



GCE MARKING SCHEME

MEDIA STUDIES AS/Advanced

JANUARY 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 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.

| | Page |
|-----|-------------|
| MS1 | 1 |
| MS4 | 6 |

ADVANCED SUBSIDIARY/ADVANCED MEDIA STUDIES

MS1: REPRESENTATIONS AND RESPONSES

Marking Guidelines: January 2014

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

MS1: Generic Marking Scheme (Question 1)

Question 1

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| 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.

Study the trailer for the video game *Halo 4* which was released in May 2012. This trailer was part of a marketing campaign which featured actors playing the roles of *Halo 4*'s computer-generated characters.

Q.1 Analyse the extract commenting on:

- **visual codes**
- **technical and audio codes**
- **narrative.**

[40]

Visual codes

- Use and effect of muted colours
- Iconography related to war/fantasy
- Recognisable iconic character
- Clothing and physical appearance
- Gesture and body language associated with conflict
- Setting and background
- On-screen graphics.

Technical and audio codes

- Camera movement – audience positioning through shots
- Range of shots – shots of crowd, close ups of characters in tense situations, aerial shots of setting, tracking shots for audience involvement
- Camera angles – high to suggest vulnerability and low to suggest dominance – eg., Halo
- Use of slow motion
- Editing to suggest pace and tension and drama
- Dramatic music
- Sound effects of battle
- Voiceover – use of hyperbole, establishing narrative of conflict.

Narrative

- Genre conventions
- 'Story' of journey of quest for survival
- Use of slow motion to enhance narrative – manipulation of time and space
- Actions codes
- Narrative structure – disruption, quest, conflict
- Role of characters within the narrative
- Use of actual people rather than CGI.

Q.2 (a) Identify two different representations of gender in this trailer. [4]

Suggestions may include:

- Strong woman
- Strong man
- Vulnerable female defined by a relationship
- Vulnerable man
- Young 'headstrong' man.

For **each** representation identified:

| | |
|--------------------|---------------------------------------|
| Level 1 (1) | Identifies a plausible example |
| Level 2 (2) | Describes in more detail each example |

(b) Choose one of these gender representations. Explore how it has been constructed in this trailer. [10]

The expectation is that candidates will develop their points in more detail exploring:

- how language and dialogue is used to suggest aspects of gender
- iconography: clothing, props etc.
- how technical codes are used to construct the representation
- challenging of expected roles e.g., woman called 'sir', women in traditional male roles
- editing to show role of character.

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

(c) **With reference to *your own detailed examples*, explore representations of women in the media today.** [16]

- Candidates must use 2/3 specific examples of how media texts represent women 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 behind simple descriptions and assertions of positive and negative.
- The examples used must be contemporary in order to reflect the representation of women in the media today.

| | |
|---------------------------------|---|
| Level | <i>AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates.</i> |
| Level 1: 0-5 | Superficial argument. Relies heavily on description. Lacks appropriate examples. Little evidence of understanding of the concept of representation. |
| Level 2: 6-8 (6) | A basic attempt to engage with media concepts and debates. A simple view of texts. Lacks depth and development. |
| (7-8) | 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: 9-12 (9-10) | 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. |
| (11-12) | 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: 13-16 | Sophisticated understanding of representation issues linked to current thinking and theories. Confident exploration of media concepts and debates. Good sense of issues and debates surrounding a wide range of media texts. |

Q.3 With reference to *your own detailed examples*, explore why audiences respond differently to the same media text. [30]

Candidates should discuss why audiences respond differently to the same media texts.

Points may include:

- age
- gender
- ethnicity
- culture
- positioning by the text
- construction of the text
- situation
- experience
- theories to support points (Hall - preferred, negotiated, oppositional readings).

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

| | |
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| 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 or no understanding of concept of audience. |
| Level 2: 12-17 (12-14) | A basic understanding of the concept of audience/users. Descriptive and over-simplified. |
| (15-17) | An understanding of the concept of audience/user emerging but undeveloped. May be implicit references to critical debates surrounding audiences. Makes no reference to specific examples to support points. |
| Level 3: 18-23 (18-20) | Sound knowledge and understanding of the concept of audience/user. Appropriate examples used. Moderately complex ideas will be expressed clearly with some evidence of an interpretation. |
| (21-23) | Good knowledge and understanding of the concept of audience/user. Good exploration using a range of appropriate examples. Awareness of relevant theories, changing debates, different views and approaches. |
| Level 4: 24-30 | Sophisticated knowledge and understanding of the concept of audience/user. Draws on issues and debates using developed and relevant examples and engages with relevant theoretical issues. |

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.

