



GCE AS MARKING SCHEME

SUMMER 2024

**AS
MEDIA STUDIES - UNIT 1
2680U10-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

WJEC GCE AS MEDIA STUDIES – UNIT 1

SUMMER 2024 MARK SCHEME

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. The generic assessment grid is designed to establish the quality of a response whilst the indicative content will provide guidance on the scope of acceptable responses and the likely content of a candidate's response. Examiners should use the full range of marks available to them.

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

Section A: Selling images: Advertising and music video

0 1 Explore how representations of ethnicity are constructed in the music video. [40]

In your answer you should consider:

- how and why stereotypes are challenged
- the audio, visual and technical codes
- the values, attitudes and messages communicated.

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of media language and representation. • Excellent use of appropriate subject specific terminology • Accurate grammar, punctuation and spelling. 	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of media language and representation to analyse the music video. • Perceptive and detailed exploration, using excellent examples to develop a point of view in response to the question.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of media language and representation. • Good use of appropriate subject specific terminology • Mostly accurate grammar, punctuation and spelling. 	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of media language and representation to analyse the music video. • Detailed exploration, using good examples to develop a point of view in response to the question.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge and understanding of media language and representation. • Satisfactory use of appropriate subject specific terminology • Generally accurate grammar, punctuation, and spelling. 	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of media language and representation to analyse the music video. • Straightforward exploration, using reasonable examples to respond to the question.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of media language and representation. • Basic use of appropriate subject specific terminology, which is not always appropriate. • Some errors in grammar, punctuation and spelling. 	<p style="text-align: center;">7-12 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of media language and representation to analyse the music video. • There is a tendency to describe rather than explore, using some general examples to respond to the question.

1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of media language and representation. • Minimal, if any, use of appropriate subject specific terminology, which is only occasionally appropriate. • Many errors in grammar, punctuation and spelling. 	<p>1-6 marks</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of media language and representation to analyse the music video. • Limited relevant response to the question.
	<p>0 marks</p> <p>No response attempted or no response worthy of credit.</p>	

Question 1: Indicative content

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

Responses in the higher bands will explore the representation of ethnicity and its construction through the selection and combination of different aspects of media language in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands may be descriptive. Media language could include a range of aspects such as visual and audio codes including camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound.

Use of critical perspectives is not specifically required, but this may feature, especially in the higher bands, and should be rewarded where applied appropriately. Critical perspectives may also inform analysis through, for example, consideration of connotations, suggested or intended meanings. Critical perspectives that could appear are those of identity; Hall, Gauntlett. Barthes. Audience; Gerbner, Hall and possibly Bandura.

AO1

Responses will demonstrate knowledge and understanding of aspects of representation from the conceptual framework, such as:

- the ways in which images are selected and constructed
- the effect of purpose on representations
- the use of media language to construct representations of ethnicity
- how representations of ethnicity embody messages and values
- how audiences may be positioned by representations
- relevant critical perspectives, such as those of Barthes: semiotics and critical perspectives on identity: Gauntlett, Hall and other relevant perspectives

AO2

Responses will apply knowledge and understanding of aspects of media language and representation from the conceptual framework to analysis of the unseen music video such as:

