GCSE MARKING SCHEME

MEDIA STUDIES

SUMMER 2013

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2013 examination in GCSE 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.

GCSE MEDIA STUDIES

Mark Scheme - Summer 2013

UNIT 1

SECTION A: Thinking about the Media – Investigating *Television Drama (excluding Crime)*

Q.1 (a) Identify **two** different settings used in the extract. **[4]**

A wide range of settings to choose from, interiors and exteriors.

2 marks for each setting up to 4 from:

- Battlefields World War One, The Somme.
- The trench.
- Downton Abbey, the house exterior.
- English country lanes.
- The rear of the house.
- The grand hall.
- The dining room.

(b) Briefly explain why these **two** settings are used. **[6]**

If only one setting is explained, award up to a maximum of 3 marks.

1 mark	Basic explanation of settings used to interest viewers and/or show where characters live and work.
2 marks	Detailed explanation of settings to interest viewers in the storylines, show interesting places, through historical settings.
3 marks	Detailed explanation of settings, with emerging media language possibly on camera shots of settings and/or appeals to audience through narrative opportunities based on locations.
4 marks	Confident explanation of settings linked to narrative, characters and the wider genre of Costume Drama and Historical/Period Drama and/or appropriate use of media language.
5 marks	Sophisticated explanation and/or use of media language, with possible reference to creating period and historical mise en scene, linked to characters, representation of setting, region, nation or period, characters and storylines.
6 marks	Outstanding sense of how settings are used to create a variety of mise en scene linked to the Period Drama genre to provide narrative opportunities and representations to appeal to audiences in diverse ways. There may be some reference to iconic imagery of historical images, intertextuality of wartime stories films, WW1 England, class, Englishness, through the settings used.

Q.2 (a) Identify **two** different storylines in the extract. **[4]**

1 mark for each basic storyline identified in the extract such as:

- Story about a family preparing for the war.
- Story about soldiers in the war.
- Conflicts between characters.

Award **one extra mark** for detailed descriptions and **one further mark** for appropriate use of media language.

(b) Briefly explain how **each** of the storylines appeals to audiences. **[6]**

If only one storyline is explained, award up to a maximum of 3 marks.

1 mark	Basic explanation of the storylines, with descriptions of appeals, such as people like love stories, war stories and stories about families.
2 marks	Detailed explanation of how each of the chosen storylines appeals to a range of different audiences, such as gender appeals of romance, war stories and the Television Drama genre, with emerging media language such as genre, or narrative, plot and sub-plot. There may be detailed descriptions of the characters or settings and an explanation of how these appeal to audiences.
3 marks	Confident explanation of the appeal of the storylines based on family, wartime, class and gender and how these appeal to contemporary television audiences of the Television Drama genre. The types of audiences that this drama appeals to may be addressed, such as middle class or older audiences.
4 marks	Excellent explanation of the stories/narratives based on the Television Drama genre and sub-genre of Period Drama, family saga, wartime relationships of soldiers and families, the conflicts between different social classes and how these appeal to contemporary television audiences. There may be reference to theories of audience appeal, uses and gratifications, escapism and nostalgia, and wider gender appeals of war stories or romance.
5 marks	Sophisticated explanation of the appeal of narratives in Television Drama genres and sub-genres with a sense of conflicts, disruptions and Todorovian structures explicitly mentioned and reference to theories of audience appeals.
6 marks	Outstanding sense of narratives in Television Drama genre / Costume Drama sub-genre, the role of characters in narratives, with explicit reference to sub-genres, genres of Television Drama, family sagas and how these appeal to different audiences, possibly linked to notions of popular and quality drama on ITV and wider organisational issues. There will be an outstanding sense of how the storylines in the extract appeal to audiences through classic Todorovian structures such as harmony, disequilibrium, equilibrium, or binary oppositions, through conflicts of class and gender, disruptions in family life and the key themes and plots explored in the extract linked to Television Drama sub-genres of Costume Drama or Historical Drama.

Q.3   Explain how age is represented in **one** Television Drama you have studied.   **[10]**

Basic categories of young people / old people will be explored, but more sophisticated answers may explore more complex categories, such as childhood, youth, teenage, young adults, middle age and old age.

Award a maximum of 6 marks if no examples are discussed.

