GCE MARKING SCHEME

MEDIA STUDIES
AS/Advanced

SUMMER 2012

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2012 examination in GCE FILM STUDIES. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

Advanced Subsidiary/Advanced Level Media Studies
MS1: Representations and Responses

Question 1

Level	AO2: Apply knowledge and understanding when analysing media products and processes, and when evaluating their own practical work, to show how meanings and responses are created.
Level 1: 0-15	Superficial view of texts at a common-sense level. Lack of focus on text. Descriptive rather than analytical. Some unsupported assertion or irrelevance. Lack of fluency. Uninformed by media knowledge or understanding.
Level 2: 16-23 **(16-19)**	At the lower end of this level, there will be a basic sense of how meanings are created although there may be some attempt to analyse key features. Some recognition of connotations but a tendency to over-elaborate the simple. Descriptive.
(20-23)	At the upper end of this level, candidates will demonstrate an understanding of media texts and their conventions linked with an ability to analyse. Recognition of connotations and representations but undeveloped. An understanding of how texts make meanings. Tendency to describe.
Level 3: 24-31 **(24-27)**	At the lower end of this level, there will be a sound understanding of media texts and their conventions linked with a sound ability to analyse. Sound grasp of connotations. At this level, points will be established, using the appropriate media terminology. Individual point of view beginning to emerge.
(28-31)	At the upper end of the level, candidates will reveal a good understanding of media texts and conventions linked with a good ability to analyse. Confident use of media terminology and a well-structured argument, possibly drawing on different approaches. Exploration of ideas to give a valid interpretation of the text appropriately supported.
Level 4: 32-40	Sophisticated and perceptive analysis, revealing a thorough understanding of key signifiers and techniques. Complex ideas expressed coherently. Awareness of the polysemic nature of texts with a possible recognition of the ideological. Evidence of an overview. Well-developed use of media terminology.

Candidates are awarded marks for each of the assessment objectives. Markers need to ensure that candidates are placed within the correct levels and given marks accordingly.

The question-specific marking scheme provides points which candidates may refer to in their answers. It must be ***used in conjunction with the relevant grid.*** Examiners are however reminded that this is not a definitive list and that they should remain open-minded and engage with what the candidates have written. Relevant answers, which cover material not included below, ***must*** be rewarded on merit. There is likely to be a variety of approaches to Questions 2 and 3 and centres are likely to have studied a range of different examples. This is wholly acceptable and each response must be considered individually.

Study the extract from the BBC Horizon documentary, *Is Alcohol Worse than Ecstasy?* (first broadcast, BBC2, February 2008). This issue-based documentary investigates the dangers of alcohol and drug use.

Q.1   Analyse the extract commenting on:

- **visual codes**
- **technical and audio codes**
- **genre.**   **[40]**

Candidates may refer to some of the following:

Visual codes
- Use of graphics (including countdown, names of drugs in title sequence)
- Title sequence
- Images of drugs
- Contrast between studio lighting and natural lighting (also technical code)
- Facial expression – serious tone of programme
- Informal dress codes of 'experts'.

Technical and audio codes
- Newsreader's voice
- Voiceover narration
- Archive footage of news
- Use of close-ups/extreme close ups
- Editing (use of fades/dissolves, slow motions, jump cuts)
- Use of music
- Filming techniques to emphasise constructed nature of programme.

Genre
- Factual/documentary nature of programme
- Informative voiceover
- Vox pop interviews
- Use of interviews with experts
- Use of different types of footage appropriate to documentary/factual programme (archive, vox pop, visual images relating to subject-matter of programme)
- Use of (dramatic) images relating to subject-matter
- Subject-specific lexis to establish tone of programme.

