GCE MARKING SCHEME

MEDIA STUDIES
AS/Advanced

SUMMER 2013

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2013 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: 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 opening sequence of the BBC's coverage of Rugby's *2012 Six Nations Championship (broadcast, February 2012)*. This introduces England's match against Wales.

Q.1   Analyse the extract commenting on:
- visual codes
- technical and audio codes
- narrative. **[40]**

Visual codes
- BBC2 ident
- use of colours
- iconography related to sport
- iconography related to nation e.g. Welsh Dragon, knights in armour
- clothing and physical appearance
- gesture and body language associated with competition and winning
- setting and background.

Technical and audio codes
- camera movement – audience positioning through shots
- range of shots – shots of crowd, close ups of presenter, aerial shots of stadium and setting.
- editing to suggest pace and tension and drama
- dramatic music of animated opening sequence
- noise of crowd cheering etc.
- voiceover – use of hyperbole.

Narrative
- genre conventions suggesting 'narrative structure' of a typical introduction
- opening montage sequence – suggesting story, dramatic elements
- 'story' of journey of teams in the competition
- use of flashbacks and references to past 'battles'
- action codes
- footage of games - suggestions of winning and losing
- 'back story' of two teams
- use of presenter as anchor.

Q.2 **(a)** **Identify *two* visual images of national identity in this opening sequence.**

[4]

Suggestions may include:
- iconography related to nation including: the Welsh Dragon, knight in armour, a lion, flags
- clothing: strips, national dress, face painting
- through language
- use of colour.

Level 1 1-2 marks	Lists **two** plausible visual images of national identity.
Level 2 3-4 marks	Explains in more detail **each** visual image.

(b) **Explore in detail how national identity is represented in this opening sequence.** **[10]**

The expectation here is that candidates will develop their points in more detail exploring:
- how language is used to suggest aspects of national identity
- iconography
- editing to show shots of crowd and supporters of teams
- establishing shots of place and iconic images, e.g. The Severn Bridge
- colours related to national identity - green shamrocks, etc.

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

(c) **With reference to *your own detailed examples*, explore the representation of national and/or regional identities in the media today.**
[16]

- Candidates must use 2-3 specific examples of how media texts represent regional or national identities 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 chose 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 national or regional identity 'in the media today'.

Level	AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates.
Level 1 **0-5 marks**	Superficial argument. Relies heavily on description. Lacks appropriate examples. Little evidence of understanding of the concept of representation.
Level 2 **6-8 marks** **(6)** **(7-8) marks**	A basic attempt to engage with media concepts and debates. A simple view of texts. Lacks depth and development. Sense of media concepts and debates. Approaches may be overly descriptive. Response may be limited to stimulus material with no other examples.
Level 3 **9-12 marks** **(9-10)** **(11-12)**	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. 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 marks**	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.

Q.3 **With reference to *your own detailed examples*, explore what affects how an audience may respond to a media text.** **[30]**

Answers may cover:
- social background (may include reference to social class)
- cultural background (may refer to educational, religious background)
- cultural competence
- gender
- ethnicity
- age
- situation
- experience
- positioning by the text
- construction of the text.

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 **0-11 marks**	Little or no sense of the concept of audience/users and what affects how an audience/users respond to a media text.
Level 2 **12-17 marks** **(12-14)**	Basic understanding of the concept of audience/users and what affects how an audience/users respond to a media text. Descriptive and over-simplified.
(15-17)	An understanding of the concept of audience/users and how an audience/users respond to a media text emerging but undeveloped. May be implicit references to critical debates surrounding audience/users. Makes no reference to specific examples to support points.
Level 3 **18-23 marks** **(18-20)**	Sound knowledge and understanding of the concept of audience/users and what affects how an audience/users respond to a media text. May begin to cite relevant theories or debates.
(21-23)	Good knowledge and understanding of the concept of audience/users. and what affects how an audience/users respond to a media text. Relevant reference to issues relating to audience/users linked to a range of appropriate examples. Awareness of relevant theories, changing debates, different views and approaches.
Level 4 **24-30 marks**	Sophisticated knowledge and understanding of the concept of audience/users and what affects how an audience/users respond to a media text. Draws on issues and debates using developed and relevant examples and engages with relevant theoretical issues.

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]

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 narrative structure of your three main texts.** **[30]**

Whilst candidates have been asked to **explore** rather than simply **describe**, marks may be allocated for a straightforward discussion of the narrative structures of each of the three main texts. Please mark these on merit. Stronger candidates may link discussions to how and why the narrative has been constructed in the way that it has.

Point covered may include reference to:
- Story/plot structures
- Forms e.g. linear, non-linear, flexi, multi-stranded, sequential, story-arcs
- Theories – for example, Todorov, Strauss and Propp. Use of theories should be relevant and linked to texts selected rather than simply defined.
- Narrative codes which help to structure the narrative –e.g. technical, audio, enigmatic, action, referential etc.
- How a print text constructs a narrative through image and text.

