



GCSE MARKING SCHEME

AUTUMN 2020

MEDIA STUDIES – COMPONENT 1
C680U10-1

INTRODUCTION

This marking scheme was used by WJEC for the 2020 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was 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 conference was to ensure that the marking scheme was 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' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCSE MEDIA STUDIES COMPONENT 1

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GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, a mark in the middle of the band should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

- AO1** **Demonstrate knowledge and understanding of:**
- the theoretical framework of media
 - contexts of media and their influence on media products and processes.
- AO1 1a** Demonstrate knowledge of the theoretical framework of media.
- AO1 1b** Demonstrate understanding of the theoretical framework of media.
- AO1 2a** Demonstrate knowledge of contexts of media and their influence on media products and processes.
- AO1 2b** Demonstrate understanding of contexts of media and their influence on media products and processes.

AO2 Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.

- AO2 1a** Analyse media products using the theoretical framework of media, including in relation to their contexts.
- AO2 1b** Make judgements and draw conclusions.

	AO1 1a	AO1 1b	AO1 2a	AO1 2b	AO2 1a	AO2 1b
Q1					✓	
Q2 (a)			✓	✓		
Q2 (b)					✓	✓
Q3 (a)	✓					
Q3 (b)	✓	✓				
Q3 (c)	✓	✓				
Q4 (a)	✓					
Q4 (b)	✓	✓				
Q4 (c)	✓	✓				

COMPONENT 1

MARK SCHEME

Section A: Exploring Media Language and Representation

1. Explore how this front page of *The Guardian* uses media language to create meanings:

- (a) images [5]
- (b) text / written language [5]
- (c) layout and design. [5]

Award a maximum of 5 marks for each part-question.

	AO2 1a Analyse media products using the theoretical framework of media
5 marks	• Excellent, detailed analysis of the use of media language in the set product • Consistent focus on the connotations or intended meanings of specific elements of media language
4 marks	• Good, reasonably detailed analysis of media language in the set product • Focus on the connotations or intended meanings of specific elements of media language
3 marks	• Satisfactory analysis of media language in the set product • General focus on the connotations or intended meanings of specific elements of media language, but there are lapses into description
2 marks	• Basic analysis of the use of media language in the set product • Limited focus on the connotations or intended meanings, although there is a tendency to describe elements of media language
1 mark	• Minimal, if any, analysis of media language in the set product • Brief and descriptive
0 marks	• No response attempted or no response worthy of credit

Question 1: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses may include use of semiotic terms such as denotation and connotation. Use of this terminology is not, however, required to access the higher bands and a semiotic approach may be incorporated within analysis of how codes and conventions are used. Responses in the higher bands will explore codes and conventions in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.

AO2

1. (a) Images

Responses are likely to analyse aspects of the images on the newspaper front page, such as:

- The camera shot of the two boys is at their eye level, allowing the audience to more closely associate with them
- The main image of the two boys represents them as typical little boys
- The boys' dress codes are bright and colourful, creating a binary opposition with the seriousness of the tragedy that they've been involved in
- This is reinforced by the gesture code of the younger brother who has a happy, smiling face
- Other images on the front page include iconic images of C-3PO and R2D2, along with Woody Allen and Emma Stone as teasers for *The Guardian's G2* entertainment supplement – these are placed where the audience would see them first and work to contrast with the serious lead story
- The yellow smiling face icon linked to the 'Aciid' / rave culture story works in a similar way

(b) Text / written language

Responses are likely to analyse aspects of the text/written language on the newspaper front page, such as:

- the tone of the headline frames the story as accidental and avoidable
- the headline's use of a personal pronoun (in a direct quote from the boys' father) gives the story a conventional human interest angle
- the lead article's emotive language creates audience empathy
- "PM bows to pressure" as the headline of the support story represents David Cameron negatively – this would be typical of *The Guardian's* more liberal political leaning
- the more light-hearted tone of the text above the masthead creates a binary opposition to the language of the main and support stories
- the above-masthead section includes exclamatives, a pun ("Barack and Gylls go up a hill") and references to people with whom the audience are expected to be familiar (including "Jamie")

(c) Layout and design

Responses are likely to analyse aspects of the layout and design of the newspaper front page, such as:

