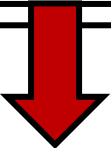


HOW TO APPROACH A QUESTION OF ANY TARIFF IN THE COMPONENT 1 EXAM:

STEP 1: HIGHLIGHT THE KEY WORDS.

You will not be awarded anytime to do this in the exam so I recommend this is done either during your planning time with the unseen or before you start responding to the question.

Also, be sparing with the words you highlight. If everything is highlighted, nothing is! A top tip is to imagine your highlighter is running low on ink.



10. Command words and examination question terminology for Components 1 and 2

Command Words	Definition
Compare (AO2)	Consider the similarities and differences between products; make judgements and draw conclusions. e.g. Compare how audiences are positioned by the representations in this Save The Children advertisement and the WaterAid advertisement you have studied. (SAMs – Component 1, Q1)
Explain (AO1)	Give information and reasons to demonstrate understanding of an aspect of the theoretical framework. e.g. Explain how ownership shapes media products. Refer to The Daily Mirror to support your points. (SAMs – Component 1, Q3d)
To what extent/How far (AO2 – ‘make judgements and draw conclusions’, but question may also include AO1)	Consider to what degree a statement or idea is true or applicable to particular media products or processes; make judgements and draw conclusions. e.g. To what extent can the set episode of Life On Mars be seen as postmodern? (SAMs – Component 2, Q1a)
Evaluate (AO2)	Make judgements about the validity or usefulness of a theory or theoretical approach in relation to media forms and products; develop an argument, draw conclusions. e.g. <i>Compared with the past, David Gauntlett argues that in the media today ‘we no longer get singular, straightforward messages about ideal types of male and female identities.’ Evaluate the validity of this claim with reference to the set editions of Woman and Adbusters and the historical contexts in which they were produced.</i> (SAMs – Component 2, Q4-6)
Discuss (AO1)	Consider and explore relevant ideas in relation to media products and processes to demonstrate understanding of an aspect of the theoretical framework. e.g. <i>Television production takes place within an economic context. Discuss the influence of economic factors on The Bridge.</i> (SAMs – Component 2, Q1-3b)
Analyse (AO2)	Critically examine elements of media language to identify the ways in which media products construct and communicate meanings and generate responses. This may be linked to making judgements and drawing conclusions.

STEP 2: WHAT IS THE QUESTION ACTUALLY ASKING YOU TO DO?

These are what the Examining Board calls ‘Command Words’. These not only contextualise what you are being asked to write about but also form a blue print for the Board when they write your Exam questions. Know these off by heart and you’ll never be caught off guard.

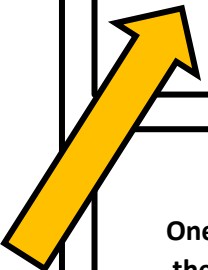
STEP 3: CONTEXTS

No matter the question, the mark, section or focus of the question, contexts need to be talked about. Contexts underpin everything. Remember, no Media text is created in a vacuum. It will have been influenced by issues in the past or present. Media is often constructed with the goal of bringing your attention to an issue e.g. the food bank crisis in ‘I, Daniel Blake’ and/or will be constructed by producers who expect audiences to be up-to-date on current affairs.

THERE ARE FIVE AND THEY ARE AS FOLLOWS:

- Political: Is there a political context in the film? Are political themes being brought up that are similar to issues currently going on.
- Historical: What period is the film set in? The future, the past, a mixture of the two? Are any historical issues being revisited?
- Social: Are any issues that currently are currently impacting upon society raised e.g. Global warming, immigration, government policies.
 - Economical: Does the film highlight issues around the economy e.g. The recession
- Cultural: What cultures are represented? If particular groups are represented, we as audiences might be able to associate with their situation. Are any cultures underrepresented?

TOP TIP: Why not make it easier on yourself whilst impressing the examiner and hybridise them. If you use social contexts, you can shorten it to ‘Socio’ e.g. ‘Dream’ is a movie that shines a light on many socio/cultural, historical and economic issues and debates.



STEP 4: THEORISTS AND TERMINOLOGY

One of the biggest mistakes students make time and again is looking at a question heading in either Section A or B and waffling on about theories that do not belong to that section of the exam. Whilst you may raise a **Representational** theorist or term when writing a **Media Language** question for example, remember that the main focus should be on the **Media Language**.

