GCE AS MARKING SCHEME

SUMMER 2018

AS
MEDIA STUDIES - COMPONENT 1
B680U10-1

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

EDUQAS AS MEDIA STUDIES

COMPONENT 1: INVESTIGATING THE MEDIA

SUMMER 2018 MARK SCHEME

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 within that band should be awarded.
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range of the band should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark within the band 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   Apply knowledge and understanding of the theoretical framework of media to:
- analyse media products, including in relation to their contexts and through the use of academic theories
- make judgements and draw conclusions.

AO2 1   Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.

AO2 2   Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 1

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

Section A: Investigating Media Language and Representation

1.   How do visual elements create meaning in this music video extract?   [10]

Band	AO2 1 **Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories**
5	**9-10 marks** • Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract • Analysis of the music video is perceptive, detailed and may be informed by relevant theories
4	**7-8 marks** • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract • Analysis of the music video is logical, reasonably detailed and may be informed by relevant theories
3	**5-6 marks** • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract • Analysis of the music video is reasonable and straightforward
2	**3-4 marks** • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract, although this is likely to lack clarity, relevance and accuracy • Analysis of the music video is undeveloped and there may be a tendency to simply describe features of the music video
1	**1-2 marks** • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the music video is superficial and generalised
	0 marks • Response not worthy of credit

Question 1

Indicative Content

Candidates are required to analyse how visual elements create meaning in the music video extract. Responses are not required to focus on all of the visual elements and may focus more on some than others. Relevant theories may inform the analysis in terms of, for example, semiotic approaches and terminology, although analysis may also take the form of consideration of suggested or intended meanings. Responses in the higher bands will explore the visual elements and meanings or connotations 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.

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.

AO2

Responses are likely to analyse visual elements in the music video extract, such as:

- Visual codes. Clothing related to the theme of boxing clubs. Muted lighting, darkness and shadow to establish reality of setting and situation. Expression suggesting physical exertion, determination and mutual attraction.
- Iconography related to urban boxing clubs e.g. ring, punch ball etc. Typical American city street and taxi cab establishing setting.
- Technical codes. Montage of shots to build narrative and characters within the narrative. Use of close ups to establish characters and their role within the narrative and to position the audience within the narrative. Close ups also establish strong, independent female character. Point of view shots to engage audience.
- The codes and conventions of the music video form and sub-genre: realistic setting, natural lighting and ordinary people telling their believable story associated with the indie sub-genre.
- The establishment of the music performer within the narrative through visual elements. Subversion of expectations regarding the idea of the music video as a vehicle for establishing a star's persona as there is no actual performance or suggestion that the star is anything other than a character in the story.
- The interpretation of lyrics through visual elements, which in this case may challenge the preconception of the audience regarding the song title *Shape of You*. The lyrics out of the context of the music video suggest a more voyeuristic/sexual theme not developed in the music video. Here the focus is on the admiration for the toned physicality of the female boxer established through technical codes.
- The use of intertextuality in the music video:
  - references to boxing films e.g. *Rocky* and the struggle to achieve success
  - setting of boxing gym and training regime similar to that in *Rocky* and other films in the same genre
  - Semiotics, including Barthes.

4

2. **Compare how stereotypes are used in the film poster for *Wonder Woman* and the advertisement for *Tide*.** **[25]**

In your answer, you must consider:

- the similarities and differences in how stereotypes are used in the products
- how the representations convey values and attitudes
- how far the representations reflect historical and cultural contexts.

Band	AO2 1 and 2 **Apply knowledge and understanding of the theoretical framework of media to:** • **analyse media products including in relation to their contexts and through the use of academic theories** • **make judgements and draw conclusions**
5	**21-25 marks** • Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set advertisement • Analysis of how values and attitudes are conveyed in the film poster and advertisement is perceptive, detailed and engages with complex aspects of representation • Detailed and appropriate comparisons between the film poster and advertisement • Judgements and conclusions regarding how the film poster and advertisement relate to relevant media contexts are perceptive, and fully supported with detailed reference to specific aspects of the film poster and advertisement
4	**16-20 marks** • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set advertisement • Analysis of how values and attitudes are conveyed in the film poster and advertisement is logical, reasonably detailed and engages in places with complex aspects of representation • Reasonably detailed, appropriate comparisons between the film poster and advertisement • Judgements and conclusions regarding how the film poster and advertisement relate to relevant media contexts are logical and are well supported with appropriate reference to relevant aspects of the film poster and advertisement

