2020 VCE Media examination report

General comments

In 2020 the Victorian Curriculum and Assessment Authority produced an examination based on the *VCE Media Adjusted Study Design for 2020 only*.

The questions in the 2020 VCE Media examination generated a range of responses. Most students were able to attempt all the questions and write appropriate responses.

Students who scored highly were able to demonstrate both knowledge of the content they had studied and accurate use of relevant media terminology/language. Students should be familiar with terminology employed in the key knowledge and key skills and the cross-media specifications.

Students should avoid writing generally when responding to questions. Responses that included specific and detailed examples were able to address questions thoroughly and insightfully.

While most students answered the question requirements adequately, there were still answers that appeared to be memorised and as a result did not address the requirements of the questions. Students are reminded to carefully read the questions' instructional verbs (e.g. 'explain', 'outline', 'identify', 'discuss', 'describe', 'analyse' and 'evaluate') so they are able to address the question in an effective and relevant way. These terms are drawn from the key knowledge and key skills and direct students how to demonstrate their knowledge. Students should not only carefully read the question but also carefully consider the question prompt; at times students only responded to the prompt and not to the actual question. The prompt is included to help give students a direction as to how to address the question. Sometimes the prompt will have a very explicit relationship to what the question is asking and other times a more implicit one.

The majority of students wrote about film in questions relating to Narrative and ideology in Section A of the examination, and some referred to examples of television programs or mini-series. The other media form that students referred to in questions on Narrative and ideology was photography.

Most students were able to demonstrate knowledge of the subject of the questions in Section A through their responses. However, some students had difficulty applying this knowledge to address all aspects of the question requirements. Some students were unable to clearly articulate the relationship between narratives and audience engagement or to link the effect of ideological and institutional contexts on the production and distribution of media narratives. Some also struggled to discuss how a narrative was read by a specific audience at the time of its release or how two media codes and conventions worked together to create audience engagement in a media narrative.

Student responses to the examination questions relating to the Media production process indicated that it was the area of study on which the coronavirus (COVID-19) pandemic had the greatest impact. Many students wrote about how they had to make drastic modifications to their production and planning in order to successfully complete Units 3 and 4. In responding to the questions on their Media production process, most students were able to successfully describe research they conducted to explore and develop their practical skills; however, explaining how this then contributed to exploration and experimentation proved to be a more difficult task. Students particularly struggled with the term 'documenting' and wrote about literal documentation rather than understanding that it meant fulfilling and/or realising the specified audiences, narrative and/or intention of a proposed production. When students wrote on the production and post-production of their Media product, many focused on the impact of COVID-19 on their production, not on the

Media production process and the use of equipment and technologies. Unfortunately, many only managed to describe the challenge(s) and did not evaluate how they contributed to a resolution of their media product.

In responding to questions on Agency and control in and of the media in Section A of the examination, most students were again able to demonstrate knowledge of the subject of the question, but some still had difficulty applying this knowledge to address all aspects of the question requirements. These responses could not:

- describe how examples of globalised institutions were able to shape distribution of media products to their audiences
- discuss the dynamic and complex relationship between the media and its audience and how it has changed arguments and ideas in relation to production and consumption
- discuss the demonstration of a rationale for media regulation in Australia nor provide explicit examples of when media or audiences exercised agency.

In Section B of the paper, insightful responses for Question 1 drew on highly detailed knowledge of the characteristics of the codes and conventions of media narratives and a perceptive understanding of the relationship between narratives and ideologies. In Question 2, insightful responses drew on detailed knowledge of influences on and by the media and its audience and perceptive and comprehensive evaluation of issues and/or challenges in the media.

Specific information

Section A

Narrative and ideology

Question 1

Marks	0	1	2	3	Average
%	10	25	38	27	1.8

This question asked students to describe one relationship between media narratives and audience engagement. There were a broad range of responses to this question.

Appropriate responses could have described the relationship between media narratives and audience engagement in general terms and/or used specific examples from the narratives that were studied to illustrate the relationship between media narratives and audience engagement.