SECTION A: TEXT

Answer **one** question from this section.

A1. Explore how the key representations in your three main texts have been constructed. [30]

Please note: this question asks for **key** representations – allowing candidates to identify these. Look for coherence in discussion and a clear understanding of the *selection* and *construction* process. Responses may include reference to some of the following points:

- Gender – appearance, dress codes, character, attitudes, stereotypes, reinforcing/challenging.
- Age – typical characteristics, negative youth portrayals, stereotypical older images; challenging types.
- Ethnicity – appearance, attitudes, stereotypical assumptions, reinforcing, negativity, positive characteristics
- National Identity – stereotypical, referential codes; accents, mannerisms
- Issues – signifiers, connotations, coverage
- Events – news coverage.
- Links to theoretical perspectives e.g. Mulvey, Alvarado, Gauntlett etc (used relevantly!)

A2. Explore how narrative is constructed in your three main texts. [30]

Candidates may respond to this question by discussing narrative theory – this is acceptable but the theory should be accurately applied to the selected texts. Other candidates may discuss the structure and format of the story combined with a discussion of narrative codes. Again this is acceptable. References may be made to:

- Propp and character driven narrative. Lower grade candidates may simply list and match character roles. Higher grade candidates may challenge or use the theory to discuss character importance at a more sophisticated level.
- Todorov and action driven narratives: lower grade candidates may offer a straightforward (but valid formula). Higher grade candidates may offer a more detailed discussion of this theory beyond its simplest form.
- Levi-Strauss and binary oppositions: lower grade candidates may simply identify whilst higher grade candidates may discuss the idea of narrative construction linked to oppositions.
- Linear, multiple, sequential, interwoven narrative structures.
- Use of flash backs, non linear formats, circular narratives etc.
- Narrative codes – for example technical, audio, enigmatic, symbolic, referential, action – and how they are used to help construct narrative.

SECTION B: INDUSTRY AND AUDIENCE

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

B1. Explore the use of digital technologies in your selected industry. Refer to your three main texts. [30]

Below are some generic points candidates might make for each of the industries but, overall, responses will be dependent on texts studied. The lists are not intended to be prescriptive.

Discussion of digital technologies may include any or all of the following:

- Use of digital technologies in production
- Use of digital technologies in distribution (which will include the use of websites & social media in marketing, either direct or indirect and as an additional platform to access media texts)
- Use of digital technologies in exhibition (which will include the different platforms on which media texts can be accessed)
- Sophisticated Level 4 responses may discuss the implications of converged digital media and of its potentially global reach.

The following are some generic points candidates might make – this list is not intended to be prescriptive.

| | | | |
|--|---|--|---|
| <p>TELEVISION: Production – e.g. cameras, editing, use of graphics etc. Marketing: e.g. use of internet, social media Distribution: via internet, iplayer, on demand etc.</p> | <p>RADIO: Production techniques Distribution/listening – digital formats On-line stations</p> | <p>FILM: Production e.g. camera, editing, cgi, green screen, etc. Distribution/exhibition – viewing formats, on-line. Marketing – use of social media, websites</p> | <p>MUSIC: Production techniques. Distribution. Use of social media –twitter etc. Marketing – via website, youtube, Listening formats</p> |
| <p>NEWSPAPERS: Production: digital formats Distribution – e.g. on-line Use of social media – e.g. twitter</p> | <p>MAGAZINES: Production methods On-line magazines Q readers On-line and social media links Reader formats</p> | <p>ADVERTISING: Print techniques. Distribution via web, social media etc Production techniques</p> | <p>COMPUTER GAMES: Production techniques. Formats. On-line gaming. Use of social media</p> |

B2. How is your chosen industry regulated? Refer to your three main texts.

[30]

Below are some generic points candidates might make for each of the industries but, overall, responses will be dependent on texts studied.

Discussion of regulation may include any or all of the following:

- A knowledge of the regulatory framework for the chosen industry
- Exemplification of the regulatory framework in relation to the three main texts
- Discussion of texts may involve discussion of the detail and reasoning for the regulation.
- Some texts may be outside regulatory frameworks and some texts may have worked within the regulatory framework.
- Sophisticated Level 4 responses may well discuss how texts are affected by needing to work within a regulatory framework.