1-2 marks	Basic description of representation of age in a Television Drama, such as young people or old people.
3 marks	Simple explanation of representation of age in a Television Drama.
4-5 marks	Detailed explanation of representation of age, in an appropriate Television Drama. This will be based on detailed description of characters' behaviour and how they dress, with better answers clearly linking to the typical behaviours of this age group.
6 marks	Detailed explanation of representation of age, with some media language emerging through stereotyping, character function or narrative, or some description of symbolic codes, such as dress code, body language and gesture.
7 marks	Confident explanation of representation of age, with reference to aspects such as stereotyping of age. There will be some reference to the symbolic codes of dress, body language, setting and object codes used to create a mise en scene and storylines in the drama and a confident sense of how these codes build a representation of age.
8 marks	Excellent explanation of representation of age, with reference to debates around stereotypes of age, the range of symbolic codes, objects, settings and characters and the narrative opportunities emerging from the representations of age to build interesting narratives for audiences through these representations.
9 marks	Sophisticated explanation of representation of age, with detailed explanations of a range of symbolic codes with a real sense of the selected age or ages represented through positive/negative portrayals linked to the genre, sub-genre, narratives and reading by audiences. There will be explicit reference to the symbolic codes of dress, body language, gesture, linked to mise en scene, the roles in the drama and how these build a particular representation of the chosen example.
10 marks	Outstanding/complex sense of representation of age in the Television Drama genre and sub-genres, with intertextuality with iconic characters, the centrality of age in all Television Drama and how these representations appeal to audiences for a variety of reasons through comedy, empathy, sympathy, alternative representations, reinforcing or challenging stereotypes and dominant ideologies.

Q.4 Explain why Television Drama continues to be popular with television audiences. **[10]**

1-2 marks	Basic explanation, such as viewers can see their favourite stars and stories on television.
3 marks	Simple explanation of why Television Drama is popular, such as good stories, interesting characters, settings and links to everyday lives.
4 marks	A more detailed explanation of how Television Drama attracts audiences through stories, characters, settings, TV stars, actors and performers.
5 marks	Detailed explanation of why Television Drama is popular with audiences through appeal of stories, narratives, characters, TV stars and the wider appeals of symbolic codes, such as settings, objects.
6 marks	Detailed explanation of how Television Drama appeals through narratives, characters and symbolic codes, such as dress, objects and settings, with emerging media language.
7 marks	Detailed explanation of how Television drama appeals with confident media language, such as appeals of mise en scene, symbolic codes and representations.
8 marks	Excellent sense of the appeals of Television Drama, such as generic codes and conventions, narratives and representations, with some effective examples offered to support the answer. There may well be reference to the wider uses and gratifications of these genres, sub-genres and hybrids, possibly with some reception theory in evidence.
9 marks	Sophisticated sense of the range of ways Television Drama is popular, through genres, sub-genres and hybrids. Sophisticated discussion of complex issues of intertextuality with other texts, issues of high production values, quality programmes and theories of audience reception, uses and gratifications. There may also be explanation of the wider scheduling of Television Drama through peak-time viewing, series, Soaps, 'two-parters' or Television Drama 'one-offs'.
10 marks	Outstanding sense of the ways in which Television Drama appeals to audiences through the generic codes and conventions, narratives and representations. Reference to some of the wider organisational issues such as scheduling through 'one-offs', 'two-parters', continuing dramas, episodes and series, all linked to wider issues of quality drama and programming and Public Service Broadcasting. There may well be explanations of the uses and gratifications of television drama linked to a variety of different types of audiences.

Total for Section A   40 marks

SECTION B: Thinking about the Media – Planning *Web-Based Drama*

Q.5   You work for a television company that wants to develop a new web-based drama.

Complete the following tasks:

Task 1   Choose a name for your web-based drama.   **[4]**
Briefly explain why you chose this name.

1 mark	For an identified name.
2 marks	For a name and an explanation.
3 marks	For a name and a detailed explanation with emerging media language.
4 marks	For a name and a detailed explanation with a real sense of connotation or conventions of the genre.

Task 2 (a)   Suggest **two** characters for your web-based drama.   **[2]**

1 mark	For each appropriate character up to 2 marks.

(b)   Briefly explain **each** of their roles.   **[4]**

For each explanation

1 mark	For basic explanation of the character roles.
2 marks	For detailed explanation with emerging media language, such as character function, hero, villain, narrative or representation such as stereotype.