- the size and central composition of the main image creates audience empathy and frames the story around its human interest angle
- the caption beneath the central image anchors its meaning
- the conventional use of bullet point subheadings to add context and detail to the main headline
- the colour and font of *The Guardian's* masthead marking it out as different to other 'serious' newspapers with a more informal tone / style
- the use of iconic film star and character images in the top left-hand corner of the page appealing to several different audiences. This location is important as it is likely to be the first thing the audience sees
- conventional placing of the support story – it's linked to the main story and develops the political dimension to the lead article's human interest angle
- listing of other content above the masthead acting as a conventional 'tease' for the newspaper's other sections / articles

2. (a) Explain how cultural context influences film posters. Refer to the film poster for *The Man With The Golden Gun* (1974) to support your points. [5]

Band	AO1 2a and b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5 marks	- Excellent, detailed and accurate knowledge and understanding of how cultural context influences film posters - Highly appropriate reference to <i>The Man With The Golden Gun</i> film poster to support points
4 marks	- Good, accurate knowledge and understanding of how cultural context influences film posters - Appropriate reference to <i>The Man With The Golden Gun</i> film poster to support points
3 marks	- Satisfactory, generally accurate knowledge and understanding of how cultural context influences film posters - Some reference to <i>The Man With The Golden Gun</i> film poster to support points
2 marks	- Basic knowledge of political context and basic, if any, understanding of how cultural context influences film posters - Reference to <i>The Man With The Golden Gun</i> film poster to support points
1 mark	- Minimal knowledge of cultural contexts - Minimal, if any, reference to <i>The Man With The Golden Gun</i> film poster to support points and the response is brief or incomplete
0 marks	No response attempted or no response worthy of credit

Question 2 (a): Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed. Responses in the higher bands are likely to show an awareness of the influence of aspects of cultural contexts (such as influences on the film's production, audience consumption, values and themes) on film posters and refer explicitly to the set product to support points.

AO1

Responses are likely to demonstrate knowledge of cultural contexts and understanding of how these influence film posters, with reference to *The Man With The Golden Gun* film poster, for example:

- High levels of intertextuality to other films in the franchise even though this was only Moore's second film as Bond
- Prior to the 1990s, illustrated posters were common
- This film was set during the 1973 energy crisis (links to representation of the power plant and the energy beam directed at Bond)
- Kung Fu films were popular at the time so the poster includes both martial arts iconography and locations associated with this genre
- 1970s society was moving towards racial equality but stereotypes of minority ethnic groups to be laughed at / the exotic / to be pitied are still at work in the poster
- As above for representations of gender – women's roles in 1970s society may have been more equal than in previous decades but the poster reinforces stereotypically sexualised representations of women

- (b) Compare the representation of men in the film posters for *The Man With The Golden Gun* and *Holding The Man*. [25]

In your answer, you must consider:

- the choices the producers have made about how to represent men
- how far the representation of men is similar in the two film posters
- how far the representation of men is different in the two film posters.

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media to make judgements and draw conclusions
5	21-25 marks • Excellent, detailed analysis of the set and unseen media products, which engages fully with complex aspects of the representations • Excellent, detailed and appropriate comparisons between the set and unseen media products • Excellent, consistent use of the theoretical framework (representation) and consistently appropriate use of subject specific terminology, including possible reference to relevant theoretical perspectives • Excellent, well-reasoned judgements and conclusions regarding how far the representation of men is similar and different
4	16-20 marks • Good, reasonably detailed analysis of the set and unseen media products, which engages in places with complex aspects of the representations • Good, reasonably detailed and appropriate comparisons between the set and unseen media products • Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology • Good, reasoned judgements and conclusions regarding how far the representation of men is similar and different
3	11-15 marks • Satisfactory analysis of the set and unseen media products, although the focus is likely to be on obvious aspects of the representations and there may be lapses into description • Satisfactory comparisons between the set and unseen media products, although there may be more focus on one of the products • Satisfactory use of the theoretical framework (representation) and generally appropriate subject specific terminology • Satisfactory, generally reasoned judgements and conclusions regarding how far the representation of men is similar and different
2	6-10 marks • Basic analysis, although there will be a tendency to describe • Basic comparisons may be made, although the response is likely to focus mainly on one of the products • Basic use of the theoretical framework (representation) and basic subject specific terminology, although this is likely to lack relevance, clarity and accuracy • Basic judgements and conclusions, which may not be reasoned, regarding how far the representation of men is similar and different
1	1-5 marks • Minimal, if any, analysis of either the set product or the unseen product - the response is descriptive • Minimal, if any, comparisons are made and the response is likely to focus only on one product • Minimal, if any, use of the theoretical framework (representation) and subject specific terminology, with significant inaccuracies, irrelevance and lack of clarity • Lacks judgements and conclusions regarding how far the representation of men is similar and different
0 marks	• No response attempted or no response worthy of credit