- how and why stereotypes are challenged
 - 'Stormzy' is presented as a superhero who takes the boy on a journey to show him the positive role models around him
 - people are presented as role models with some intertextual references e.g. Malorie Blackman's *Noughts and Crosses*
 - images challenge negative stereotypes through the inclusion of positive images: a father figure plaits a young girl's hair and plays with a son, a young boy studies and is shown working through mathematical equations, etc.
 - the video challenges some typical codes and conventions of the rap music genre
 - positive representations of young black boys and girls are promoted
 - the video challenges negative representations of ethnic minority groups seen elsewhere in the media and aims to readdress the imbalance of ethnocentric representations across the media
- the audio, visual and technical codes
 - musically the sound conforms to the genre of rap music
 - the lyrics challenge some of the negative associations that surround the genre
 - the lyrics promote positive messages for both young black boys and girls e.g., *black queens don't quit on me, young black kings...show 'em what you're made of*
 - images of a young black girl looking at her reflection in the mirror acknowledges body insecurities as the lyrics state, *you are immaculate*
 - a poster of a female rapper is featured - Little Simz which challenges male dominated genre and acknowledges the importance of female role models
 - in self-acceptance she is shown rising up surrounded by a wash of purple with pink flowers which could be considered a reaffirmation of what femininity is
 - images of respect and kindness are shown e.g., the young girl preparing a meal for an elderly woman
 - the lyrics and visuals are structured in the form of a hero's journey as a range of scenarios are encountered
 - contemporary real-life situations are shown e.g. Black Lives Matter protests with the symbolic clenched fist power symbol and taking the knee
- the values, attitudes and messages communicated
 - the symbolic codes serve to raise issues of racism and inequality
 - the video encourages young people to be confident and ambitious
 - it establishes the importance of community and values of respect
 - the video aims to empower young people to overcome obstacles and celebrate their own identity

Section B: News in the Online Age

0 2 (a) Explain how radio news producers target and reach their audiences. [10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of relevant aspects of media industries and audiences. • Perceptive and detailed explanation of how radio news producers target and reach their audiences. • Excellent use of appropriate subject-specific terminology.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed, and accurate knowledge and understanding of relevant aspects of media industries and audiences. • Detailed explanation of how radio news producers target and reach their audiences. • Good use of appropriate subject-specific terminology.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of relevant aspects of media industries and audiences. • Straightforward explanation of how radio news producers target and reach their audiences. • Satisfactory use of appropriate subject-specific terminology.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of relevant aspects of media industries and audiences. • Tendency to describe how radio news producers target and reach their audiences. • Basic use of subject-specific terminology, not always appropriate.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of relevant aspects of media industries and audiences. • Limited consideration of how radio news producers target and reach their audiences. • Minimal, if any, use of subject-specific terminology, only occasionally appropriate.
	<p style="text-align: center;">0 marks</p> <p style="text-align: center;">No response attempted or no response worthy of credit.</p>

Question 2 (a): Indicative content

Responses may refer to relevant critical perspectives such as Reception Theory or 'End of Audience' theories and may also refer to Uses and Gratifications. This should be credited where appropriate but is not a requirement.

Responses could demonstrate their knowledge and understanding with reference to the news products studied to support their points.

Possible points:

News producers target audiences through content:

- news programmes have presenters that appeal to the target demographic
- presenters often have journalistic credibility to forge trust
- the mode of address adopted includes audience/user
- news topics are current with live interviews and guests
- the programme formats fit audience lifestyles with repeated news bulletins and updates, local news, traffic, and weather updates
- audiences can interact and contribute in different ways
- news is adapted to national relevance (*Gareth Lewis show* and *Post Prynhawn*)
- news programmes fulfil a range of different needs providing information and communicating news values that shape and influence opinion

Audience Reach is established in a range of ways:

- news programme scheduling fits around audience lifestyles and routines
- audiences can stream programmes live via different devices - smart phones, tablets
- radio news has migrated online to widen audience reach verified by Rajar data
- news programmes can reach audiences via different platforms, Facebook, Twitter, YouTube
- news programmes can be found on channel websites
- BBC sounds allow for news programmes to be consumed in podcast form after the live broadcast
- episodes of news programmes are archived and made available to audiences

- (b) Explore the representation of an event in a 'hard' news story. Refer to **the news website** you have studied in your response. [20]

In your answer you should consider:

- the codes and conventions of online news
- how meanings are communicated
- how audiences/users may respond.

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of media language and representations. • Excellent use of appropriate subject-specific terminology. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of media language and representation to analyse a news website. • Perceptive, detailed exploration of how media language is used to represent an event on a news website.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed, and accurate knowledge and understanding of media language and representations. • Good use of appropriate subject-specific terminology. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of media language and representation to analyse a news website. • Detailed exploration of how media language is used to represent an event on a news website.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory and generally accurate knowledge and understanding of media language and representations. • Satisfactory use of appropriate subject-specific terminology. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of media language and representation analyse a news website. • Straightforward exploration of how media language is used to represent an event on a news website with some detail.

