



GCSE MARKING SCHEME

SUMMER 2019

MEDIA STUDIES - UNIT 2
3680U20-1

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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 2019 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 one audience for the episode you have studied. [1]

A01

Demonstrate knowledge and understanding of the key concepts of media studies

Award **one** mark for the appropriate audience identified.

Answers could include:

- Welsh people
- fans of situation comedy
- BBC1 Wales viewers/BBC 3 viewers/BBC 2 viewers (as appropriate)
- fans of the stars
- niche/mainstream audiences (as appropriate)

All valid alternatives should be credited.

- (b) Briefly explain why the television programme you have studied is popular in Wales. [3]

AO1

Demonstrate knowledge and understanding of the key concepts of media studies.

Award **one** mark for a basic reason why the programme is popular in Wales.

Award **two** marks for satisfactory reason why the programme is popular in Wales.

Award **three** marks for a good reason why the programme is popular in Wales.

Answers should demonstrate knowledge and understanding of why audiences find programmes popular.

Answers could include:

Basic:

- audiences find them funny, useful
- based in Wales
- include Welsh people
- interesting stories
- interesting characters
- providing information
- building a national, cultural, regional identity
- providing a range of representations of Wales.

Satisfactory:

- some emerging sense of media knowledge about audiences with some media language in evidence linked to:
 - genre
 - narrative
 - representation
 - audience issues and effects.

Good

- Good media understanding of why audiences find programmes popular with confident media language such as genre, codes and conventions, narratives and representations linked to audience appeal to Welsh audiences
- discussion of Uses and Gratifications
- discussion of how the programme provides a range of representations of Wales
- discussion about Welsh language provision
- sense of cultural /national/ regional identity.

There may well be reference to the composition of audiences and building national identity for Welsh speakers, social class of audiences, or lifestyle, interest and aspiration.

All valid alternatives should be credited.

- (c) Outline **two** different ways the television programme you have studied is marketed.

[6]

AO1

Demonstrate knowledge and understanding of the key concepts of media studies

Award **one** mark for each appropriate marketing method identified up to a maximum of **two** marks.

Award a further **four** marks for a very good, perceptive explanation of how television programmes are marketed in the television industry, demonstrating detailed and accurate knowledge and understanding of a range of promotional techniques.

Award a further **three** marks for a good explanation of how television programmes are marketed in the television industry, demonstrating accurate knowledge and understanding of promotional techniques.

Award a further **two** marks for a satisfactory explanation of how television programmes are marketed in the television industry, demonstrating generally accurate knowledge and understanding of promotional techniques.

Award a further **one** mark for a basic explanation of how television programmes are marketed in the television industry, demonstrating limited knowledge and understanding of the promotional techniques.

Indicative Content

Answers should demonstrate knowledge and understanding of how television programmes are promoted.

Answers may include:

Reference to marketing methods in:

- advertising
- publicity
- merchandising.

The use of print media to promote television programmes to attract audiences through:

- print advertising in newspapers and magazines
- editorial publicity in newspapers and magazines
- posters.

In audio/visual media:

- trailers on television
- radio spots
- radio talk/ interviews
- publicity on television chat shows
- editorial on television news
- advertising on the web
- publicity on the web / TV channel websites
- social media such as Facebook and Twitter.

All valid alternatives should be credited.

- (d) Explore how the episode you have studied appeals to audiences. In your answer you may refer to:
- representations and stereotypes
 - genre and narrative
- [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	9-10 marks • Excellent, perceptive explanation 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	9-10 marks • 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
	The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.	
4	7-8 marks • Good explanation 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	7-8 marks • 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
	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.	
3	5-6 marks • Satisfactory explanation 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	5-6 marks • Satisfactory analysis of the TV programme studied, although the focus may be on obvious aspects of how the representations of Wales appeal to audiences although may lapse into description • Satisfactory reference to narrative / genre, representation and audience uses and pleasures
	The answer is partly organised with some use of subject terminology, and generally accurate grammar, punctuation and spelling.	

2	3-4 marks • Basic exploration of how representations of Wales in the TV programme studied appeals to audiences. • Response demonstrates basic knowledge and understanding of the key concepts of media studies	3-4 marks • 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
	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 • Minimal explanation of how the representations of Wales in the TV programme studied appeals to audiences	1-2 marks • 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
	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 and discussion may include:

- an awareness of genre codes and conventions such as characters, location and technical codes.

Answers should demonstrate knowledge and understanding of narrative structures, and discussion may include:

- 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, and discussion may include:

- 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 and discussion may include:

- stereotyping of Wales
- positive/ negative representation
- challenging stereotypes
- offering alternative representations
- the possible discussion of geographical location – 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 may demonstrate knowledge and understanding of the Uses and Gratifications model for audiences, including how the representations appeal to audiences through:

- the possible discussion of personal identity
- surveillance
- national identity
- escapism
- information
- empathy / sympathy.