Q.2 **(a)** **Identify _two_ different audiences for this BBC programme. Briefly explain your choices.** **[6]**

Suggestions may include:

- Regular viewers of the _Horizon_ documentary series
- Audience(s) interested in serious documentary programmes
- Audience(s) interested in subject-matter
- Younger audiences attracted by subject-matter and presentation

For each audience:

Level 1 [1-2]	Identifies two plausible audiences (1 mark for each audience).
Level 2 [3-6]	Describes in more detail each audience (up to two marks for additional detail on each audience).

(b) **Choose _one_ of these audiences. Explore how the programme appeals to them.** **[9]**

Depending on audience chosen, some of these points may be mentioned:

- Presentation of programme (attempting to appeal to a younger audience)
- Presentation of programme (attempting to make subject-matter dramatic)
- Informative/serious tone of programme
- Close-ups/extreme close-ups/editing – attempting to attract younger audience/making documentary interesting for regular documentary viewers
- Information delivered in range of different ways

Level 1: 0 – 2	Approaches will be superficial and will display only a very basic understanding of how the programme appeals to your chosen audience.
Level 2: 3 - 4	The answer will give a basic but relevant understanding of how the programme appeals to your chosen audience.
Level 3: 5 – 7	A sound, coherent understanding of how the programme appeals to your chosen audience.
	A good understanding will be demonstrated for upper part of this level (6-7).
Level 4: 8 - 9	A sophisticated understanding of how the programme appeals to your chosen audience.

(c) **With reference to *your own detailed examples*, explore the ways in which media texts are constructed to target audiences.** **[15]**

- Use of technical & audio codes e.g. camera shots, editing, sound (audio-visual texts)
- Layout and design (print texts)
- Language and mode of address
- Use of images
- Use of stars, celebrities, presenters, etc.
- Presentation of subject-matter

These points must be discussed with reference to 2/3 detailed examples.

Level	AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates.
Level 1: 0-5	Little or no sense of concept of audience.
Level 2: 6-8 (6)	Basic understanding of the concept of audience/users. Descriptive and over-simplified.
(7-8)	An understanding of the concept of audience/users emerging but undeveloped. May be implicit references to critical debates surrounding audience/users. No specific examples referred to.
Level 3: 9-12 (9-10)	Sound knowledge and understanding of concept of audience/users. Specific examples referred to. May begin to cite relevant audience/user response issues, theories or debates.
(11-12)	Good knowledge and understanding of concept of audience/users. Relevant reference to audience/user response issues linked to a range of appropriate examples. Awareness of relevant theoretical issues, changing debates, different views and approaches.
Level 4: 13-15	Sophisticated understanding of audience/users. Draws on audience/user response issues and debates and engages with relevant theoretical issues using a range of well-selected examples.

Q.3 **Using *your own detailed examples*, explore the representation of *two* issues in the media today.** **[30]**

- Candidates must refer to at least **one** issue and 2 to 3 examples.
- There is an expectation that candidates attaining the higher levels will demonstrate an understanding of the concept of representation and be able to anchor their chosen examples in terms of context and purpose.
- The chosen examples should be analysed in some detail and the more able candidates must engage with them on a more sophisticated level that goes beyond simple assertions of positive and negative.
- The examples used must be contemporary in order to reflect the representation of issues in the 'media today'.

Level	*AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates.*
Level 1: 0-11	Superficial argument. Relies heavily on description. Lacks appropriate examples. Little evidence of understanding of the concept of representation.
Level 2: 12-17 **(12-14)**	A basic attempt to engage with media concepts and debates. A simple view of texts. Lacks depth and development.
(15-17)	Sense of media concepts and debates. Approaches may be overly descriptive. Response may be limited to stimulus material with no other examples. No specific examples referred to.
Level 3: 18-23 **(18-20)**	Sound understanding of representation issues. A sound attempt to engage with media concepts and debates using appropriate examples. Moderately complex ideas will be expressed clearly with some evidence of a personal interpretation.
(21-23)	Good understanding of representation issues. Good exploration of relevant media concepts and debates using a range of appropriate examples. Likely to draw on different approaches.
Level 4: 24-30	Sophisticated understanding of representation issues linked to current thinking and theories. Confident exploration of media concepts. Good sense of issues and debates surrounding a wide range of media texts.

