

Question 1a: Explain how your research and planning skills developed over time and contributed to your media production outcomes. Refer to a range of examples in your answer.

Research and planning are essential for both my media productions as they allow for them to be sophisticated and typical. For my Foundation Portfolio I created an indie/rock music magazine which required research into both the typical conventions of the genre and a music magazine as well as a plan that ensured these conventions were demonstrated. For my advanced portfolio the demand for research and planning was higher as I created a magazine front cover, a teaser trailer and a web page meaning both understanding of conventions and planning had to be more thorough. To be able to do this I engaged in what McLuhan named a 'global village' through the use of electronic technology.

For my foundation portfolio I had collected a selection of music magazines, mainly indie/rock and carried out a textual analysis for each. In doing this I gained an understanding of the structure of magazines and what it was typical for them to include. However, due to the research not being in depth my production was typical and did not subvert any conventions to be original. To avoid this happening during my advanced portfolio I engaged in what Henry Jenkins named a 'participatory culture'. This meant that the majority of my research was carried out through the use of Web 2.0 and was more thorough as a result. I used Jenkin's participatory culture 'networking' by finding a large range of trailers, magazines and webpages to analyse online meaning that I had a deeper understanding of what was typical for my production as I had seen a wider range of texts.

I also used the research phase to understand the genre so I could incorporate it effectively within my planning and production. For my foundation portfolio I looked through a range of texts, such as magazines and articles and found elements typical of indie/rock. I then put them on a mood board so when planning the magazine I could refer back to it to ensure that the genre was displayed. The issue with this was that I was not fully immersed in the genre which meant that finding ways to express it were difficult. For my advanced portfolio when researching into the genre film noir I used Jenkins theory of 'transmedia navigation.' I used convergence to read articles on the history of noir on my phone, read user generated blogs, expressing 'collective identity' and went to the cinema to see neo-noir film 'Cooper'. In doing this I was able to fully engage in the genre meaning I could easily adhere to or subvert the typical aspects when planning the texts-making the production more original.

The method of planning for my foundation portfolio was basic, using pen and paper to map out the layout for my magazine and then added colour and wrote what images would be used. This was not all precise and meant that when it came to production I did not stick to my plan. For my advanced production I used storyboards to map out my trailer uniting every element of what would be included (sound, shots etc) making the production easier.

I also used Web 2.0 to communicate with my group members through social networking sites such as 'Facebook' to share planning ideas. In doing this I demonstrated the ability to 'be creative and share' (Gauntlett) meaning that my planning was more informed which was then evident within my production

To conclude, through using Web 2.0 when researching and planning I was able to be more in depth as there was more information and methods of planning offered. This meant that my production for my advanced portfolio was more thought out and as a result was more representative as a mode of real world process.

Though there is some sense of progression and an honesty about shortcomings, the range of research and planning cited is all at a general level, with only one reference to an actual media text cited. There are elements of level 3 but the lack of specificity draws it more into level 2. The response is too keen to cite theorists, which doesn't really carry any credit in the markscheme, at the expense of material which would be relevant to the answer.

Overall top level 2 (15)

6) Analyse the impact of media representation on the collective identity of one or more groups of people

There are many ways that immigrants living in Britain are represented by the media; most which I was not aware of before studying them. At the beginning of my studies of the topic of immigration I found that my perspective and opinion was fairly basic. It was not until I developed a deeper understanding of the different representations that I began to realise the impact the media has on representing immigrants.

In summer 2010 user generated content was uploaded to the Internet titled 'My tram experience' and was the first representation I found that truly shocked me. The video is of a woman called 'Emma West' who is expressing her views on immigration. She makes the claim 'you aint British, you're black' and tells an immigrant on the tram to 'go back'. Through interaction and convergence the video went viral and I was surprised to see numbers of responses from people of all classes and ages both agreeing and disagreeing with her opinion. It was not until I looked closer at theory that I began to understand why. Gilroy makes the claim that 'Blackness and Britishness are mutually exclusive' which is evident in the text when claims "you aint British, you're black" and Chambers claims that one view of Britain is 'anglo-centric' and 'backward looking' evident in "go back". This then begins to provide a case of where this representation of immigrants has come from and how her opinion developed.

