

EDUQAS A LEVEL MEDIA STUDIES  
AUTUMN 2020 SERIES

COMPONENT 1 COGNITIVE WALKTHROUGH

QUESTION 1  
CANDIDATE A

9

Answer all questions in both sections.

### SECTION A: ANALYSING MEDIA LANGUAGE AND REPRESENTATION

#### Representation

Question 1 is based on **both** of the following:

- the audio-visual resource: an extract from the music video, Find Me by Tinie Tempah, ft. Jake Bugg (2017)
- the set advertisement you have studied: Wateraid

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

The music video extract will be shown **three** times.

**First viewing:** watch the music video extract.

**Second viewing:** watch the music video extract and **make notes**.

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

**Third viewing:** watch the music video extract and **make final notes**.

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

1. Compare how this music video extract and the advertisement for *Wateraid* represent social groups. [30]

In your answer you must:

- consider the similarities and differences in how social groups are represented
- consider how stereotypes can be used positively and negatively
- make judgements and draw conclusions about how far the representations reflect social and cultural contexts.

Both the Wateraid advertisement and the music video extract from Find Me by Tinie Tempah ft. Jake Bugg (2017) use themes of race, youth and poverty to reinforce a message of moving forward and refusing to be held back, however they both are both set in different locations and use their differing



contexts to reinforce their respective messages. **Tick** **Basic comparison**

The Wateraid advertisement depicts a young black girl in impoverished Africa taking water back to her village, as she does this she sings a song of summer and happier times, as she arrives at the village children gather around a tap and drink fresh, **Descriptive** **Tick** water from it. The music becomes louder as this happens and the children's faces all have smiles showing clearly their happiness at the clean water they have been **Tick** given access to. **Basic application of knowledge and understanding of the theoretical framework**

In the extract from the music video Find Me, some similar **Tick** imagery is shown, for example black youth are also depicted and are even still in poverty, with big council flats connoting a lack of wealth. **Tick** The extract also uses music to support its message in a way that is not too dissimilar to the Wateraid advert. **Tick** There is even a **Basic comparison**



shot of a woman walking and listening to music, the same way as the African girl from the Wateraid <sup>Tick</sup> advert. As Find Me is a music video some of the themes displayed in the video are mentioned in the lyrics, for example Tinie Tempah says "Forgive my need to succeed and progress", connoting the idea that one must fight past their roots to be happy. <sup>Tick</sup> A similar line is uttered by Jake Bugg, "it's not in my blood to give up", which is in the chorus and as such is repeated several times, ~~solidify~~ solidifying this idea as the message of the song. Partially supported by relevant examples

1: 9

To conclude, Wateraid uses imagery of Race, poverty and youth to invoke pity in a viewer, increasing their ~~likelihood~~ <sup>Tick</sup> probability to donate. Find Me, on the other hand, uses similar imagery, but uses its lyrics to invoke a sense of motivation <sup>Tick</sup> instead of pity.

Undeveloped analysis Basic application of knowledge and understanding of the theoretical framework



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COMPONENT 1 COGNITIVE WALKTHROUGH

QUESTION 1  
CANDIDATE B

17

Answer **all** questions in **both** sections.

### SECTION A: ANALYSING MEDIA LANGUAGE AND REPRESENTATION

#### Representation

Question 1 is based on **both** of the following:

- the audio-visual resource: an extract from the music video, Find Me by Tinie Tempah, ft. Jake Bugg (2017)
- the set advertisement you have studied: Wateraid

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

The music video extract will be shown **three** times.

**First viewing:** watch the music video extract.

**Second viewing:** watch the music video extract and **make notes**.

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

**Third viewing:** watch the music video extract and **make final notes**.

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

1. Compare how this music video extract and the advertisement for *Wateraid* represent social groups. [30]

In your answer you must:

- consider the similarities and differences in how social groups are represented
- consider how stereotypes can be used positively and negatively
- make judgements and draw conclusions about how far the representations reflect social and cultural contexts.

