



GCSE MARKING SCHEME

SUMMER 2019

MEDIA STUDIES - UNIT 1
3680U10-1

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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 - UNIT 1

SUMMER 2019 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 where applicable, the indicative content for each question and the marking guidance when assessing a candidate's response. Examiners should use the full range of marks available to them. In order to avoid impacting on the validity of the assessment and the reliability of the marking, examiners must research any unfamiliar texts used by learners in order to be able to assess each answer fully.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

For a two mark band:

- Where the candidate's work completely meets the descriptors, the highest mark should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

For a four mark band:

- Where the candidate's work completely meets the descriptors, the highest mark should be awarded.
- Where the candidate's work securely meets the descriptors, award a mark in the centre of the range, selecting the higher or lower of those two marks according to the strength of the response.
- 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. The strengths of the candidate's response should then be used to determine the mark to be awarded 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 likely areas 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 banded levels of response in the generic assessment grids.

Assessment Objectives

- AO1** Demonstrate knowledge and understanding of the key concepts of media studies.
- AO2** Apply knowledge and understanding of the key concepts of media studies to analyse media product

SECTION A – Representations – Advertising, Video Games and Newspapers

1. (a) Briefly describe how **one** man is represented in the poster for the video game *Emergency 2017*. [2]

AO2

Apply knowledge and understanding of the key concepts of media studies to analyse media products

Award **one** mark for an appropriate explanation. Award **two** marks for a detailed explanation which uses some media terminology.

Answers may include:

- the male in the poster for the video game *Emergency 2017* shows a man as a firefighter as a heroic character saving lives
- the use of signs and body language –the firefighter is determined to succeed and appears very focused. His gesture suggests confidence and strength and bravery
- the use of the technical codes of a medium close up camera shot, low angle shot
- background of image suggests a tragic accident scene
- the setting of a train crash suggests the firefighter is involved in dangerous situations
- the use of language – *Emergency 2017*
- the representation could inspire video game users to pursue positive role models in contrast to the rather negative male stereotypes in many violent and action video games
- the colour codes of silver for *Emergency* connotes bravery through badges and the red of *2017* connotes danger
- the male fire fighter is represented as a brave and heroic public servant who is involved in a dangerous situation such as a train crash
- the context of the image –a firefighter who is preparing to rescue lives

All valid alternatives should be credited.

- (b) Briefly explain how the design and layout is used in this video game poster.

[5]

AO2

Apply knowledge and understanding of the key concepts of media studies to analyse media products

Award **one** mark for a basic explanation

Award **two** marks for a simple explanation

Award **three** marks for a detailed explanation.

Award **four** marks for a detailed explanation with emerging media language.

Award **five** marks for an excellent explanation with confident media language.

Answers may include:

- The firefighter in foreground, accident scene in background, title across bottom
- Basic composition of three layers: background of setting, second layer of portrait close up shot of firefighter, front layer title
- design of poster essentially based on halves: main character in foreground left half, setting for action scenes in background in right hand second half
- more sophisticated answers may explore triangular design in foreground using perspective of train to top of page on with diagonal line on right hand side, with the graphic in corner leading the eye to the title of *Emergency 2017*
- *Emergency 2017* in diagonal capitalised italicised typography as a header to the triangle creating dynamism through diagonal lines.
- A Z composition may also be explored with diagonal lines in perspective of train and shadows leading to title across the top
- Possible use of rule of thirds.

All valid alternatives should be credited.

- (c) Explore how mise-en-scène (settings, locations, costume, props) is used to represent men in this video game poster. [8]

Band	Marks	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	8 marks	- Excellent analysis of how the mise-en-scène is used in the video game poster to represent men - Consistent focus on how mise-en-scène is used to communicate meanings in the video game poster
4	6-7 marks	- Good detailed analysis of the use of mise-en-scène in the video game poster to represent men - Good focus on how the mise-en-scène is used to communicate meanings in the video game poster
3	4-5 marks	- Satisfactory analysis of the use of mise-en-scène in the video game poster to represent men - General focus on how mise-en-scène is used to communicate meanings in the video game poster
2	2-3 marks	- Basic analysis of the use of mise-en-scène in the video game poster to represent men - Some focus on how the mise-en-scène is used to communicate meanings in the video game poster
1	1 mark	- Limited analysis of the use of mise-en-scène in the video game poster to represent men - Minimal focus on how the mise-en-scène is used to communicate meanings in the video game poster
	0 marks	Response not credit worthy / not attempted

