
- Question 1d will also assess the quality of your writing, including your use of punctuation and grammar.

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Section A: Wales on Television

*Answer on the episode you studied from Gavin and Stacey **or** W
or Rownd a Rownd **or** Pobl Port Talbot.*

1. (a) Name one aspect of the remit of the BBC or S4C.
- (b) Briefly explain **two** ways television programmes can have financial impact on the television industry.
- (c) Briefly explain the importance of public service broadcasting.
- (d) Explore in detail how the TV programme you have studied targets its audience.
In your answer you should refer to:
 - audiences
 - genre and narrative
 - representations

Question 1d will also assess the quality of your writing, including structure, content, style and grammar.

Section B: Contemporary Hollywood

Answer with reference to the contemporary Hollywood film you studied.

2. (a) Briefly state **two** reasons why the film you studied can be considered a commercial success.
 - (b) Explain **two** reasons why franchise films are often successful worldwide.
 - (c) Explain **two** reasons why film companies benefit from producing franchise films.
3. Explore how Hollywood films use repetition and variation of genre conventions to appeal to different audiences. Refer to the film you studied in your answer.
 4. Explain how films use online and social media to connect with audiences. Refer to the film you studied in your answer.

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Mark Scheme Paper 4 Unit 2

Section A: Wales on Television

1. (a) Name one aspect of the remit of the BBC or S4C.

AO1
Demonstrate knowledge and understanding of the key
<p>1 mark for an appropriate answer</p> <p>The BBC:</p> <ul style="list-style-type: none"> to promote citizenship and a civil society to support and promote new communications technologies to support education and learning to support creativity and innovation to support a diverse society by representing all people in the UK to promote the UK across the world; to increase understanding of the <p>S4C:</p> <ul style="list-style-type: none"> to provide a wide range of Welsh language programmes to provide Welsh language programmes to Wales, across the UK and to provide Welsh language programmes on a range of platforms such as online <p><i>All valid points should be given due credit.</i></p>

- (b) Briefly explain **two** ways television programmes can have financial impact on the industry.

AO1
Demonstrate knowledge and understanding of the key
<p>2 marks for each full explanation, up to a total of 4 marks</p> <p>1 mark for each basic explanation, up to a total of 2 marks</p> <p>Answers may include:</p> <ul style="list-style-type: none"> Television programmes can be sold on to other networks or providers Television programmes can provide opportunities for sponsorship or advertising Advertising space within programmes can be sold to commercial companies Television programmes may generate spin-off series or books and merchandise which are financially valuable to the institution. High ratings or positive reviews can support the institution's justification for licence fee funding. <p><i>All valid points should be given due credit.</i></p>

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(c) Briefly explain the importance of public service broadcasting.

Band	AO1	
		Demonstrate knowledge and understanding of the
5	5 marks	Very good explanation of the importance of public service broadcasting, showing thorough and relevant knowledge and understanding
4	4 marks	Good explanation of the importance of public service broadcasting, showing relevant knowledge and understanding
3	3 marks	Satisfactory explanation of the importance of public service broadcasting, showing generally relevant knowledge and understanding
2	2 marks	Basic explanation of the importance of public service broadcasting
1	1 mark	Minimal explanation of the importance of public service broadcasting
	0 marks	No response given or no work worthy of credit

Indicative content

Answers may include:

- PSBs may fund and broadcast programmes which have social rather than commercial aims.
- PSBs may produce programmes which have public service aspects, such as educational or cultural programmes.
- PSBs may be able to finance minority interest programmes and ensure they are seen by a high even for programmes with low viewing figures.
- Commercial broadcasters may only commission programmes which attract large audiences or be appealing to advertisers, making content more mainstream.
- If a programme gains a small audience, commercial broadcasters may decide to discontinue it, whereas PSBs may continue it. This may allow new programmes to grow and develop an audience.
- PSB funding is less reliant on audience figures, and so may allow programmes to take more risks.

All valid points should be given due credit.

(d) Explore in detail how the TV programme you have studied targets a specific audience. In your answer you should refer to:

- audiences
- genre and narrative
- representations

Question 1d will also assess the quality of your writing, including spelling, punctuation and grammar.

