



GCSE MARKING SCHEME

SUMMER 2022

**MEDIA STUDIES – Unit 2
3680U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCSE MEDIA STUDIES – UNIT 2

SUMMER 2022 MARK SCHEME

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid where applicable, the indicative content for each question and the marking guidance when assessing a candidate's response. Examiners should use the full range of marks available to them. In order to avoid impacting on the validity of the assessment and the reliability of the marking, examiners must research any unfamiliar texts used by learners in order to be able to assess each answer fully.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

For a two-mark band:

- Where the candidate's work completely meets the descriptors, the highest mark should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

For a four-mark band:

- Where the candidate's work completely meets the descriptors, the highest mark should be awarded.
- Where the candidate's work securely meets the descriptors, award a mark in the centre of the range, selecting the higher or lower of those two marks according to the strength of the response.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

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

Indicative Content

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

Assessment Objectives

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 analyse media product

Section A: Wales on Television

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

1. (a) Identify the target audience for the television programme you have studied. [1]

AO1 Demonstrate knowledge and understanding of the key concepts of media studies
Award one mark for the appropriate audience identified.
Answers could include:
<ul style="list-style-type: none">• Gavin and Stacey: Welsh viewers, sit com fans, younger age group, broad demographic
<ul style="list-style-type: none">• Weatherman Walking: fans of contemporary light entertainment programme offering factual information regarding Wales, fans of the presenter, BBC Wales viewers.
<ul style="list-style-type: none">• Rownd a Rownd: Welsh speakers, fans of contemporary on-going drama, soap opera, S4C viewers, broad demographic of Welsh speakers
<ul style="list-style-type: none">• Pobl Port Talbot: Welsh speakers, fans of reality TV offering factual information regarding Port Talbot / hybrid – fly on the wall / documentary

All valid alternatives should be credited.

(b) Briefly explain one way this audience has been targeted.

[3]

AO1	
Demonstrate knowledge and understanding of the key concepts of media studies.	
Answers should demonstrate knowledge and understanding of the programme selected and how it targets its audience.	
Answers should include reference to one of the key concepts:	
Gavin and Stacey	<p>Organisations: marketing and promotion by BBC</p> <p>Media language: set locations and setting / comedy / characters / gags/ jokes</p> <p>Representation: of Wales, age, gender</p> <p>Audiences: targeting of specific audiences by use of the above.</p>
Weatherman Walking	<p>Organisations: marketing and promotion by BBC Wales</p> <p>Media language: TV celebrities/ locations in Wales/ historic elements / graphics / maps</p> <p>Representation: of Wales, age, gender</p> <p>Audiences: targeting of specific audiences by use of the above.</p>
Rownd a Rownd	<p>Organisations: marketing and promotion by S4C</p> <p>Media language: contemporary on-going drama, soap opera, characters / settings / typical narratives/ multi-strand</p> <p>Representation: of Wales, age, gender</p> <p>Audiences: targeting of specific audiences by use of the above.</p>
Pobl Port Talbot	<p>Organisations: marketing and promotion by S4C</p> <p>Media language: contemporary light entertainment programme offering– fly on the wall / documentary/ reality TV style/ ordinary people as characters</p> <p>Representation: of Wales, age, gender</p> <p>Audiences: targeting of specific audiences by use of the above.</p>

3 marks	Satisfactory explanation of one way this audience has been targeted, demonstrating generally accurate knowledge and of audience targeting.
2 marks	Basic explanation of one way this audience has been targeted demonstrating limited knowledge and understanding of audience targeting.
1 mark	Minimal explanation of one way the audience has been targeted demonstrating minimal knowledge and understanding of audience targeting
0 marks	Response not credit worthy / not attempted

All valid alternatives should be credited.