3	**11-15 marks** • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set advertisement • Analysis of how values and attitudes are conveyed in the film poster and advertisement is reasonable and straightforward • Satisfactory comparisons between the film poster and advertisement, although there may be more focus on one of the products • Judgements and conclusions regarding how the film poster and advertisement relate to relevant media contexts are reasonable and supported with some reference to relevant aspects of the film poster and advertisement
2	**6-10 marks** • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set advertisement, although this is likely to lack clarity, relevance and accuracy • Analysis of how values and attitudes are conveyed in the film poster and advertisement is undeveloped and there may be a tendency to simply describe features of the film poster and advertisement • Basic comparisons may be made, although the response is likely to focus mainly on either the film poster or advertisement • Basic judgements are made regarding how the film poster and advertisement relate to relevant media contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples from the film poster or advertisement
1	**1-5 marks** • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set advertisement, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the film poster and advertisement is superficial and generalised • Minimal, if any, comparisons are made and the response is likely to focus only on one product • Lacks judgements and conclusions regarding how the film poster and advertisement relate to relevant media contexts
	0 marks Response not worthy of credit.

Question 2

Indicative Content

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.

Responses should address all of the bullet points in the question, but it is not expected that they are covered equally. Responses that do not address all of the bullet points should be assessed using a 'best fit' approach based on the performance descriptors in the marking grid.

Responses are expected to compare the unseen film poster and set advertisement. Responses in the higher bands will explore more detailed aspects of representation and show clear engagement with the idea of the construction of stereotypes. They may include reference to relevant theories such as theories of representation, although they may equally be informed by theoretical approaches, rather than explicitly referencing theories, which is not specifically required to access the top bands. Responses 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 expected to consider how far the representations relate to relevant media contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question, responses in the middle band will show knowledge of contexts and some straightforward engagement with 'how and why', whilst responses in the lower bands will show limited awareness of contexts and may not engage with this aspect at all.

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.

AO2
Responses are likely to:
- **Apply knowledge and understanding of aspects of representation, such as:**
  o   how and why stereotypes can be used positively and negatively
  o   the effect of historical context on representations
  o   the effect of social and cultural context on representations
  o   how media representations convey values and attitudes

- **Analyse each media product in terms of how stereotypes are used including:**
  o   how elements of media language, including technical codes, visual codes and language are used to construct representations
  o   how the purpose of the products as forms of advertising and marketing may influence how the representations are constructed to appeal to the audience
- **Analyse similarities in the construction of stereotypes.**
  o   both products aim to appeal to an audience in order to sell the product through the construction of recognisable stereotypes related to the time in which the product was made.

7

Wonder Woman:
- o the construction of a positive, credible female character in an ostensibly male genre, appealing directly to the female target audience through the mode of address and suggestions of the narrative
- o the construction of the female within the iconography of the superhero, usually the domain of men
- o establishing her power and independence through aspects of media language

Tide:
- o the marketing of the product specifically to women suggesting they had power within the domestic sphere, a positive stereotype at the time; this was their domain
- o the use of language which reinforces this positive representation 'Tide's got what woman want' suggesting its desirability for the female consumer of the time
- o the credibility of using women from the same demographic as the target audience as a means of marketing the product - these women look happy and therefore become aspirational for the female audience

- **Analyse differences in the construction of stereotypes:**

Wonder Woman:
- o the *Wonder Woman* poster challenges what is seen to be 'normal' in terms of gender stereotypes. She is constructed as strong and independent.
- o she is a positive role model in terms of what is usually seen in the superhero genre where, even when women are present, they are part of a team of men. In the poster she is clearly alone
- o her strength is established through visual codes of expression and clothing. She is wearing armour, although there is also some sexual objectification.
- o the colour codes suggest power, passion and battle - they are strong, she is a warrior
- o appeals to a range of women

Tide:
- o the stereotype is narrow and establishes the woman purely as a housewife. There is no suggestion that she has a job outside of the home
- o she is established in a patriarchal world despite the more active role undertaken by women in the war
- o the advert constructs an image of domestic perfection and women were encouraged to aspire to this
- o she is also glamourised and has links to screen stars of the time e.g. Doris Day, constructing unreal expectations for women
- o she would be viewed as a disappointing role model for those women who had an active role in the war

8

Consider how far the representations reflect historical and cultural contexts

- o the film poster for *Wonder Woman* relates to historical and cultural contexts:
  - it reflects the demands from contemporary audiences for more positive representations of women
  - the themes contained within the product relate to the context in which it was made
  - the genre has adapted to address cultural influences, the need for positive role models in genres usually targeted at a male audience
  - it reflects changing attitudes towards gender

