GCE MARKING SCHEME

MEDIA STUDIES
AS/Advanced

JANUARY 2013

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 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 historical drama *Great Expectations* (BBC, 2011). This shows a young boy who is forced to help an escaped prisoner.

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

Visual codes
- use of muted colours
- clothing suggesting costume drama genre
- iconography
- setting suggesting isolation
- expression - fear and intimidation

Technical and audio codes
- sinister music building tension
- dialogue establishing narrative
- cinematic quality of the filming
- range of shots - establishing shots of the marshes, close ups of facial expressions
- editing

Genre conventions
- settings & locations typical of a (historical) drama
- costume suggesting a historical drama
- characters typical of a drama (vulnerable/innocent young boy, villain)
- villain established - appearance designed to scare
- use of accent and dialogue to establish roles
- narrative opening raising enigmas typical of a drama.

Q.2 **(a)** **Suggest _two_ different audiences for this BBC drama. Give brief reasons for your suggestions.** **[6]**
Suggestions may include:

- fans of Dickens
- fans of Ray Winstone
- loyal watchers of the BBC - expectations of quality
- those interested in costume drama
- those persuaded by trailers etc. for the programme.

For **each** audience suggested:

Level 1 (1 for each audience)	Suggests a plausible audience.
Level 2 (extra 1-2 for each audience)	Describes in more detail **each different** audience.

(b) **Explore how this opening sequence appeals to _one_ of these audiences.**
[9]

Appeals include
- recognition of characters
- traditional but cinematic treatment
- production values
- dramatic start
- different role for Ray Winston
- exposition of narrative.

Level 1: 0 – 2	Approaches will be superficial and will display only a very basic understanding of how the opening sequence appeals to the audience.
Level 2: 3 - 4	The answer will give a basic but relevant understanding of how the opening sequence appeals to the audience.
Level 3: 5 – 7	A sound, coherent understanding of how the opening sequence appeals to the audience (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 opening sequence appeals to the audience.

(c) **With reference to *your own detailed examples*, explore how audiences are categorised by the producers of media texts.** **[15]**

Answers may cover:
- demographic profiling
- age
- gender
- psychometric profiling
- Young and Rubicam's 4 Cs
- other examples.

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

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

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

- Candidates must use 2/3 specific examples of how media texts represent young people 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 young people 'in the media today'.

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

MS4

SECTION A: TEXT

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

Q.1   **To what extent are the key representations in your three main texts stereotypical**?   **[30]**

This is quite an open question which allows the candidates to select what they consider to be the key areas of representation within their main texts. Please be open minded about this selection and then look for coherence of argument as to whether they are stereotypical or not. Higher grade candidates may be discussing differences between stereotypes and representations and making comments on underlying ideologies. Points covered may include reference to points like:

- Gender – typical and stereotypical roles
- Events and Issues
- Places
- Ethnicity
- Nationality
- Theoretical perspectives – for example Mulvey, Alvarado, Gauntlett

Q.2   **Explore the genre conventions in your three main texts**.   **[30]**

Lower level candidates may simply describe the main genre conventions of their three main texts – this acceptable but needs to be marked on merit. Higher level candidates should be dealing with the 'explore' part of the question. Points covered are likely to be diverse but may include references to:

- Typicality
- Key signifiers
- Iconography
- Characters
- Storylines, plots
- Settings/locations
- Mise-en-Scène
- Use of dialogue, language, music
- Use of technical codes.

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

Q.1   To what extent are stars and/or celebrities important to the promotion of your three main texts?   **[30]**

Please note: this question is about the **promotion** of texts not about the texts themselves. For the advertising industry, however, the promotion of products will be accepted. Candidates who write about the texts themselves rather than their promotion need to be marked on merit but are likely to be self-penalising. Some candidates will argue that stars/celebrities are not important to the promotion of their texts but that other factors are – this is wholly acceptable – please look for coherence of argument.

