



GCE MARKING SCHEME

MEDIA STUDIES AS/Advanced

SUMMER 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2014 examination in GCE MEDIA 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.

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Advanced Subsidiary/Advanced Level Media Studies

MS1: Representations and Responses

MS1: Generic Marking Scheme (Question 1)

Question 1

Level	<i>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.</i>
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.

MS1: Question-specific marking scheme

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.

1. Analyse the front covers for both *XXL* and *Asian Woman* magazines commenting on: **[40]**

- **visual codes**
- **layout and design**
- **language and mode of address.**

Visual codes

XXL

- use and effect of colours
- iconography related to music style
- clothing and physical appearance
- gesture, gaze and body language

Asian Woman

- use and effect of colours
- iconography linked to ethnicity
- clothing and physical appearance
- gesture, gaze and body language

Layout and design

XXL

- positioning of central images and gaze to readers
- bold style of masthead
- use of cover and sell lines
- font styles
- text positioning/design
- colour

Asian Woman

- positioning of central image and gaze to readers
- style of masthead, covered by model suggesting well known publication
- placing of cover and sell lines
- font styles suggesting female readership
- text positioning/design
- colour codes

Language and mode of address

XXL

- mode of address appropriate to target audience
- use of genre specific lexis e.g. 'MCs that matter'
- recognisable names linked to genre
- stories linked to target audience
- hyperbolic claims-'exclusive'
- quantification
- promises of pleasure
- exclusivity-'special collector's issue' / 'exclusive interview'

Asian Woman

- mode of address appropriate to target audience
- use of rhetorical questions
- stories linked to target audience
- aspirational slogan
- hyperbolic claims
- quick-fix problem solving
- use of direct quotations creating enigmas
- use of imperatives
- language linked to cultural focus of magazine

Q.2 (a) Study the cover for *XXL Magazine*. Suggest two different audiences for this magazine. [4]

Suggestions may include:

- young black audience
- (younger) male audience
- (younger) female audience
- general music fans
- fans of Hip Hop
- fans of Rap.

For **each** audience suggested:

Level 1 (1)	Suggests a plausible audience.
Level 2 (2)	Describes in more detail each audience. Note: the second audience suggested should be different from the first audience suggested.

(b) Study the cover for *Asian Woman* magazine. Explore how the main audience for this magazine has been targeted. [10]

Answers may include:

- main audience – young Asian women/girls
- central cover image – a successful, celebrity star – a role model to aspire to
- dressed in a way young women/girls of the target age group might consider combines traditional dress with attractive fashion
- articles – stressing fashion and sexuality, targeting the (supposed) interests of the main audience. Also issues relating to TA e.g. marriage
- sophisticated font style and layout and design
- 'exclusive' content related to audience interests
- discussion and tips providing ways in which women/girls can fulfil their desires (relationships, sexuality).

Level 1: 0 – 2	Approaches will be superficial and will display only a very basic understanding of how the main audience has been targeted.
Level 2: 3 - 4	The answer will give a basic but relevant understanding of how the main audience has been targeted.
Level 3: 5 – 7	A sound, coherent understanding of how main audience has been targeted (5). A good understanding will be demonstrated for upper part of this level (6-7).
Level 4: 8 - 10	A sophisticated understanding of how the main audience has been targeted.

- (c) **With reference to *your own detailed examples*, explore how media texts attract different audiences** [16]

Answers may cover:

- positioning by the text
- construction of the text
- layout and design
- language and mode of address
- content
- technical and audio codes
- use of stars
- narrative
- may refer to uses and gratifications, 'pick and mix' theories etc.

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

Level	<i>AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates.</i>
Level 1: 0-5	Little or no sense of concept of audience.
Level 2: 6-8 (6) (7-8)	Basic understanding of the concept of audience/users. Descriptive and over-simplified. An understanding of the concept of audience/users emerging but undeveloped. May be implicit references to critical debates surrounding audience/users. Makes no reference to specific examples to support points.
Level 3: 9-12 (9-10) (11-12)	Sound knowledge and understanding of concept of audience/users. May begin to cite relevant audience/user response issues, theories or debates. 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 theories, changing debates, different views and approaches.
Level 4: 13-16	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 With reference to *your own detailed examples*, explore representations of ethnicity in the media today. [30]

- Candidates must use 2/3 specific examples of how media texts represent ethnicity and analyse them in detail focusing on the concept of representation.
- 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 descriptions or assertions of positive and negative.
- The examples used must be contemporary in order to reflect the representation of ethnicity 'in the media today'.

Level	<i>AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates..</i>
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. Makes no reference to specific examples to support points.
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.

Advanced Subsidiary/Advanced Level Media Studies
MS4: Media - Text, Industry and Audience

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.

Candidates who only refer to (for example) Magazine front covers, single adverts, Newspaper front pages, or who do not make any references to the studied episodes (TV) or programmes (TV), or to the content of their studied Games are likely to be self-penalising. Please make sure you make an appropriate comment on the script – for example: *only single adverts; only front covers referred to or no reference to specific episode studied* etc.

SECTION A: TEXT

Answer **one** question from this section.

A1. To what extent do your three main texts challenge genre conventions? [30]

Candidates are invited to offer an opinion and may argue either that their texts challenge or reinforce typical genre conventions. This is acceptable. Please reward coherence of argument and the use of appropriate examples. Candidates may refer to some of the following points (list not exhaustive):

- Typicality or challenge
- Hybridity, cross and sub-genres
- Key signifiers and iconography
- Storylines, plots and themes
- Characters and their functions
- Use of camera, sound, editing
- Use of dialogue, language, music.