(c) Explain how audiences may respond to the episode you have studied. [6]

Mark	AO1 Demonstrate knowledge and understanding of the key concepts of media studies
6 marks	Excellent, perceptive explanation of how audiences may respond to the episode studied, demonstrating excellent knowledge and understanding of a range of audience responses.
5 marks	Very good, perceptive explanation of how audiences may respond to the episode studied, demonstrating detailed and accurate knowledge and understanding of a range of audience responses.
4 marks	Good explanation of the how audiences may respond to the episode studied, demonstrating accurate knowledge and understanding of audience responses.
3 marks	Satisfactory explanation of how audiences may respond to the episode studied, demonstrating generally accurate knowledge and understanding of audience responses.
2 marks	Basic explanation of how audiences may respond to the episode studied, demonstrating limited knowledge and understanding of audience responses.
1 mark	Minimal explanation of how audiences may respond to the episode studied, demonstrating minimal knowledge and understanding of audience responses.
0 marks	Response not credit worthy / not attempted

Indicative content

Answers may include:

Reference to how audiences respond to the episode studied through uses and gratifications and or reception theory

- Uses and gratification theory (Hall)
- Active / passive.
- Information and Education – the viewer wants to acquire information, knowledge and understanding of Wales, its representation of the themes, messages and values.
- Entertainment – Viewers watch programmes for enjoyment,
- Personal Identity - Viewers can recognise a person or product, role models that reflect similar values to themselves and mimic or copy some of their characteristics.
- Integration and social interaction – the ability for television genres to produce a topic of conversation between people.
- Escapism – let viewers escape their real lives and imagine themselves in those situations
- Responses to representations of Wales, age and gender in the episode studied.
- Responses to narratives/ characters and TV stars and personalities in the episodes studied
- Responses to the settings/ locations/mise-en-scène

All valid alternatives should be credited.

(d) Explore how Wales is represented in the episode you have studied.

In your answer you may refer to:

- Representations of place
- Cultural identity

[20]

Band	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 analyse media products
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, perceptive exploration of how the representations of Wales in the TV programme studied appeals to audiences • Response demonstrates detailed and accurate knowledge and understanding of the key concepts of media studies 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed analysis of the TV programme studied, which engages fully with sophisticated aspects of how it constructs representations of Wales to appeal to audiences • Excellent, detailed and appropriate reference to narrative / genre, representation and audience uses and pleasures • Excellent, well-reasoned judgements and conclusions regarding how well the TV programme uses representations of Wales to appeal to audiences
<p>The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.</p>		
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good exploration of how the representations of Wales in the TV programme studied appeals to audiences • Response demonstrates accurate knowledge and understanding of the key concepts of media studies 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good reasonably detailed analysis of the TV programme studied, which engages fully with aspects of how it constructs representations of Wales to appeal to audiences • Good, reasonably, detailed and appropriate reference to narrative / genre, representation and audience uses and pleasures • Good, reasoned judgements and conclusions regarding how well the TV programme uses representations of Wales to appeal to audiences
<p>The answer is mostly well organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.</p>		

3	5-6 marks	5-6 marks
	<ul style="list-style-type: none"> Satisfactory exploration of how the representations of Wales in the TV programme studied appeals to audiences Response demonstrates satisfactory knowledge and understanding of the key concepts of media studies 	<ul style="list-style-type: none"> Satisfactory analysis of the TV programme studied although the focus is on obvious aspects of how the representations of Wales appeal to audiences. lapses into description Satisfactory reference to narrative / genre, representation and audience uses and pleasures Satisfactory, generally reasoned judgements and conclusions regarding how well the TV programme uses representations of Wales to appeal to audiences
The answer is partly organised with some use of subject terminology, and generally accurate grammar, punctuation and spelling		
2	3-4 marks	3-4 marks
	<ul style="list-style-type: none"> Basic exploration of how representations of Wales in the TV programme studied appeals to audiences Response demonstrates limited knowledge and understanding of the key concepts of media studies 	<ul style="list-style-type: none"> Basic analysis of the TV programme studied, although there is a tendency to describe Limited reference to narrative / genre, representation and audience uses and pleasures Limited evidence of reasoned judgements and conclusions regarding how well the TV programme studied uses representations of Wales to appeal to audiences
The answer shows a limited level of organisation and basic use of subject terminology with some errors in grammar, punctuation and spelling affecting clarity of communication.		
1	1-2 marks	1-2 marks
	<ul style="list-style-type: none"> Minimal exploration of how the representations of Wales in the TV programme studied appeals to audiences 	<ul style="list-style-type: none"> Minimal, if any, analysis of the TV programme studied - the response is descriptive Minimal, if any, reference to narrative / genre, representation and audience uses and pleasures Lacks judgements and conclusions regarding how well the TV programme studied uses representations of Wales to appeal to audiences
The answer shows very little organisation and very limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication.		
	0 marks Response not credit worthy / not attempted	0 marks Response not credit worthy / not attempted