Indicative Content

Answers may include:

- the setting shows a railway accident, train crash, derailment
- a wide range of symbolic codes are included to create the mise-en-scène such as the derailed train, the modern bullet train suggesting contemporary settings
- trains as metaphor for speed, travel, luxury
- the rail tracks are positioned to the right of the train suggesting derailment
- first aid kit connoting injury and symbolic codes of red cross
- fallen electric poles suggesting the accident
- safety gear, clothing, helmets, all connoting emergency services and first response workers
- injured bodies signify the severity of the accident
- colour codes connote danger through reds, orange and yellows
- range of object codes used by fire fighters such as tools to open door of train suggesting narrative of passengers trapped inside
- emergency services carrying stretchers suggesting serious injuries.

All valid alternatives should be credited

- (d) Compare the representation of men in **one** contemporary video game poster you have studied **and** the *Emergency 2017* video game poster.

In your answer you may refer to how both use:

- characters
- stereotypes

[15]

Band	Mark	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	13-15 marks	• Excellent, detailed analysis of the video game poster and one other poster, which engages fully with sophisticated aspects of the representation of men • Excellent, detailed and appropriate comparisons between the video game posters • Excellent, consistent use of subject specific terminology, which may include reference to theoretical perspectives
4	10-12 marks	• Good, reasonably detailed analysis of the video game poster and one contemporary video game poster, which engages in places with sophisticated aspects of the representation of men • Good, reasonably detailed and appropriate comparisons between the two video game posters • Good use of subject specific terminology
3	7-9 marks	• Satisfactory analysis of the print advertisement and one contemporary video game poster, although the focus is on obvious aspects of the representations and there may be lapses into description • Satisfactory comparisons between the two video game posters • Satisfactory use of subject specific terminology
2	4-6 marks	• Basic analysis of the video game poster and one contemporary video game poster, although there is a tendency to describe • Basic comparisons between the two video game posters • Basic use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy
1	1-3 marks	• Minimal, if any, analysis of the video game poster and one contemporary video game poster - the response is descriptive • Minimal, if any, comparisons between the two video game posters • Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy
	0 marks	• Response not credit worthy / not attempted

Indicative Content

The application of knowledge and understanding will be demonstrated through explanation of examples studied in the resource material and through comparisons with other case studies that have been studied.

Answers should apply knowledge and understanding of the key concepts of representation.

Answers could apply knowledge and understanding of how characters in narratives are constructed through:

- Storylines, themes, plots as suggested by the video game posters
- Character functions
- Reference to Propp

Answers could apply knowledge and understanding of how visual codes are used to represent men – e.g. body language, facial expressions, location and dress codes. This may be linked to the narratives and characters.

Answers could apply knowledge and understanding of stereotyping as a process including possible references to:

- construction – selecting and editing
- positive and negative stereotyping
- dominant / subordinate power relationships
- dominant ideologies / alternatives
- categorisation
- repetition
- evaluation.

Answer could apply knowledge and understanding of stereotyping as a means of challenging or reinforcing ideologies including possible references to:

- ideologies of gender – macho males/ caring / thoughtful males/ bravery
- active / passive
- role reversals
- masculinity / femininity.

Examples could include comparisons between:

- representations of gender in other video games which often feature violent macho male heroes as opposed to the *Emergency 2017* video game poster which shows caring, brave, selfless public service workers as firefighters and first responders
- Other examples may include super heroes, Super Mario, or soldiers.
- There may be discussion of comparisons with different genres of video games such as action, adventure, shoot 'em ups, crime, and war.

Answers could make reasoned judgements and conclusions regarding how far the representation of men is similar and different in the two video game posters.