Students could have discussed audience expectation of media narratives, financial incentives to make narratives that engage audiences, or how audiences desire media content. Higher scoring responses clearly described the relationship and often outlined how narratives and audiences are reliant on each other with a mutually dependent and beneficial relationship. They also described how audiences were specifically engaged by media narratives. Lower scoring responses lacked consideration of the relationship between media and audiences, and the knowledge of the relationship between media narratives and audiences was partial, vague or ambiguous.

Some students incorrectly described the relationship between media narratives and audience engagement in relation to concepts from the area of study on Agency and control in Unit 4.

The following is an example of a high-scoring response.

An audience's engagement with a media narrative can be affected by pre-existing familiarity. Audiences who view a media product with prior expectations, gleamed by possibly reading reviews or having seen a prequel, will have their experience coloured by this knowledge. For instance, a filmgoer who reads a positive review about a film by a review they respect before seeing it will likely be more engaged and more receptive to its storyline, thus their engagement is increased as they have a subjective sense of the film's quality.

Question 2

Marks	0	1	2	3	4	Average
%	4	18	40	27	11	2.2

In this question, students were required to discuss how one ideological or institutional context had an effect on the production or distribution of a media narrative they had studied in 2020.

High-scoring responses identified specific ideological or institutional contexts and then carefully explained how they influenced the narrative. These responses used very relevant examples from a media narrative that thoroughly described the impact that ideological or institutional contexts had on its production or distribution.

A great number of students wrote about ideological contexts using media products that were influenced by underlying ideological contexts such as the #blacklivesmatter and #metoo movements. Responses that focused on institutional contexts referenced movie franchises such as Marvel Studios, the blockbuster phenomenon, funding and budgets, box office success, independent film studios being able to make productions with challenging topics and content, and the rise of streaming and binge-watching affecting distribution.

The following is an example of a high-scoring response.

Jordan Peele's 'Get Out' encompasses the ideology of the black experience in so-called post-racial America. Peele's explicit ideological standpoint is reflected in the social context and discourses. Hence Obama's presidency in juxtaposition with the unjust shootings of Treyvon Martin and Chris Brown, acts of police brutality and precipitation of 'Black Lives Matter' movement create the contextual framework for 'Get Out'. Jordan Peele explicitly alludes to this ideology through the representation of his protagonist, an African-American Chris. Peele deliberate use of sound, particularly dialogue conveys his ideology as Dean Armitage claims 'he would have voted for Obama a third time if he could have', calling Chris 'my man'. Thus Peele uses the construction of codes and conventions to portray the dangerous subtlety of microaggression and the racism still very present in contemporary America.

Question 3

Marks	0	1	2	3	4	5	6	Average
%	3	7	21	28	24	14	5	3.2

Students were asked to explain how another media narrative they had studied in 2020 was read in a particular way by one audience at the time of its release. They were required to use a different media narrative than the one they had used in their response to Question 2. The time of release and a specific audience needed to be identified to address the question most appropriately.

Students who scored highly clearly explained how a media narrative was read in a specific way by a specific audience at the time of its release, rather than how it was read by an audience from a different point of time. A number of students wrote about texts that were released at an earlier time and then discussed how a contemporary audience would have read the text, or they identified multiple audiences or a very general audience reading of the text. Higher scoring responses comprehensively addressed all parts of the question and included reference to values and events that may have influenced a specific audience's reading of the text prior to or at its date of release. Lower scoring responses were broad and general, addressed some parts of the question and had a limited use of relevant examples and evidence.

The following is an example of a high-scoring response.

'Marking Time' was released in 2003 at the height of anti-immigration settlement in the Australian public due to recent 911 attacks and government policies leading the text to be read in a particular way. Nowlan promoted multiculturalism in the show through a positive portrayal of Radha, a young Afghan girl, as she is described as 'intelligent' and through Bojana Novakovic's acting (symbolic) of the character as she always smiles and bows slightly to people that she meets. This depiction of multiculturalism was likely to have contrasted with the ideological context of the time, therefore encouraging audiences to read Marking Time as a revolutionary narrative that discussed foreign and taboo topics. Audiences would therefore have been sceptical of such a representation as it contradicts their beliefs, potentially reading it as having 'pushed leftist views too heavily' (Crank 2017) or even ground breaking and challenging their ideologies.