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

- genre appeals – contemporary sitcom but also a hybrid of comedy/romance/drama
- narrative – storyline of romance across the class divide / national identity. Long distance relationships and family conflicts. Characters – e.g. the comic anti –hero and the princess (Gavin and Stacey), the side-kicks (Smithy and Nessa). Multi-strand narrative which is on-going / soap style narrative / episodic.
- the use of binary opposites e.g. the English and the Welsh, Gavin's family and Stacey's family
- 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 –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 audience 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 **one** major Hollywood film company. [1]

AO1
Demonstrate knowledge and understanding of the key concepts of media studies
Award one mark for a major film company
Answers may include one of the following
• Disney • Universal / Comcast • Paramount / Viacom • 20th Century Fox/ 21st Century Fox • Warner Brothers / Time Warner • Columbia / Sony
Be open to answers which identify parent company conglomerates set out above.

- (b) Suggest **one** advantage of for a film that comes from being part of a franchise.

[4]

AO1

Demonstrate knowledge and understanding of the key concepts of media studies

Award **one** mark for limited explanation of the advantage for a film being part of a franchise.
Award **two** marks for a basic explanation of the advantage of a film being part of a franchise.
Award **three** marks for a satisfactory explanation of the advantage of a film being part of a franchise.
Award **four** marks for a good explanation of the advantage of a film being part of a franchise.

Answers may include:

- tried and tested success at the box office
- continuous flow of storylines
- use of same stars/actors /cast
- star recognition
- success built on continued critical acclaim
- production and distribution costs can be reduced due to economies of scale / reuse of sets/ props/costumes
- global success through marketing
- merchandising
- cult film recognition and fanbase
- built in awareness for audiences
- continued success based on already successful film.
- increasing profit through diversity
- may create strong feelings of identity and ownership in its consumers
- continued employment for actors, production crew and other personnel
- attractive to writers and artists for continued employment and longer-term contracts
- sense of brand awareness
- clear benefits for marketing and distribution.

All valid alternatives should be credited.

- (c) Briefly outline how the Hollywood film you have studied was funded. [5]

AO1

Demonstrate knowledge and understanding of the key concepts of media studies

Award **one** mark for basic explanation of how the chosen film was funded.
Award **two** marks for a limited explanation of the how the chosen film was funded.
Award **three** marks for a satisfactory explanation of how the chosen film was funded.
Award **four** marks for a good explanation of the how the chosen film was funded.
Award **five** marks for an excellent explanation of how the chosen film was funded.

Answers may include:

- Production funding by major studios
- Collaboration and joint funding

Some recognition of funding British film and 4 categories of funding: 100% British funding, part US and Brit funding, part European and Brit funding, 100% US funding, produced in Britain

- Investors
- Conglomerate funding
- Franchise funding

All valid alternatives should be credited.

3. Explore how **one** key theme is presented in the Hollywood 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	5 marks • Very good, perceptive explanation of the use of themes within mainstream Hollywood franchise films • Response demonstrates detailed and accurate knowledge and understanding of the use of themes within this context	5 marks • Very good, detailed analysis of the use of themes within mainstream Hollywood franchise films • Very good, detailed and appropriate reference to the film studied
	Very good, consistent use of subject specific terminology, including reference to theoretical perspectives	
4	4 marks • Good explanation of the use of themes within mainstream Hollywood franchise films • Response demonstrates accurate knowledge and understanding of the use of themes within this context	4 marks • Good, reasonably detailed analysis of the use of themes within mainstream Hollywood franchise films • Good, reasonably detailed and appropriate reference to the film studied
	Good use of subject specific terminology	
3	3 marks • Satisfactory exploration of the use of themes within mainstream Hollywood franchise films • Response demonstrates generally accurate knowledge and understanding of the use of themes within this context	3 marks • Satisfactory analysis of the use of themes within mainstream Hollywood franchise films • Satisfactory reference to the film studied
	Satisfactory use of subject specific terminology	
2	2 marks • Basic exploration of the use of themes within mainstream Hollywood franchise films • Response demonstrates basic knowledge and understanding of the use of themes within this context	2 marks • Basic analysis of the use of themes within mainstream Hollywood franchise films • Basic references to the film studied
	Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy	
1	1 mark • Minimal exploration of the use of themes within mainstream Hollywood franchise films	1 mark • Minimal, if any, analysis of the use of themes within mainstream Hollywood franchise films • Minimal reference to the film studied
	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 important themes are presented in Hollywood film.

The question focuses on key issues of narrative and representation.