Indicative content

AO1

Answer should demonstrate knowledge and understanding of representations of Wales demonstrated through reference to:

- an awareness of genre codes and conventions such as characters, location and
- technical codes.
- An awareness of symbolic codes such as settings, locations, mise-en-scène, objects/ props

Answers could demonstrate knowledge and understanding of narrative structures, including:

- the possible discussion of storyline, themes and plots.
- the possible knowledge of narrative structures including e.g. Propp – Character.

Answers should demonstrate knowledge and understanding of representation, including:

- visual codes – e.g. body language, facial expressions, location and dress codes
- modes of address – e.g. direct, indirect and/or language
- the possible use of stereotyping e.g. construction – selecting and editing, positive and negative stereotyping.

Answers should demonstrate knowledge and understanding of the representations of Wales including:

- Stereotyping of Wales
- Positive/ negative representation
- Challenging stereotypes
- Offering alternative representations

- the possible discussion of the location geographically – North, South, Mid or
- the East / West divide.
- the possible discussion of the social classes of the Welsh both English and Welsh speakers and their stereotypes.
- the possible use of the Welsh language – Welsh speakers, English speakers and
- bilingual audiences.
- representations of gender and age in Wales.

Answers could also refer to other episodes of the TV programme studied or other relevant programmes/series to help evidence candidates' knowledge and understanding within the context of the question.

AO2

The application of knowledge and understanding will be demonstrated through explanation of examples studied:

Gavin and Stacey

- representation – upholds the traditional stereotypes of being Welsh – the accent, working class. Challenges some stereotypes of Wales – the beach – Wales as a holiday destination.
- audiences – appeals to primarily Welsh, but crossover to British. The episode appeals to a broad demographic C1, C2, D, E. Originally a BBC 3 programme – targeting a younger audience, but has crossover to mainstream.
- audiences – uses and gratifications – escapism, humour. Personal identity – iconographic Welsh location – Barry Island. Comic look at national identity.
- Empathy/sympathy for characters.

Weatherman Walking

- genre appeals – contemporary light entertainment programme offering factual information regarding Wales.
- Narrative - Derek Brockway meets with residents/ local historians and accompanies them on a well-known walking route within two regions in Wales. The programme offers historical information regarding the location and informs the audience of walks within Wales. There is a relaxed feel to the narrative. Derek Brockway interviews various individuals and is the main 'character' within the episode.
- representation – positive representation of Wales as a historically and culturally rich location. It challenges the stereotype of the 'valleys' usually linked to Wales. Derek's friendly and informal manner, represent him as a dependable host who the audience warm to. The other guests are also represented as informed and educated people.
- audiences – appeals to Welsh audiences. The episode appeals to a broad demographic of ABC1. Derek Brockway is an established, well-known figure within Wales and is part of the BBC Wales brand.
- audiences – uses and gratifications - escapism, national identity – pride in their country. Personal identity – reinforcing them as ABC1 individuals due to the cultural and historical nature of the programme, this also reinforces the BBC brand of quality and informative programme which appeals to AC1 audiences. Issues of audience appeal as Derek Brockway is a very well-known person on BBC 1 Wales. Appeals to his fan base. Education / Information – regarding walks in Wales and Welsh history.

Rownd a Rownd

- genre appeals – contemporary on-going drama, soap opera, audio codes such as the upbeat Music and the Welsh language.
- narrative – deals with life within an imaginary village in North Wales. The variation of stock characters appeals to a broad range of audiences. Typical settings which are very familiar to audiences – café, local shop. Relationships and family conflicts - multi-strand narrative which is on-going / episodic /. Relatable to lives of the audience. Themes which may be relatable – unemployment.