Question 4

Marks	0	1	2	3	4	5	6	7	Average
%	2	3	10	26	26	19	10	4	3.9

This question asked students to explain how two media codes and/or conventions worked together to engage an audience in one media narrative they had studied in 2020. Students who scored highly demonstrated a clear understanding of the codes and/or conventions and were able to demonstrate the link they shared between each other, and the broader purpose of engaging audiences. These students had a precise use of relevant terminology/language and wrote about media codes and/or conventions supported by in-depth, targeted and specific examples from media narratives.

In some responses, students referred to terms used in the previous study design when identifying codes and conventions. It is vital that students are familiar with the language and terminology within the current Cross-study specifications published on pages 8–11 of the current study design.

Students who did not score well wrote about the codes and/or conventions as separate entities – not addressing how they worked together and/or how they engaged an audience. Their explanation was supported by limited and generic examples from media narratives.

The following is an example of a high-scoring response.

The technical codes of camera and lighting used in the film 'Iron Man' combined to engage the audience in shock and disorientation of the cold-hearted betrayal of the antagonist. In the beginning of the third act Obohiah Stane betrays his business partner and friend Tony Stark. The scene opens with a wide shot with Tony standing by himself making the audience believe he is safe. We then have a close-up on Stark's face as he is slowly betrayed and hurt by his best friend Obohiah this is a shock therefore engaging audiences into this betrayal. The low camera angle places Obohiah in the dominant position. the lighting is cold, hard, blue toned underlight that is motivated by the arc reactor Obohiah is pulling out of Tony's chest. The menacing shadow symbolises to the audience that he's been two face towards Tony, the light side (as a mask) and the darkness that Obohiah is now engulfed in. The camera angle then becomes Dutch angle which disorientated the audience, conveying that not only is Tony's world 'turning upside down' but so too the audience as they are just as shocked by this portrayal of Obohiah. The lighting in this scene engages the audiences as the blue tone symbolises and conveys the cold-hearted portrayal of Obohiah. This is combined with camera angle to place the audience in the same disorientation and shock that is felt by the protagonist Tony Stark.

Media production process

Question 5a.

Marks	0	1	2	Average
%	2	35	64	1.6

This question asked students to describe how the research they undertook for their production design informed the exploration and development of their skills in the media form they selected to work in. Some examples of research included online tutorials, exploration of professional media producers' work, media products in the same media form and trialling of equipment and software. Higher scoring responses provided a very clear outline of the relevant research method(s) employed, with confident use of media language. Responses that did not score well were generic or incomplete, describing the media product rather than the method(s) used to research the skills related to it.

The following is an example of a high-scoring response.

I researched the montages of the director Edward right, which was typified by excessive use of transitions such as whip pans, match cuts, jump cuts as well as erratic crash zooms. Such can be seen in act one of 'Shaun of the Dead'.

Question 5b.

Marks	0	1	2	3	Average
%	2	18	49	32	2.1

This question required students to explain how the research they described in Question 5a. contributed to the exploration of and experimentation in their own productions in one or more of the following: media equipment, technologies and processes. To score full marks for this question, student responses needed to be related to Question 5a. They should have also only included equipment, technologies and processes appropriate to the media form they identified previously.

Higher scoring responses were detailed and clearly revealed the link between the research and the development of media production skills. The students explicitly explained how the research carried out and the discoveries made directly contributed to what exploration and experimentation of either equipment, technologies and/or processes they undertook. Their choice of examples or evidence was relevant and considered, and the use of media language was confident and accurate.

The most commonly used examples identified the development of production skills through the trialling and experimentation of equipment, technologies and/or processes.

The following is an example of a high-scoring response.