In both 'find me' and the Wateraid ad, representation of social groups can be seen to be similar. 'Findme' features a social group of poor people perhaps struggling in their daily life, we see a mixture of people throughout each facing their own struggle.

Straightforward analysis



In comparison to the wateraid advert, a struggle is represented with a common factor between all the people shown, they all face the struggle of not having water, however the environments between the two videos are contrasted as well as the body language of those featured.

'Find Me' is showcasing a mixture of difficulties such as poverty, sadness, desperation and addiction. Whilst the social group portrayed has different difficulties, they are grouped together as they all have a common correlation of struggle, spreading across the age groups. An example of this is the featuring of a young boy living in a run down flat on what can be presumed to be a council estate compared to a man

Some reference to aspects of the products



searching in a bin. Whilst it isn't clearly shown, it could be an indication of homelessness / poverty. The mixture of ages, genders and ethnicities suggests that the message of the video is that there are an array of people within the featured social group who are all struggling in some way, and that they are perhaps in need of help.

Straightforward judgements and conclusions regarding how the representations reflect social and cultural contexts

In comparison, the wateraid ad showcases an overall difficulty of not having clean water. The social group represented is emphasised to be Africans who are living in poverty and are in need of help to be provided with clean water. Whilst the ad features multiple people of the social





Write the two digit question number *inside* the boxes next to the first line of your answer

## Answer

Lea  
blan

i group, unlike 'find me' there is a <sup>Tick</sup> focus on one girl throughout the advert to represent the struggle of many perhaps allowing a connection to be made between the audience <sup>Tick</sup> and the girl due to her acting as almost a main representative for everyone of her social <sup>Tick</sup> group. The message of the ad in comparison to 'find me' is similar, it again shows an amount of people in a difficult struggle and in need of help but it however demonstrates a clear need for direct help from the audience <sup>Tick</sup> through the showing of a water supply that had been provided from previous help followed by phone numbers <sup>Tick</sup> to call to donate and help. ~~This~~ This is due to being an advertisement <sup>Tick</sup> and unlike 'find me' where the concept is a music video to highlight a social group, the purpose of the ad is to reach out for help <sup>Tick</sup> for the shown social group. <sup>Satisfactory comparison</sup>

Both videos share a



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Leave blank

Common focus on the environment surrounding the social groups and act as an indication of an addition to the struggle in which they face. The representation of ~~the~~ both environments can be seen to be stereotypical however there is no direct correlation to positive or negative representation, the purpose of showcasing the environment is to highlight the difficulties the groups face and how their surroundings contribute to it.

Straightforward judgements and conclusions regarding how the representations reflect social and cultural contexts

Whilst the environments in both videos are contrasting with 'find me' showcasing a run down, urban council estate presumably perhaps in the outskirts of London and Wateraid showing ~~the~~ dry, earthy, almost dusty environment they are both used in a similar manner. The purpose of showcasing the environment is to allow the audience to draw a connection from the environment and its impact to the social groups. The focused camera shots allow an emphasis to be made

Some reference to aspects of the products



Write the two digit question number *inside* the boxes next to the first line of your answer

## Answer

Lea  
blar

In regards to the environments for example the shot of the dry, almost dead bushes in the wateraid advert or the dirty, <sup>Tick</sup> abandoned looking block of flats in 'find me'.

Satisfactory comparison

There is also a common concept of a glimmering <sup>Tick</sup> aspect of positivity represented through sunlight in both videos.

There are multiple shots in 'find me' <sup>Tick</sup> where the lighting changes to show the sun

Satisfactory, generally accurate application of knowledge and understanding of the theoretical fra

shining, one of which being a shot of bubbles floating <sup>Tick</sup> through the air in the sunlight.

This can be seen to show to imply a brief sense of liberation <sup>Tick</sup> and positivity. Similar to how in the wateraid advert the lyrics "bring me sunshine on a rainy day" represent the idea of sunlight bringing positivity <sup>Tick</sup> to a negative situation, emphasising the need for positivity in the struggles in which can be related to both social groups shown.