A2. **'Most texts today mix genres.' How true is this of your three main texts?** **[30]**

Many contemporary media texts contain a degree of hybridity so it is likely that many candidates will agree with this statement but please look for a coherent discussion which refers to the quotation in the question rather than simply describing the key conventions of the text/s (a weaker response).

Points referred to may include references to:
- Defining *genre* – discussing hybrid/mixed genre as a concept
- Key conventions/signifiers
- Plot/storylines
- Characters
- Settings and locations
- Iconography.

SECTION B: INDUSTRY AND AUDIENCE

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

B1. **What do texts offer audiences? Refer to your three main texts in your answer.**
[30]

This is quite an open, text-out question. Responses will be different depending on the texts selected, so please look for coherent responses which (at the different levels) show a level of understanding about how texts are constructed with specific audiences in mind. More generic points may be linked to theories such as the Uses and Gratifications Theory and to **engagement**, i**nformation**, **escapism** and **pleasures** but the following are some more general industry specific points. The lists are not intended to be prescriptive.

TELEVISION:	RADIO:	FILM:	MUSIC:
Choice PSB Time-shift viewing Red button interactivity On-going story arcs Well known characters/actors	Background listening Varied programming Variety within programmes	Variety of choice Cinema experience	Variety of genre Lifestyles Identity and culture Way of raising variety of issues from personal to political
NEWSPAPERS: Portability Variety On-line versions and Rolling news Pick and Mix	**MAGAZINES**: Portability Pick and Mix Range of articles and features On-line versions, forums etc	**ADVERTISING**: Brands and products Information Altruistic opportunities (charity) On-line links	**COMPUTER GAMES**: User involvement On-line communities

B2. **How do your three main texts use digital technology?** **[30]**

This is a broad question which requires candidates to have some knowledge of their texts, their production techniques and marketing strategies. *Digital technologies* may be broadly interpreted to cover specifics like Photoshop and digital editing or more generic points such as links to the internet and social networking sites. Higher grade candidates are likely to offer well-informed examples.

The following 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.

TELEVISION: Filming techniques (e.g. green screen) Editing CGI Red button Social network links Official and fan websites	**RADIO**: Production techniques Sound technology Broadcasting technology (DAB) Internet stations	**FILM**: Production techniques Post production Marketing Exhibition 3D technologies DVD Social network links Official and fan websites	**MUSIC**: Recording techniques Websites Videos Social networking You-tube i-tunes, spotify etc Live performances
NEWSPAPERS: Production Photos Editing On-line versions	**MAGAZINES**: Production Distribution On-line editions Forums	**ADVERTISING**: Production Interactivity Web sites You tube Facebook Twitter	**COMPUTER GAMES**: Construction Graphics CGI Consoles 3D Virtual realities sound

B3. **How do your three main texts position audiences?** **[30]**

Most media texts are constructed in a specific way to position a specific (target) audience to respond in a particular way. Candidates may refer to a number of different ways that texts position audiences depending on the texts selected.

These points may refer to:
- Images and Text
- Mode of address, use of language
- Technical codes – e.g. point of view shots, close-ups, reverse shots
- Privileged spectator position, voyeuristic position
- Ideologies, values
- Situated culture – viewing/reading/listening/playing opportunities
- Preferred readings
- Use of humour, shock, fear, etc.

B4. **'To what extent are your three main texts global?'** **[30]**

As this is a *to what extent* question, candidates may argue either way. Some of the texts studied may have a more narrow focus and distribution and will not therefore be global. This response is wholly acceptable and may include references to budget, content, context and target audience (e.g. Local newspapers, UK based advertising campaign). Many texts, however, will have some global aspect – for example content, stars, distribution, social media links, internet links and therefore global audiences and appeals. There is a difference, however, between a text which has European or trans-Atlantic appeal and one which is global.

The following 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.

TELEVISION: Programme content Non UK made - distribution Franchises Sales BBC networks Internet viewing (not i player)	RADIO: Programme content Subject matter Internet Digital	FILM: Finance Storyline/content Settings/locations Stars/director Themes Marketing Distribution Appeal	MUSIC: Genre Distribution Stars and Performers Live performances Videos/MTV Success and appeal
NEWSPAPERS: Content – stories, features, comments. On-line versions Twitter, social media	MAGAZINES: Ownership Publishing houses Global titles with 'local' editions On-line Content Featured celebrities	ADVERTISING: Brand Distribution Advertising agencies 'Local' campaigns for global products. Celebrities Causes and charities may not be as global	COMPUTER GAMES: Production companies Content/themes On-line communities Distribution