Consequently, I experimented with my use of equipment (camera) through attempting to evaluate such dynamic movements, namely whip pans, and crash zooms, which required exact and steady camera operation. To develop this, I made a short 30 second montage of the process of making a smoothie, whereby each transition was a match cut, jump cut or whip pan and where many shots involved crash zooms, thus enabling me to evaluate and experiment with the defining features of an Edgar Wright montage.

Question 6a.

Marks	0	1	2	Average
%	9	42	49	1.4

In this question, students should have outlined one media process or convention, relevant to the media form in which they were working, used in their production design and not those from the production, postproduction and/or distribution stage of the media production process. High-scoring responses were able

to clearly outline an appropriate process or convention that students used in their production design, confidently using appropriate media language. Suitable processes or conventions include storyboards, mock-ups, scripting, spreadsheets, trials, written documentation and mood boards. Responses that did not score well focused on describing a final media product rather than the process or convention used to design it, with limited use and understanding of media language.

The following is an example of a high-scoring response.

One convention relevant to the media form of short film is to have an indie and art house style effect, explored through the depiction of codes including sound. In my production design for my short film 'The Best Day, I noted in my script that during a montage scene I would include a specific indie track called 'Monday' by Pinkiscool which fits the convention of the Indy and art house style effect.

Question 6b.

Marks	0	1	2	3	Average
%	7	26	47	20	1.8

In this question students were asked to describe how effective the media process or convention outlined in Question 6a. was in documenting the specified audiences, narrative and/or intention of their proposed production. Some students were unsure of the meaning of the term 'documenting' as used in the question. This terminology can be found in the key knowledge and key skills for Unit 3 Outcome 3 in the VCE Media Study Design. Documenting can be used to refer to the fulfilling and/or realising of the specified audiences, narrative and/or intention of a proposed production.

Students were required to refer to the media processes or conventions that were identified in Question 6a. However, unlike Question 6a., students were able to refer to any stage of the production process for Question 6b.

High-scoring responses were detailed and were able to directly connect the process or convention to the student's production design and how it helped fulfil and/or realise a specified audience, narrative and/or intention. They described in detail a particular process or convention and then specifically explained how this assisted in engaging an audience, creating a narrative and/or fulfilling an intention in a proposed media production.

The following is an example of a high-scoring response.

In designing my short film 'The Best Day' to include an indie track that fits the convention of my media form, I aimed for this to simultaneously engage my target audience of Australian teenage girls aged between 14 and 19, who are fans of the teen genre. Through the incorporation of this convention in my script, it effectively was able to engage my specified audience, as my previous research has revealed that the inclusion of indie and alternative music was also a convention of the teen genre.

Question 7

Marks	0	1	2	3	4	5	Average
%	4	7	25	35	22	8	2.9

In this question, students were required to provide an evaluation of how one aspect of the media production or post-production process contributed to the resolution of their media product. The prompt referenced 'challenges' that were presented in the production and post-production. The use of the word 'challenges' prompted many students to focus on things that went wrong in these stages of their productions and then how they overcame them to reach a resolution. The question, however, more broadly invited students to evaluate how an 'aspect' of the production or post-production process contributed to the resolution of their media production.

Responses that did not score well only generally described an aspect that the student encountered rather than evaluating how this aspect informed an aspect of the production or post-production process. These responses did not address how the aspect(s) contributed to the resolution of their media product.

Higher scoring responses were thorough and addressed all parts of the question. These students evaluated how one aspect of the media production or post-production process contributed to the realisation of the media product, using detailed and relevant examples or evidence. They then went on to comprehensively identify how aspects such as the contribution of cast and crew, the contribution or use of the production design, access to equipment or resources, the use of reflection and feedback and the impact of unforeseen circumstances (such as COVID-19) or opportunities affected the resolution of their media product. These answers identified modifications that were made and then explained the extent to which these contributed very specifically to the resolution of their media product.

Lower scoring responses only addressed some parts of the question. The students identified an aspect of production or post-production process but did not state how this impacted the resolution of the media product. The responses lacked examples and evidence and had limited use of media language.

The following is an example of a high-scoring response.