BELOW ARE THE THEORISTS/ THEORIES THAT BELONG TO EACH HEADING OF THE AS EXAM! DON’T GET THEM MUDDLED UP:

Representation (6)	Stuart Hall’s theories on Representation/ David Gauntlett’s theories on Identity/ Liesbet Van Zoonen Feminist theory/ bell hooks Feminist theory/ Judith Butler Gender Performativity/ Paul Gilroy Postcolonial theory.
Audience (5)	Albert Bandura Media Effects/ George Gerbner’s Cultivation theory/ Stuart Hall’s Reception theory/ Henry Jenkins Fandom/ Clay Shirky end of Audience
Industry (3)	Curran and Seaton Power and Media Industries/ Livingstone and Lunt Regulation theory/ David Hesmondhalgh Cultural industries Inc. Horizontal and Vertical Integration.
Language (Media) (5)	Roland Barthes Semiotics/ Tzvetan Todorov Narratology/ Steve Neale’s Genre Theory/ Claude Levi Strauss Structuralism/ Jean Baudrillard Postmodernism.

THOSE HIGHLIGHTED IN RED ARE THE 10 NEW YEAR 13 THEORIES IF DOING AS/A2 COURSE!



EXAM TIMINGS AND BREAKDOWN:

Section A: Analysing Media Language and Representation

Representation

Question 1 is based on the unseen audio-visual resource **and** the music video you have studied: Formation or Dream.

The audio-visual resource consists of the Guinness: Compton Cowboys television advertisement, released in 2017.
(<https://www.youtube.com/watch?v=9HWnO5XZl2M>)

You will be allowed **one** minute to read Question 1.
The advertisement will be shown **three** times.
First viewing: watch the advertisement.
Second viewing: watch the advertisement and **make notes**.
You will then have **five minutes** to **make further notes**.
Third viewing: watch the advertisement and **make final notes**.
Once the third viewing has finished, you should answer Question 1.

1. Compare the ideologies conveyed through the representations in this television advertisement **and** the music video you have studied.

In your answer, you must:

- consider how representations convey ideologies
- consider the similarities and differences in the ideologies conveyed
- make judgements and draw conclusions about how far social and cultural contexts affect the representations.

[30]

Media Language

Question 2 is based on an unseen film poster for Let Me In, released in 2010. Study the film poster carefully before answering the question.

(https://www.bing.com/images/search?view=detailv2&ccid=XEV3QKlh&id=7D642A91E2DD4156BAC2E8575BF23C3DCC6ADE4B&thid=OIP_XEV3QKlhC187knNriOzCQHAKg&q=let+me+in&simid=608025169082386311&selectedIndex=1&ajaxhist=0)

2. Explore how codes and conventions create meaning in this film poster.

[15]

WHAT YOU NEED TO KNOW ABOUT SECTION A:

- The exam is **2HRS 15 MINS**. You are advised to spend **1HR 30 MINS** of this time on Sec A.
- At the start of the exam, you will be provided with a Print **AND** an unseen audio/visual text.
- The audio/visual will be a question on either Media Language or Representation. Due to changes in the guidelines, regardless of whether the audio/ visual is ML or REP, you will now get:

- 3 VIEWINGS. EST. 15 MINS OF VIEWING/ NOTETAKING.**

MY SUGGESTED TIMINGS:

15 MARKER- 25 MINUTES

30 MARKER- 50 MINUTES

= 1HR 15 MINS

HOW TO WRITE THE PERFECT 25 MARKER INC. INTRO'S AND CONCLUSIONS!

PAC (INTRO)	PEE (MAIN BODY)	PAP (CONCLUSION)	What you need to know:
POINT (TOPIC SENTENCE) ANALYSIS CONCLUSION	POINT EVIDENCE EXPLAIN	POINT ARGUE POINT	You'll notice in the entirety of the mark scheme the only mention of: 'Judgements and Conclusions' is on the 30 marker. Why? Because in Component 1, that is the only question that requires a conclusion. Anything above 15 marks, should have a conclusion.
P=Firstly, both the music video for 'Dream' and the 'Guinness: Compton Cowboys' advert represent a variety of ideologies, many of which are socio/cultural in nature, within their content. A= Throughout the course of this essay I will deconstruct both texts using critical as well as analytical opinion... C= in the hope of arriving at a justified conclusion.	(SEE EXAMPLES IN EXEMPLAR ESSAY)	P= In conclusion, I believe that both 'Dream' and 'Guinness: Compton Cowboys' represent a spectrum of progressive socio/ cultural ideologies to the viewer. A= Although conventional, regressive archetypes are used in both texts e.g. gang iconography in both texts... C= it is rendered countertypal, as both Dizzie Rascal's lyrics and the relationship of the protagonist in the 'Compton Cowboys' advert with his horse, subvert regressive, entrenched notions in society around ethnicity, equality and youth culture.	PAC, PEE AND PAP
1. Compare the ideologies conveyed through the representations in this television advertisement and the music video you have studied. In your answer, you must: - consider how representations convey ideologies - consider the similarities and differences in the ideologies conveyed - make judgements and draw conclusions about how far social and cultural contexts affect the representations.			