Award up to 10 marks for each AO.

Band	AO1	AO2
	Demonstrate knowledge and understanding of the key concepts.	Apply knowledge and understanding of the key concepts to analyse and evaluate
5	9–10 marks <ul style="list-style-type: none"> • Very good exploration of how the chosen TV programme targets a specific audience group • Thorough and relevant knowledge and understanding of audiences and other relevant key concepts 	9–10 marks <ul style="list-style-type: none"> • Very good analysis of the chosen TV programme, which engages full range of relevant key concepts • Very good, thorough and appropriate text • Very good, reasoned conclusions
	A well-organised answer with very good, frequent use of relevant key concepts and accurate spelling, grammar and punctuation	

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4	7–8 marks <ul style="list-style-type: none"> • Good exploration of how the chosen TV programme targets a specific audience group • Relevant knowledge and understanding of audiences and other relevant key concepts 	<ul style="list-style-type: none"> • Good analysis of the programme which engages well with the audience • Good and relevant references to appropriate text • Good, valid judgements
	A generally well-organised answer with good use of relevant subject-specific vocabulary, accurate spelling, grammar and punctuation	
3	5–6 marks <ul style="list-style-type: none"> • Satisfactory exploration of how the chosen TV programme targets a specific audience group • Satisfactory knowledge and understanding of audiences and other relevant key concepts 	<ul style="list-style-type: none"> • Satisfactory analysis of the programme which engages with the audience • Satisfactory references to appropriate text • Satisfactory, generally valid conclusions
	A partially organised answer with some use of relevant subject-specific vocabulary, generally accurate spelling, grammar and punctuation	
2	3–4 marks <ul style="list-style-type: none"> • Basic exploration of how the chosen TV programme targets a specific audience group • Basic knowledge and understanding of audiences and other relevant key concepts 	<ul style="list-style-type: none"> • Basic analysis of the programme only partially engaging with the audience • Basic or minimal references to appropriate text • Limited or irrelevant conclusions
	The answer is not clearly organised, with basic use of subject-specific vocabulary, in spelling, grammar and punctuation which make the answer unclear	
1	1–2 marks <ul style="list-style-type: none"> • Minimal exploration of how the chosen TV programme targets a specific audience group • Minimal knowledge and understanding of audiences or other relevant key concepts 	<ul style="list-style-type: none"> • Minimal or no analysis of the programme with little or no engagement around audience • Lacks references to appropriate text • Lacks judgement
	The answer is not organised, with minimal use of subject-specific vocabulary, spelling, grammar and punctuation which make the answer unclear	
	0 marks <ul style="list-style-type: none"> • No response given or no work worthy of credit 	

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Indicative content**AO1**

Answers may include:

- the demographic composition and make-up of the target audience of the programme
- the psychographic composition and make-up of the target audience of the programme
- how programmes fulfil the needs and desires of audiences and relate to their expectations
- how typical a programme is of its genre, and its use of genre codes and conventions
- the appeal of specific genres and narratives to particular audience groups
- a discussion of the function of the specific programme (e.g. to entertain, to inform, to educate, to persuade) and how this may appeal to specific audience groups
- the appeal of specific themes or issues that are addressed in the programme
- a discussion of how representations of people, places and events may appeal to specific audience groups
- a discussion of how the views and values conveyed by the representations may appeal to specific audience groups
- the use of social media or other platforms to access and engage with the programme and how this may appeal to specific audience groups

AO2

Application of knowledge and understanding will be shown when it is applied to a relevant example:

Gavin and Stacey

- Initially it had a small audience of around 3 million and was broadcast on BBC3, which aims at a young demographic of 16–34 year-olds.
- BBC3 aims largely at a psychographic of explorers and reformers with a focus on new and innovative programming.
- As the audience grew it transferred to BBC1 and reached a broader audience.
- The age and class of the two main characters suggest it would appeal to young audiences in the same age group, of around 16–34, in the C and D social classes and lower classes.
- It has a majority 'English' (rather than Welsh) audience, so the comedies about people such as Bryn, and the stereotypes of Wales as economically depressed, with poor housing and a close community, may appeal to the English audience.
- The inclusion of social issues in the narrative, such as homosexuality, may appeal to a younger audience group.
- The sitcom genre often has a broad appeal with its reliance on humour and its focus on comedic purposes. It offers the pleasures of entertainment, and a sense of escapism.