Having people view my film and give feedback helped greatly in the resolution of my media product. I had my media teacher view an early cut of my short film in order to see what I could change or improve. She pointed out to me that I should eliminate unnecessary aspect ratio changes and make what is happening in the climax and what causes it clearer. Removing the additional aspect ratio changes made the film appear less messy and cluttered with visual changes of the frame and the addition of context helped improve the conveying of my intention for the entire film as the climax pays off on all of the themes. Being told to change these things allowed the final product to reflect closer to my intention and be more clear to my audience, which made the resolution of this media product easier to be comfortable and satisfied with as the creator of it.

Agency and control in and of the media

Question 8

Marks	0	1	2	3	4	Average
%	7	12	36	31	14	2.3

This question asked students to describe one example of how globalised media institutions have shaped distribution of media products to their audiences. Overall, this question was answered well. Many students wrote about global streaming services and how this has shaped the way media products are distributed to audiences or how algorithms employed by globalised media institutions manipulated what audiences saw on their feeds and/or when they sought information online.

High-scoring responses were able to provide thorough discussion of distribution and how media institutions shaped the relationship between audiences and media.

Examples of what could have been discussed include diversity of views/public voices, citizen journalism, hosting platforms and websites, changes to the structures of media institutions in response to digital technologies such as newspaper organisations developing a digital identity, or cinematic films commercially produced by streaming services.

The following is an example of a high-scoring response.

Within the last decade, Global media institutions have utilised the asset of streaming services to shape the distribution of media products to audiences. Companies such as Netflix and Hulu have allowed other

globalised media companies who were focused in the more traditional ways of distributing media products through cinema and television to switch to streaming, and recent example being Disney plus. Disney have now crafted the perfect avenue for audiences to consume all of their products and is a more direct distribution to their audiences. This distribution has been even more effected in 2020 where Disney plus decided to release the new film Mulan straight to the streaming service rather than a cinema due to covid-19, with an extra fee of $30 AUD to view the film in its premium access program Disney has changed how Products are distributed initially to their audiences.

Question 9

Marks	0	1	2	3	4	5	6	Average
%	7	10	22	29	20	10	4	2.9

In this question, students were required to discuss how the dynamic relationship between the media and its audiences has changed arguments and ideas about media influence in either production or consumption.

Higher scoring responses examined the dynamic relationship between the media and its audiences and, through contemporary examples, demonstrated an understanding of the complexity of this relationship. These responses employed insightful analysis of how production, or consumption methods, have changed arguments and ideas of media influence and used highly relevant and detailed examples/evidence that were analysed, using relevant media language, rather than just described.

Lower scoring responses only identified some aspect of production, or consumption methods, and did not link this to the arguments and ideas of media influence. They did not use or select extraneous examples/evidence. The use of media language was minimal and was often incorrect or irrelevant.

A number of students discussed communication theories, but often these responses did not address all aspects of the question as they frequently only outlined a theory. Some of these responses attempted to address the question by merely describing theories or cataloguing them in chronological order to demonstrate how the theories evolved over time rather than how they reflected the changing relationship, changed ideas and/or arguments about production or consumption. These responses were frequently descriptive rather than analytical, with superficial discussion of production or consumption methods; and examples and evidence, while relevant, often lacked detail and specificity.

A number of students discussed the concept of audiences now being prosumers – both producers and consumers of media products.

The following is an example of a high-scoring response that successfully incorporated reference to a communication theory, as it supported evidence that discussed how the dynamic relationship between the media and its audiences has changed arguments and ideas about media influence.

The relationship between media and audiences has become increasingly complicated, especially as digital technologies have developed. The increase in broadband speeds in 2005 brought with it the rise of Web 2.0, and the advent of the 'prosumer', whereby audiences are now able to both create and consume media. Such a rise has allowed audiences to become increasingly active and autonomous by engaging with the media they consume. Modern audiences can produce and upload their own reviews of media products such as films or albums, which in turn differ how media producers create their content, evidenced by Kanye West's continued work on his seventh studio album the 'Life of Pablo' following its release after complaints about the mixing and arrangements. Additionally media communication theories have moved away from the idea that media messages are 'injected directly into our brains', instead comparing it's influence among a myriad of other factors such as 'socialising agents' according to Klapper's Reinforcement Theory the confirmed the continued success of social media stars like PewDiePie who have more followers than the Australian prime minister for the gaming related content he produces, shows that the process of media production has radically shifted. Indeed, the influence of 'prosumers' on media production has had a pronounced impact on the 21st century media landscape.

