

Candidate A Commentary – Film Posters Analysis

The candidate was awarded **10 marks**.

There are five developed points of analysis covering language, representation and categories; and there are developed comments on the differences between the posters in their representations of race and gender.

There is a developed point of analysis on how the layout and costume of the *Black Panther* poster helps to break conventional stereotypes of superheroes. In the second paragraph there is a simple link to the *Thor* poster followed by a developed point of analysis of layout and character representation in the *Thor* poster. There are two developed points of analysis in the third paragraph: a developed point of analysis of the representation of the character with orange eyes in the *Thor* poster, followed by a developed point of analysis of how the *Black Panther* poster challenges genre stereotypes through its representation of race.

There is a developed comment on the difference between the two posters in their representation of race, and the paragraph concludes with another developed comment on the similarities and differences in the ways the two posters represent their protagonists. There is a fifth developed point of analysis in the final paragraph, focusing on the representation of women in both posters, and there is a developed comment on the differences between the two posters in their representation of women.

Candidate B Commentary – Film Posters Analysis

The candidate was awarded **6 marks**.

There are several points of analysis made in some detail discussing a range of key aspects with reference to how the two film posters will draw in audiences as follows:

In the first paragraph, analysis of the use of mise-en-scène in the *Thor* poster is made in some detail, with a particular focus on the red cape and linking this to superheroes. In the second paragraph, the representation of the hero and the other characters is analysed in some detail, in terms of their relative placement on the poster. Genre is analysed in some detail through a discussion of the two genres of action and Afro-futurism evident in the poster, and this is followed by a fairly basic analysis of the reading path in the *Black Panther* poster under the subheading of narrative. There is a developed point of analysis of the relationship between contemporary society and the representation of black characters on the poster in the final paragraph.

There is only one link made in the response, looking at the institutional factor of the Marvel logo on both posters. None of the other points analyse similarities or differences between the posters, as directed by the task, but rather analyse aspects of the individual posters in isolation. This means the response cannot gain more than 6 marks.

Candidate C Commentary – Film posters Analysis

The candidate was awarded **8 marks**.

There are four developed points of analysis covering narrative, representation and society, two points of analysis made in lesser detail, and one comment on the difference between the two posters in the way they use narrative.

There is one developed point of analysis on narrative applying Propp's narrative theory to the layout of the characters on the *Black Panther* poster. The point of analysis on the use of enigmas in the *Thor* poster is made in lesser detail, and there is a comment on the reasons why the posters differ in how much of the narrative is revealed though this comment is not developed. There are two developed points of analysis on representation: one discussing the representation of women in the *Black Panther* poster, and one discussing the representation of Thor as a hero in the *Thor* poster.

A link is made between the two posters' use of representation. There is a point of analysis on the society factor of racial diversity in the *Black Panther* poster, though this is made in lesser detail. There is a developed point of analysis discussing the lack of diversity on the *Thor* poster as influenced by the 'less diverse' society of the 2000s, and a simple link between the two posters in terms of society factors

Candidate D Commentary – Adverts Analysis

The candidate was awarded **9 marks**.

There are five developed points of analysis covering language, representation and audience, and developed comment on the differences between the two adverts' use of masculine stereotypes to sell their products. Not all of the analysis points are equally detailed, so the candidate was awarded 9 rather than 10.

There is a developed point of analysis of audience appeal in the Davidoff advert as achieved through the setting and colour scheme. There is a developed point of analysis with comment on how the two adverts use outdoor locations, but with different connotations to attract slightly different audiences. There is a slightly less developed point of analysis on how both adverts use stereotypical masculine symbols to attract their audience. There is a developed point of analysis on the representation of Ewan McGregor through costume. There is then a developed comment on the different use of representation in the Levi's advert, leading to a developed point of analysis of how the Levi's advert represents its characters as revelling in the freedom of the open road, linked to audience appeal.

Candidate E Commentary – Adverts Analysis

The candidate was awarded **8 marks**.

There is a range of points of analysis in some detail, relating to both adverts. There are also some clear comments on the similarities and differences between the texts.

The first paragraph analyses the use of the male model in the Levi's ad in some detail, relating to purpose and audience. The second paragraph draws out the comparison between the use of models in both adverts and comments on how effective they are. There is also some analysis of the use of Ewan McGregor in the Davidoff ad, but this is not developed. The third, fourth and fifth paragraphs make a number of points of analysis in some detail regarding the use of setting in both ads. Across these paragraphs there are clear comments on the comparison between the use of setting in both. Finally, the last paragraph includes another point of analysis in some detail about the use of graphics in the Davidoff advert, but offers no further comparison to the Levi's ad.

Candidate F Commentary – Adverts Analysis

The candidate was awarded **8 marks**.

There are four developed points of analysis, one of which also makes a developed comment comparing the two ads. The remaining point is not developed, although it does make some comment on the two ads.

Each paragraph analyses a key aspect concept from at least one of the ads and looks at how this is used to achieve the purpose of making a profit. The first paragraph has a developed point of analysis related to language, discussing the use of the model's open pose in the Levi's ad. In the second paragraph, the developed point deals with the representation of people who buy Levi's, which is considered through an analysis of the group of friends in the car. The paragraph on categories begins to analyse the use of the brand in both ads, but although there is some comment on the similarity in how this is done, the analysis itself is done in lesser detail so is not credited as a developed point. The paragraph on narrative makes a developed point about the use of the semantic code of the motorbike, and the final paragraph makes a developed point of analysis looking at how the stereotypes of masculinity, common in Western society, have been used in the ad.

Candidate G Commentary – Magazine Covers Analysis

The candidate was awarded **10 marks**.

There are five developed points of analysis, with developed comment on the similarities between the magazine covers.

The first paragraph contains developed analysis on the use of font in the masthead of each magazine cover, and comments on the difference between them in relation to targeting different audiences. The second paragraph contains two developed points of analysis: firstly,

on the use of the image in the *Good Food* magazine; secondly, a further developed point of analysis is given in relation to the image on the *Healthy Diet* magazine. There is developed comment on the similarities between the two magazine covers at the end of this paragraph. Paragraph three contains a developed point of analysis relating to the use of a celebrity in the *Healthy Diet* magazine. In paragraph four, there is both a developed point of analysis relating to the use of celebrity in *Good Food* and developed comment on how the two magazines differ in their use of celebrity. Throughout the response a number of key aspects are analysed, most significantly the use of language to attract audiences and achieve purposes (categories).

Candidate H Commentary – Magazine Covers Analysis

The candidate was awarded **8 marks**.

There are three developed points of analysis, and a further two points of analysis are made in some detail. There is comment on the similarities and differences between the two magazine covers throughout the response.

There is a developed point of analysis on the use of sans serif fonts in both covers, with a comparison of how sans serif is used in the title of *Healthy Diet* whereas a serif font is used in the title of *Good Food* in order to appeal to different audiences. The second paragraph makes a developed point of analysis about the use of the puff to advertise competitions, with a comparison made in the way the competitions are advertised on the two covers. In the next paragraph there is a developed point of analysis on the use of a celebrity (Davina McCall) and the use of the drop shadow technique to highlight this. This is compared to the candidate's perception that no celebrities are mentioned on the *Good Food* cover, which is an acceptable point as the candidate's lack of cultural awareness of celebrity chefs is not being tested. The final two paragraphs dealing with the text wrap and the use of colour are not made in as much detail as the first three points. There is some analysis, but it is not developed, so the response cannot access the top band of marks.