Weatherman Walking

- The choice of the 'star' may appeal most strongly to those familiar with a well-known figure in Wales. It may appeal most strongly to a demographic familiar with Wales.
- The choice of the 'star' may also appeal most strongly to an older demographic of a similar age to the presenter.
- The genre and topic (travel, nature and history) suggest it may appeal to older audiences in the A and B social classes, or higher social classes.
- The programme follows the codes and conventions of factual and travel programmes, which may appeal to a psychographic of mainstreamers or succeeders who like reliable information.
- It uses established codes and conventions of travel programmes, such as aerial shots of the locations, which may appeal to those interested in the natural beauty of Wales.
- The programme may appeal to a Welsh demographic as it challenges stereotypes of representing Wales as a place of cultural and historic interest; however, by focusing on walks and hill country, representing Wales as rural.
- The audience pleasures offered by the programme are discussed, and it is noted that travel programmes offer more than just information (i.e. focus on identity and escapism).
- The travel genre has evolved and hybridised with the celebrity experience, offering audience pleasures of companionship and identity, alongside the pleasure of information.

Rownd a Rownd

- Initially it was aimed at a young, Welsh-speaking audience.
- The genre of a soap and the focus on younger people are likely to appeal to a younger demographic.
- The use of Welsh language is likely to appeal to a Welsh-speaking demographic.
- The use of the Welsh language gives a positive representation of Welsh language and equivalent status to English, and is likely to appeal to a target audience interested in Welsh national identity.
- The location of the programme in North Wales makes it of particular interest to those located in North Wales.
- The programme follows the codes and conventions of soap operas and its setting in a small village with limited facilities and common meeting places like the café. This is likely to appeal to a psychographic of mainstreamers like established genres.
- The inclusion of social issues in the narrative, such as homosexuality and family affairs, may appeal to a younger demographic.
- The programme is scheduled at 6.30pm, a slot which appeals to a teenage 'family' viewing time between 7pm and 9pm.
- The programme is also now repeated in an omnibus once a week at 7pm, appealing to a broader family audience.

Pobl Port Talbot

- The focus on a South Wales town is likely to appeal most strongly to those located in South Wales, but it has a wider appeal across Wales.
- The inclusion of social issues in the narrative, such as economic deprivation and family issues, give it an appeal to a broad age demographic of families.
- The use of Welsh language is likely to appeal to a Welsh-speaking demographic.
- The use of the Welsh language gives a positive representation of Welsh language and equivalent status to English, and is likely to appeal to a target audience interested in Welsh national identity.
- The programme follows the codes and conventions of documentaries with its focus on strong characters and everyday events. This is likely to appeal to a psychographic of mainstreamers or succeeders who like established genres.
- The programme offers the audience appeal of information, as it focuses on issues rarely featured on television. It also offers the appeal of entertainment through its interesting narrative arcs and its continued focus on a small community.

All valid points should be given due credit.

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Section B: Contemporary Hollywood Film

2. (a) Briefly state **two** reasons why the film you studied can be considered a franchise film.

AO1
Demonstrate knowledge and understanding of the key concepts and terminology of the subject
1 mark for each appropriate answer, up to a maximum of two marks
<p>Answers may include:</p> <ul style="list-style-type: none"> There are other films based on the same premise/characters/storyline. The film has prequels and sequels. Other products such as books, comics, TV shows, merchandise, etc. <p><i>All valid points should be given due credit.</i></p>

(b) Explain **two** reasons why franchise films are often successful with audiences.

AO1
Demonstrate knowledge and understanding of the key concepts and terminology of the subject
2 marks for each full explanation, up to a total of 4 marks 1 mark for each basic explanation, up to a total of 2 marks
<p>Answers may include:</p> <ul style="list-style-type: none"> Earlier instalments of the franchise have already built a loyal fan base, which encourages audiences to watch further films in the franchise. Audiences are already familiar with the fictional world and have invested in the characters and plot lines. Audiences recognise and relate to the marketing and promotion, which creates a sense of familiarity. Franchises attract high budgets for production and marketing, raising the profile of the films and attracting audiences. <p><i>All valid points should be given due credit.</i></p>

(c) Explain **two** reasons why film companies benefit from producing franchise films.