- o the advertisement for *Tide* relates to historical and cultural contexts:
  - the stereotypical representation of gender reflects the post-war domestic role of women in the 1950s
  - whilst men were the target of the car industry, women were the target market for the new domestic appliances and products of the time. These were desirable products and reflected the status of the family
  - the construction of the advert through visual codes and language reflects this cultural and historical context

Consider how the representations convey values and attitudes

- o the *Wonder Woman* film poster suggests that:
  - women are as powerful as men - Diana is the first female lead in a superhero film, showing that the genre is changing to reflect the values of society
  - it is acceptable for women to be constructed as strong and able to fight as well as being attractive
  - female leads in films of this genre may herald a change in audience perceptions and expectations

- o the *Tide* advert suggests that:
  - women should be happy in the domestic sphere and should want their wash to be the 'cleanest' and 'whitest'. The woman's code of expression reinforces this idea
  - everyone else is using the product and so women will be influenced to buy it
  - it is the woman's role to ensure that the domestic chores are completed

Section B: Investigating Media Industries and Audiences

3. **(a)** **Name the media organisation that owns the *Daily Mirror.*** **[1]**

AO 1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for the correct answer	Trinity Mirror plc
0 marks	No response attempted or no response worthy of credit

(b) **Identify two ways in which newspapers are distributed** **[2]**

AO 1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for each valid way stated up to a maximum of 2 marks	• Online / web editions • Mobile phone apps • Print • Free copies
0 marks	No response attempted or no response worthy of credit.

(c) **Briefly explain an advantage of one of these ways.** **[2]**

AO 1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	
2 marks for a valid explanation of an advantage of one of the ways in which newspapers are distributed	• Online/ web editions are interactive, regularly up dated and usually contain more content. • Phone apps are portable and can be viewed 'on the go', therefore of interest to a younger, more culturally competent audience. • Print editions are a traditional format, readers like the tactile nature of the product and its layout and design. • Free papers ensure reader availability through their choice of distribution locations e.g. train stations. They encourage habitual reading. Credit all valid responses.
1 mark for a valid advantage that is identified only	• Online editions are interactive • Phone apps can be viewed 'on the go' • Print editions are tactile • Free papers are easily available to lots of people
0 marks	No response attempted or no response worthy of credit.

(d) **Explain how political contexts affect the newspaper industry. Refer to the *Daily Mirror* to support your points.** **[10]**

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	**9-10 marks** • Excellent, detailed and accurate knowledge and understanding of political contexts and their effect on the newspaper industry • Detailed reference to the set newspaper to support points
4	**7-8 marks** • Good, accurate knowledge and understanding of political contexts and their effect on the newspaper industry • Reasonably detailed reference to the set newspaper to support points
3	**5-6 marks** • Satisfactory, generally accurate knowledge and understanding of political contexts and their effect on the newspaper industry, although this may lack development • Appropriate reference to the set newspaper to support points
2	**3-4 marks** • Basic knowledge and understanding of political contexts and their effect on the newspaper industry, although this will be limited • Limited reference to the set newspaper to support points
1	**1-2 marks** • Minimal knowledge and minimal, if any, understanding of political contexts and their effect on the newspaper industry • Minimal, if any, reference to the set newspaper to support points
	0 marks • Response not worthy of credit.

Question 3(d)

Indicative Content

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 Media Industries, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Representations and Audiences, and of media contexts. Responses in the higher bands are likely to draw together knowledge and understanding from across the full course of study.

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.

AO1
Responses will demonstrate knowledge and understanding of how political contexts affect the newspaper industry, such as:
- the political context of newspaper production, including specifically the tabloid press
- how newspapers reflect their political context through the representation of individuals, social groups, issues and events
- how the industry reflects the political contexts in which newspapers are produced through, for example, aspects of ownership
- the processes that lead media producers to make choices about how to represent events, issues, individuals and social groups
- the way the newspaper industry, through representation, constructs versions of reality
- how audiences respond to and interpret media representations
- how media representations convey values, attitudes and beliefs about the world