As no fractions are used, please note that the numbers used to achieve levels for the two Assessment Objectives are *guidelines* and are placed in square brackets […]. A candidate's **final mark within a level** should be established on the basis of the **total out of 30** as noted below.

See generic marking grid overleaf.

Level/Marks	AO1 Demonstrate knowledge and understanding of media concepts, contexts and critical debates	AO2 Apply knowledge and understanding when analysing media products and processes, and when evaluating their own practical work, to show how meanings and responses are created
Level 1: 0-11	A common-sense response. Superficial understanding of the texts studied and their industry and/or audience contexts. Response characterised by irrelevant detail. [0-7]	Analysis will be weak and lack depth, tending to be generalised without any supporting examples. [0-3]
Level 2: 12-17 **(12-14)** **(15-17)**	At the lower end of this level, there will be the beginnings of a relevant response but it will lack focus. There will be a basic knowledge of their industry and/or audience contexts. At the upper end of this level, a viewpoint will be emerging and examples may be used more relevantly. Answers are likely to be more descriptive. [8-11]	At the lower end of this level, there will be a basic but inconsistent analysis of the relationship between text, industry and audience (as appropriate). Any analysis is likely to be simply expressed demonstrating a basic understanding of how meanings and responses are created. At the upper end of this level, the analysis of the relationship between text, industry and audience (as appropriate) will tend to be descriptive. An understanding of how meanings and responses are created will be evident. [4-5]
Level 3: 18-23 **(18-20)** **(21-23)**	At the lower end of this level, there will be a sound response which demonstrates knowledge and/or understanding of texts and their industry and audience contexts. At the higher end of this level, a good understanding of texts, their industry and/or audience contexts will be demonstrated through relevant and detailed examples plus the appropriate use of relevant media terminology. [12-15]	At the lower end of this level, there will be a sound analysis of the relationship between text, industry and audience (as appropriate). A sound understanding of how meanings and responses are created will be evident. At the higher end of this level, there will be a good understanding of how meanings and responses are created. [6-7]
Level 4: 24-30 **(24-26)** **(27-30)**	At the lower end of this level, there will be a very good understanding of media texts, their industry and/or audience contexts. Examples used will be detailed and demonstrate a point of view. Appropriate use of relevant media terminology. At the upper end of this level, there will be a sophisticated understanding of media texts, their industry and/or audience contexts. Examples used will be detailed, coherent and lead towards a well-established point of view. Highly appropriate use of relevant media terminology. [16-20]	At the lower end of this level, there will be a very good analysis of the relationship between text, industry and audience (as appropriate). Similarly, there will be a very good understanding of how meanings and responses are created. At the upper end of this level, there will be a sophisticated analysis of the relationship between text, industry and audience (as appropriate). Similarly, there will be a sophisticated understanding of how meanings and responses are created. [8-10]

MS4: Question-specific marking scheme

Note: *For each question, the answers will be dependent on the industry selected.*

Centres will have studied different industries and used a range of different main texts with their candidates. It is the responsibility of the examiner to ensure that the candidates are accurate in the factual information they provide but to be open-minded about the different approaches candidates may take to the questions. There are no right or wrong answers (apart from factual details) and there is likely to be a variety of responses to the questions – this is wholly acceptable and each response must be considered individually. Candidates are expected to refer to **three** texts within each answer but it is not expected that the texts will be referred to equally. *If they do not refer to three texts in their answer see note below on rubric infringement.* Weaker candidates may not refer to three texts and some candidates may refer to more than three - these responses will need to be marked on merit and further guidance about these responses will be given at the examiners' conference.

Candidates are awarded marks for each of the assessment objectives. Examiners need to ensure that candidates are placed within the correct levels and given marks accordingly.