In the 1960's newspapers, in the main, kept to the journalistic values of balance, fairness and accuracy, which allowed their representations to be what Albert Szymarshi claimed to be pluralistic. In April 1968 The Guardian reported on the consequences of Enoch Powell's 'Rivers of blood' speech, expressing racist views, with the headline 'Mr Enoch Powell dismissed' which is both a formal and balanced representation. However, contemporary newspapers instead follow claims by the Glasgow Media Group and display what Stuart Hall claimed to be hegemonic representations, providing an understanding of where Emma West's opinions have derived from. In September 2011 The Express published the headline 'Immigration crackdown needed for the good of the country' which negatively represents immigration and expresses Glasgow Media Group's claim that journalists reduce complex issues to simple explanations. This is due to the fact that it blames problems that occur within Britain on the presence of immigrants, which provides a simple, unproven explanation and also demonstrates The Glasgow Media Group's second claim that journalists re-enforce stereotypes, as blame is stereotypically played on a 'minority group.' The headlines are viewed by millions which provides an explanation to why similar views are reflected within society. They also provide evidence of what Anderson claims to be an 'imagined community' that is involved with having a 'national identity'. Many individuals within today's society are holding the view of a community where British attributes are present and are not allowing for the positive attributes that can be brought from a multi-ethnic society.

Film on the other hand can be said to express more of a pluralistic representation in both historical and contemporary texts but in today's

world is not as well received. In 1959 'Sapphire', directed by Dearden, was released. The plot involved a young pregnant woman who was murdered, the white detectives set about trying to solve the mystery of her murder and discover that she had 'black blood' and it was a racist attack. It displays a pluralist representation thoroughly evident when the white detectives are speaking to a 'black' club owner and both are represented in a balanced manner. The film was well received and won a BAFTA for the Best British Film the year it was released demonstrating how these views were present within society. Ghost (2006), directed by Mike Broomfield, showed similar representations but was only seen by thousands. It involves the plight of illegal Chinese immigrants entering Britain and again is pluralistic throughout. The sequence where the immigrants are trapped in a box in a lorry, the camera is in the box held at shoulder height, the lighting is dark and the breathing is amplified to create a claustrophobic feel. This then shows a balanced representation of immigrants but is not one that is strongly evident within society. It attempts to offer Chamber's 'ex-centric' view of Britain but those who view an 'anglo-centric' representation are not likely to have seen the film.

Despite this 'We created music expression' (Gray) offers an 'ex-centric' view of Britain which is 'homogeneous' and is well received within today's society. Dizzie Rascal expresses the genre in his 2003 album 'Boy in Da Corner' which includes tracks such as 'Jus' a Rascal' that portray lyric evidence of socially and economically deprived areas of Britain and a 'multi-ethnic' environment. In 2006 MTV Base ranked it the sixth best album of all time. It eliminates what Snow claims to be 'real or imagined shared attributes and experiences' that are anglo-centric, such as, 'all Britains drink tea', and instead offers a multi-ethnic representation and portrays it positively. This is then a direct contrast to 1990s music era where bands such as Oasis, Blur and Pulp made up the Britpop era which displays Britain as 'anglo-centric'. The issue is that Grime is just one small area that represents immigration in a pluralistic manner. Although it is well received it is not enough to alter a society where anglo-centric views can be said to be dominant; evident through Emma West and her responses.

To conclude there are many different ways that immigrants are represented within the media from evaluating all the different methods I found that I was not as shocked by Emma West's views, although they are presented differently, they are reflected in many other texts, particularly newspapers. While there are many pluralistic representations of immigrants present, they are either not as well received or do not have

a strong enough impact. This then leads to the claim that they are mainly represented negatively.

This answer ranges across a number of different media forms and makes some good reference to theoretical viewpoints and specific critics. It is argued well and is systematic in its approach to the topic. Examples are frequently contemporary but rooted in historical context. Overall, there is definitely enough here to justify level 4 in all three areas.

Total marks 42