SECTION B – Music

2. (a) Identify **one** way in which digital technology is used by audiences to listen to music. [1]

AO1
Demonstrate knowledge and understanding of the key concepts of media studies
Award one mark for an appropriate answer.
Answers may include: • CD • downloads • Spotify • mobiles • tablets • PC's • internet • digital radio • websites
<i>All valid alternatives should be credited.</i>

- (b) Briefly outline why music radio programmes are important to artists and bands. [4]

AO1
Demonstrate knowledge and understanding of the key concepts of media studies
Award one mark for a basic explanation. Award two marks for a simple explanation. Award three marks for a detailed explanation. Award four marks for a detailed explanation with emerging media language.
Answers may include: • radio release of new song • wide range of listeners • constant airplay • chance for bands to talk about their new song • promotion and marketing • the charts
<i>All valid alternatives should be credited.</i>

- (c) Briefly explain how **one** music radio programme you have studied appeals to audiences. [5]

Band	Mark	AO1 Demonstrate knowledge and understanding of the key concepts of media studies
5	5 marks	• Very good, perceptive explanation of how the music radio programme studied appeals to audiences, demonstrating detailed and accurate knowledge and understanding
4	4 marks	• Good explanation of how the music radio programme studied appeals to audiences, demonstrating accurate knowledge and understanding
3	3 marks	• Satisfactory explanation of how the music radio programme studied appeals to audiences, demonstrating generally accurate knowledge and understanding and satisfactory reference to the radio programme
2	2 marks	• Basic explanation of how the music radio programme studied appeals to audiences, demonstrating limited knowledge and understanding
1	1 mark	• Minimal explanation of how a music radio programme would appeal to audiences
	0 marks	• Response not credit worthy / not attempted

Indicative Content

Answers may include:

- Specific reference to the music radio programme studied
- Reference to the choice of music played in the music radio programme studied
- Use of typical codes and conventions in the music radio programme studied such as jingles, music beds, features, radio 'chat' between hosts, news items
- Discussion of audience engagement such as through social media, telephoning or texting the host
- Explanation of the adopted mode of address in the music radio programme studied
- Use of mobile technology such as streaming services, podcasts, downloads
- Discussion of the host of the music radio programme studied
- Theoretical perspectives about audience, such as Uses and Gratifications

3. Explore how **one** contemporary artist or band you have studied is represented on social media. [10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts of media studies	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	5 marks • Very good, perceptive exploration of how an artist or band is represented • Response demonstrates detailed and accurate knowledge and understanding of representation	5 marks • Very good, detailed analysis of how an artist or band is represented on social media • Very good, detailed and appropriate reference to the artist or band on social media
	Very good, consistent use of subject specific terminology	
4	4 marks • Good exploration of how an artist or band is represented • Response demonstrates accurate knowledge and understanding of representation	4 marks • Good, reasonably detailed analysis of how an artist or band is represented on social media • Good, reasonably detailed and appropriate reference to the artist or band on social media
	Good use of subject specific terminology	
3	3 marks • Satisfactory exploration of how an artist or band is represented • Response demonstrates generally accurate knowledge and understanding of representation	3 marks • Satisfactory analysis of how an artist or band is represented on social media. • Satisfactory reference to the artist or band on social media.
	Satisfactory use of subject specific terminology	
2	2 marks • Basic exploration of how an artist or band is represented • Response demonstrates limited knowledge and understanding of representation	• 2 marks • Basic analysis of how an artist or band is represented on music on social media • Basic reference to the artist or band on social media
	Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy	
1	1 mark • Minimal exploration of how an artist or band are represented	1 mark • Minimal, if any, analysis of how an artist or band is represented on social media • Minimal, if any, reference to the artist or band on social media
	Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy	
	0 marks • Response not credit worthy / not attempted	0 marks • Response not credit worthy / not attempted

Indicative Content

AO1

Answers should demonstrate knowledge and understanding of how an artist or band is represented.

Answers may explain:

- The use of stereotypes (which may conform or challenge the stereotypical / ideological view of the genre of music)
- How representations are constructed, through technical codes, visual codes and symbolic codes (including gesture, dress, body language, setting/location, object/instruments, colour)

AO2

Answers should apply their knowledge and understanding of the concept of representations through the application to an appropriate case study of an artist or band on social media such as Facebook, Snapchat, Instagram or Twitter.

Answers may explore:

- Analysis of the social media products in terms of the choices made by media producers to construct the representations
- The positive and/or negative representation of the artist or band
- Representations of gender – masculinity / femininity - the conformity of these representations – how they challenge or reinforce gender representation
- Representations of social groups
- Messages, values and points of view inherent in the representations

All valid alternatives should be credited.