Question 2 (b): Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses in the higher bands will explore how representations convey viewpoints and messages, whilst those in the middle band will focus on more straightforward or obvious aspects of representation, and those in the lower bands will be descriptive.

For marks in bands 3 and above, responses must include comparisons between the set product and the unseen product. It is not expected that these will be analysed equally, although responses in the higher bands will cover both products in a more even way, whilst at band 3 there may be greater emphasis on one product.

Responses are required to make judgements and draw conclusions regarding how far the representation of men is similar and different in the two film posters. It is acceptable for responses to conclude that the representations are either similar or different provided judgements are based on, and justified through, the analysis of the products.

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

AO2

Responses are likely to:

- Use aspects of representation from the theoretical framework, such as:
 - the selected, constructed and mediated nature of representations and the choices that construct them
 - stereotypes and representations of men
 - messages, values and points of view inherent in representations of men
 - theoretical perspectives on representation, for example notions of selection, construction and mediation
- Analyse each media product in terms of the choices producers have made about how to represent men, including:
 - choice of images, including dress, make-up, hair, pose, gesture and expression. For example, Bond's iconic black tuxedo in *The Man With The Golden Gun* film poster, connoting his iconic, masculine hero character
 - shot type and size, framing and composition of the images. For example, Bond being centrally framed in *The Man With The Golden Gun* film poster, connoting his importance, power and dominance. The two men share the frame in the *Holding The Man* film poster, connoting equality
 - stereotypes of men. For example, a man as the heroic central character in *The Man With The Golden Gun* film poster, acting as an object of desire for the female characters

- Analyse key similarities between how men are represented in the two film posters, for example:
 - the representations of gender in both adverts created through:
 - selection of images, including how these construct character roles (male 'heroes', men as dominant characters)
 - mediation: elements of media language used to create enigmas around the male characters, making the audience want to go and watch the films (the primary purpose of a film poster)
 - construction: use of shots, colour schemes and fonts to emphasise the films' genres and narratives (*The Man With The Golden Gun* film poster's colour palette includes bright, golden iconography linked to the film's title and the action genre; the lighter, softer focus to the colour palette used in the *Holding The Man* film poster references conventions of the romance genre)
- Analyse key differences between how men are represented in the two film posters, for example:
 - representations of men in *The Man With The Golden Gun* film poster constructed around heterosexual norms (he's desired by the women around him; they're objects in his narrative)
 - men in the *Holding The Man* film poster have very close gesture codes (the character on the left has both arms round the character on the right; they're almost kissing)
 - audiences can use their prior knowledge of the Bond franchise to understand *The Man With The Golden Gun* film poster's construction of the iconographic hero
 - audiences potentially have to work harder with the *Holding The Man* film poster – it challenges masculine expectations through its construction (the tagline explicitly places the film in the romance genre, something usually dominated by heterosexual representations of men)
 - other men in *The Man With The Golden Gun* film poster fulfil other stereotypically masculine roles (villains / antagonists)
 - the *Holding The Man* film poster is framed to create equality between the two male characters – stereotypical dominance or hero / antagonist archetypes aren't featured here
- Make judgements and draw conclusions regarding how far the representation of men in the two film posters is similar and different, for example:
 - the film posters' historical contexts are different and this perhaps influences how men are represented in them. A modern audience is much more likely to have seen other representations of non-heterosexual male relationships
 - both representations of men are influenced by generic contexts and conventions (action films / romance films)
 - the style and construction of the film posters' images differs – influenced by generic and technological contexts (illustrated / 'Photoshopped') and this creates a 'cartoon' / more realistic representation of men

