

Assignment Brief – BTEC

Programme	Level 3 Extended Diploma in Creative Media Production (Games Development)		
Unit number(s) and title covered	UNIT 6: CRITICAL APPROACHES TO CREATIVE MEDIA PRODUCTS		
Assignment number & title	ASSIGNMENT THREE: CRITICAL RESPONSES TO MEDIA PRODUCTS		
Student name			
Assessor	James Shaun	Internal Verifier	David Matravers
Date issued	07.01.2019	Submission deadline	25/01/2019 at 4.30pm
Assessment Criteria	To achieve the criteria, the evidence must show that the student is able to:		Assessor confirm met
P4	Present a descriptive response to a media product with some appropriate use of subject terminology.		Yes
M4	Present a discussion of a media product with reference to detailed illustrative examples and with generally correct use of subject terminology		Yes
D4	Present an analysis of a media product with supporting arguments and elucidated examples, and consistently using subject terminology correctly.		Yes

Assessor feedback - 1 st submission			
<i>Task No</i>	<i>Targeted Criteria</i>	<i>Met</i>	<i>Comment</i>
1	P4	Yes	<p>Great work xxxx, you have provided a good content analysis of your media product, and have commented on content such as how the genre is conventional, what that includes, as well as the use of technical and symbolic codes. You have also given details on representation and narrative with some detailed examples and competent application of these theories. This is why you have achieved the Merit Grade.</p> <p>Some areas could have been further explored, such as narrative. Some areas of rerepresentation could have been further explored and explained with more detailed exemplification.</p>
1	M4	Yes	
1	D4	Yes	
Did the learner meet the original deadline or agreed extension?			Yes <input type="checkbox"/>
Assessor signature			Date
Resubmission authorised?			Yes <input type="checkbox"/>
New agreed deadline date for submission * must be within 10 days of receiving original assignment back			05/04/2019
Lead Internal Verifier signature			Date
Assessor feedback - Resubmission			

Great work, xxxx! You have now given a comprehensive analysis of a specific media product, giving explanations to not only representation and narrative, but also how the audience could understand and interpret these features which is required for the distinction grade.

Very well done.

Assessor signature (resubmission only)

Date

Scenario

You have gained an internship at FNGRGUNS (Finger Guns), an entertainment journalism site set in the South West. You have been requested to write a series of pieces on their “Publishers Insider” column to give consumers a clear picture of the critical approaches used by media producers to target their audiences and make effective product.

They have asked you to develop a critical review of a game of your choice, that includes a range of content from its place in the overall genre, to the use of representation of social groups and stereotypes in contemporary games.

Tasks and criteria covered

Task 1

You must pick a product of your choice, and using a critical approach that we have examined in this module, create a sophisticated analysis its typical codes and conventions that audiences would expect and how audiences might relate to that genre.

You must include a range of examples drawing to specific features of the product, and use these examples to support the points you make. You will also compare this product to some examples from the same genre to either draw similarities or differences from the standard normal way of presenting this type of product.

Your analysis must include comments on:

- Genre
- Technical and Symbolic Codes
- Narrative structure and implementation
- Representation of social groups and the issues of this.
- Stereotypes (positive, negative or both)

It is strongly recommended that your choice of product have a story structure, with significant content to analyse. You will not be permitted to select sports simulation games (Fifa etc) or MMO's unless you can

demonstrate to the lecturer that there is adequate content to discuss.

It is imperative that in this review you do not simply describe aspects of the game, but look at the use of its component parts and evaluate the construction of the games content and the audience's expectations on the genre of the title. The grading for this task will be awarded depending on detail, critical approaches covered and use of terminology.

[Task Covers P4, M4, D4]

Evidence you must produce for this task

Detailed report with supporting references

Sources of information

Textbooks

Baylis P, Freedman A, Procter N et al – BTEC Level 3 National Creative Media Production, Student Book (Pearson, 2010) ISBN 978-1846906725

Baylis P, Freedman A, Procter N et al – BTEC Level 3 National Creative Media Production, Teaching Resource

Pack (Pearson, 2010) ISBN 978-1846907371

Baylis P, Holmes P, Starkey G – BTEC National in Media Production (Heinemann Educational, 2007) ISBN 978-0435499198

Abercrombie N, Longhurst B – The Penguin Dictionary of Media Studies (Penguin, 2007) ISBN 978-0141014272

Branston G, Stafford R – The Media Students Book (Routledge, 2006), ISBN 978-0415371438

Briggs A, Cobley P – The Media: An Introduction (Longman, 2002) ISBN 978-0582423466

Clark V, Jones P, Malyszko B, Wharton D – Complete A-Z Media and Film Studies Handbook (Hodder Arnold, 2007) ISBN 978-0340872659

Gillespie M, Toynbee J – Analysing Media Texts Issues in Cultural/Media Studies (Open University Press, 2006) ISBN 978-0335218868

McDonald K – Film and Television Textual Analysis (Auteur, 2005) ISBN 978-1903663547