This question-specific marking scheme offers points which candidates may include in their answers. It must be **used in conjunction with the grid above.** Examiners are however reminded that this is not a definitive list and that they should remain open-minded and engage with what the candidates have written. Relevant answers, which cover material not included below, **must** be rewarded on merit. As centres will have selected a wide variety of texts to study, there is likely to be a variety of approaches to the questions. This is wholly acceptable and each response must be considered individually.

Rubric Infringement

It is a requirement for this unit that candidates refer to **three** main texts in each of their answers. If candidates refer to **less** than three texts, the following adjustments will be made:

Two texts referred to	- 3
One text or no text referred to	- 5

The comments justifying the mark at the end of the answer will indicate the adjustment as will the front cover of the script.

SECTION A: TEXT

*Answer **one** question from this section.*

A1. **Explore the different ways in which people are represented in your three main texts.** **[30]**

This is quite an open question so please be prepared to mark seen responses on merit. In some texts 'people' may be fictionalised characters and in others 'real' people – this is wholly acceptable, but it is important – in order to access higher level – that candidates are discussing the ways in which they are represented within the text and not simply describing roles. Points covered may include reference to:

- Characters, roles and attitudes
- Appearance – dress codes, body language, mode of address
- Stereotypes, traditional or unconventional representations
- Theory as appropriate – for example Mulvey, Alvarado, Gauntlett etc.

A2. **How typical are your three main texts of their genre?** **[30]**

This question does invite candidates to contextualise their chosen texts within a genre and to discuss elements of typicality. Depending on the texts selected candidates may argue that the tests are either typical or untypical. Look for coherence of argument. Points about genre may include references to:

- Key signifiers and iconography
- Storylines and plots
- Characters and their functions
- Stars/celebrities
- Use of camera, sound, editing
- Use of dialogue, language, music.

SECTION B: **INDUSTRY AND AUDIENCE**

Answer **two** *questions from this section,* using a different media industry for each.

B1. **Discuss the audience appeal of your three main texts.** **[30]**

This question invites candidates to discuss key elements of their chosen texts in relation to audiences. Some candidates may discuss uses and gratifications theory which is acceptable – but look for clear understanding and coherent application. Depending on the texts selected points raised may include reference to:

- Genre – reinforcing or challenging typical conventions
- Narrative – plot, content
- Characters, starts, celebrities
- Audience positioning, preferred readings
- User involvement; interactivity
- Key codes – visual, written, audio etc.
- Familiarity or 'new'
- Reviews, through its marketing.

The following are some generic points candidates might make for each of the industries. This is not intended to be prescriptive.

TELEVISION:	RADIO:	FILM:	MUSIC:
• Narrative content and enigmas • Genre • Scheduling • Characters, actors, performers • Tone, style, presentational techniques • Access to website/ interactivity	• Genre • Content • Scheduling • Presenters • Tone, style, presentational techniques • Reviews • Flexibility of listening modes	• Narrative content • Genre • Distribution and marketing • Characters, actors, • Cinematography • Marketing • Special effects, cgi etc. • Viewing experience	• Genre and music style • Performance • Videos, artwork etc. • Publicity • Attitude • Exposure • Websites, twitter, social networking sites
NEWSPAPERS:	MAGAZINES:	ADVERTISING:	COMPUTER GAMES:
• Genre • Identity and style • Content • Use of headlines, images etc. • Journalists • Language • Colour • Links to on-line versions, phone apps, twitter etc. • Freebies, promotions etc.	• Genre • Images • Use of colour • Cover lines • Mode of address • Content • On-line versions	• Structure – use of narrative etc. • Layout and design • Placement • Use of celebrity • Shock tactics • Music • Humour • Brand reinforcement	• Genre – game type • Narrative and content • Graphics • On-line play – multi-players – • Challenges and outcomes

B2.   Explore the impact of regulation on your three main texts.   [30]

Candidates will need to know how their selected industry is regulated and to comment on how regulation has impacted on their chosen tests. Whilst the texts may not have been controversial they will all have had to adhere to the regulator's code – so some discussion of relevant parts of the code may be needed. Overall, media texts need to adhere to codes of practice so regulation impacts on the structure, content, placement/scheduling etc. of texts.