The following are some generic points candidates might make – this list is not intended to be prescriptive.

| | | | |
|--|---|---|---|
| <p>TELEVISION:</p> <ul style="list-style-type: none"> • Channel policies • OFCOM • Broadcasting code • BBC Board • Legal responsibilities • Watershed issues | <p>RADIO:</p> <ul style="list-style-type: none"> • Channel policies • OFCOM • Broadcasting code • BBC Board • Legal responsibilities | <p>FILM:</p> <ul style="list-style-type: none"> • BBFC classification • Different regulators in other countries • DVD certificates | <p>MUSIC:</p> <ul style="list-style-type: none"> • Largely self-regulated • Legal constraints in areas of copyright, licensing, downloading • Parental advisory stickers |
| <p>NEWSPAPERS:</p> <ul style="list-style-type: none"> • Self regulatory • Press Complaints Commission (PCC). • Leveson • Codes of practice - extensive • ‘in the public interest’ • legal constraints e.g. libel laws | <p>MAGAZINES:</p> <ul style="list-style-type: none"> • Self regulatory • Press Complaints Commission (PCC) - at the moment. • Codes of practice extensive • monitors and responds to complaints • legal constraints e.g. libel laws | <p>ADVERTISING:</p> <ul style="list-style-type: none"> • Self regulatory • Advertising Standards Authority (ASA) • Operates according to the CAP code • Clearcast – pre-broadcast service • legal constraints | <p>COMPUTER GAMES:</p> <ul style="list-style-type: none"> • 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 |

B3. To what extent do your three main texts appeal to different audiences? [30]

This question asks *to what extent* – this allows candidates to form their own opinions. Please mark on merit.

Discussion of how far texts appeal to different audiences may include any or all of the following:

- How some texts are constructed deliberately to appeal to different audiences.
- A recognition that not all texts appeal to different audiences.
- Better candidates will recognise that texts appealing to different audiences is dependent on how they are constructed and is different from the way texts may be interpreted differently by different audiences.
- Sophisticated Level 4 candidates will be able to discuss confidently the degree to which their texts are constructed to appeal to different audiences and are likely to recognise the (commercial) significance of that.

The following are some generic points candidates might make in terms of appeals – this list is not intended to be prescriptive.

| | | | |
|--|---|---|--|
| <p>TELEVISION:</p> <ul style="list-style-type: none"> • Narrative content and enigmas • Genre • Scheduling • Characters, actors, performers • Tone, style, presentational techniques • Links to social media | <p>RADIO:</p> <ul style="list-style-type: none"> • Genre • Scheduling • Playlists • Style, presentational techniques • Flexibility of listening modes | <p>FILM:</p> <ul style="list-style-type: none"> • Narrative content • Genre • Distribution and marketing • Characters, actors, • Cinematography • Marketing • Production values • Viewing experience | <p>MUSIC:</p> <ul style="list-style-type: none"> • Genre and music style • Performance • Videos, artwork etc. • Publicity • Attitude • Exposure • Websites, twitter, social networking sites |
| <p>NEWSPAPERS:</p> <ul style="list-style-type: none"> • Genre • Content • Identity and style • Use of headlines, images etc. • Language • On-line versions, phone apps, twitter etc. • Promotions etc. | <p>MAGAZINES:</p> <ul style="list-style-type: none"> • Genre • Images, celebs • Use of colour • Cover lines • Mode of address • Content • On-line versions • | <p>ADVERTISING:</p> <ul style="list-style-type: none"> • Structure – use of narrative etc • Layout and design • Placement • Use of celebrity • Shock tactics • Music • Humour • Brand reinforcement | <p>COMPUTER GAMES:</p> <ul style="list-style-type: none"> • Genre – game type • Play mode • Narrative and content • Graphics • On-line play – multi-players – • Challenges and outcomes |

B4. 'A global audience is important to media industries.' Discuss this statement with reference to your three main texts. [30]

This question invites a point of view response. Candidates may argue (accurately and coherently) that, although global audiences are important to their industry (e.g. film), their selected text is not intended for a global audience. Their discussion, therefore, will need to be focussed on why the local/national audience is key to that specific text. However, some understanding of the global nature of most media industries should be apparent in the responses of mid and higher-grade candidates.

Discussion of how far a global audience is important to media industries may include any or all of the following:

- Global audiences are likely to be important to media industries in order to ensure the economic viability of media production
- Recognition that media texts, whatever their audience appeal, depend on generating profits.
- Some texts are more obviously constructed to reach a global audience more than others and thus demonstrate the industry's need to reach a global audience.
- Sophisticated Level 4 candidates may recognise that some industries reach global audiences through horizontally integrated organisations rather than through individual products (media texts).



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