A2. Explore the key gender representations in your three main texts. [30]

This is quite an open question so examiners must be prepared to mark responses on merit. In some texts 'gender' may refer to both male and female but there may also be a bias towards one or other gender (depending on the nature of the text). This is wholly acceptable, but it is important – in order to access higher levels - that candidates discuss the ways in which women/men are represented within the text and not simply describe.

Points covered may include reference to:

- Characters, roles and attitudes
- Genre typicality ; position within the narrative
- Use of camera and editing to convey representation
- Appearance – dress codes, body language, mode of address
- Stereotypes
- Theory as appropriate – for example Mulvey, Strauss, Gauntlett etc.

SECTION B: INDUSTRY AND AUDIENCE

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

B1. Discuss the marketing strategies used by your selected industry. Refer to your three main texts.

[30]

Candidates should be discussing a range of different marketing strategies and use examples to illustrate their ideas. Generic points (for example, marketed on Facebook) need actual examples to demonstrate knowledge of the campaigns. More specific points which may be referred to might include:

- Integrated approaches across different media platforms
- Scope and content of the campaigns
- Use of teasers; word of mouth; viral marketing
- Use of market research
- Links to different audience groups

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

<p>TELEVISION:</p> <ul style="list-style-type: none"> • Trailers • TV listings • magazine articles • reviews • websites • social networking links • viral campaigns • on radio • star appeal • interviews • awards 	<p>RADIO:</p> <ul style="list-style-type: none"> • Trailers • <i>Radio Times</i> and other listings magazines • websites • on television 	<p>FILM:</p> <ul style="list-style-type: none"> • Trailers • posters • pre-released press packs • websites • reviews • articles • viral campaigns • social networking sites • linked games • star appeal • merchandise 	<p>MUSIC:</p> <ul style="list-style-type: none"> • Band/performer websites • exposure – magazines, celebrity endorsement etc • fan sites • music press articles • social networking sites • viral campaigns • i-tunes etc.
<p>NEWSPAPERS:</p> <ul style="list-style-type: none"> • Television trailers • Apps • viral campaigns • on-line links • social media 	<p>MAGAZINES:</p> <ul style="list-style-type: none"> • Advertising • trailing next week's edition • subscription • on-line editions • Facebook and other social networking sites 	<p>ADVERTISING:</p> <ul style="list-style-type: none"> • Placement • content • brand awareness • company websites • campaign websites • viral marketing • social media 	<p>COMPUTER GAMES:</p> <ul style="list-style-type: none"> • on-line gaming – multi-players – • social and player networking • marketing • distribution – sales • global issues

B2. How important are high production values to your three main texts? [30]

This question asks a direct question allowing candidates to offer an opinion as to the importance of high production values. Arguments as to their importance should be marked on merit – looking for coherence of discussion and relevant examples to back up points. High production values may differ between the industries but might incorporate technology, use of stars, location etc. and may be linked to budget

The following are some generic points candidates might make. The lists are not intended to be prescriptive.

<p>TELEVISION:</p> <ul style="list-style-type: none"> • filming techniques (e.g. multi-camera set ups; green screen) • editing • CGI • locations • costumes • stars • lavish sets 	<p>RADIO:</p> <ul style="list-style-type: none"> • recording/editing techniques • sound technology • broadcasting technology (DAB) • use of personas/stars 	<p>FILM:</p> <ul style="list-style-type: none"> • camera/editing techniques • post-production • locations/setting • costumes • iconography • sound • stars • marketing • distribution 	<p>MUSIC:</p> <ul style="list-style-type: none"> • recording techniques • distribution • live performances
<p>NEWSPAPERS:</p> <ul style="list-style-type: none"> • layout/design • photos • editing • on-line versions 	<p>MAGAZINES:</p> <ul style="list-style-type: none"> • production • photos • range of articles • use of stars • “glossy” • distribution • on-line editions 	<p>ADVERTISING:</p> <ul style="list-style-type: none"> • filming techniques • layout/design • use of celebrities • complexity/length • locations/settings 	<p>COMPUTER GAMES:</p> <ul style="list-style-type: none"> • construction • graphics • CGI • 3D • virtual realities • sound

B3. Explore the different ways audiences respond to your three main texts. [30]

Audience responses are likely to be dependent on texts selected but answers may begin within a discussion of the texts' audiences - which is acceptable. Answers may include references to theory (acceptable) but theory should be linked to (studied) texts and to the ways audiences respond. Answers may make reference to some of the following points:

- Media texts are (generally) polysemic
- Responses may be dependent on social positioning, demographic and psychographic profiles
- Actual responses – e.g. fan sites, critics' reviews, audience/user forums, awards, news reports etc.
- Links to preferred, dominant, negotiated and oppositional readings (Stuart Hall)
- Response may be dependent on the reasons for "using" it – links to Uses and Gratifications theory
- Responses may be dependent on opinion leaders (Two Step Flow).

B4. To what extent do your three main texts target a mainstream audience? [30]

Candidates may begin their response by defining a 'mainstream audience'. This may refer to budget and production values (e.g Hollywood films) or to the *mainstreamers* category used in defining advertising (and other) audiences. Both definitions are acceptable and any other definitions should be marked on merit. Candidates may argue that their texts do, or do not target mainstream audiences: either approach is acceptable but please look for coherence of argument and use of relevant examples. Points covered may refer to:

Do target a mainstream audience because:

- Popular genre, conventional narrative
- Distribution/scheduling/placement
- Recognisable formats, locations, settings
- Content (newspapers, magazines)
- Well known brand/product (advertising)
- Use of star appeal.



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