Answers should include discussion of the themes in the film studied such as:

- Narrative themes
- Levi Straus and Binary opposites.
- Good vs Evil
- Law and order vs crime
- Order vs. chaos
- Youth v old age
- Weak vs strong
- Family relationships
- Gender relationships
- School life
- Challenges to authority
- 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.

Themes can be turned into organisational synergies through merchandising.

Answers may discuss:

- 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 themes in film narratives.
- Star theory - Gledhill
- Stars as capital value
- Stars as constructs
- Stars as cultural value
- Stars as deviant in some themes
- Themes as part of distribution process
- Themes in marketing and promotion
- Themes in exhibition – relationship with spectators
- Identification / attraction in narrative themes

AO2

Answers should apply their knowledge of stars within the narrative of their chosen film. Answers should also apply their knowledge of the theme to character functions within their choice of film.

Genre

For example:

- Harry Potter and the Deathly Hallows (Part II) Harry and Voldemort, Learners may discuss 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 themes of 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 themes.
- 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 narrative themes 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 genre codes and conventions have been used in the Hollywood film you have studied. Refer to at least **one** sequence from your chosen film. [10]

Band	A01 Demonstrate knowledge and understanding of the key concepts of media studies	A02 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	5 marks • Very good, perceptive exploration of the use of genre codes and conventions within mainstream Hollywood franchise films • Response demonstrates detailed and accurate knowledge and understanding of the use of genre codes and conventions within this context	5 marks • Very good, detailed analysis of the use of genre codes and conventions within mainstream Hollywood franchise films • Very good, detailed and appropriate reference to the film studied
	Very good, consistent use of subject specific terminology, including reference to theoretical perspectives	
4	4 marks • Good exploration of the use of genre codes and conventions within mainstream Hollywood franchise films • Response demonstrates accurate knowledge and understanding of the use of genre codes and conventions within this context	4 marks • Good, reasonably detailed analysis of the use of genre codes and conventions within mainstream Hollywood franchise films • Good, reasonably detailed and appropriate reference to the film studied
	Good use of subject specific terminology	
3	3 marks • Satisfactory exploration of the use of genre codes and conventions within mainstream Hollywood franchise films • Response demonstrates generally accurate knowledge and understanding of the use of genre codes and conventions within this context	3 marks • Satisfactory analysis of the use of genre codes and conventions within mainstream Hollywood franchise films • Satisfactory reference to the film studied
	Satisfactory use of subject specific terminology	

2	2 marks • Basic exploration of the use of genre codes and conventions within mainstream Hollywood franchise films • Response demonstrates basic knowledge and understanding of the use of genre codes and conventions within this context	2 marks • Basic analysis of the use of genre codes and conventions within mainstream Hollywood franchise films • Basic references to the film studied
	Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy	
1	1 mark • Minimal exploration of the use of genre codes and conventions within mainstream Hollywood franchise films	1 mark • Minimal, if any, analysis of the use of genre codes and conventions within mainstream Hollywood franchise films • Minimal reference to the film studied
	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 structure their genre codes and conventions.

Answers may include:

- discussion of genre codes and conventions linked to the chosen film
- discussion of genre codes and conventions based on Neale's theory of repetition and difference.
- Levi-Strauss – Binary Oppositions - how genre codes and conventions are used to portray good vs. evil in the fight sequences in the franchises of Harry Potter or the The Hunger Games, for example
- the use of mise-en-scene are commonly linked to Hollywood franchise films and how this use of cinematography and SFX in genre-based movies of superheroes, 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-scene
- Character function / body language and gestural codes

Types of special effects

- Optical
- Mechanical
- Mechanical effects during filming such as:
 - mechanized props, scenery, scale models, animatronics, pyrotechnics
 - prosthetics

Optical effects

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

Answers may refer to how genre conventions appeal to the audiences of these franchise films, in particularly younger audiences:

- global appeal to mainstream audiences and how genre codes and conventions contribute to huge profits for producers and investors.

AO2

Answers should apply their knowledge of genre codes and conventions within the narrative of their chosen film, and related to characters within their choice of film.

Learners may explore the use of codes and conventions such as iconography, mise en scène, characters and stars, camerawork, editing and sound.

For example, in *Harry Potter and the Half-blood Prince*, candidates may discuss:

- Harry's fight against Voldemort and his Death Eaters
- Special effects, props, costume and mise-en-scene and playing Quidditch
- Hermione arranging books in the Library
- The destruction of the Millennium Bridge
- The opening scenes of the Death Eaters' attack on Diagon Alley and London was created by Double Negative, led by VFX Supervisor Paul Franklin.
- The appeal and pleasures of the codes and conventions for film audiences

Answers could refer to key moments from the film to establish as being binary opposites of good vs. evil where special effects are used to exemplify the struggle.

All valid alternatives should be credited.