Question 10

Marks	0	1	2	3	4	5	Average
%	7	9	24	32	20	8	2.7

In this question students were required to discuss an example that demonstrates a rationale for the regulation of the media in Australia. A number of media products and forms have a global reach that includes Australia, so these were also appropriate to write about as long as they addressed their relevance to an Australian context.

High-scoring responses clearly identified and described a rationale for regulating the use of the media in Australia and then provided relevant and detailed examples/evidence that illustrated this need for regulation. The link between the example and the rationale for the regulation was very explicitly explained. These responses often identified a specific regulation or regulatory body.

Responses that did not score well were able to identify and describe an issue relevant to regulation, but the description of how this issue was linked to a media product was lacking in detail and/or the rationale for the regulation was not present or demonstrated in a limited way.

Common rationales for regulation that were identified were the protection of children from dangerous influence (Peppa Pig 'Mister Skinny Legs' episode), the need to protect audiences from confronting content (Christchurch shootings streamed live on Facebook), protecting audiences from completing dangerous challenges on social media (TikTok) and the preservation of cultural identity through set quotas of Australian content.

Other appropriate examples could include classification/program ratings, media ownership laws, complaints and review procedures, media ability to cross national borders, development of content creators and the potential to produce and distribute content in a variety of formats.

The following is an example of a high-scoring response.

Without the Advertising Standards Bureau, harmful messages can be spread to both children and adults. the Advertising Standards Bureau implements and creates codes for producers to follow, and allows for people of society to submit complaints. If it were not for this, damaging advertisements may be shown. For example, the Brut deodorant advertisement was taken down as it involved showing the objectification of two women, one who was stated as having the 'wrong' body type, and the other with the 'ideal' figure. This encourages for women to be seen as objects, promoting women to be viewed through the male gaze and advocating the message that some women's bodies aren't correct. If this had not been regulated and removed, the unobtainable and unrealistic expectations of women's bodies would've further been promoted, a toxic notion already encouraged on social media.

Question 11

Marks	0	1	2	3	4	5	Average
%	5	7	19	34	25	10	3.0

This question required students to discuss one example of how the media or audiences were able to exercise agency. The question prompt was provided for students to consider how both the media and audiences can exercise agency as the capacity to act and exert power. Most students were able to identify appropriate instances in which audiences or media demonstrated agency, influence, power or control. High-scoring responses addressed all parts of the question, provided very specific examples of agency and discussed them in a detailed manner.

Commonly discussed examples of audience agency included how the Black Lives Matter movement used social media to change the traditional mainstream media's narrative about George Floyd's death, how audiences influenced the reimaging of Sonic the Hedgehog following the release of the original movie trailer,

how fans of Brooklyn Nine-Nine used social media to influence another network to pick the show up following its axing, and audiences exercising agency through streaming services where they have significant control of what, when and how they watch content.

Examples of media agency include Cambridge Analytica and the use of algorithms by social media companies to manipulate what users see. The higher scoring responses were able to provide a detailed account of what occurred and how audiences or media in these examples exercised agency. These responses demonstrated an effective use of relevant media language. Lower scoring responses had little discussion of media and audiences and their ability to exercise agency, and provided little evidence. These responses made minimal attempt to use media language or its use was irrelevant or incorrect. Some students also wrote about media theories. Students were not required to discuss challenges from the contemporary media landscape, but most did.

The following is an example of a high-scoring response.