Section B – Exploring Media Industries and Audiences

3. (a) Name the organisation that regulates video games in Europe. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark	<i>PEGI / Pan European Game Information</i>
0 marks	No response attempted or no response worthy of credit

- (b) Briefly explain the effect of regulation on *Pokémon Go*. [4]

Mark	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	- Excellent, detailed and accurate knowledge and understanding of how regulation has affected <i>Pokémon Go</i> - Excellent reference to the set product to support points made
3	- Good, accurate knowledge and understanding of how regulation has affected <i>Pokémon Go</i> - Good reference to the set product to support points made
2	- Satisfactory, generally accurate knowledge of how regulation has affected <i>Pokémon Go</i>, although undeveloped - Satisfactory, generally appropriate reference to the set product to support points made
1	- Basic knowledge of how regulation has affected <i>Pokémon Go</i> - Basic, if any, reference to the set product to support points made
0	No response attempted or no response worthy of credit

Question 3 (b): Indicative content:

- PEGI is a self-regulation system - Nintendo reviewed the game themselves and recommended a rating to PEGI
- *Pokémon Go* was awarded a PEGI of 3+ in the UK
- On the iOS store, it's "suitable for those aged 9 and over"
- *Commonsense Media* say it should be a 13+ because of privacy and personal safety concerns
- Regulatory concerns have been raised over the game's appeal to younger audiences, safety concerns about playing it outside and risk of injury, in-app purchases and its use of location data
- Younger and older audiences in shared gameplay (impact of safeguarding concerns on regulation)

- (c) How do websites enable video games to reach audiences around the world?
Refer to the *Pokémon* website to support your points. [12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	10-12 marks • Excellent, detailed and accurate knowledge and understanding of how websites enable video games to reach global audiences • Excellent, thorough reference to the set product to support points made • Highly appropriate use of subject specific terminology
3	7-9 marks • Good, accurate knowledge and understanding of how websites enable video games to reach global audiences • Good, secure reference to the set product to support points made • Appropriate use of subject specific terminology
2	4-6 marks • Satisfactory, generally accurate knowledge of how websites enable video games to reach global audiences, although likely to be less developed • Satisfactory, generally appropriate reference to the set product to support points made • Generally appropriate use of subject specific terminology
1	1-3 marks • Basic knowledge of how websites enable video games to reach global audiences • Basic, if any, reference to the set product to support points made • Basic, if any, use of subject specific terminology
	0 marks • No response attempted or no response worthy of credit

Question 3 (c): Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed. Responses are expected to discuss video games and their websites, with specific reference to Pokémon and selected pages from its website. Responses in the higher bands are likely to move beyond this to consider the importance of using digital technologies to reach global online gaming audiences. Responses should use knowledge and understanding of Pokémon Go as an example of a video game to support points made.

AO1

Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to video games, video game websites and *Pokémon Go*, for example:

- *Pokémon Go* is a globally popular franchise and the main website is a dotcom address. Students will have studied the 'UK' version which suggests the site is both global and adjusted to suit a local (in this case, British) audience too
- The website taps into the growing popularity of online gaming, using an established franchise to enable Nintendo entry into this lucrative market
- The website encourages *Pokémon Go* players to create accounts, signing up to join the game's 'community' of players around the world
- Links are included to global social media platforms such as *Twitter*
- Links are also included to Android and iOS stores enabling global audiences to download the game to their mobile devices
- Embedded video content reinforces the global nature of the game (players from different countries, ethnic backgrounds and cultures are seen playing simultaneously)
- *Pokémon Go*'s website enables Nintendo to cross-promote other gaming consoles and products to audiences around the world
- Global games such as *Pokémon Go Legends* are launched and promoted through the website

4. (a) Identify **two** different audiences for *The Archers*.

[2]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for each valid audience up to a maximum of 2 marks	• Women • Fans who've listened to it for some time • Farmers • People who live in the countryside (identification) or people who live in the city (escapism) • Largely an older audience • Well educated • Largely white ethnic background • Higher class / social status
0 marks	• No response attempted or no response worthy of credit.

- (b) Briefly explain **two** different ways in which audiences of *The Archers* can listen to the programme.