2	3-4 marks	3-4 marks
	<ul style="list-style-type: none"> • Basic knowledge and understanding of media language and representations. • Basic use of subject-specific terminology, not always appropriate. 	<ul style="list-style-type: none"> • Basic application of knowledge and understanding of media language and representation to analyse a news website. • Tendency to describe how media language is used to represent an event on a news website with little detail.
1	1-2 marks	1-2 marks
	<ul style="list-style-type: none"> • Minimal knowledge and understanding of media language. • Minimal, if any, use of subject-specific terminology, appropriate only occasionally. 	<ul style="list-style-type: none"> • Minimal application of knowledge and understanding of media language to analyse a news website. • Limited consideration of how media language is used to represent an event on a news website.
0 marks	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit. 	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit.

Question 2 (b): Indicative content

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

Responses in the higher bands will explore how a news story is represented on a news website in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands may be descriptive. To address representation a range of different elements of media language could be considered in relation to the news product referred to. The elements of media language that are specific to online news are: design conventions [positioning of images/photographs and language, design of navigation features and use of links, graphics, colour and font design. Responses that engage with the bullet points explicitly will consider how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings. In addition, the interactive nature of online news might also be considered and lead to consideration of audience response.

Responses may refer to relevant critical perspectives such as semiotics, reception theory and Clay Shirky. This should be credited where appropriate but is not a requirement.

AO1

Responses will demonstrate knowledge and understanding of the concept of representation such as:

- how selection and combination of aspects of media language construct representations of events
- the way the media construct versions of reality through re-presentation
- how representations embody values, attitudes and beliefs, which may be reinforced across a range of media
- the impact of industry contexts on the choices media producers make about how to represent events
- how audiences may be positioned by representations and may respond to and interpret them.
- the interrelationship between media technologies and patterns of consumption and response
- how audiences are positioned by news, how audiences/users interact with news and related online media such as news websites or social media platforms (e.g., Facebook), audiences/users as producers of news

Responses will demonstrate knowledge and understanding of the news product chosen for example:

- the type of news organisation (e.g., BBC, National or News aggregation site) and the specific values and the ethos associated with this organisation
- the remit of the news products chosen
- each news product's target audience

AO2

Responses will apply knowledge and understanding of media language and representation by analysing the use of media language to represent an event in a hard news story on a news website studied.

Responses may explore aspects such as:

- selection of images and the connotations of this selection in the construction of the representation
- the use of captions to anchor meaning
- the use of recognisable cultural references
- the angle of the story
- use of headlines to the news story and the connotations of the language used
- the hierarchical arrangement of images and other features
- use of typography, graphics and colour and the connotations of these aspects
- the mode of address of the article/news story copy
- the use of statistics, interviewees, fact, and opinion
- the additional content available news websites which can add to the news story such as in-depth analysis, embedded audio-visual material, hyperlinks
- the interactive features available on an online newspaper and news website and how these encourage audience engagement with the story presented

Section C: Film Industries – From Wales to Hollywood

- 0 3** (a) Explain the advantages of Hollywood studio funding in the film industry. Refer to **the Hollywood film** you have studied to support your points. [10]

Band	A01 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent, accurate knowledge and understanding of media industries. • Detailed explanation of the advantages of Hollywood studio funding in the film industry with excellent reference to the film studied to support points. • Excellent use of appropriate subject-specific terminology.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of media industries. • Reasonably detailed explanation of the advantages of Hollywood studio funding in the film industry with good reference to the film studied to support points. • Good use of appropriate subject-specific terminology.
3	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge and understanding of media industries. • Satisfactory explanation of the advantages of Hollywood studio funding in the film industry with good reference to the film studied to support points. • Satisfactory use of appropriate subject-specific terminology.
2	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of media industries with some inaccuracies. • Basic explanation of the advantages of Hollywood studio funding in the film industry with little reference to the film studied to support points. • Basic use of subject-specific terminology, not always appropriate.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of media industries. • Limited explanation of the advantages of Hollywood studio funding in the film industry with minimal, if any, reference to the film studied to support points. • Minimal, if any, use of subject-specific terminology, appropriate only occasionally
0 marks	No response attempted or no response worthy of credit.

