GCE MARKING SCHEME

SUMMER 2016

**MEDIA STUDIES - MS1:
REPRESENTATIONS AND RESPONSES**

1291/01

INTRODUCTION

This marking scheme was used by WJEC for the 2016 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.

ADVANCED SUBSIDIARY/ADVANCED MEDIA STUDIES

MS1: REPRESENTATIONS AND RESPONSES

Marking Guidelines: Summer 2016

General

Examiners' Conference

The Examiners' Conference will be held on **Wednesday, 25th May 2016** at **Novotel Cardiff Centre, Schooner Way, Atlantic Wharf CF10 4RT,** starting at **9.30 am.** The aim is to finish by **4.00 pm** at the latest.

*Before the conference, you should mark provisionally (in pencil) **at least 10 scripts** to form an idea of the range of responses. Please bring these scripts with you to the conference together with a brief list of any examining issues you think they raise.*

Recording Marks

All marking must be in red. There must be evidence of marking on every page used by a candidate. The mark for each question must be recorded in the right hand margin and then transferred to the grid on the front cover of the answer book.

Annotation

At the end of each answer there should be a brief comment to support the mark given. Examiners are now formally requested to annotate in the margins of the answer, using abbreviations if wished, so that it is clear how the final mark has been reached. Ticks should relate to particular points/insights, rather than merely indicate that the material has been read. All comments should be related to the marking criteria. It should of course be remembered that marked scripts are frequently requested by centres.

Reference to Principal Examiner

If for any reason you have particular problems in marking a script, whether because of an unusual approach or something as mundane as handwriting, you should either contact the Principal Examiner/Team Leader on how to proceed, or write on the front cover 'Refer to PE' and **email/send a separate covering note to the subject officer at the end of the marking period**. This will ensure that the script is reviewed.

Electronic Input of Marks and Return of Scripts

All marks should be entered online by **Thursday, 16th June 2016** and marked scripts should be **returned to WJEC (Treforest) by the same date.** If for any reason you foresee problems meeting this deadline, please contact the Principal Examiner or Subject Officer promptly. **Scripts** are returned in their centre envelopes to **WJEC** in **Treforest** by Parcelforce.

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

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.

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 start at the lowest mark band and work 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).

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 for *Panorama (first broadcast in December 2014)* which deals with the issue of working conditions in Apple factories.

Q.1. Analyse the opening sequence commenting on:

- visual codes
- technical and audio codes
- narrative **[40]**

Visual codes

- muted colours to suggest realism
- graphics and typography to suggest world of computers and programming
- iconography of technology e.g. iconic representation of Apple products
- clothing and physical appearance giving clues to character e.g. suits of 'experts'
- real locations
- graphics e.g. shattering of Apple logo/ title of programme
- range of settings

Technical and audio codes

- 'real footage' to establish credibility - blurred to suggest 'secret filming'
- establishing shots - e.g. the Apple shop
- use of archive footage to suggest 'evidence'
- close ups in interviews
- use of music to establish mood - builds to crescendo - convention of genre
- editing used to create narrative enigmas
- use of different types of dialogue e.g. voice of news reporter
- changing music e.g. dramatic and then upbeat to suggest 'cool' image of Apple
- different editing styles

Narrative

- characters and their role within the narrative
- binary opposites re characters
- settings e.g. 'experts' in rooms with books
- manipulation of time and space
- reporter as anchor directing audience through narrative
- action and enigma codes- codes and conventions of the trailer format
- use of dialogue
- dramatic language to emphasise seriousness of issue
- direct mode of address
- personalisation - reporter as part of story
- technical codes reflecting theme of secrecy and intrigue
- language constructed for effect e.g. 'swanky store'

Q.2   **(a)**   Suggest **two** different audiences for this opening sequence.   **[4]**

Suggestions may include:

- those attracted by the 'exclusivity' of the subject matter
- loyal viewers of *Panorama*
- those attracted by the idea of a 'real life' story
- Apple users who may be interested
- those with a social conscience interested in the issues raised

For **each** different audience identified:

1 Mark	Identifies plausible audience.
2 Marks	Describes this audience in more detail.

   (b)   Explore how this opening sequence appeals to **one** of these audiences   **[10]**

The response will relate to the audience chosen but may refer to:

- construction of narrative
- narrative suggesting that audience will find out 'secrets' - enigmas created
- appeal of generic codes of documentary
- real footage and characters suggesting real life story e.g. news reports, awareness of the story
- evidence based report appealing to concerned audience
- repertoire of elements of a cutting edge documentary
- direct mode of address of reporter, involves audience

Level 1: 0 – 2	Approaches will be superficial and will display only a very basic understanding of how the opening sequence appeals to the selected audience.
Level 2: 3 - 4	The answer will give a basic but relevant understanding of how the opening sequence appeals to the selected audience.
Level 3: 5 – 7	A sound, coherent understanding of how the opening sequence appeals to the selected audience. (5). …………………………………………………………………………………… A good understanding of how the opening sequence appeals to the selected audience will be demonstrated for upper part of this level (6-7).
Level 4: 8 - 10	A sophisticated understanding of how the opening sequence appeals to the selected audience.

(c) Explore the different ways audiences respond to media texts. Refer in detail to **two** examples you have studied.

Answers may cover: **[16]**

- age
- gender
- ethnicity
- culture
- positioning by the text
- construction of the text
- situation
- experience

These points must be discussed with reference to 2 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. Tendency to over elaborate the simple.
(7-8)	……………………………………………………………………………… An understanding of the concept of audience/users emerging but undeveloped. May be implicit references to critical debates surrounding audience/users. There may be no reference to examples; the examples may be very general or not explored in any detail.
Level 3: 9-11 **(9)**	Sound knowledge and understanding of concept of audience/users. May begin to cite relevant audience/user response issues, theories or debates. ………………………………………………………………………………
(10-11)	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: 12-16	Sophisticated understanding of audience/users. Draws on audience/user response issues and debates and engages with relevant theoretical issues.

Q.3 Using **your own detailed examples** discuss the representation of contemporary issues in the media today. **[30]**

- Candidates must focus on the concept of representation, explore more than one issue and refer to **2/3 examples across the chosen issues.**
- Candidates must be clear about what constitutes an issue and be able to explore this in their response.
- 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 issues '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. Tendency to over elaborate the simple. ………………………………………………………………………………………..
(15-17)	Sense of media concepts and debates. Approaches may be overly descriptive. Response may be limited to stimulus material with no other examples. Where examples are used they may be general or not fully developed.
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.