



GCE MARKING SCHEME

**MEDIA STUDIES
AS/Advanced**

SUMMER 2015

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2015 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.

	Page
MS1	1
MS4	7

**Advanced Subsidiary/Advanced Level Media Studies
MS1: Representations and Responses**

MS1: Generic Marking Scheme (Question 1)

Question 1

	<i>AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates.</i>
	<i>AO2: Apply knowledge and understanding when analysing media products and processes, to show how meanings and responses are created.</i>
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.
(20–23)	Descriptive. 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.

MS1: Question-specific marking scheme

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 DVD covers for *The Mortal Instruments: City of Bones* and *Red 2*.

Q. 1 Analyse **both** DVD covers commenting on:

- Visual codes
- Layout and design
- Narrative

[40]

Red 2

Visual Codes

- Colour - red and connotations of danger
- Clothing - distinctive to characters
- Gesture - strong, assertive, walking towards audience
- Expression - formal, serious suggesting they are in control
- Setting and iconography - urban with iconic landmarks, cities with global importance reflecting genre and narrative, guns

Layout and Design

- Positioning of central image and gaze to readers
- Font styles e.g. *Red 2* - paint like font suggesting action
- Use of graphics
- Text positioning/design
- Colour design/use of red and gold of fire to attract audience and suggest narrative and genre

Narrative

- Front cover establishes genre, characters and their possible role in narrative
- Tag line
- Thumbnails establish narrative enigmas and reinforce genre
- Blurb - language suggests genre and gives outline of narrative; focus on age
- Settings linked to narrative

The Mortal Instruments: City of Bones

Visual Codes

- Colour - dark shades, cold blue suggesting dark theme, connotations of black
- Clothing - suggesting youth, e.g. leather jackets
- Gesture - giving clues to 'special powers', suggestions of fear
- Expression - suggesting 'other worldliness', fear; use of direct mode of address
- Setting and iconography - fantastical; iconography of Fantasy genre: tattoos, logo

Layout and Design

- Central image - gives clues to narrative, characters split by setting, direct mode of address
- Placing of stars, expert criticism
- Font styles and graphics reinforcing genre
- Large image on back to establish relationship, thumbnails suggesting narrative
- 'Special Features' to attract audience

Narrative

- Front cover establishes genre, characters and their possible role in narrative
- Tag line
- Thumbnails establish narrative enigmas and reinforce genre
- Blurb - language suggests genre and gives outline of narrative and characters; focus on age
- Settings linked to narrative
- 'Warning' in certification gives clues to narrative

Q.2 (a) Identify **two** different representations of age in the DVD covers. **[4]**

- Older men - subverting stereotypical representation
- Older women - subverting stereotypical representation
- Younger man - more stereotypical representation expected in this genre
- Younger woman - more stereotypical representation expected in this genre

For **each different** representation identified:

1 mark	Identifies plausible example of representation.
2 marks	Describes this example in more detail.

(b) Choose **one** of these representations of age. Explore how it has been constructed in the DVD cover. **[10]**

The expectation here is that candidates will develop their points in more detail, exploring:

- How language is used to suggest aspects of age
- Iconography: clothing, props etc.
- How technical codes are used to construct the representation
- Challenging of expected roles
- Editing/layout and design to show role of character

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

Q.2 (c) With reference to **your own detailed examples**, explore representations of older people in the media today. **[16]**

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

	<i>AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates.</i>
	<i>AO2: Apply knowledge and understanding when analysing media products and processes, to show how meanings and responses are created.</i>
Level 1: 0-5	Superficial argument. Relies heavily on description. Lacks appropriate examples. Little evidence of understanding of the concept of representation.
Level 2: 6-8 (6)	A basic attempt to engage with media concepts and debates. A simple view of texts. Lacks depth and development.
(7-8)	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. Examples may be very general, inappropriate, or not explored in any detail.
Level 3: 9-12 (9-10)	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.
(11-12)	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	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 detailed reference to **two or three examples** you have studied, explore how media texts are constructed to position audiences and/or users. **[30]**

Candidates should discuss how the construction of the text positions audiences including:

- Responses to positioning – preferred, negotiated, oppositional readings
- Construction of text and audience within the text
- Use of technical codes/layout and design, e.g. camera shots etc.
- Relevant contexts
- Language and mode of address
- Narrative
- Characters
- Audio codes

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

	<i>AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates.</i>
	<i>AO2: Apply knowledge and understanding when analysing media products and processes to show how meanings and responses are created.</i>
Level 1: 0-11	Little or no sense of the concept of audience.
Level 2: 12-17 (12-14)	Basic understanding of the concept of audience/users. Descriptive and over-simplified.
(15-17)	An understanding of the concept of audiences/users emerging but undeveloped. May be implicit references to critical debates surrounding audiences/users. Makes no reference to specific examples to support points. Examples used may be very general, inappropriate, or not explored in any detail.
Level 3: 18-23 (18-20)	Sound knowledge and understanding of the concept of audiences/users. May begin to cite relevant theories or debates. Examples are used appropriately.
(21-23)	Good knowledge and understanding of the concept of audiences/users. Relevant reference to issues relating to the positioning of audiences linked to a range of appropriate examples. Awareness of relevant theories, changing debates, different views and approaches.
Level 4: 24-30	Sophisticated knowledge and understanding of the concept of audiences/users. Draws on issues and debates using developed and relevant examples and engages with relevant theoretical issues.

**Advanced Subsidiary/Advanced Level Media Studies
MS4: Media - Text, Industry and Audience**

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 the 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]

MS4: Question-specific marking scheme

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.*

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.

Selecting bands and marks within bands

There are several descriptors within a mark band and it is not expected that all will apply equally to a given answer. Examiners should therefore adopt a 'best fit' approach to selecting a mark band, starting at the lowest and working upwards to choose that which most accurately describes the response overall.