O'Sullivan T Dutton B, Rayner P – Studying the Media: An Introduction (Hodder Arnold, 2003) ISBN 978-0340807651

Taylor L, Andrew W – Media Studies: Texts, Institutions and Audiences (Wiley Blackwell, 1999) ISBN 978-0631200277

Websites

www.asa.org.uk – the Advertising Standards Authority

www.barb.co.uk – Broadcasters Audience Research Board

www.bbfc.co.uk – the British Board of Film Classification

www.englishandmedia.co.uk/mediamag.html – the English and Media Centre

www.imdb.com – a movie database

www.mediaknowall.com – a web guide for media students

<p>www.mediawatchuk.org – campaign for accountability and decency in the media</p> <p>www.ofcom.org.uk – the regulator of the UK’s broadcasting, telecommunications and wireless communications industries</p> <p>www.rajar.co.uk – official body in charge of measuring radio audiences in the UK</p> <p>www.vlv.org.uk – the Voice of the Listener and Viewer</p>			
Student checklist			Complete?
Proofread work			
Reference / Bibliography (if applicable)			
All pages attached and numbered – including introduction/conclusion/front sheet			
Authenticity of Evidence Student declaration			
<p>I certify that the evidence submitted for this assignment is my own.</p> <p>I have clearly referenced any sources used in the work.</p> <p>I understand that false declaration of authenticity (i.e. plagiarised work) is a form of academic misconduct and the relevant College procedures will be instigated if I am found to be in contravention of these.</p>			
Student signature		Date of submission	25/01/2019
Re-authentication of Evidence Student declaration (for resubmission only)			
Student signature		Date of resubmission	04/04/2019

NB. Students – the assignment starts on the first page **after** these front sheets, i.e. Page 1.

- For your convenience, page numbers have been inserted into the footer. **Please keep them.**
- You may choose to add a contents table (ToC) in this section.
- Please **do not use text boxes** for the main body of your written answers.
- Please make sure that images/screenshots are correctly formatted, laid out and labelled. A table of Figures (ToF) may also be added if you wish.
- Make sure you use Page (or Section) Breaks whenever a new page is required. (Rather than adding large numbers of Return/Paragraph characters.) Ensure that new Section breaks continue with correct orientation and correct page numbers.
- Ensure that you have referenced your work throughout, using references in text and that you also have a reference list and full bibliography at the end of the work according to the current **Harvard Referencing** conventions. **Failure to do so will make your work more difficult to authenticate.**

Unit 6: Critical Approaches to Creative Media Products

Assignment Three: Critical Responses to Media Products

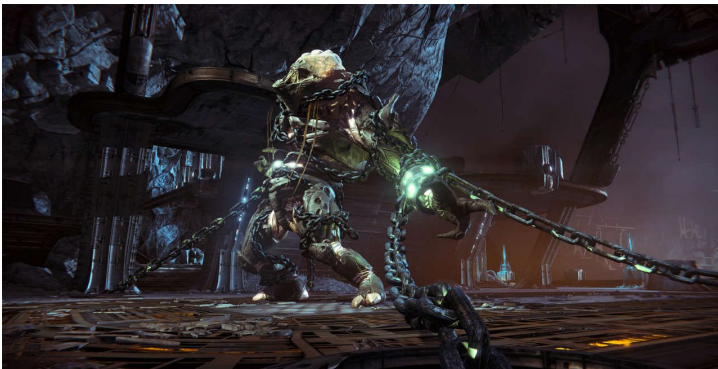
Destiny encompasses a lot of genres within its game play, from its social MMO style when in social areas to the FPS action that occurs in hostile areas.

Destiny's gameplay primarily relies on the FPS action and role-playing aspects of the game which are found when traveling outside of the big social area. One of the aspects of destiny that has set it aside from all other games in these genres is the fact that this game has been able to merge these genres to the point that it has almost created a genre of its own. Destiny's



experience consists of the player clearly the plants and moons in our solar system from one of 4

different enemy species, the Cabal, Vex, Hive and Fallen, that are working with the darkness to overthrow humanity. In-between these action filled quests of completely annihilating the enemies there are cutscenes and constant trips back to the tower, which is the social space of the game that is shared with other real players which you can communicate with. The cutscenes that populate this game are well made and add a lot of information to the story



line, most of the gameplay within the game is fairly sparse in storyline detail however this is where the cutscene shine the most and make up for the lack of storyline within the actual gameplay. This action gameplay is where the game fits into the FPS action genre, whereas the massive social space populated with other players is where the MMO aspect comes from.