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: Often important * Appearance in trailers * Featured in articles in TV listings magazines * Appearances on chat shows etc * Use of social networking e.g. twitter * Websites	**RADIO**: (Perhaps) less likely to use stars/celebs other than music presenters who may appear in radio trails and on television chat shows	**FILM**: Clearly important for mainstream movies • Trailers • Posters • Magazines • Reviews • Chat shows • Awards • Social Networking • Websites	**MUSIC**: Clearly important • Websites (official and fan sites) • Videos • Social networking • Chat shows • Magazines
NEWSPAPERS: Can be argued either way depending on the papers studied. Obviously celebrities are used on many front pages to promote the paper.	**MAGAZINES**: Celebs often important to magazines but response dependent on magazines selected. • Front covers • on-line articles • used in television adverts	**ADVERTISING**: Campaigns often use stars/celebs to promote products but others use different tactics and persuasive devices such as • Shock • Clever images • Language, layout, design, • Enigmas, • Psychological appeals	**COMPUTER GAMES**: Dependent on Games studied. Some use celebs in their advertising. Other ways of promoting - • Trailers • Magazines • Platforms Using extracts from games

Q.2   Explore the different ways your three main texts target their audiences.   [30]

Responses will be dependent on examples selected and may be different for each text discussed. The majority of candidates are likely to respond to this question using examples from the texts themselves and points covered may include references to:

- Narrative
- Genre
- Characters
- Stars/celebrities
- Language and mode of address
- Visual, technical and audio codes
- Links to websites

However, some candidates may concentrate their responses on the way texts are marketed to different audiences arguing that this is a way of targeting them. Although it is the industry, not the text, which is targeting the audience we will accept this approach. Points covered may include references to:

- Trailers
- Magazine features
- Social networking sites

Q.3 **Explore the different ways audiences interact with your three main texts.** **[30]**

Weaker candidates may just describe the ways that audiences interact with their main texts but higher grade candidates should be dealing with the *explore* part of the question. In general terms audiences interact with texts by using them and by taking advantage of other interactive opportunities. Audience responses could also be considered part of audience interaction and so candidates using this approach need to be marked on merit. Responses will be dependent on industry selected and possible points may include references to the following. This is not an exhaustive list.

TELEVISION:	RADIO:	FILM:	MUSIC:
- Via the red button - Websites - Through twitter - Facebook and other social networking sites - Competitions, contestants, - Apps - Voting - Complaints - Letters	* Phone-ins * Competitions * Radio websites * Right to reply * Via blogs * Twitter Complaints	- Cinema experiences - Via website - Via fan sites - Social media e.g. facebook, twitter 3D - Apps - Complaints	- Via social media - Through fan sites - Through magazines - At live concerts
NEWSPAPERS:	**MAGAZINES**:	**ADVERTISING**:	**COMPUTER GAMES**:
- Websites - Apps - Letters - Twitter - Facebook - Blogs - Compalaints	- Websites - On-line forums - Letters - Facebook - Complaints	- Interactive campaigns - Responded to product or cause - Linking to website, facebook, twitter and apps.	- Through different modes of game-play and individual decisions - On-line

Q.4 **'Distribution is the key to success.' How far do you agree? Refer to your three main texts in your answer.** **[30]**

This question is asking candidates for an opinion – *how far they agree*. Please be responsive to different answers depending on the texts selected and mark on merit, look for coherence of response. It is acceptable to use the marketing of the texts as part of a discussion on how they have been distributed. Many candidates are likely to discuss *other factors* which are key to the success of their texts. Please mark on merit. The chart below offers suggestions for how candidates may approach different industries. This is, however, not an exhaustive list.

TELEVISION: Some candidates may refer to scheduling as part of distribution. This is acceptable. Candidates may also argue that other factors such as narrative, genre and actors are equally important to success.	**RADIO**: Some candidates may refer to scheduling as part of distribution. This is acceptable. Candidates may also argue that other factors such as programme format genre and presenters are equally important to success.	**FILM**: Whilst distribution is often the key to the success of a film candidates may argue that other factors such as narrative, genre and star appeal are equally important.	**MUSIC**: Distribution may be interpreted widely here and discussions on performances, videos and music releases are all valid. *Other factors* may include star person and music genre.
NEWSPAPERS: Whilst the distribution of newspapers is a significant factor is their success (both in print and on-line) other factors may include content, style, adverts and genre.	**MAGAZINES**: Whilst the distribution of magazines is a significant factor is their success (both in print and on-line) other factors may include content, style, adverts and genre.	**ADVERTISING**: Distribution for the advertising industry can be discussed in terms of placement. Other factors may include content, narrative, celebrity, psychological appeals	**COMPUTER GAMES**: Whilst the distribution of games is a factor in their success other factors may include game-play styles, platforms, content, genre and narrative.

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