Satisfactory, generally accurate application of knowledge and understanding of the theoretical fra  
Satisfactory comparison Straightforward analysis



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COMPONENT 1 COGNITIVE WALKTHROUGH

QUESTION 1  
CANDIDATE C

27

Answer all questions in both sections.

## SECTION A: ANALYSING MEDIA LANGUAGE AND REPRESENTATION

### Representation

Question 1 is based on **both** of the following:

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1. Compare how this music video extract and the advertisement for *Wateraid* represent social groups. [30]

In your answer you must:

- consider the similarities and differences in how social groups are represented
- consider how stereotypes can be used positively and negatively
- make judgements and draw conclusions about how far the representations reflect social and cultural contexts.

'Water Aid' uses the <sup>negative</sup> stereotype of <sup>people</sup> third world African as <sup>unimportant</sup> ~~unimportant~~ <sup>Tick</sup> to encourage donations from a British <sup>the</sup> ~~peo~~ <sup>target</sup> audience by creating the idea that their donations are having a <sup>Tick</sup> positive ~~impact~~ <sup>impact</sup> on these people. However, 'Find Me' both ~~con~~ conforms and subverts stereotypes about British poverty to empower ~~the~~ a poorer audience and challenge the dominant <sup>Tick</sup> discourses surrounding poverty and in the British media, ~~which~~ which is becoming increasingly right wing.

Engages with complex aspects of representation



Both audio-visual products construct poverty <sup>Tick</sup> within the black community through the use of children, as this enables the producers to use the stereotype and present it through a different <sup>Tick</sup> lens. Children are typically <sup>illustrated</sup> presented as a product of their environment, as they ~~and~~ connote innocence in media <sup>Tick</sup> products. Water Aid chooses to use a young black girl 'Claudia' through happy expression codes as she is singing and laughing to encourage their target audience (parents) <sup>Tick</sup> to identify empathetically with Water Aid's aim to create 'better lives' for with clean water for the children represented in the advert as it shows an end product in which their ~~lives are improved~~ suffering is alleviated by charitable <sup>Tick</sup> donations. However, 'Time Tempah' chooses to construct the boy using vacant expression codes in the music scene of the small <sup>Tick</sup> bedroom, lit with muted lighting to show the way poor children are confined to their situations and will have to help themselves if they want to escape poverty; <sup>Tick</sup> illustrated by the bridge in which he stand up to ~~put on~~ <sup>and</sup> dancer to the music <sup>Detailed comparison</sup> symbolising the use of his own power ~~to~~ within his confines. <sup>Tick</sup> According to Stuart Hall these are the hegemonic encoding of the products, designed to garner empathy from the audience, in order to challenge dominant stereotypes about black children from other charity appeals and <sup>Tick</sup> products. <sup>Informed by relevant theory</sup>



Although, the media products <sup>Tick</sup> contrast each other. <sup>'Find Me'</sup> ~~in the s~~ challenges <sup>the</sup> hegemonic representations of Britain as an ~~first world~~ <sup>east</sup> affluent country, <sup>Tick</sup> whereas 'Water Aid' aims to perpetuate them ~~ere~~ by placing responsibility <sup>Engages with complex aspects of representation</sup> on British people to aid African people. <sup>In</sup> 'Find Me' it is suggested that it is difficult for many British people just to help themselves exemplified in the shot of a white British man <sup>Tick</sup> looking in bins for food. 'Water Aid' constructs 'Britain' as a country rich in resources <sup>Tick</sup> connoted by the music on scene of the radio and the rain outside suggesting an abundance of water, which is sharply <sup>Tick</sup> juxtaposed by the dry land of Africa, illustrated through the ~~soft~~ yellow and green colour palette ~~with~~ combined with bright lighting. This binary opposition <sup>Tick</sup> (Len Strauss) <sup>Detailed reference to aspects of the products</sup> suggests that British people should be helping third world countries by the constructed representation of <sup>Tick</sup> connoted wealth. 'Time Tempah' subverts this construction by presenting both black and white communities <sup>Tick</sup> as in poverty, struggling. This ~~repres~~ <sup>is</sup> through distressed expression codes, which is atypical, as white British communities are typically represented as successful and wealthy. Aspects of British poverty are further emphasised by the use of <sup>Tick</sup> establishing shots of ~~worn down~~ <sup>in parallel</sup> flats. <sup>with the lyric "modified a slavery."</sup> Therefore, the ~~can~~ <sup>products</sup> represent the power of British people as completely different.