- Representation – upholds some traditional stereotypes of Wales – the sense of a small community where everybody knows each other. Some locations such as the surrounding mountains show Wales' beauty, but also perhaps uphold the stereotype associated with Wales. For Welsh speakers, a community leaving its day to day life through the medium of Welsh would offer a positive representation of the language. For some viewers from South Wales, it upholds the stereotype that North Wales is far more Welsh and that people who live there are difficult to understand.
- audiences – S4C has a very diverse audience as it is the only Welsh channel.
- Traditionally, its core viewers are ABC1, but the working class nature of many of the characters and the fact that the programme is geared towards a younger audience it attracts viewers from all demographic ranges.
- audiences – uses and gratifications – escapism, social interaction, personal identity, empathy/sympathy with characters.

Pobl Port Talbot

- genre appeals - contemporary light entertainment programme offering factual information regarding Port Talbot / hybrid – fly on the wall / documentary
- narrative – tells the story of characters and local 'personalities' of the town. The variation of characters appeals to a wide cross –section of audiences. Narrator keeps audiences informed throughout with key facts about the history of the town and various characters who live there. Various themes include – history, the social aspect of the town, education, humour, industry and the intrinsic link it has with the local community e.g. the tragedy suffered by some families.
- representation – it appears to be a very stereotypical representation of Wales, accent, working class families, industrial landscape. By some challenges to this representation appear with the beach, Port Talbot as a holiday destination. For Welsh speaking audiences, it would challenge the stereotype that these communities cannot speak Welsh confidently. Shows the community in a new light.
- audiences – S4C has a very diverse audience as it is the only Welsh channel. Traditionally, its core viewers are ABC1, but the working class nature of many of the characters attracts viewers from all demographic ranges.
- audiences – uses and gratifications – personal identity, information / education, challenges their notion of national identity, empathy/sympathy with characters

All valid alternatives should be credited.

SECTION B: Contemporary Hollywood Film

Answer on the contemporary Hollywood film you have studied.

2. (a) Identify the genre of the film you have studied. [1]

AO1 Demonstrate knowledge and understanding of the key concepts of media studies
One mark for identifying the genre of the film: <ul style="list-style-type: none">• the D.C. Universe franchise Action, Sci Fi• the Divergent franchise Action, Adventure, Mystery• the Harry Potter franchise Adventure, Family, Fantasy• the Hunger Games franchise Action Adventure Sci fi• the Marvel franchise Action, Adventure, Sci Fi• the Spider-Man franchise Action, Adventure, Comedy• the Star Wars franchise. Action, Adventure Sci Fi <p><i>All valid alternatives should be credited.</i></p>

- (b) Briefly identify **three** key conventions of this genre [3]

AO1 Demonstrate knowledge and understanding of the key concepts of media studies
Award one mark for each key convention of the genre. Up to 3 marks in total. The key conventions may be selected:: iconography, mise en scène, characters and stars, camerawork, editing, sound, narrative and themes <i>All valid alternatives should be credited.</i>

- (c) Briefly explain how genre was used to market the film you have studied [6]

AO1 Demonstrate knowledge and understanding of the key concepts of media studies
<p>Award one mark for a basic explanation of how genre was used to market the film</p> <p>Award two marks for a basic explanation of how genre was used to market the film</p> <p>Award three marks for a satisfactory explanation of how genre was used to market the film</p> <p>Award four marks for a good explanation of how genre was used to market the film</p> <p>Award five marks for a very good explanation of how genre was used to market the film</p> <p>Award six marks for an excellent explanation of how genre was used to market the film</p> <p>Answers may include reference to the genre elements used to market the film:</p> <ul style="list-style-type: none">• Using stars and characters• cinematography• Mise-en-scène• SFX• Sound elements/ music <p>These elements will be linked to any of the following marketing techniques</p> <ul style="list-style-type: none">• Advertising• Trailers in cinemas, television, radio, online• Posters in cinemas, on billboards, on adshells, online• Online websites• Social media• Publicity• Editorial in Print• Chat shows on television and radio• Social media• Fan sites• Merchandising

3. Explore how heroes are presented in the film you have studied.

[10]