Responses are likely to refer to examples of how political contexts affect the newspaper industry with reference to the *Daily Mirror*, such as:
- the ownership and political allegiance of the newspaper affects its content, ideas and beliefs
- the style of a tabloid is that their values, attitudes and in this case, political beliefs, are more obvious than in a quality, broadsheet paper
- the combination of elements of media language construct the newspaper's opinion of issues and events
- the *Daily Mirror* is a tabloid newspaper with a traditionally left-wing bias, with a target audience of working class readers
- the newspaper has distanced itself from its rival *The Sun* and now seeks to produce more serious political content and less celebrity gossip
- the name of the newspaper suggests that it 'holds a mirror' up to society and as such reflects contemporary issues and events from a left of centre perspective
- the inner pages may reinforce the political context from the personal viewpoint of a range of journalists reflecting a diverse range of age and ethnicity. This style will appeal to the newspaper's demographic
- the reach of the newspaper industry across a range of platforms suggesting it is a powerful opinion leader (Curran and Seaton) with the ability to influence readers.
- the newspaper industry is controlled by a small number of companies driven by profit and power (Curran and Seaton)

Responses in the higher bands are likely to draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:

- the *Mirror* as an example of a left wing publication in a largely right wing press - this will affect the way it represents issues and events
- the cultural context underlying the choice of stories and articles
- the ways in which different readers may respond to the representation of an issue or event depending on their political and cultural ideas and values.
- how the choices made about what to include in the newspaper reflects the viewpoints of its producer, their political standpoints and the attitudes and beliefs of the readership
- how elements of media language are employed persuasively
- reference may be made to Gerbner as readers may be exposed to similar representations of issues and events across the news media
- the newspaper uses emotive images and hyberbolic language
- candidates may refer to the edition studied for Section A and comment on, for example, the front page which clearly reflects the newspaper's political viewpoint with the choice of the iconic image of the Statue of Liberty combined with the code of expression implying despair.

4. **(a)** **Using demographics and/or psychographics, identify two possible audiences for *Assassin's Creed III: Liberation*.** **[2]**

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for a correct possible audience	• Demographics: candidates may refer to audiences in terms of: age, social class, gender, income, socio-economic group • Psychographics: candidates may use examples related to: Values, Attitudes, and Lifestyles.
0 marks	• Response not worthy of credit.

(b) **Explain how audiences interact with video games. Refer to *Assassin's Creed 111: Liberation* to support your points.** **[8]**

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media
4	**7-8 marks** • Excellent, detailed and accurate knowledge and understanding of how audiences interact with video games • Detailed reference to the set video game to support points
3	**5-6 marks** • Good, accurate knowledge and understanding of how audiences interact with video games • Reasonably detailed reference to the set video game to support points
2	**3-4 marks** • Satisfactory knowledge and understanding of how audiences interact with video games, although this may lack development • Appropriate reference to the set video game to support points
1	**1-2 marks** • Basic knowledge and understanding of how audiences interact with video games, with significant inaccuracies, irrelevance and a lack of clarity • Limited reference to the set video game to support points
	0 marks • Response not worthy of credit

Question 4(b)

Indicative Content

Responses are expected to demonstrate knowledge and understanding of how audiences interact with video games. Responses in the higher bands will explore the question in more detail and use examples effectively to support points, responses in the middle band will focus on more straightforward or obvious aspects of audience interaction, with some appropriate use of examples, and those in the lower bands will lack detail and reference to examples.

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.

AO1
Responses will demonstrate knowledge and understanding of how audiences interact with video games and may make general points about video game interactivity, such as:
- video games differ from other media products in that they offer interactive, multi playing experiences for the gamer
- video games are role playing games and encourage participants to work together on a particular mission so interacting with other players
- interaction involves becoming immersed in the persistent game world and making decisions as a character within the game

Reference to *Assassin's Creed III: Liberation* may include the following points:
- *Assassin's Creed 111: Liberation* is for a hand held-device and is aimed at the 'on the go' gamer. It was designed specifically for the Playstation Vita, with 'dual touchpads, motion detection and built-in camera' to enhance the interactive experience for gaming fans
- technology is used to create a realistic, life-like world so creating an immersive, interactive experience for the target audience
- interactivity in this game is through a female avatar, thus encouraging a different target audience of female gamers. The female gamers' interaction with Aveline may offer an opportunity for identification not available in other video games
- *Assassin's Creed 111: Liberation* includes interactive elements such as gamers collecting supplies and tokens to enhance the game playing experience
- there are a range of different trailers offering tastes of the interactive game experience, for example allowing the gamer to experience Aveline's weapons
- interactivity is also facilitated through online fan communities and *Assassin's Creed 111: Liberation* has a strong fan base (Henry Jenkins)
- there is interactivity with games producers who often listen to the criticism and praise of the fans which can have a direct impact on how the game is developed in the future
- gamers can be interactive through downloading extra content and special features
- walk through videos created by fans highlight aspects of the game and encourage interactivity in the gaming community, as well as within the game itself