AO1
Demonstrate knowledge and understanding of the key concepts and terminology of the subject
2 marks for each full explanation, up to a total of 4 marks 1 mark for each basic explanation, up to a total of 2 marks
<p>Answers may include:</p> <ul style="list-style-type: none"> The film benefits from an existing fan base, who are very likely to guarantee success for the film. Actors and crew may be tied in to multi-film contracts, making the casting process simpler and quicker. Some elements of sets, locations, costumes and props can be reused from previous films, reducing the cost of production. Producers can build on earlier successes, and learn from detailed audience feedback to improve future films. Franchise films are often the highest grossing films making a lot of profit for the production companies. <p><i>All valid points should be given due credit.</i></p>

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3. Explore how Hollywood films use repetition and variation of genre conventions to appeal to different audiences. Refer to the film you studied in your answer.

Band	AO1 Demonstrate knowledge and understanding of the key concepts.	AO2 Apply knowledge and understanding of the key concepts to analyse a text.
5	5 marks <ul style="list-style-type: none"> • Very good exploration of how films use repetition and variation of genre conventions to appeal to audiences • Thorough and relevant knowledge and understanding of genre theory and generic conventions 	<ul style="list-style-type: none"> • Very good application of genre to a specific text • Very good, thorough and appropriate text analysis • Very good, reasoned conclusions
	Very good, frequent use of relevant subject-specific terminology	
4	4 marks <ul style="list-style-type: none"> • Good exploration of how films use repetition and variation of genre conventions to appeal to audiences • Relevant knowledge and understanding of genre theory and generic conventions 	<ul style="list-style-type: none"> • Good application of genre to a specific text • Good and reasoned analysis of an appropriate text • Good, valid judgments
	Good use of relevant subject-specific terminology	
3	3 marks <ul style="list-style-type: none"> • Satisfactory exploration of how films use repetition and variation of genre conventions to appeal to audiences • Satisfactory knowledge and understanding of genre theory and generic conventions 	<ul style="list-style-type: none"> • Satisfactory application of genre to a specific text • Satisfactory reference to relevant texts • Satisfactory, general conclusions
	Satisfactory use of relevant subject-specific terminology	
2	2 marks <ul style="list-style-type: none"> • Basic exploration of how films use repetition and variation of genre conventions to appeal to audiences • Basic knowledge and understanding of genre theory and generic conventions 	<ul style="list-style-type: none"> • Basic application of genre to a specific text • Basic or minimal reference to relevant texts • Limited or irrelevant conclusions
	Basic use of subject-specific terminology, not always appropriate	
1	1 mark <ul style="list-style-type: none"> • Minimal exploration of how films use repetition and variation of genre conventions to appeal to audiences • Minimal knowledge and understanding of genre theory and generic conventions 	<ul style="list-style-type: none"> • Minimal or no application of genre to a specific text • Lacks reference to relevant texts • Lacks judgments
	Minimal or no use of subject-specific terminology	
	0 marks <ul style="list-style-type: none"> • No response given or no work worthy of credit 	

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Indicative content

AO1

Answers may include:

- the conventions of the specific genre studied
- the role and use of generic conventions
- the principles of repetition and variation
- the dynamic nature of genre, that genres change over time and in relation to other genres, that genres are fluid and often combined to form hybrids or subgenres
- films in the same genre that offer audiences familiar elements, but also new aspects
- audience pleasures in recognising familiar elements and being surprised by new elements

AO2

Application of knowledge and understanding will be shown when it is applied to a relevant example:

An example might be in *Star Wars – The Last Jedi*.