Perceptive, insightful judgements and conclusions regarding how the representations reflect social and cultural contexts

Perhaps 'Water Aid' uses stereotypes <sup>to</sup> to represent black African people and British groups to encourage donations, whilst 'Time Tempah' <sup>uses and</sup> challenges them to empower ~~the~~ <sup>themselves</sup>.

Excellent application of ~~Perceptive, insightful judgements and conclusions~~ regarding how the representations reflect social and cultural contexts



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COMPONENT 1 COGNITIVE WALKTHROUGH

QUESTION 2  
CANDIDATE D

4



**Media Language**

Question 2 is based on the print resource: a newspaper front page for the Daily Mail (November 15, 2018). Study the resource carefully before answering the question.

2. Explore how codes and conventions are used to construct meaning in the *Daily Mail* front page. [15]

The Daily Mail use codes and conventions to construct a powerful and determined image of Theresa May.

Undeveloped analysis

One of the ways that they manage to do this is through the huge, bold, white lettering of the Main Title, which says "I stand to fight", which is in and of itself a powerful statement. We also see similar techniques in the subheading, using words such as "bruising", "battle" and "threaten" to conjure up the image of a fight in the mind of the reader, matching with the heading.

Undeveloped analysis

Another way The Daily Mail bring this meaning to the forefront of a readers mind is with the title



main and focal image of the cover, that being Theresa May's Face with a stern quality and her lips on the cusp of a command. In this image Theresa May looks as though she is ready for a fight, which once again matches the title.

Basic application of knowledge and understanding of the theoretical framework

2: 4



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COMPONENT 1 COGNITIVE WALKTHROUGH

QUESTION 2  
CANDIDATE E

8

## Media Language

Question 2 is based on the print resource: a newspaper front page for the Daily Mail (November 15, 2018). Study the resource carefully before answering the question.

2. Explore how codes and conventions are used to construct meaning in the *Daily Mail* front page. [15]

The use of codes and conventions to help construct the meaning of the Daily Mail front page on the 15<sup>th</sup> November 2018 are in place to help deliver the ~~message~~ <sup>Image</sup> the pen is trying to <sup>Tick</sup> portray. <sup>Straightforward analysis</sup> The first code/convention that the Daily Mail used is the word "Bribing" within the text on the front cover. The use of this word is to display that they had a hounding debate/discussion where she was on the receiving end of many <sup>Tick</sup> tough questions from her fellow party members and <sup>Straightforward analysis</sup> cabinet members. The use of the words 'bribing', 'battle', 'ribbs' and 'cope' are all used to portray almost a warzone <sup>Tick</sup> environment happening in the four walls of the cabinet. As well as this the use of the <sup>Tick</sup> photo that the Daily Mail chose shows Theresa May worn out and tired to help reinforce the idea of a warzone like environment <sup>Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework</sup> within ~~within~~ the houses of parliament at this time.

Some more uses of media codes and conventions that are seen within the Daily Mail's front page that day are the use of words such as "rained", <sup>Tick</sup> opposition and the term 'coup threat' help to reinforce my previously stated statement on a war like approach that is supposedly taking place in parliament according to the <sup>Tick</sup> Daily Mail's political <sup>Reasonable analysis</sup> views.



In conjunction to my points the Daily mail also helps to display the power and importance of the female prime minister as she is shown on a huge blown up photograph on the front page of the newspaper and is spoken about with terms of responsibility and determination. The use of the "50 years of female magazine" also helps to reinforce the idea of power and control as it is a celebration of women's history. It also includes an image of a woman who is topless with a pair of jeans on. This shows that they do not care what any one thinks about them and that they are confident enough to achieve what ever they like. The use of text "How women got to wear the trousers?" is reinforced by the image of a female prime minister.