Section B

3. (a) Briefly explain what is meant by diversification in media industries.
(b) Explain the impact of recent technological changes on the video games industry. Refer to *Assassin's Creed III: Liberation* to support your points. [8]

In Question 3(c), 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.

(c) Explain how the producers of video games ensure their financial success. Refer to *Assassin's Creed III: Liberation* to support your points. [15]

4. (a) Explain how advertisements target audiences. Refer to the *WaterAid* advertisement you have studied to support your points. [8]
(b) Explain how historical contexts influence audience interpretations of media products. Refer to the *Tide* advertisement you have studied to support your points. [12]

WHAT YOU NEED TO KNOW ABOUT SECTION B:

- The exam board suggests you should only spend 45 MINS on Section B. That way you can spend...

A MINUTE A MARK ON EACH QUESTION

Students tend to struggle with their the content on Section B more so than Section A, so be sure to allocate yourself the time needed to work through Section B (IND and AUD).

TOP TIPS FOR ANSWERING QUESTIONS ON SECTION B:

- 1 MARKER-** This will require a name/ word or two to explain e.g. Name an example of a conglomerate= NBC COMCAST.
- 2 MARKER-** Usually a 'Briefly' question where you are asked to briefly explain/define something.
- 4 MARKER-** Usually requires you to write a two-part answer/ give two example sin your response, justifying both points.
- 6/8 MARKER-** An average of 2 PEE paragraphs is likely to be written. This often take the guise of an 'Explain' question.
- 10/12/15 MARKER-** Often takes the guise of an 'Explain' or 'How' question. These require more of an extended response and would likely result in 2-3 PEE paragraphs.
- 30 MARKER-** Intro, Main Body and Conclusion is needed. The question will either be a 'Compare' or 'Analyse' question.
- Remember, these are just guesstimates. Writing and timings are specific to the person writing the exam and multiples variables such as the speed someone writes and their confidence on a question, can impact all of the above.

TOP TIP: THE ONLY QUESTIONS THAT REQUIRE A CONCLUSION ARE 'COMPARE' OR 'ANALYSE' QUESTIONS. THESE SHOULD ONLY APPEAR AS THE 30 MARKER, SO DON'T WASTE TIME WRITING CONCLUSIONS ON 10 MARKERS FOR EXAMPLE!

MOREOVER, WE ALWAYS GET ASKED HOW LONG A RESPONSE SHOULD BE. WHILST THERE IS NO SCIENCE BEHIND THIS (SOME PEOPLE WRITE QUICKER THAN OTHERS ETC.) BY THE END OF YEAR 13 YOU SHOULD BE AVERAGING A PEE PARAGRAPH ABOUT EVERY 3-4 MINS.

LOWER TARIFF QUESTIONS: ONE, TWO, FOUR, SIX AND EIGHT MARKERS

SECTION B: UNDERSTANDING MEDIA INDUSTRIES AND AUDIENCES

4
MINS

0 3

a) What is meant by an independent film?

[2]

b) Briefly explain what you understand by vertical integration.

[2]

EXEMPLAR RESPONSE:

3A. A film made outside of the commercial mainstream and outside of the financial and artistic control of a large film company. A film which is privately conceived and funded or is made by a smaller film company on a low budget. (2/2)

3B. A process whereby one company acquires another involved at a different level of the industry. For example, a production company that owns a distributor such as the conglomerate NBC Comcast owning that of Universal Pictures, s subsidiary that distributed 'Straight Outta Compton'. (2/2)

c) Explain **two** features of mainstream film production. Refer briefly to *Straight Outta Compton* to support your points. [6]

6
MINS

TOP TIPS:

- Realistically, for a question that you would only have around 6 minutes to answer in the Exam, I would expect two paragraphs! That said, as the old saying goes, its quality over quantity
- These questions will often take the guise of an 'Explain' question and require you to give reasons and justify that you understand the product you have been studying.
- A PEE structure is vital here. Students tend to jot down two really good points and provide evidence but fail to relate it back to the question/ the **Explain** stage of PEE. To help with this, ensure you use terminology/ vocabulary from the question. For example, for the question above, I would ensure I was making constant reference back to the conventions/ideologies of a mainstream Film institution and would ensure that I referenced back to the question at the end of my PEE paragraph and in doing so, justifying/ strengthening the **Point** and **Evidence** stages of my PEE paragraph.