The following offers a brief overview of the regulators for each industry:

TELEVISION:	RADIO:	FILM:	MUSIC:
- OFCOM - Broadcasting code - BBC Board - Legal responsibilities - Watershed issues	- OFCOM - Broadcasting Code - BBC Board - Legal responsibilities	- BBFC classification - Reasons for certificates - different regulators in other countries - DVD certificates - monitors and responds to complaints	- Largely self-regulated - Legal constraints in areas of copyright, licensing and downloading - Awaiting more legislation re:downloading - Parental advisory stickers
NEWSPAPERS:	MAGAZINES:	ADVERTISING:	COMPUTER GAMES:
- self regulatory - Press Complaints Commission (PCC). About to close down - Codes of practice - extensive 'in the public interest' - legal constraints e.g. libel laws	- self regulatory - Press Complaints Commission (PCC) - at the moment. - Codes of practice extensive - monitors and responds to complaints - legal constraints e.g. libel laws	- self regulatory - Advertising Standards Authority (ASA) - operates according to the CAP code (Code of AD practice) - monitors and responds to complaints - Clearcast – pre-broadcast sevice - legal constraints e.g. Trades description Act	- self regulatory - BBFC and PEGI - BBFC classifies any game which depicts violence, sex etc. and can give 15 or 18 ratings - Other games regulated by PEGI system – a voluntary pan-European ratings system

B3. **How effectively were your three main texts marketed?** **[30]**

Candidates have the option to argue either way on this question and differently for all three texts. Please look for logical argument with relevant points used to back-up ideas. Lower grade candidates may just discuss how their texts were marketed. Higher grade candidates need to engage with the *effectively* part of the question. For all candidates expect some description/factual knowledge of the campaigns. Evidence to suggest texts were marketed effectively may include points on:

- Style, frequency, scope/extent of campaign
- Audience up-take (e.g. viewing figures, sales)
- Audience discussion/feedback.

The following are some generic points candidates might make in relation into **how** texts were marketed for each of the industries. *How effectively* is for the candidates to discuss. The lists are not intended to be prescriptive.

TELEVISION:	RADIO:	FILM:	MUSIC:
- Trailers - TV listings - magazine articles - reviews - websites - social networking links - viral campaigns - on radio - star appeal - interviews - Awards	- Trails - Radio Times and other listings magazines - websites - on television	- Trailers - posters - websites - reviews - articles - pre-released press packs - viral campaigns - social network sites - star appeal - merchandise	- Band/performer websites - exposure – magazines, celebrity endorsement etc - fan sites - music press articles - social networking sites - viral campaigns - i tunes etc.
NEWSPAPERS:	MAGAZINES:	ADVERTISING:	COMPUTER GAMES:
- Television trailers - viral campaigns - on-line links - social media	- Advertising - trailing next weeks edition - subscription - on-line editions - facebook	- Placement - content - brand awareness - company web sites - campaign websites - - viral marketing - social media	- on-line gaming – multi-players – - social and player networking - marketing - distribution - sales - global issues

B4. **'The main function of a media text is to entertain its audience.' How true is this for your three main texts?** **[30]**

Depending on the industry and texts selected, candidates may agree or disagree. Points that support entertainment may include:

- Genre codes and conventions
- Storyline, plot
- Character, starts, celebrities, personas
- Audience/user involvement
- Uses and gratifications
- Audience pleasures

Points which offer an alternative may include:

- Information
- Codes/conventions of "non entertainment" genres
- Audience engagement
- Use of shock tactics

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