My final point regarding codes and conventions is the image of the prime minister shown here. She is wearing a military uniform and is shown in a straight forward analysis. The daily mail uses this picture to show what she looked like after the 5 hour brexit discussion and helps to reinforce the comments that sound like they are from a war or great battle.

Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework



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QUESTION 2  
CANDIDATE F

13



fight against. Furthermore, the sub-headings' use of describing party  
opposition of Brexit as "Tory rebels" that "threaten camp" constructs  
the meaning that those who oppose her are trouble-makers, whereas

Theresa May is in the right. <sup>This follows</sup> following this reception they that  
construct a preferred reading of supporting Theresa May, through codes to  
the construction of her as the standing up against rebellious trouble-makers.

Lastly, the Daily Mail's codes and conventions of the use of physical <sup>special edition</sup>  
to construct an attention-grabbing advertisement that attracts a wider  
audience aside from the political readers. For example, the red banner catches

the reader's eye. In conjunction with the large, golden heading of "50 Years  
of Femal Magazine" <sup>construct</sup> that the Daily Mail also writes for  
women. An emblem <sup>special edition</sup> "Sparkling 13-page anniversary issue"  
is used to construct the advertisement as exciting, with a further plug  
of "Starts Page 39" to attract the reader into finding  
out what is "sparkling" about the special anniversary edition.

Excellent application of knowledge and understanding of the theoretical framework

In addition to this, the the conversion of a large special <sup>image</sup> <sup>constructs</sup>  
the importance of this event, with Theresa May's strong gesture code  
with an open mouth and wide eyes that suggests the action of  
determined, vocal resistance, reinforcing that she is standing  
"to fight". Furthermore, the extract that uses the language codes of

after a "boring five-hour Cabinet meeting to claim a decisive victory" is used  
to construct Theresa May as strong and victorious through the adjective "decisive" creating an enigma of "turn to page 4"  
to entice readers to find out more about her victory.





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QUESTION 3 (a, b, c)

CANDIDATE G

9 (2+2+2+3)

## SECTION B: UNDERSTANDING MEDIA INDUSTRIES AND AUDIENCES

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

A mainstream film is a movie that is recognisable by its use of well known celebrities, large set pieces and soundtracks. They are also, they are typically produced by one of the 'big six'.

- (b) Briefly explain the function of the BBFC in the film industry. [2]

The BBFC is the film classification board that is responsible for regulating and classifying films in Britain by giving them an age rating and additional information.

- (c) Explain the role of regulation in the global distribution of films. Refer to *Straight Outta Compton* to support your points. [9]

*Straight Outta Compton* was awarded a 15 certificate by the BBFC for the film and on DVD, however the directors cut was given an 18, because of its overt explicit content and red band trailer.

*Straight Outta Compton* was awarded an 18 in America because of its sexually explicit and violent scenes reflecting social contexts in America.

Basic knowledge and understanding  
Undeveloped



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

- (d) Explain <sup>ally of JC</sup> the ways in which <sup>Ken Loach</sup> social and political contexts may influence <sup>con austerity - food banks, working benefits capability etc</sup> independent films. Refer to *I, Daniel Blake* to support your points. [12]

Ken Loach is <sup>closely</sup> associated with the independent social realist genre, and has helped <sup>Tick</sup> shape it. Basic knowledge of industry

*I, Daniel Blake* generated much debate due to the <sup>Tick</sup> contemporary social and political issues addressed in the film. Partial reference to the set film

As the film addressed issues of poverty in Newcastle, Ken Loach decided to film mostly on location, for instance the job centre <sup>Tick</sup> and the flats which means <sup>the</sup> that no large set pieces were involved. This gave the film a sense of <sup>Tick</sup> credibility. Limited understanding of how social and political contexts may influence independent films

Basic knowledge of industry developed



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QUESTION 3 (a, b, c)

CANDIDATE H

20 (1+2+7+10)

## SECTION B: UNDERSTANDING MEDIA INDUSTRIES AND AUDIENCES

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

A mainstream film is a high-budget production that usually follows typical codes and conventions of AAA films.