While the relationship between the media and its audiences is a deliberation of power, the contemporary media landscape suggests audiences have greater agency within the media. This is evident in the recent case of Sonic the Hedgehog, where a trailer was released in early 2019 to introduce the character. The animated character design of Sonic was met with fierce backlash from the audience through social media platforms such as Twitter Instagram Facebook and Reddit listening. Henry Jenkins theory of spreadability aided the attraction of Jeff Fowler to outline the audience discussion. The theory supports the idea that audiences ultimately decide the flow of communication and what the media spreads, is what ultimately succeeds in social media relevance and popularity. Listening to the complaints, director Jeff Fowler announced the release will be pushed back from November 2019 to February 2020 to allow for a complete character redesign. The audience exercised their ability to exert power over Universal Studios and Fowler as the media and provide constructive criticism for the film. Fowler acknowledge this ability of the audience to exercise agency in a tweet that stated, 'We hear you, we see you. The people want change', and ultimately acting upon this for a later release date.

Section B

Question 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	4	2	6	11	14	16	19	13	9	4	2	5.1

This question asked students to analyse the ways in which a media narrative they studied this year is shaped by ideology. The question required students to discuss one media narrative. However, students who wrote about multiple narratives but focused on one more explicitly were still able to address the question well. Those who wrote more generally about a number of narratives were not able to address the question in as detailed and insightful a manner. Students were also able to write about more than one ideology in their response.

The question encouraged students to write about how media narratives implicitly or explicitly comment on, reflect on, develop, reject or ignore ideologies. Most students, however, wrote about how the ideologies of the production context explicitly commented on and shaped the narrative rather than how the narrative rejected or ignored them.

The majority of responses competently addressed all aspects of the question in some way. They mainly displayed appropriate knowledge of how media narratives convey ideology but expressed it in a generalised way. There was valid use of appropriate examples, but these examples were often not fully contextualised. The responses demonstrated some awareness of the relationship between media narratives and ideologies, with an attempt to discuss how media narratives implicitly or explicitly comment on, reflect on, develop, reject

or ignore ideologies. The media language that was used was relevant but not fully integrated into the responses.

In the higher scoring responses students clearly articulated the ideologies that existed within the product's production contexts. They then provided very explicit and highly appropriate examples of how codes and conventions and/or characteristics were employed to construct a narrative shaped by the ideologies. These examples were discussed in a balanced manner using contextualisation and corroboration of the facts. Some of these responses addressed the idea that the product also played a role in shaping ideologies. They integrated into the response a comprehensive knowledge of how media narratives convey ideology.

High-scoring responses addressed the relationship between media narratives and audiences in an insightful way. These responses discussed the audience's consumption and reading of the narratives in relation to their understanding and experience of the ideologies of the production context. Highly relevant/appropriate terminology/language was used precisely and effectively.

The following is an example of a high-scoring response.

Ideologies can explicitly or implicitly shape media narratives, reflecting social discourses and constructed through codes and conventions. Jordan Peele's 'Get Out' explicitly encompasses the black experience in the face of so-called post-racial America. Obama's presidency juxtaposed against the unjust shootings of Trayvon Martin and Michael Brown, acts of police brutality and Black Lives Matter movement emulated the ideological context of Peele's film. These events are reflected in the film through Peele's explicit use of codes and conventions. The African American protagonist, Chris is associated with a blue motif in the film, reminiscent of the blue mise en scene of his apartment, his blue costuming and the expressive blue gel used to light Chris. Peele's frequent allusions to the colour blue epitomise Chris's Liberal values – valuing equality and an end to discrimination. Alternatively the white Armitage family are lit with warm yellow tones, wear burgundy, reds and brown clothing coupled with the red and yellow colour palette of their home. This use of warm tones, that juxtaposes blue, allude to the Armitage's Republican, conservative values. The uncomplimentary colours of the red and blue, creating a stark contrast, portrays the divide between the marginalised and the white in modern America. The intentions of Armitage's are further evoked through the setting of their house. The large porch, elevated foundations, pillars and triangular gabled windows of the Armitage home reminisce a southern plantation. This aesthetic alludes to African American's slavery in the 20th century, venomous time of white supremacy and inhumane actions. This style of architecture presented in Peele's 2017 film, allows Peele to mention the white supremacy still present today. furthermore, Peele strengthens his ideological standpoint through the sunken place. When Chris falls into the sunken place the diegetic sound of a television rewinding is heard. This sound allows Peele to explicitly critique the way the media represents the black community, associating this race with crime and danger. This confinement by negative stereotypes experienced by African Americans is manifested in Chris's entrapment in the sunken place. As Chris falls his screams are being muffled creating an ambient sound that accentuates this silencing of African American voices in society. Moreover, the ending of the film aligns with the social context of 'Get Out'. Hence, as Chris hunches over Rose's injured body when a police car arrives, the events of police brutality and unjust shootings pervade the mind of the audience, instilling fear as they know the all too familiar reality Chris will face. This brings prominence to the way that Peele uses this ideological context to compose and construct his film.