A suitable case study for an artist or band could be similar to the band *Clean Bandit*, which might explore:

- how social media provides a most interesting range of interpretations and representation of both gender and of popular music bands
- representation could be seen as very positive through the images of classical music performers in that they are all very talented gifted classically trained musicians
- a wide range of still and moving images are presented
- they subvert the usual stereotype of classically trained musicians with very colourful fashionable punk style clothing
- they often work in collaboration with other more pop genre performers
- cross genres style is a positive representation fusion of electronic/ classical /dance and pop
- all Cambridge students and are politically active
- connotations of title *Clean Bandit* / translated from Russian as complete rebels which provides alternative reading of classical style
- banner album art portrait of band with surrealist style artwork against panoramic mountain landscape with track roads signifying journeys through spiritual places
- use of circle design portrait shots
- Twitter feed content, for example includes still images of band
- use of features such as behind the scenes on tour
- evidence of interaction with fans - 'Keep the vids coming you guys are amazing'
- settings such as exotic places and fast boats
- the use of point-of-view shots position the audience as going on the journey with the band members and suggests their admiration for the boys/men.

4. Explain how camerawork **and** editing are used in **one** historical music video you have studied.

[10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts of media studies	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	5 marks • Very good, perceptive explanation of how an historical music video uses camerawork and editing • Demonstrates detailed and accurate knowledge and understanding of the use of camerawork and editing	5 marks • Very good, detailed analysis of how camerawork and editing are used in an historical music video • Very good, detailed and appropriate reference to the music video
	Very good, consistent use of subject specific terminology	
4	4 marks • Good explanation of camerawork and editing are used in a music video • Demonstrates accurate knowledge and understanding of the use of camerawork and editing	4 marks • Good, reasonably detailed analysis of how camerawork and editing are used • Good, reasonably detailed and appropriate reference to the music video
	Good use of subject specific terminology	
3	3 marks • Satisfactory explanation of how camerawork and editing are used • Demonstrates satisfactory knowledge and understanding of the use of camerawork and editing but response will focus more on either camerawork or editing than the other.	3 marks • Satisfactory analysis of how camerawork and editing are used • Satisfactory reference to both camerawork and editing
	Satisfactory use of subject specific terminology	
2	2 marks • Basic explanation of how camerawork and editing are used • Demonstrates basic knowledge and understanding of the use of camerawork and editing, or satisfactory knowledge and understanding of the use of one of these technical codes to appeal to audiences.	2 marks • Basic analysis of how camerawork and editing are used • Basic reference to camerawork and editing, or satisfactory reference to one of the technical codes of camerawork or editing
	Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy	
1	1 mark • Minimal explanation of how camerawork and/or editing are used	1 mark • Minimal, if any, analysis of how camerawork and/or editing are used for to appeal to audiences in relation to an artist or band • Limited reference to either camerawork or editing techniques
	Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy	
	0 marks • Response not credit worthy / not attempted	0 marks • Response not credit worthy / not attempted

Indicative Content

Answers should refer to:

- A historical music video
- The function of the camerawork and editing
- Technical codes and conventions in terms of specific camerawork and editing techniques

AO1

Answers should demonstrate knowledge and understanding of how camerawork and editing are used in a historical music video.

These camera codes could include reference to

- Camera shots, angles, movement
- Editing techniques e.g. fades, wipes, dissolves
- Pace of editing; long and short takes
- links to sub genres of music video through the visuals, performance, narrative, animation, and other techniques.
- The camerawork and editing could be linked to the use of symbolic codes such as dress, body language, gesture, colour, objects, settings and compositional codes.
- Uses and gratifications for audiences e.g. personal identity, community identity, fan identities, proximity / intimacy, star appeals

AO2

The application of knowledge and understanding will be demonstrated through explanation of examples studied.

Answers could include:

- A sense of how an artist or a band establishes a brand image through the use of camerawork and editing

One example of a case study to apply knowledge and understanding could be Michael Jackson's *Thriller* 1982. A wide range of horror genre conventions are used throughout combined with the heavily choreographed dance sequence. References to teen movie romances beginning with film style opening are used, particularly close up shots of the performer and of his school friends. This directly engages the target audience of school students and teenagers from a diverse range of ethnic backgrounds.

All valid alternatives should be credited.