Band	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 analyse media products
5	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • Very good, perceptive exploration of heroes in mainstream Hollywood franchise films • Response demonstrates detailed and accurate knowledge and understanding of heroes within this context 	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • Very good, detailed analysis of heroes within mainstream Hollywood franchise films • Very good, detailed and appropriate reference to the film studied • Very good, well-reasoned judgements and conclusions regarding heroes within this context
Very good, consistent use of subject specific terminology, including reference to theoretical perspectives		
4	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • Good exploration of heroes within mainstream Hollywood franchise films • Response demonstrates accurate knowledge and understanding of heroes within this context 	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed analysis of heroes within mainstream Hollywood franchise films • Good, reasonably detailed and appropriate reference to the film studied • Good, reasoned judgements and conclusions regarding heroes within this context
Good use of subject specific terminology		
3	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • Satisfactory exploration of heroes within mainstream Hollywood franchise films • Response demonstrates generally accurate knowledge and understanding of heroes within this context 	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of the use of h within heroes within mainstream Hollywood franchise films • Satisfactory reference to the film studied • Satisfactory, generally reasoned judgements and conclusions regarding heroes within this context
Satisfactory use of subject specific terminology		
2	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Basic exploration of heroes within mainstream Hollywood franchise films • Response demonstrates limited knowledge and understanding of heroes within this context 	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Basic analysis of the heroes within mainstream Hollywood franchise films • Limited reference to the film studied • Limited evidence of reasoned judgements and conclusions regarding the heroes within this context
Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy		

1	1 mark	1 mark
	<ul style="list-style-type: none"> • Minimal exploration of heroes within mainstream • Hollywood franchise films 	<ul style="list-style-type: none"> • Minimal, if any, analysis of heroes within mainstream Hollywood franchise films • Minimal reference to the film studied • Lacks judgements and conclusions regarding heroes within this context
	Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy	
	0 marks	0 marks
	Response not credit worthy / not attempted	Response not credit worthy / not attempted

Indicative content

AO1

Answer should demonstrate knowledge and understanding of how heroes of all genders are presented in Hollywood film.

The question focuses on key issues of characters within narratives and may well refer to representations.

Answers should include:

- discussion of the representations in the film studied such as:
 - Characters and Levi Straus and Binary opposites.
 - Good vs Evil
 - Representatives of Law and order vs crime
 - Femininity and masculinity
 - Characters representing order vs. chaos
 - Weak vs strong
 - Gender stereotypes
 - Subversion of stereotypes
 - Authority figures
 - Through character functions mentioning Propp, heroes, villains, princess
 - Themes linked to tried and tested conventions in genres through narratives and characters.
 - Todorovian narrative structures.
- answers may refer to issues of representation and how the characters in the chosen films are key signifiers for the chosen themes which appeal to mainstream audiences, which make huge profits for producers and franchises.

Characters can be turned into organisational synergies through merchandising.

- Stars as products of the Studios in the golden age of Hollywood
- Dyer's star theory 'that icons and celebrities are manufactured by institutions for financial gain. He believes that **stars** are constructed to represent 'real people' experiencing real emotions and therefore reflect key characters in film narratives.
- stars as deviant characters in some narratives
- heroes as part of distribution process
- hero characters in Marketing and promotion
- hero characters in Exhibition – relationship with spectators
- escapsim

AO2

Answers should apply their knowledge of characters within the narrative of their chosen film. Answers should also apply their knowledge of hero functions within their choice of film.

- e.g. Harry Potter and the Deathly Hallows (Part II) Harry – unconventional hero
- key moments within the film's narrative which represents them as heroes and villains
- e.g. Harry and Voldemort's dual.
- answers should refer to them as being binary opposites of good v evil and discuss
- key moments within the film's narrative which highlight this.
- answers should refer to issues of representation and characters by gender/ age / ethnicity representation and how these characters have global appeal to mainstream audiences, which make huge profits for producers and can be turned into organisational synergies through merchandising based on the narrative and character.
- Jennifer Lawrence as Katniss in the Hunger Games an interesting example as she is highest-grossing action heroine of all time
- answers may also refer to gender issues regarding the characters and key scenes within the film's narratives
- answers may refer to the use of anti-heroes and/or reluctant heroes

All valid alternatives should be credited.