(c) What is a media conglomerate?

[1]

A company or group that owns numerous companies involved in media production or distribution e.g. NBC COMCAST.

1 MIN

(b) Explain the impact of recent technological changes on the video games industry. Refer to *Assassin's Creed III: Liberation* to support your points. [8]

8 MINS

8/10 MARK EXEMPLAR RESPONSE:

1ST IMPACT PEE EXAMPLE: Firstly, the Gaming industry is one that is continually evolving and diversifying both due to economic and political factors such as regulation along with that of advancements in technology. For example, 'Assasins Creed III: Liberation' was at first in 2012, given exclusivity on the PS Vita, a handheld platform that enabled users to play 'ACIII:L' 'On the Go' so long as they had a Wifi connection. As the handheld device could be linked up to that of a stationary platform console e.g. the PS3, users were afforded the ability of being able to fully immerse themselves within the product no matter where they were as well as record in-game footage and share online via social media sites like that of You Tube, Facebook etc. With an application of prosumerism, one may argue that this was largely beneficial in involving gamers with the Assasins Creed franchise/ brand identity as they could both benefit from playing the game whilst contributing to the franchise via their ability share content. This opened up opportunities for the gamership to market the content on digital platforms, for free, which synergetically benefits that of Ubisoft and it's distribution and marketing method.

IF USING THIS FOR REVISION, WHY DON'T YOU HAVE A GO AT WRITING THE SECOND PEE PARAGRAPH. DOES IT MATCH THE QUALITY OF MINE?

NOTE: EACH POINT IS WORTH 2 MARKS. TO GET THE FULL 4 MARKS FOR EACH OF YOUR IMPACTS, YOU NEED TO EXPAND AND EXPLAIN IT VIA A PEE PARAGRAPH!

HIGHER TARIFF QUESTIONS: FIFTEEN AND THIRTY MARKERS

FOR THESE TARIFF QUESTIONS, LET’S LOOK AT AN ENTIRE SECTION A EXAMPLE.

Section A: Analysing Media Language and Representation

Representation

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2. Explore how codes and conventions create meaning in this film poster.

[15]

15 MARKER TOP TIPS:

- Usually a ‘Explore’ question, these types of question can come up in either Section A or B.
- This will require you to analyse and deconstruct a text against that of a Media Language or Representation focus.
- Dependent upon how fast you write/ the quality of PEE response, I would expect 3-4 PEE paragraphs for a question of this type.
- You will have 25 minutes and remember it does NOT require a Conclusion.

HOW BEST TO ANSWER A 30 MARK QUESTION: BELOW IS AN EXAMPLE BASED ON THE PAST QUESTION TO THE LEFT, AS TO HOW I WOULD GO ABOUT ANSWERING A QUESTION OF THIS SORT. THEY ARE JUST POINTERS HOWEVER & NOT A RIGID STRUCTURE. FEEL FREE TO ADAPT!

From a viewing of both the ‘Dream’ music video and the ‘Guinness: Compton Cowboys’ advert, one may argue that a variety of ideologies are represented to an audience in an effort to convey and at times challenge, entrenched socio/cultural and historical depictions and stereotypes of ethnicity /youth culture within mainstream media.

For instance, it may be argued that both texts highlight a progressive shift away from regressive archetypes in their representations of youth culture, particularly black youths. Stereotypical iconography like the gang-style tattoos of the protagonist in the Guinness advert or the graffiti sprayed across the walls of the shop in ‘Dream’ by a youth, are challenged. This is made abundantly clear to an audience in the Guinness advert when the protagonist states, “In Compton, you join a gang or find another way to survive” before stating, “You gotta make your own path”. A tracking shot is used to highlight to an audience that the protagonist is literally choosing an alternative path and is leaving gang culture behind as he saunters past the car. Moreover, the two black males within the vehicle are framed by the door as well as mesh fencing in the background, which simulates a setting of imprisonment and/or a possible consequence of breaking the law. Paired with their dress codes, facial expressions and body language, an audience is clearly positioned to view the two as having chosen the opposite path, that of gang culture, their luxurious car a form of incarceration unlike that of the freedom our protagonist experiences on his horse.