Basic explanation

- (b) Briefly explain the function of the BBFC in the film industry. [2]

The BBFC are responsible for reviewing, regulating and rating films by assigning them a respective age rating in relation to the amount of offensive material that they contain.

Tick

Accurate explanation

Detailed

- (c) Explain the role of regulation in the global distribution of films. Refer to *Straight Outta Compton* to support your points. [9]

Most film companies will attempt to maximise global distribution by balancing the entertainment value to the educational value to achieve

Good, accurate knowledge and understanding

an age rating that is not too low for the genre or too high that it restricts audiences. For example, *Straight Outta Compton* was globally distributed by Universal and was given a PG-13 rating of 15+.

The BBFC regulated this film to 15 due to its violent scenes and use of profanity, however some say the age rating was too low for its non-sensational glorification of violence. However, some argue that both the BBFC and Universal achieved this age rating by factoring in the culturally educational value of the film.

Tick

Tick

Good, accurate knowledge and understanding

Universal maximised the profits of *Straight Outta Compton* by releasing



an exclusive <sup>Tick</sup> DVD/digital download of an 18+ Director's Cut of the film. This allowed Universal to distribute the film to a niche target audience that ~~can~~ consume gay ~~and~~ <sup>Tick</sup> gay-related films.

Good, accurate knowledge and understanding. Reasonably detailed reference to the set film.

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

- (d) Explain the ways in which social and political contexts may influence independent films. Refer to *I, Daniel Blake* to support your points. [12]

Social and political contexts influence independent films such as *'I, Daniel Blake'* through the narrative <sup>Tick</sup> themes of poverty and the benefit system. For example, *'I, Daniel Blake'* was produced by <sup>the</sup> a small independent company Sixteen <sup>Tick</sup> Films, with the marketing and distribution handled by eOne. The independence

Excellent, detailed and accurate knowledge and understanding

of the film's production allowed full creative control to include social and political <sup>Tick</sup> messaging that highlights the hardships of those who rely on the benefit system such as *Daniel Blake*. This ~~is~~ follows <sup>Reference to relevant theoretical perspectives</sup> *Cultural Studies* in that the ~~independent~~ <sup>independently</sup> integrated companies produce films that lack

creativity and variety. Independent companies like Sixteen Films that have no rely on other smaller companies to market and distribute its film produce more varied and <sup>Tick</sup> unique productions.

This allowed Sixteen Films to not have to target a mainstream and instead focus on niche social <sup>Tick</sup> <sup>political</sup> contexts such as the poverty and anti-conservatism seen in the north of England.

Excellent, detailed and accurate knowledge and understanding



The independent marketing of *I, Daniel Blake* also allowed for a smaller scale, guerrilla style campaign in regional areas of high left-wing support: ~~the~~ <sup>the</sup> West (Manchester, Liverpool), the North East (Newcastle), the Midlands (Leeds, Birmingham) and Scotland (Glasgow). The social and political context of anti-Conservatism ~~also~~ influenced *I, Daniel Blake*'s premier in Newcastle, which Labour MP Jeremy Corbyn attended, and marketing campaign in exclusive <sup>Tick</sup> ~~edition~~ of *The Daily Mirror*, a left-wing newspaper. Therefore, as *Sixteen Films* and *come or independent*, they ~~are~~ <sup>are</sup> able to produce and market *I, Daniel Blake* to a specific <sup>Tick</sup> ~~specific~~ socio-political context.

Detailed reference to the set film

Excellent, detailed and accurate knowledge and understanding

- 3a: 1  
3b: 2  
3c: 7  
3d: 10



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QUESTION 3 (a, b, c)

CANDIDATE I

14 (2+2+4+6)



## SECTION B: UNDERSTANDING MEDIA INDUSTRIES AND AUDIENCES

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

A mainstream <sup>Tick</sup> film has a high ~~pr~~ budget and production values, and is often distributed <sup>Tick</sup> globally to a mass audience via big companies such as Universal  
 Accurate explanation Exemplified

- (b) Briefly explain the function of the BBFC in the film industry. [2]