Task 3   Outline the storyline for the first webisode.   **[10]**

1-2 marks	A very limited story.
3 marks	A basic story.
4 marks	Simple story, with some sense of audience appeal.
5 marks	Storyline with good structure and audience appeal.
6 marks	Detailed storyline, with good sense of codes and conventions of web-based drama episodes and some sense of structure through beginning, middle, end and characters and setting.
7 marks	Detailed storyline, with good sense of codes and conventions and emerging media language on narrative, character, setting and structure.
8 marks	Confident sense of codes and conventions of web-based drama, with media language on storyline, theme, plot, characters and settings.
9 marks	Sophisticated storyline with real sense of codes and conventions of web-based drama, creative interpretation of the task and a real sense of appealing to audiences.
10 marks	Outstanding creative and imaginative storyline, with awareness of how to attract audiences to web-based drama and a real sense of the codes and conventions of these products.

Task 4   Explain how your web-based drama will appeal to audiences.   **[10]**

1-3 marks	Basic explanation of the web-based drama.
4 marks	Simple explanation of the appeal with some sense of the main features of a web-based drama
5 marks	Explanation with good sense of how the web-based drama will appeal to audiences.
6 marks	Detailed explanation with good sense of codes and conventions of web-based drama and emerging media language.
7 marks	Confident explanation with good sense of codes and conventions to explain how the web-based drama attracts and engages users.
8 marks	Sophisticated explanation with real sense of codes and conventions and how audiences will be attracted.
9-10 marks	Outstanding explanation of how to attract audiences to a new web-based drama with sophisticated sense of combining a range of codes and conventions and how this brands the new programme with awareness of representation, through discussions of the technical and symbolic codes, setting, mise en scene, narrative, character and representation.

Task 5   Explain the advantages of web-based drama.   **[10]**

The advantages may include a wide range of explanations based on:

Production
- Cheaper to make than big budget Television Drama.
- Cheaper personnel.
- Cheaper technical facilities.
- Easier to make / more accessible for small-scale independent producers.
- Great for piloting new series and ideas.
- Use digital production equipment.
- Use non-professional talent and crew.
- Create new related series, spin-offs.

Distribution
- Much easier to distribute over the Internet and seek a local, national or global audience.
- Avoid the regulation and control of big media organisations.
- Use of social media and new technologies for advertising, publicity and marketing.

Exhibition/Audience use
- Easier access by audiences and users through laptops, mobile phones and other mobile devices.
- Breaks with patterns of traditional scheduling.
- Watch on demand.
- Can be interactive, with viewers' blogs predicting endings and narrative developments.
- Targets niche audiences not catered for by traditional Television Drama.

1-3 marks	Basic explanations of what constitutes a web-based drama, a short drama on the web.
4 marks	Simple explanations with some sense of web-based dramas and their availability on the web.
5 marks	Explanations with a sense of how web-based dramas are important to attracting new viewers/users, how they are accessed, content, and the availability on mobile devices.
6 marks	Detailed explanations with good sense of how web-based dramas attract users/viewers and why they are important, such as more young people can access them on their laptops and mobile devices.
7 marks	Confident explanations, with good sense of how web-based dramas are an advantage for producers by being cheaper to make and easier to view and offering new dramas, particularly for young people, the most avid users of mobile devices.
8 marks	Excellent explanations of advantages of a wide range of different web-based drama. Media language will be used effectively to explain how web-based dramas attract viewers and a variety of advantages over traditional Television Dramas. There will be discussion of the advantages for production in terms of cheaper production costs, for example, easier access for new media producers to attract new niche audiences, particularly young people. There may be appropriate examples of web-based drama offered.
9 marks	Sophisticated explanations, with a real sense of the advantages, or even disadvantages, and a sense of web-based drama, organisations, production, distribution, marketing and attracting audiences in the new converging media environment. There may be a range of examples of web-based drama to support the answer.
10 marks	Outstanding explanations of these types of products on the web and the converging media. There should be explicit reference to: • Production advantages for producers. • Distribution advantages for distributors and for scheduling, placing and access to niche audiences of these products. • Exhibition advantages for audiences. There may also be an excellent range of examples of web-based drama to support the explanations offered.

Total for Section B   40 marks