To select a mark within a band, examiners should decide whether the response just meets the descriptors (lowest marks), adequately meets the descriptors (middle marks), or convincingly meets the descriptors (highest marks).

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.

Candidates who only refer to (for example) Magazine front covers, single adverts, Newspaper front pages, or who do not make any references to the studied episodes (TV) or programmes (TV), or to the content of their studied Games are likely to be self-penalising. Please make sure you make an appropriate comment on the script – for example: *only single adverts; only front covers referred to or no reference to specific episode studied* etc.

SECTION A: TEXT

Answer one question from this section.

- A1. 'All media representations are constructed.' Discuss with reference to your three main texts. [30]**

Candidates are invited to select the main representations from their texts. These may be linked to gender, age, ethnicity, issues, national identity etc. depending on the text. The question asks candidates to explore construction but weaker responses may just describe. Better responses should engage with '*constructed*' and demonstrate an understanding of the selected and constructed nature of representation.

Responses may include reference to:

- Appearance, dress codes, mode of address
- Character, attitudes
- Technical codes – e.g. camera, lighting and editing
- Narrative and Genre
- Connotations and meanings
- Links to audiences and audience interpretation

- A2. 'Media texts contain complex narratives.' How true is this of your three main texts? [30]**

Candidates may argue that the narratives are (for example) linear and straightforward or that they are non-linear, circular etc. and more complex, depending on the texts selected. Please mark on merit and look for coherence of argument and points being supported. Weaker responses may just describe plotlines; better responses should demonstrate a deeper understanding of narrative. Note: some candidates may discuss narratives within print-based texts (such as adverts, or magazine/newspaper articles).

Responses may include reference to:

- Linear, non-linear etc. structures
- The use of narrative devices, such as flashbacks, flash-forwards etc.
- Role or function of the character within the narrative
- Reference to theory (e.g. Propp, Vogler, Todorov etc.) – please ensure used relevantly
- Fictional versus real life narratives (e.g. in documentary or newspaper texts)
- Implied narratives - for example within print adverts or CD covers (snap shot moments within a longer narrative (implied) sequence)
- Enigmatic newspaper headlines implying detailed narratives

SECTION B: INDUSTRY AND AUDIENCE

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

B1. Explore the different audience appeals of your three main texts. [30]

The question asks for the appeals *of the text* rather than *how* the text appeals to audiences, although those who respond in this way should be marked on merit. Links to audience pleasure are justified. Some discussion of different audiences (to link to different appeals) is expected in better responses.

Responses may include reference to:

- Links to Uses and Gratifications theory - e.g. personal identity, entertainment etc.
- Pleasures
- Issues and realism
- Genre - by reinforcing or challenging typical conventions
- User involvement; interactivity
- Key codes - visual, written, audio etc.
- Challenges to expectations
- Intertextuality
- Lines of appeal (e.g. advertising)
- Variety e.g. newspaper and magazine articles (range)

B2. Discuss the importance of social media in the marketing and promotion of your three main texts. [30]

This is essentially a question about marketing/promotion and candidates should discuss the use of social media as a **marketing strategy** rather than simply describing the use of social media. Candidates should be able to make specific references to social media use (**examples**, rather than generic points - i.e. simply saying that a text used Facebook is very basic and obvious; candidates should be able to describe/discuss specific Facebook pages). However, weaker responses may make basic references, e.g. uses Twitter. Better responses should offer examples and engage with the *'importance'* part of the question.

Specific references to social media may include some of the following:

<p>TELEVISION: Twitter Fan forums Facebook pages and groups Blogs - both fan and TV characters Websites Social networking links Viral campaigns Star appeal Interviews Awards</p>	<p>RADIO: Podcast trails for other programmes Facebook pages and groups</p>	<p>FILM: Fan forums Facebook pages and groups Use of companies such as Klout Twitter feeds Stars using selfies and Instagram Blogs</p>	<p>MUSIC: Facebook pages and groups YouTube releases Blogs Selfies and Instagram to promote self Twitter</p>
<p>NEWSPAPERS: Journalist Twitter feeds and blogs Facebook pages/groups Forums LinkedIn</p>	<p>MAGAZINES: Twitter Facebook pages Opinion polls/surveys LinkedIn</p>	<p>ADVERTISING: Brand reach and awareness Facebook pages and groups Pinterest Foursquare Instagram Blogs</p>	<p>COMPUTER GAMES: Platform to promote future games Interactive platforms Virtual games worlds Virtual social worlds Fan forums</p>

B3. To what extent do your three main texts target a global audience? [30]

This is an open question which invites candidates to consider the "to what extent" part of the question. It is perfectly valid for candidates to conclude that a text does not target a global audience. Responses will differ depending on the industry studied but may make reference to some of the following points:

- Distribution
- Use of stars/celebrities
- Production values
- Budget
- Niche audiences (not global)
- Subject matter/contact
- Marketing

Better responses are likely to discuss the nature of 'global' and recognise that a text needs to target a widespread audience to be global, whilst weaker responses may see 'global' as anything outside the UK.

B4. How important are digital technologies to the success of your three main texts? [30]

Candidates may define the nature of the text's "success" which is mainly valid. Digital technologies may be interpreted as:

Those within the text, for example:

- Special effects
- Graphics; animation techniques etc.

Those concerned with the construction of the text, for example:

- Digital images
- Editing techniques
- Digital soundtracks

Those used in the marketing of the texts for example

- Facebook
- YouTube
- Twitter etc.

Or digital technologies used by critics to raise the profile of a text, for example:

- Blogs
- Other on-line reviews.

Better responses may include a variety of these elements, whilst weaker responses may concentrate more on one element – for example special effects.



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