Question 3 (a): Indicative content

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

AO1

Responses will demonstrate knowledge and understanding of Hollywood studio funding in the film industry through points related to:

- the significance of patterns of ownership and control including conglomerate ownership
- the significance of economic factors, including studio funding
- how processes of production, distribution (including marketing) and exhibition shape films in a global context
- how film industries maintain, including through marketing, varieties of audiences nationally and globally
- how film industries target, attract, reach, address and potentially construct audiences
- how audiences can be reached, both on a national and global scale, through different media technologies and platforms

Possible points:

Knowledge and understanding will be linked to areas such as: production, promotion, marketing, distribution and exhibition but not necessarily all of these aspects.

Responses will refer to the Hollywood film studied such as:

Drag Me to Hell

- *Drag me to Hell* was produced by *Ghost House Pictures* a dedicated genre studio which is a part of the Universal conglomerate
- premiered at the Cannes film festival and received critical acclaim: status attributed to the studio product
- the film had a wide American original theatrical release and was a box office success through additional international and worldwide markets
- Universal was bought by Comcast, one of the world's largest broadcasters, which allows for further platforms for promotion and marketing of products
- the film has been released in a range of formats
- Universal is closely linked with the horror genre and creates interactive theme mazes (at Universal studios) each Halloween which promotes their horror products

Clueless

- *Clueless* was made and distributed by Paramount pictures
- the power and reach of this distribution company – which includes a television channel- has made this film a lasting product with ongoing attention from new audiences
- the film has been re-released in various formats (a special edition DVD in 2005 and Bluray in 2012), a process which is simplified as Paramount own distribution rights

Blade Runner

- Blade Runner relied on conglomerate production, which included the following studios/companies working together: *The Ladd Company*, *Shaw Brothers* and the *Blade Runner Partnership*
- the film was distributed by Warner Brothers, which allowed for global exhibition and a marketing reliance on genre codes and the recognisability of its main star
- the film was not commercially successful on initial release as it did not recoup its budget. However, a fan cult grew around the film (partially due to the then new technology of VHS) and Warner Brothers capitalised upon this renewed audience interest with numerous remastered re-releases

Shutter Island

- the production companies comprised of Phoenix Pictures, an independent outfit, and Appian Way Productions (a production company owned by star Leonardo DiCaprio)
- the film was distributed by Paramount Pictures, following Phoenix Picture's pitch and subsequent navigation of production
- at the time of the film's release Paramount was part of the multi-faceted Viacom conglomerate
- through worldwide and international gross figures, it is the director's second highest grossing film
- the film has been released in several different formats and editions

- (b) Todorov argues that the way in which narratives are resolved can have ideological significance. Explore this idea in relation to the ending of **the film made in Wales** you have studied.

In your answer you should consider:

- messages and values
- audience expectations of narrative structure

[20]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of narrative. • Excellent, detailed and accurate knowledge and understanding of Todorov's theory of narrative. • Excellent use of appropriate subject-specific terminology. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of narrative to analyse the ending of the film made in Wales studied. • Perceptive, detailed exploration of the narrative ending of the film made in Wales studied. • Excellent use of Todorov's theory of narrative in the analysis.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed and accurate knowledge and understanding of narrative. • Good, reasonably detailed knowledge and understanding of Todorov's theory of narrative. • Good use of appropriate subject-specific terminology. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of narrative to analyse the ending of the film made in Wales. • Detailed exploration of the narrative ending of the film made in Wales studied. • Good use of Todorov's theory of narrative in the analysis.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge and understanding of narrative. • Satisfactory, reasonably detailed and accurate knowledge and understanding of Todorov's theory of narrative. • Satisfactory use of appropriate subject-specific terminology. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of narrative to analyse the film made in Wales studied. • Straightforward exploration of the narrative ending of the film made in Wales studied. • Some appropriate use of Todorov's theory of narrative in the analysis.

