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**Assignment Brief – BTEC**

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| **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. | | | |  |
| M4 | Present a discussion of a media product with reference to detailed illustrative examples and with generally correct use of subject terminology | | | |  |
| D4 | Present an analysis of a media product with supporting arguments and elucidated examples, and consistently using subject terminology correctly. | | | |  |

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| **Assessor feedback - 1st submission** | | | | | | | | | |
| *Task No* | *Targeted Criteria* | *Met* | *Comment* | | | | | | |
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| **Did the learner meet the original deadline or agreed extension?** | | | | Yes ☐ No ☐ | | | | | |
| **Assessor signature** | | |  | | | | **Date** | |  |
| **Resubmission authorised?** | | | | Yes ☐ No ☐ | | | | | |
| **New agreed deadline date for submission** *\* must be within 10 days of receiving original assignment back* | | | |  | | | | | |
| **Lead Internal Verifier signature** | | |  | | | **Date** | |  | |
| **Assessor feedback - Resubmission** | | | | | | | | | |
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| **Assessor signature** (resubmission only) | | |  | | **Date** | | | |  |

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| **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 or 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 muct 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  www.mediawatchuk.org – campaign for accountability and decency in the media  www.ofcom.org.uk – the regulator of the UK’s broadcasting, telecommunications and wireless  communications industries  www.rajar.co.uk – official body in charge of measuring radio audiences in the UK  www.vlv.org.uk – the Voice of the Listener and Viewer | | | | |
| **Student checklist** | | | | **Complete?** |
| Proofread work | | | |  |
| Reference / Bibliography (if applicable) | | | |  |
| All pages attached and numbered – including introduction/conclusion/front sheet | | | |  |
| **Authenticity of Evidence Student declaration** | | | | |
| I certify that the evidence submitted for this assignment is my own.  I have clearly referenced any sources used in the work.  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. | | | | |
| **Student signature** |  | **Date of submission** |  | |
| **Re-authentication of Evidence Student declaration (for resubmission only)** | | | | |
| **Student signature** |  | **Date of resubmission** |  | |

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.**

**Task One:**

**Genre:**

**What is a genre:** A genre is a category of art, music, literature, or in this case video games.

**God of War (2018):** God of war is an action-adventure video game. The player is tasked with adventuring through different environments to get to the highest peak of the nine realms, to spread his wife’s ashes. While a little resistance was obvious, the appearance of Baldur proved to be a larger threat.

This game has many expectations from the audience which are often abused and flipped around to surprise the player. One time this is done is in begging of the story where Baldur is weakly punching Kratos and then allows him to knock him over, only to be proceeded by Baldur punching Kratos over the roof of this house.

**Technical and Symbolic Codes:**

**What is a code:** A code is a way portray meaning and inject a desired emotion into an audience.

**Technical:** A technical code is a code (above) which is created through more practical means. This could be the use of camera angles, character actions. These are used to plant a certain emotion in the player to make the game more engaging.

**Symbolic:** Facial animations, and the emotion in a character’s voice are both symbolic codes since the player doesn’t see them as being used to push an emotion but feels it anyway. In short, they’re used in the background.

**God of War (2018):** God of war uses animations and character voices to portray emotion. The animations in God of war are over the top and symbolise strength, so when they’re substituted for a calmer and slower approach its noticed and used to push emotion into the player.

**Narrative Structure and Implementation:**

**What is Narrative Structure:** A narrative structure is how the story is designed and played. All narratives have a simple beginning, middle and end, but there are 4 main kinds of narrative structures:

Linear: The story progresses in a basic chronological order.

Non-linear: It’s not chronological since it moves between time periods.

Single-strand: Traditional beginning, middle and end, following one character.

Multi-strand: Multiple storylines in multiple time zones.

**How is it Implemented in God of War (2018):** God of war is a linear story where the player must move through open environments, fighting through enemies. There’s some debate as to how linear the story is, but when it boiled down it’s the same outcome every time.

**Representation of social groups and the issues of this:**

**What is a social group:** A social group is a collection of people who interact with each other and share similar characteristics to get a sence of unity.

**How Are They Represented and What Are The Issues:** Social groups are usaly catagorised under class, race, age, gender, and sexuality. This causes a negative effect that makes people of certain groups feel the need to behave in a specific way. Over the decades this has caused a devide in the way groups behave and interact with each other, and contributed to some stereotypes to form.

**Stereotypes:**

**What is a stereotype?** A stereotype is a widely held and oversimplified idea of a group of people.

**Positive:** Stereotypes can be used to in many ways, such as accelerating character development. Characters can take a very long time to develop in games, which in most cases is not an option. Stereotypes are a useful way to introduce a character without having to add hours of backstory.

**Negative:** Stereotypes can easily offend a player it they feel like they’re used in an unneeded way, which could cause the player to feel singled out and stop playing the game.

**God of War (2018):** God of War uses many stereotypes to easily introduce characters, giving them depth before you know them. A few are listed below.

Atreus: Atreus is portrayed as a young child who is clumsy and always messing up. This is first shown in the first mission where he is unable to hunt and keeps making things worse.

Kratos: Kratos is an angry bodybuilder who wants no more than to keep going and kill anything in his way.

Baldur: Baldur is portrayed as a cocky hippy who wants to make things as difficult as possible for Kratos.