4. Explore how mise-en-scène (e.g. setting and locations, costume, props) appeals to audiences. Refer to the film you have studied. [10]

Band	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 analyse media products
5	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • Very good, perceptive exploration of the use of mise-en-scène within mainstream Hollywood franchise films • Response demonstrates detailed and accurate knowledge and understanding of the use of mise-en-scène within this context 	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • Very good, detailed analysis of the use of mise-en-scène within mainstream Hollywood franchise films • Very good, detailed and appropriate reference to the film studied • Very good, well-reasoned judgements and conclusions regarding the use of mise-en-scène within this context
Very good, consistent use of subject specific terminology, including reference to theoretical perspectives		
4	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • Good exploration of the use of mise-en-scène within mainstream Hollywood franchise films • Response demonstrates accurate knowledge and understanding of the use of mise-en-scène within this context 	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed analysis of the use of mise-en-scène within mainstream Hollywood franchise films • Good, reasonably detailed and appropriate reference to the film studied • Good, reasoned judgements and conclusions regarding the use of mise-en-scène within this context
Good use of subject specific terminology		
3	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • Satisfactory exploration of the use of mise-en-scène within mainstream Hollywood franchise films • Response demonstrates generally accurate knowledge and understanding of the use of mise-en-scène within this context 	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of the use of mise-en-scène within mainstream Hollywood franchise films • Satisfactory reference to the film studied • Satisfactory, generally reasoned judgements and conclusions regarding the use of mise-en-scène within this context
Satisfactory use of subject specific terminology		

2	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Basic exploration of the use of mise-en-scène within mainstream Hollywood franchise films • Response demonstrates limited knowledge and understanding of the use of mise-en-scène within this context 	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Basic analysis of the use of mise-en-scène within mainstream Hollywood franchise films • Limited reference to the film studied • Limited evidence of reasoned judgements and conclusions regarding the use of mise-en-scène within this context
	Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy	
1	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • Minimal exploration of the use of mise-en-scène within mainstream Hollywood franchise films 	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • Minimal, if any, analysis of the use of mise-en-scène within mainstream Hollywood franchise films • Minimal reference to the film studied • Lacks judgements and conclusions regarding the use of mise-en-scène within this context
	Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy	
	0 marks Response not credit worthy / not attempted	0 marks Response not credit worthy / not attempted

Indicative content

AO1

Answer should demonstrate knowledge and understanding of how Hollywood films use mise-en-scène. Answers should include:

- discussion of mise-en-scène linked to the chosen film
- discussion of mise-en-scène as part of the genre codes and conventions linked to Neales theory of repetition and difference.
- the use of mise-en-scène are commonly linked to Hollywood franchise films and how this use of cinematography and SFX in genre-based movies of Super heroes, action / adventure, fantasy and science fiction use SFX heavily for a variety of reasons
 - Verisimilitude
 - Visual Spectacle
 - Impossible action
 - Creation of other worlds
 - Creation of mise-en-scène
 - Character function / body language and gestural codes

Use of optical effects optical effects to create mise-en-scène

- "in-camera" using multiple exposure, mattes or the Schufftan process or in post-production
- CGI
- Blue Screen
- Chroma key
- Use of props and costume

AO2

Answers should apply their knowledge of mise-en-scène within the narrative of their chosen film. Answers should also apply their knowledge of mise-en-scène related to characters within their choice of film.

e.g. Harry Potter and the Deathly Hallows part 2

The opening scene begins with:

- a long shot of a beautiful and deserted beach
- camera zooms through maram grass to a homemade gravestone with Dobbie carved into the grey stone creating a most peaceful and tranquil resting place for one of the key characters from the previous film identifying this as the latest film in the franchise suggesting audience foreknowledge and familiarity with the previous film and building on the fans knowledge of the series.
- The film then cuts to an exterior shot of a beach house and the audience are taken inside to create the interior of a safe house where a goblin is hiding
- The main characters are introduced with Harry, Hermione and Ron in conversation with the goblin. The mise-en-scène of the interior of the safe house shows old fashioned furniture, household objects using low key lighting to create the verisimilitude of the setting with audience familiarity with the scene but with an old-fashioned veneer with an absence of electricity using oillamps and woodburning stoves.
- The old-fashioned curtains begin to blow through the open window suggesting pathetic fallacy as the camera moves outside to a gathering storm which suggests a Todorovian narrative structure falling into disequilibrium and the dangers ahead for the main characters.

Answers may refer to how mise-en-scène appeals to the audiences of these franchise films in particular younger audiences and the genres which appeal to them

- global appeal to mainstream audiences and how mise-en-scène contributes to the success of a film and to huge profits for producers and investors.

All valid alternatives should be credited.