The film uses many of the generic conventions of science fiction, such as space battles, aliens and futuristic technology. These all satisfy the audience's expectations of science fiction films. Audiences gain pleasure from recognising the repeated aspects, such as the use of *The Imperial March* on the soundtrack when Darth Vader appears or when Luke's ship crashed into the water, recalling a similar event in the previous films. Further conventions include the ongoing creation of an alternate universe and culture, although this film was criticised by some fans for neglecting to include certain elements. It suggests audiences enjoy the repetition of key elements such as the *Star Wars* characters and settings, but are disappointed when these elements aren't fully included. The film also includes new elements to keep the film fresh and up-to-date; for example, the change in gender roles with the new hero is Rey, a female. Her narrative arc is a quest to find the 'prize' or 'reward' of becoming a Skywalker. The leaders of the Resistance are all female, with Princess Leia and General Leia both presented as excellent military leaders and strategists, reflecting a change in gender roles to help to keep the franchise relevant to new audiences.

All valid points should be given due credit.

4. Explain how films use online and social media to connect with audiences. You should refer to the texts you have studied in your answer.

Award up to 5 marks for each AO.

Band	AO1 Demonstrate knowledge and understanding of the key concepts.	AO2 Apply knowledge and understanding of the key concepts to an example.
5	5 marks <ul style="list-style-type: none"> • Very good exploration of how films use online and social media to connect with audiences • Thorough and relevant knowledge and understanding of industry and audience 	<ul style="list-style-type: none"> • Very good application of knowledge to an example • Very good, thorough and appropriate text analysis • Very good, relevant and conclusion
	Very good, frequent use of relevant subject-specific terminology	
4	4 marks <ul style="list-style-type: none"> • Good exploration of how films use online and social media to connect with audiences • Relevant knowledge and understanding of industry and audience 	<ul style="list-style-type: none"> • Good application of knowledge to an example • Good and relevant text analysis to an appropriate example • Good, valid judgement
	Good use of relevant subject-specific terminology	

Total

3	3 marks <ul style="list-style-type: none"> Satisfactory exploration of how films use online and social media to connect with audiences Satisfactory knowledge and understanding of industry and audience 	<ul style="list-style-type: none"> Satisfactory audience knowledge Satisfactory analysis Satisfactory conclusions
	Satisfactory use of relevant subject-specific terminology	
2	2 marks <ul style="list-style-type: none"> Basic exploration of how films use online and social media to connect with audiences Basic knowledge and understanding of industry and audience 	<ul style="list-style-type: none"> Basic application of knowledge to analysis Basic or minimal analysis Limited or inappropriate conclusions
	Basic use of subject-specific terminology, not always appropriate	
1	1 mark <ul style="list-style-type: none"> Minimal exploration of how films use online and social media to connect with audiences Minimal knowledge and understanding of industry and audience 	<ul style="list-style-type: none"> Minimal or no audience knowledge Lacks reference to audience Lacks judgement
	Minimal or no use of subject-specific terminology	
	0 marks <ul style="list-style-type: none"> No response given or no work worthy of credit 	

Indicative content

AO1

Answers may include:

- Online and social media is a very cheap way of connecting with audiences
- Online and social media can be tailored to specific audience groups
- Online and social media can offer convergent experiences beyond what posters can offer.
- Online and social media may become viral, offering further exposure
- Online and social media offer a variety of ways of reaching and engaging with audiences, from hosting the official trailer on YouTube through to actors tweeting to their followers.
- These are audience pleasures in connecting with the film through social media

AO2

Application of knowledge and understanding will be shown when it is used to analyse a relevant example:

An example might be in *Star Wars – The Last Jedi*.

The Last Jedi was first announced over social media by an advert post in January 2017. This initial posting resulted in over 4 million posts on Twitter. This shows how social media is both a cheap and immensely powerful way of connecting with audiences. Tweets and posts were most likely to be made by the target audience, young adults, allowing for very tailored marketing driven by the audience members, allowing for a sense of participation in the release of the film. Audiences also gained a sense of participation in the release of the film through the use of Twitter to show stills from the film on electronic billboards in Times Square. The images were accompanied by tweets about the film from ordinary people, giving the audience a sense of engagement. *The Last Jedi* website offers many ways of engaging with the film, including watching the trailer, information through following the film on social media, behind-the-scenes information, companionship through a sense of community, and identity through the self-identification as a *Star Wars* fan or sci-fi fan, and associated message boards and groups.

All valid points should be given due credit.

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