The BBFC <sup>Tick</sup> regulates the films and give ~~and~~ age <sup>Tick</sup> ratings as to what they think is appropriate  
 Accurate explanation

- (c) Explain the role of regulation in the global distribution of films. Refer to *Straight Outta Compton* to support your points. [9]

Regulation is important in the film industry as it protects the public <sup>Tick</sup> from harmful images that aren't appropriate whether it be for their age etc.  
*Straight outta compton* was rated a 15 <sup>Tick</sup> by the BBFC. ~~the trailer~~ However the Director's cut was given an 18 <sup>Tick</sup> rating, it was also rated R in America <sup>Tick</sup>. Regulation is important for films for example *Soc* has quite violent scenes <sup>drugs</sup> with sexualised scenes. For some countries this may be inappropriate <sup>Tick</sup> for example it was banned in Malaysia. (Livingston and Lunt Regulation)  
 is important to protect the public, it's also important to what rating the film gets as the lower



the rating the wider audiences it can reach.  
 Satisfactory knowledge and understanding  
 Tick  
 Straightforward reference to the set film

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

- (d) Explain the ways in which social and political contexts may influence independent films. Refer to *I, Daniel Blake* to support your points. [12]

~~political~~ Social and political contexts may influence independent films as they have more freedom and creativity which mainstream films lack. This could link to current and recent theory of power, as independent films tend to reject some of their messages. This is evident in *I, Daniel Blake* where the film was about the welfare system and poverty in the north of England. Because *I, Daniel Blake* was an independent film they had the freedom to show these issues, and challenge which many governmental policies, of which many government films cannot do. Satisfactory knowledge and understanding  
 Tick  
 The Director of *I, Daniel Blake* Ken Loach, is known for his social realist films. He is known for showing social issues and



political issues in his movies. ~~This~~ I Daniel Blake  
caused a ~~the~~ whole <sup>tick</sup> political movement where members  
of the public could join into share their views.

Satisfactory knowledge and understanding <sup>Underdeveloped</sup>

3a: 2  
3b: 2  
3c: 4  
3d: 6



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QUESTION 4 (a, b)  
CANDIDATE J

5 (2+3)

4. (a) Explain the significance of fans to the success of media products.  
Refer to *Assassin's Creed III: Liberation* to support your points.

[8]

Fans are the success of media products as they are the ones who support and buy the product. *Assassin's Creed 3: Liberation* a spin off to *Assassin's Creed 3* was released on PS3 PS Vita. Fans would buy and support this game as how popular *Assassin's Creed* is in the gaming franchise. This will link with the theory of Henry Jenkins and the fandom theory as "fans are active participants in the media." As how active fans are to buying the games and keeping the *Assassin's Creed* going. The theory of Clay Shirky and of audiences as he states "The digital media has had a profound relationship between *Assassin's Creed* digital technology and the internet."



- (b) How do media producers target specialised audiences?  
Refer to *Assassin's Creed III: Liberation* to support your points.

[12]

Media producers target specialised audiences as they target audiences who love the product that means them to be target or are as huge fans. This can be linked with *Assassin's Creed* as they are *3 Liberations* as they are targeting the main fans who love the game as *Assassin's Creed* have been going on for ages and become popular creating loyal fans. Henry Jenkins theory can be applied as he states his fandom theory and fans are active participants.

Basic knowledge of audiences

Tick

Basic knowledge of audiences

Undeveloped

Also, media producers target specialised audiences by their age rating. With *Assassin's Creed* *3 Liberations* there was an age rating was for adults. The *BFS* *BFS* game is a PEGI 18 so for mature adults where the targeted audience is so to put what in the game.

Tick

Basic knowledge of audiences

Partial reference to the set video game basic knowledge of audiences

4a: 2  
4b: 3

EDUQAS A LEVEL MEDIA STUDIES  
AUTUMN 2020 SERIES

COMPONENT 1 COGNITIVE WALKTHROUGH

QUESTION 4 (a, b)  
CANDIDATE K

13 (7+6)

4. (a) Explain the significance of fans to the success of media products.  
Refer to *Assassin's Creed III: Liberation* to support your points.