Question 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	7	3	7	11	14	16	17	12	8	3	1	4.8

In this response students could have written about issues and challenges faced by government or self-regulatory bodies but also the challenges faced by media organisations in regulating their users as suggested by the question prompt. Responses were evenly divided between issues faced by government, self-regulatory bodies and media organisations self-regulating.

Responses could have focused on one issue/challenge and used multiple examples to illustrate their analysis or they could have focused on a number of issues/challenges and used one or multiple examples to illustrate their analysis.

The majority of students were able to address most aspects of this question in a competent manner. Knowledge of issues and/or challenges relating to regulation and control of the media was mostly adequate, and there was use of relevant examples that included some contextualisation. In most responses there was some analysis/discussion of the regulation and control of the media and reference made to examples of regulation. The use of terminology was mostly relevant but was often not integrated into the response.

High-scoring responses raised highly relevant and specific case studies or examples and discussed them in detail. Comprehensive knowledge of issues and/or challenges relating to regulation and control of the media was identified and analysed in a detailed, highly appropriate way and integrated seamlessly into the responses. This evidence was contextualised and discussed in a balanced manner. These responses analysed, rather than described, the issues and/or challenges in regulating and controlling the media and were able to identify in detail a range of relevant and specific examples of regulation. A number of these answers analysed how new media forms and products were able to cross jurisdictions due to their digital nature and had sophisticated discussion of the way that media is used by individuals, global institutions and/or governments. They used precise, effective and highly appropriate terminology/language.

Some of the issues and/or challenges relating to regulation and control of the media that were discussed by students included the inability of current government policies and regulations to regulate new media forms, the digital nature of media products and how this allowed them to cross jurisdictions, piracy, users accessing banned content through the use of VPNs to bypass local regulations, and issues surrounding social media platforms self-regulating.

The following is an example of high-scoring response.

The media institution YouTube, has faced the struggles of regulating and controlling the media content produced by audiences. Content creators on this platform can include hate and harassment speech in their videos with very little punishment. Hate and harassment speech is illegal in America and this is something that plays out in the exchanges between YouTubers Carlos Maza and Steven Crowder. Popular YouTuber Crowder included derogatory comments about Maza's ethnicity and sexuality, comments like 'Lipsy queer' and 'fag'. Despite this being hate and harassment speech it's difficult to police online as it crosses state and national jurisdictions. YouTube responded by demonetising Crowders account which meant that Crowder could no longer earn money off advertising, this was to dissuade him from doing it in the future. This was ineffective as Crowder continued to make money off selling merchandise and his subscribers continue to grow due to the increase publicity. This therefore also resulted in the content that included derogatory comments was still available online. This creates the perception to YouTube users that is okay to publish hate and harassing speech because if Crowder did not get punished then why should anyone else. Maza took matters into his own hands by creating a video of all the derogatory comments made by Crowder and uploaded it to Twitter. YouTube has a clear community guideline that says 'no tolerance to hate and harassment speech' and even though Crowder violated this guideline YouTube tolerated his hate and harassment speech. YouTube may have tried to regulate and control the situation by demonetising Crowders account, but it was seen to be ineffective and resulted in YouTube audiences, specifically the LGBTQ audiences at unease and not protected. YouTube has since being criticised for the lack of action and protection of LGBTQ users.