2	3-4 marks	3-4 marks
	<ul style="list-style-type: none"> • Basic knowledge and understanding of film industries and audiences, with some inaccuracies. • Basic knowledge and understanding of Todorov's theory of narrative. • Basic use of subject-specific terminology, which is not always appropriate 	<ul style="list-style-type: none"> • Basic application of knowledge and understanding of narrative to analyse the ending of the film made in Wales studied. • There is a tendency to describe the narrative ending of the film made in Wales studied. • Basic use of Todorov's theory of narrative in the analysis.
1	1-2 marks	1-2 marks
	<ul style="list-style-type: none"> • Minimal knowledge and understanding of narrative. • Minimal, if any, knowledge and understanding of Todorov's theory of narrative. • Minimal, if any, use of subject-specific terminology, which is appropriate only occasionally. 	<ul style="list-style-type: none"> • Minimal application of knowledge and understanding of narrative to analyse the ending of the film made in Wales studied. • Limited consideration of the narrative ending of the film made in Wales studied. • Minimal, if any use of Todorov's theory of narrative in the analysis
0 marks	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit. 	

Question 3 (b): Indicative content

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

Responses in the higher bands will demonstrate knowledge and understanding of a range of aspects of narrative structure with a focus on the film's resolution. Responses in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will show limited knowledge and understanding of narrative structure with a focus on the resolution and may be descriptive.

Responses in the higher bands will explicitly engage with the *ideological significance* aspect of the question supported by detailed exploration of the film studied, responses in the middle band will show some straightforward engagement with *ideological significance* and the ending's meaning in a straightforward way supported by appropriate exploration of the film studied, whilst responses in the lower bands will include limited exploration of the film studied and may not engage with the ideological significance aspect at all. Use of Todorov's theory of narrative is expected in this question.

In the higher bands, there is likely to be explicit knowledge, understanding and application of Todorov's theory of narrative. Responses in the middle band will include knowledge, understanding and application of straightforward aspects of Todorov's theory of narrative, whilst responses in the lower bands may only engage implicitly with Todorov's theory of narrative or may not use it at all.

AO1

Responses will demonstrate knowledge and understanding of narrative structure and Todorov's theory of narrative including:

- the idea that the way in which narrative are resolved can have ideological significance
- narrative construction, structures, techniques and conventions
- narratology: the idea that all narratives share a basic structure that involves a movement from one state of equilibrium to another
- the idea that these two states of equilibrium are separated by a period of imbalance or disequilibrium
- narrative construction, structures, techniques and conventions.
- film language such as camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic and post-production sound)
- how the different elements of film language, and the combination of elements, influence and communicate meanings

AO2

Responses will apply knowledge and understanding of narrative to an analysis of the ending of the film studied, such as:

Don't Knock Twice

- typical theme of motherhood explored - mother tries to reconnect with the daughter she had abandoned
- supernatural force awakened which provides the threat
- the quest to escape fate is thwarted by typical horror trope of the final twist
- the mother is not redeemed, and both mother and daughter are entrapped
- the lack of a Todorvian resolution is typical of genre and destabilises the audience

Submarine

- storyline and themes conform to the coming-of-age genre
- themes of teenage anxieties are explored in an episodic narrative
- conventional ending to some extent as Oliver and Jordana reconnect and there is a hint of restoration but ending challenges the happy ever after of Hollywood

The Machine

- the development of AI and typical sci fi themes are explored
- ideological oppositions provide a framework for this exploration
- Todorvian resolution and predictable denouement provides escapist pleasures
- ideologically revenge is sweet, and emancipation is actualised
- symbolic final shots with a promise of the future free of enslavement

Y Llyfrgell/The Library Suicides

- causal narrative throughout
- structure leads to expected resolution
- ending provides subversion of expectations but emphasises the themes of identity and agency
- audiences challenged to revisit their positioning within the narrative

Yr Ymadawiad/The Passing

- the narrative acts as a puzzle as themes of gender and relationships are explored
- story slowly builds to a confrontation and revelations
- flashbacks used to reveal the reality of the situation
- twist denouement familiar to audiences but narrative fractured and offers alternative pleasures
- the slow emergence of the present reality challenge more typical narrative driven films