GCE MARKING SCHEME

MEDIA STUDIES
AS/Advanced

JANUARY 2012

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 2012 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.

MS1

MS1: Representations and Responses

MS1: Generic Marking Scheme (Question 1)

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 **two** film posters for *Winter's Bone* (2010) and *Unknown* (2011)

1. Analyse the front covers commenting on:
   - visual codes
   - layout and design
   - genre.

[40]

Winter's Bone:

Visual codes
- Use of muted colours
- Lighting
- Iconography and setting
- clothing and physical appearance
- expression and body language.

Layout and design
- positioning of images suggesting narrative
- use of colour
- construction of poster
- use and positioning of pull quotes
- font styles
- gaze.

Genre
- clues to genre in pull quotes
- suggestions of mystery and enigma
- film title
- cold/dark colours – connotations of metaphorical 'darkness' of the film.
- Representation of gender.

Unknown:

Visual codes
- Use of muted colours
- Lighting
- Out of focus background
- Use of black and white/greyscale images
- Iconography and suggestions of setting
- clothing and physical appearance
- expression and body language.

Layout and design
- positioning of images suggesting narrative
- construction of poster
- montage of images in middle suggesting narrative
- font styles
- placing of characters
- gaze.

Genre
- film title and tagline suggest action
- iconography of the gun, setting and clothing
- insert suggests enigma, clues and action
- different representations of gender
- placing of central image – half in dark/half light.

Q.2 **(a)** **Choose one of the film posters and suggest two different audiences for this film. Give brief reasons for your suggestions.** **[6]**

Suggestions may include:

Winter's Bone:
- Those attracted by quotes selling the film
- Audiences attracted by the enigmas presented in the poster through the images
- Accolades from Sundance Film Festival
- Audiences attracted by unknown actors
- Audiences attracted by the suggestions of genre and narrative.
- Other secondary audiences.

Unknown
- Fans of Liam Neeson
- Fans of Diane Kruger
- Fans of the action genre
- Audiences attracted by enigmas of narrative suggested in the poster.

Level 1 (0-2)	Identifies two plausible audiences.
Level 2 (3-6)	Describes in more detail these audiences

(b) **With reference to the other film poster, explore how audiences are attracted to this film.** **[9]**

Winter's Bone
- Through the enigmas established in the poster
- Suggestions of genre and narrative in quotes
- The name of the film
- The images suggesting the narrative – serious mode of address etc.
- The awards the film won at the Sundance Film Festival
- The fact that it is a low budget film with unknown actors.

Unknown
- Through the suggestions of the action genre
- The star billing of Liam Neeson and the use of him in the central image
- The direct mode of address
- The insert suggesting romance and action
- The gender representations
- Setting and iconography.

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

(c) **With reference to your own detailed examples, which must not include the resource material examples, explore why audiences may respond differently to the same media text. Answers may cover:** **[15]**

- Construction of the text – to attract a specific audience:
- Gender
- Age
- ethnicity
- Cultural experience
- situation
- How texts position audiences and audience responses to that positioning (preferred, oppositional, negotiated readings of texts)
- Any other relevant points.

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: 9-11 **(9)**	Sound knowledge and understanding of concept of audience/users. May begin to cite relevant audience/user response issues, theories or debates. ....
(10-11)	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: 12-15	Sophisticated understanding of audience/users. Draws on audience/user response issues and debates and engages with relevant theoretical issues.

Q.3 **With reference to *your own detailed examples*, explore the representation of gender in the media today.** **[30]**

- Candidates must use 2/3 specific examples of how media texts represent gender 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 assertions of positive and negative.
- The examples used must be contemporary in order to reflect the representation of gender '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. No other 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.

MS4

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.

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]

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 representations of** *either* **men** *or* **age within your three main texts.**

It is possible that some candidates may refer to masculinity in one example selected and age in another. This is acceptable. Likewise – references to age may be "older" or "youth" or a mixture – again, acceptable. It is also possible that, depending on texts studied, candidates may argue that the representations are not different. Again, please be flexible in your marking and look for coherence in the argument.

Points covered may include reference to:
- Appearance, dress codes, mode of address
- Character, attitudes
- Stereotypical, traditional, challenging representations.

A2. **How important are characters to the narrative of your three main texts?**

Candidates may argue that they are, or are not, important depending on the texts selected. Please mark on merit and look for coherence of argument – and for points being backed-up. Lower grade candidates may just describe characters; higher grade candidates should be engaging with the *how important* part of the question. Please take character to mean performer, presenter, person (e.g. in news) within the narrative

Points made make include reference to:
- Character description (mark on merit)
- Role or function of the character within the narrative
- Reference to theory (e.g. Propp, Vogler, Todorov etc) – please ensure used relevantly.

SECTION B: INDUSTRY AND AUDIENCE
Answer **two** *questions from this section,* using a different media industry for each*.*

B1. **Assess the main advantages of the internet for your three main texts.**

This is quite an open question; please be open-minded. Responses may largely tie in with marketing and points covered may make references to the following:
- Internet develops audience engagement (e.g., through points noted below)
- Sites directly linked to the selected texts e.g. BBC website, film site, newspaper/magazine on-line
- Blogs
- Twitter
- Use of YouTube
- Social networking sites e.g. MySpace, Facebook, Bebo, etc.

B2. **With reference to your three main texts, discuss the key features of their distribution**.

Candidates have been asked to select key features to discuss – please be open-minded about their prioritisation. For some texts/candidates this may link in to marketing/promotion; for others key points may be more industry/ownership based.

Some key points may include reference to:
- Financial – ownership, budget, etc
- Industry – size, scope
- Placement, marketing strategies
- Internet.

B3. **Explore the different ways your three main texts attract their audiences.**

This is an open question and responses will depend on texts selected but points covered may include reference to:
- Placement, frequency, etc
- Use of trailers, advertising, etc
- Use of stars, celebrities
- Humour, shock
- Written codes, language, music
- Mode of address
- Use of internet, social networking sites, viral, etc
- Through the narrative, genre.

B4. **How global is the appeal of your three main texts?**

Some chosen texts may not have global appeal – candidates may argue that they are essentially British in theme, tone, distribution etc – this is wholly acceptable and must be marked on merit. Many texts, however, do have global appeal and points covered may include:
- Type of product
- Theme, narrative, genre
- Use of stars, celebrities
- Distribution and marketing
- Internet
- Audience factors – links to theory (e.g. Uses and Gratifications, audience pleasures).

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