[8]

Fans are very significant to the success<sup>of</sup> media products and play a big role nowadays. In reference <sup>Tick</sup> <sub>(20 October 2022)</sub> *Assassin's Creed*, we see how fans of the game now <sup>Tick</sup> are active rather than passive as said by Clay Shirky. The End of audience theory suggests how consumers are producers and create their own content now and also. An example of this can be how fans make their own <sup>Tick</sup> videos of the game to show others on platforms such as Twitch and <sup>Tick</sup> Youtube. This give *Assassin's Creed* more exposure <sup>Tick</sup> which can mean more sales <sup>Tick</sup> of the game. As Henry Jenkins' Fandom theory suggests fans now create their own online communities and <sup>Tick</sup> forums and also that ~~consumer~~ and also create their own <sup>Tick</sup> avatars <sup>Tick</sup> and which shows how ~~in the~~ referring Shirky again, audience are now active participants <sup>Tick</sup> which online helps the game for community grow.





- (b) How do media producers target specialised audiences?  
Refer to *Assassin's Creed III: Liberation* to support your points.

[12]

Media producers target specialised by the use of unique features such as female characters and convergence. In when referring to *Assassin's Creed*, the use a female protagonist will attract a female demographic. In reference to Blumler/Kate, female users may get pleasure from personal identity and by the character empowering them. As Countess say media users can now use text to influence their own identities. The female characters will attract a new audience.

The fact the game is available on hand held devices show how the game targets users who want to play the game in their free time or whilst their travelling to places.

4a: 7

4b: 6

END OF PAPER



EDUQAS A LEVEL MEDIA STUDIES  
AUTUMN 2020 SERIES

COMPONENT 1 COGNITIVE WALKTHROUGH

QUESTION 4 (a, b)  
CANDIDATE L

18 (7+11)

4. (a) Explain the significance of fans to the success of media products. Refer to *Assassin's Creed III: Liberation* to support your points.

[8]

~~Assassin's Creed~~ The significance of fans to the success of media products has increased due to the rise of digital convergence and mainstream, mass-media culture. For example, the fans of Ubisoft's Assassin's Creed series were incredibly significant in the sales of Assassin's Creed III: Liberation, especially as it was a spin-off and so ensured sales from fans of the main Assassin's games.

Detailed reference to the set video game

Digital convergence, as seen in Jenkins's theory of participatory culture, has increased the significance of fans in the success of a media product due to the use of free-marketing via fan accounts on social media, YouTube gameplay videos of Assassin's Creed, as well as the composer and website and digital download platform which includes a fan forum community, supports the idea that fans are now able to 'speak back' to producers.

Reference to relevant theories

Reference to relevant theories, Excellent, detailed and accurate knowledge and understanding



(b) How do media producers target specialised audiences?

Refer to *Assassin's Creed III: Liberation* to support your points.

P1. PS Vita & the series

P2. woman.

P3. ~~Assassin's Creed~~

[12]

Examiner only

Media producers target specialised audiences by regions, an ensured audience engagement from communities of general games

and specifically for of the *Assassin's Creed* 20 series. For example,

*Assassin's Creed III: Liberation* was initially released as

an exclusive for Sony's new handheld console, the PS Vita.

This attracted the specialised audience of the previously commercially successful PSP, while also mutually boosting sales for

Sony and Ubisoft from *Assassin's Creed* fans that would

be willing to buy buy both the *Assassin's Creed III: Liberation*

as well as the PS Vita.

Media producers also further target specialised audiences by tailoring the products content to their audience.

For example, *Assassin's Creed* decided to go against the male

character dominated convention of video games and instead to

create *Alice* - a mixed race woman - to attract a new specialised

audience of women and girls, specifically ethnic minorities, to an

already ensured audience dominated by men. ~~the~~ In addition,

the historical setting of the film in the context of slavery was used

by Ubisoft as a way to target a specialised audience of

those interested in history as well as social issues such

as racism.

4a: 7

4b: 11

END OF PAPER