[4]

AO1 1a and 1b Demonstrate knowledge understanding of the theoretical framework of media	
2 marks for each valid detailed explanation up to a maximum of 4 marks	• Live on BBC Radio 4 weekdays at 7pm – regular and convenient time for many of the audience to listen to it • With the Sunday morning omnibus (broadcast on Radio 4 at 10.00am) – this enables the whole week's programmes to be listened to at once • Via catch up on the BBC iPlayer through the website, smart TVs, the 'red button' or the app on mobile devices and tablets • Live or on catch up via the website which includes links to other content that the audience can read while they're listening / catch up on after the programme has finished • Through DAB radio at home or in the car – DAB offers better sound quality and programme information than standard non-digital radio broadcasting • Via its podcast – more convenient, can travel anywhere / listen to it anytime / can pause and rewind / automatically downloads each new episode to your podcast app • BBC Sounds app (allows listening live, via podcast and additional linked Radio 4 content) All valid points should be credited.
1 mark for each valid way of listening that is stated only	• Live on BBC Radio 4 • With the Sunday morning omnibus • Via catch up on the BBC iPlayer • Live or on catch up via the website • Through DAB radio • Via its podcast • BBC Sounds app Any valid reasons should be credited.
0 marks	• No response attempted or no response worthy of credit.

- (c) Explain how audiences use radio programmes to meet their needs.
Refer to *The Archers* to support your points. [12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	10-12 marks • Excellent, detailed and accurate knowledge of audiences in relation to the set product • Excellent, thorough understanding of different audiences and how they use the set product to meet their needs • Detailed and accurate reference to theoretical perspectives on audiences and excellent subject specific terminology
3	7-9 marks • Good, accurate knowledge of audiences in relation to the set product • Good, secure understanding of different audiences and how they use the set product to meet their needs • Accurate reference to theoretical perspectives on audiences and appropriate use of subject specific terminology
2	4-6 marks • Satisfactory, generally accurate knowledge of audiences in relation to the set product • Satisfactory understanding of different audiences, although understanding of how they use the set product to meet their needs is likely to be less developed • Generally accurate reference to theoretical perspectives on audiences and generally appropriate use of subject specific terminology
1	1-3 marks • Basic knowledge of audiences in relation to the set product • Basic, if any, understanding of different audiences and how they use the set product to meet their needs • Basic, if any, reference to theoretical perspectives on audiences and use of subject specific terminology
0 marks	• No response attempted or no response worthy of credit

Question 4(c): Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are likely to discuss how different audiences use The Archers to meet their needs. Responses in the higher bands are likely to move beyond more obvious or straightforward reasons to consider aspects such as audience interpretations, pleasures and identities, with reference to theoretical perspectives on audiences, such as active and passive audiences, Uses and Gratifications etc.

This question provides learners with the opportunity to draw together knowledge and understanding from across the full course of study. In addition to points related to Audiences, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Media Language, Media Industries, or of media contexts. Responses in the higher bands may draw together knowledge and understanding from across the full course of study.

AO1

- Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to audiences, theoretical perspectives around active audiences and the set product, for example:
 - needs connected to personal identity, for example the soap opera convention of powerful female characters linked to the genre's largely female audience
 - needs linked to information, for example storylines highlighting domestic abuse or sepsis – issues with which the audience may be less familiar. This could also be linked to the BBC's public service remit
 - how audiences might interpret different characters or narratives differently. For example, points of view influenced by fandoms of particular characters
 - the importance of interpreting media texts in ways which help audiences reinforce and adapt their own sense of identity
 - interpretations that encourage active social interaction (possibly linked to Uses and Gratifications Theory) where the radio programme's listeners interact with it through its *Facebook* and *Twitter* feeds and through subscribing to updates from the website. Possibly also through website-hosted fan fiction too
- Answers in the higher bands may draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:
 - the historical context of *The Archers* and its social and cultural significance for audiences as a long-established brand that's trusted and recognised for its quality
 - interpretations formed through enigma codes, cliff-hanger narratives and storylines designed to shock / surprise audiences
 - the differences between active and passive audience interpretations
 - how generic conventions of soap operas influence audience interpretations of the characters and narratives, including making predictions
 - how *The Archers* uses media language (including dialogue and music) to frame audience interpretations of its narratives