GCE MARKING SCHEME

SUMMER 2016

MEDIA STUDIES - MS4:
MEDIA - TEXT, INDUSTRY AND AUDIENCE
1294/01

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.

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 their 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]

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.* Weaker candidates may not refer to three texts and some candidates may refer to more than three - these responses will need to be marked on merit and further guidance about these responses will be given at the examiners' conference.

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.

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).

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.

A1. **"Media representations of people are often simplistic".**
How true is this of the representations of people in your three main texts?
[30]

This question invites a personal opinion (which needs to be coherent and backed-up with examples), but it also invites candidates to discuss the construction of representations within their main texts. Candidates may also discuss any aspect of 'people' and 'representation'. For example gender, ethnicity, disability, youth etc.

Points covered may include reference to:
- Selection, construction and mediation; agendas
- The relationship between the narrative and the representation
- Characters, roles and attitudes
- Construction through technical codes
- Appearance – dress codes, body language, mode of address
- Stereotypes, traditional or unconventional representations
- Theory as appropriate – for example Mulvey, Alvarado

A2. **"Narratives generally follow a linear structure". Discuss with reference to your**
three main texts. **[30]**

'Narrative' combines both plot/story and the way that it is told – so higher grade candidates may make references to the way the narrative has been *constructed* within their selected texts – in terms of genre and audience expectations. Lower grade candidates may describe the structure of the narrative within their selected texts.

Points covered may include reference to:
- Theories – for example Todorov, Propp, Lévi Strauss, Goffman
- Styles of narrative – for example non linear, circular, multi stranded, flexi, open, closed
- Use of flashbacks, space and time, cause and effect
- Point of view
- Links to genre, character, audience expectations
- Links to narrative codes – e.g. technical, enigma, audio
- In print: construction/structure via cover lines, headlines, language, captions and written codes
- In gaming: narratology/ludology
- Relevant links to pleasure – e.g. promise of closure, cognitive game, audience expectations and fulfilment of these

SECTION B: **INDUSTRY AND AUDIENCE**

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

B1. **Discuss the different ways audiences are positioned by your three main texts.**

[30]

This question invites candidates to consider the content of their studied texts in relation to audience positioning. There may be some definitions of 'audience positioning' – which is acceptable and should be marked on merit. Candidates may consider how texts are encoded to encourage a preferred reading and the ways audiences are positioned to accept this. Candidates may make references to the following:

- Mode of Address
- Male Gaze theory (Mulvey)
- Camera, technical codes, point of view shots etc.
- Stuart Hall: ideologies, preferred readings etc.
- Narrative – plot
- User involvement; interactivity
- Situated culture
- Stars and characters
- Genre devices
- Visual/direct appeal of print texts
- Use of narrator/voice-over

B2. **All media texts are subject to regulation. How has regulation affected your three main texts?** **[30]**

Candidates will need to know how their selected industry is regulated and to comment on how regulation has had an effect on their studied texts. Whilst the texts may not have been controversial they will all have had to adhere to the regulator's code – so some discussion of relevant parts of the code may be needed. Overall, media texts need to adhere to codes of practice so regulation may affect the structure, content, placement/scheduling etc. of texts.

The following offers a brief overview of the regulators for each industry.

TELEVISION:	RADIO:	FILM:	MUSIC:
• OFCOM • Broadcasting code • BBC Board • Legal responsibilities • Watershed issues	• OFCOM • Broadcasting Code • BBC Board • Legal responsibilities	• BBFC classification • Reasons for certificates • Different regulators in other countries • DVD certificates • Monitors and responds to complaints	• Largely self-regulated • Legal constraints in areas of copyright, licensing and downloading • Parental advisory stickers • BBFC – music videos
NEWSPAPERS:	MAGAZINES:	ADVERTISING:	COMPUTER GAMES:
• Leveson • Royal Charter • Ipso • Editors' Code of Practice • Self regulation debates • Individual newspapers' complaints procedures • Legal constraints e.g. libel laws	• Ipso • Editors' Code of Practice • Individual magazines monitor and respond to complaints • Legal constraints e.g. libel laws	• Self regulatory • Advertising Standards Authority (ASA) • Operates according to the CAP code (Code of AD practice) • Monitors and responds to complaints • Clearcast – pre-broadcast sevice • Legal constraints e.g.Trades Description Act	• Self regulatory • BBFC and PEGI • BBFC classifies any game which depicts violence, sex etc. and can give 15 or 18 ratings • Other games regulated by PEGI system – a voluntary pan European ratings system

B3. **Explore the key factors which influence the production of your three main texts.** **[30]**

This question is asking candidates for factual information. For higher level responses, look for detail rather than generic points which may characterise lower level responses. Higher responses should also engage with "explore".

The following are some generic points candidates might make in relation to factors that influence production for each industry.

TELEVISION:	RADIO:
- Institutional context: - Public service/commercial broadcaster - Production company - Existing brand e.g. franchise or spin-off? - Potential audience/fans? - Budget - production values, stars etc. - Scheduling - Regulation	- Institutional context: - Public service/commercial/community broadcaster - National/local/global - internet? - Potential audience/fans? - Genre - Scheduling - Regulation
FILM:	MUSIC:
- Ownership - major/independent? - co-production? - National/global? - Potential for distribution - Existing franchise? - Budget - production values - Stars/director - Genre - Synergy - Regulation - Fans/audiences	- Ownership - major/independent label - Band/artist - new or established? - Genre - Synergy/cross-platform - Budget - production values - Digital platforms - Regulation - Fans/audiences
NEWSPAPER:	MAGAZINES:
- Ownership - Broadsheet/tabloid - News values - News agenda - Print/online - Audiences - Regulation	- Ownership - Publisher - mainstream/independent? - Genre e.g. lifestyle, niche etc. - Synergy - Relationship with advertisers - Print/online - Audiences - Regulation

ADVERTISING:	COMPUTER GAMES:
• Dependent on product/service • Brand - new/established? • Purpose • Ownership • Advertising agency • Budget • Regulation • Audiences	• Ownership • Existing brand or franchise? • Synergy • Platform - online? • Fans/audiences • Regulation • Budget

B4. **Discuss actual audience responses to your three main texts.** **[30]**

Whilst this question is focused more on actual responses than theoretical responses and is looking for candidates' knowledge of these, there is still room for responses linked to theory and these should be marked on merit.

Answers may make reference to some of the following points:
- Media texts are (generally) polysemic
- Responses may be dependent on social positioning, demographic and psychographic profiles
- Actual responses may come through fan sites, critics' reviews, audience/user forums, awards, news reports, phone-ins, voting etc.
- References to personal/class responses are valid but should be supported by examples
- Links to the use of social media – blogs, Twitter, Facebook etc
- Responses may be linked to sales, circulation figures, ratings, box office success etc.
- Links to Stuart Hall: preferred, dominant, negotiated and oppositional readings
- Response may be dependent on the reasons for "using" it – links to Uses and Gratifications theory
- Links to Two Step Flow Theory.