This game includes a lot of technical and symbolic codes throughout the story and gameplay, some of which I will talk about now. One of the most noticeable and most helpful technical codes within destiny is the perspective change when in and out of combat. When in combat the player looks through a first-person perspective, however when in a cutscene or social space that perspective is switched to one of

third person. This perspective switch is extremely useful as it easily tells the player when he is and is not in danger dependant on the current perspective. Another technical code that is useful within the game is that a vast majority of the boss rooms are more dimly lit than the rest of the mission, this allows the player to recognise this and be able to prepare for the fight ahead by collecting ammo or waiting for abilities to regenerate. Also, this makes the player to know when they aren't in a boss room which will allow them to be able to play in a more relaxed style and take this a bit faster as they will know there are no big threats to worry about. A symbolic code within this game is that the 3 classes



you can chose from look different, the Titan is a much heavier and bigger character which tells the player that he will most likely have better survivability with a sacrifice to movement speed. The Hunter is a smaller and lighter character which tells the player that he will be faster and more

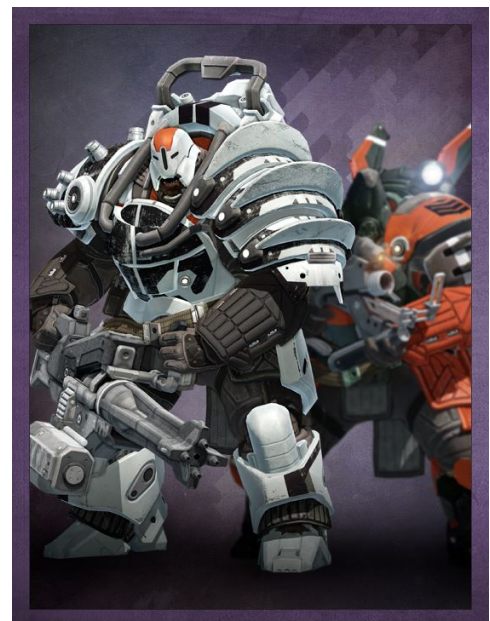
nimble than the other classes, but will also not have as much health or shield. The Warlock is midway between both of the other two which will mean that he will be a good balance of both health and speed, and basically a well-rounded character. This means that the player will be able to pick their character whilst roughly knowing how they are going to play and the general information about them. Another symbolic code is the difference between some of the enemy species that the player will be facing, for example the Vex are a race of robots which means that the way that they fight and position themselves is quite logical and thought out. Whereas the Hive are a race of simple creatures that have no logic to their attacks and will only come running at you or shooting you from afar with no formation.



The narrative within destiny follows a single stand linear structure which is the simplest structure for a games storyline. The story has a start which is where you get woken up, have to escape and get back to the safety of the tower. The middle of the storyline is that after levelling up, hunting some creatures and discovering more planets you are told of a being that is bring the darkness to your world and told to find him and kill him. The end of the destroy storyline is after you've tracked the main bad guy down, you have a big fight with him, ending in you prevailing

and killing him. Destiny tells its story in a chronological order in order to make the main focus the gameplay and not confuse the players with a complex storyline which keeps changing time periods. Another point that needs to be mentioned is the fact that destiny has a parallel narrative as well, this means that the game as a single ending. Even though the player has choices to do side quests and other activities they will still end up doing the main storyline in the sequence that every other player will and will end up at the same place at the end. The story narrative of Desiny follows TODOROV's structure, it starts with you being revived and all the powers in the universe are in blanace, these being the Guardians, Fallen, Cabal and Vex. However these eneimes start all fighting for materials and terriory which disrupts the equilibrium that was present, as the Guardian you have to restore this balance to the world by stopping the other forces from gaining more power in this world.

Representations of social groups are very sparse throughout the game of Destiny, however there is one big one which are the Cabal. These creatures are a race of military trained soldiers who strive for the domination of our solar system and to be the most powerful beings in the solar system. This is a representation of the romans because they have the same motives, for example, the romans wanted to conquer the world and be all powerful in the eyes of everyone else, the same desires that are presented in the Cabal. Also, one of the most blatant correlations between these two is that the troops of the Cabal are called the same things as they were called in the Roman armies, for example Legionnaires, Centurions and Phalanx. Desiny did very well in the representations of the races within the game because as soon as the player sees these enemies they know exactly what they are about. For example, as soon as you see the cabal you know immediatly that they are a very militryalist race and can understand what their final goal will be.



Another example is the Hive, as soon as you see the swarms of bug like creatures you know what these enemies are probably quite simple and are, as the name suggests, a hive race.

There are quite a lot of stereotypes throughout the game of destiny, I will be talking about the most prominent and frequently seen. The first stereotype is Commander Zavala who is the leader of the vanguard, he is the stereotypical leader because of the fact that he acts based on his emotion and normally goes for the “guns blazing” option more than the “talking it out” option. The second person is Zavala’s right hand, Cayde-6, the hunter who is laid back and doesn’t take any of the missions seriously whilst cracking jokes throughout them. This is the classic role of the joker that can be seen in normal day to day life. Ikora is the 3rd of these 3 leaders in the game and is the book worm spell cast, she tries not to result to violence and prefers to sort disputes by talking, and she is very serious and very wise. She is a stereotypical intellect, she thinks that she is better than the other due to the fact that she knows more in theory. These stereotypes are very well used in the storyline of destiny as you know there personalities and can connect to them throughout the story, however they are nothing more than quest gives through out the story and could be replaced with anything.