In addition, the lyrics within ‘Dream’ further reinforce a subversion in archetypal representations, subverting regressive socio/cultural ideologies and traits often associated with black people. For example, lines such as “Young baby fathers hold it down for your girl” and “Try to keep school in your plans don’t be worrying about your mans” challenges regressive stereotypes surrounding young black men such as being absent fathers or being easily led astray/ uneducated. Moreover, an audience is further positioned as well as actively encouraged to take an oppositional reading to previous negative depictions of the Rap sub-genre /black culture and are instead presented with an alternative ideology to decode in the form of Dizzie Rascal’s appearance within the video narrating. The presence of Dizzie Rascal as our narrator, it could be argued, further reinforces the positivity of his lyrics as a young, black man imparting progressive ideologies such as the importance of education and being aspirational in a contemporary society still plagued by inequality and racism.

In continuation of the above, the ideological importance of equality if further reinforced in both texts via the use of debates that are currently prominent within our socio/cultural, historical and political zeitgeist. To expand upon this notion, the Guinness text was released after the Black Lives Matter movement gained traction and events such as the shooting of unarmed black civilians in American states such as Atlanta and Los Angeles by Police Officers, who were predominantly white, were highly reported news stories. Compton, which is located in Los Angeles, is the setting for the ‘Guinness: Compton Cowboys’ advert and has a history with institutionalised racism, which most famously came to a head during the reactionary LA Riots in 1992 which were a direct result of the unfair assault of Rodney King at the hands of four white Police Officers. Those familiar with the socio/ cultural and historical relevance of this event would most likely decode the significance of the iconic LAPD vehicle that is depicted behind the protagonist at the start of the advert along with that of the audio code of the siren. In addition, the LAPD squad car is shown turning right and out of shot in the background, possibly a symbolic reference to institutionalised racism at the hands of the Police being in the past and that equality is literally going in the ‘right’ direction.

Furthermore, ‘Dream also explores the racial inequality and regressive ideologies associated with racism in the video, all be it via a more subtle intertextual reference. Intertextuality is used via the use of the matriarchal, middle to upper class white woman at the piano within the text, a direct homage to ‘Muffin the Mule, a Children’s programme from the 1950’s. Once again, notions of the past and progressing forwards with equality are depicted however, much like the ‘Guinness: Compton Cowboys’ advert, offer an allegorical commentary on society. Although equality has progressed, especially since the 2010 Equality Act came into effect before the release of the ‘Guinness: Compton Cowboys’ advert, regressive ideologies still exist with regards to ethnicity and the creation of the young, especially young black men, as ‘Folk Devils’. ‘Dream’, which was released in 2006 for example, still depicts police brutality in the background as Dizzie Rascal sings, with two black puppets being assaulted by a white Policeman’s truncheon. The woman at the piano is also constructed at various points within the video as being unimpressed with Dizzie Rascal, her facial expressions seemingly offended as she breaks the forth wall and looks directly at the viewer.

Finally, a post-colonialist reading of ‘Dream’, it could be contested, reinforces Paul Gilroy’s opinions surrounding the idea the colonialist discourses still exist in contemporary society and are not only resigned to the past days of the British Empire, an Empire of which was still largely in operation in the 1950’s. The asymmetrical framing of the woman at the piano juxtaposed with that of Dizzie Rascal may allude to the fact that the two are in binary opposition of one another, past and present. The woman is constructed to appear more formal as she is dressed in pastel blue attire, which may connote that she is civilised and formal unlike that of Dizzie Rascal who is dressed in a causal, red tracksuit, which may connote danger or chaos. The woman at the piano is also symbolic of the divides in the social hierarchy as she towers over Dizzie Rascal, looking down upon him from her affluent stetting as opposed to a smaller Dizize Rascal located on what would appear to be a London Council estate.

In conclusion, I believe that both texts are constructed in an allegorical fashion. Both ‘Dream’ and ‘Guinness: Compton Cowboys’ highlight that there are still racial tensions within society and that there is a need to challenge misconceptions as well as entrenched ideologies around debates such as ethnicity and social class. Although both texts adhere to certain tropes associated with Black culture, ‘Dream’ for example, subverts away from the stereotypical, often regressive codes and conventions of Rap whilst the ‘Guinness: Compton Cowboys’ advert depicts a more empowering depiction of the black community, largely via it’s ability to generate an emotional response in its audience. The relationship between the man and his horse highlights a desire to reject racial inequality and outdated stereotypes and to learn from socio/cultural and historical lesson of the past. Whilst Dizzie Rascal and the protagonist from ‘Guinness: Compton Cowboys’ may appear at first glance to be racial archetypes, they both in fact offer countertypal alternatives, emphasising to their audiences the importance of being part of the solution as opposed to being part of the problem, that of fuelling moral panics by perpetuating racial and social stereotypes.