

Media Studies

General Certificate of Secondary Education

Unit **B323**: Textual Analysis and Media Studies Topic (Print)

Mark Scheme for January 2013

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
All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

1		1441	3	Only 3 bullets
2		281	?	Unclear
3		351	C	Characterisation
4		21	Cross	Cross
5		1611	N0	No channel
6		1501	ND	No day
7		1541	NUT	No textual exemplification
8		211	P	No pleasures
9		361	S	No 'Stereotype'
10		851	T	No time
11		1831	TE	Only 1 text
12		11	Tick	Tick
13		1012	Tick+	Development of point

Subject-specific Marking Instructions

The purpose of this unit is to assess candidates' ability to:

Recall, select and communicate their knowledge and understanding of media products and the contexts in which they are produced and consumed **(AO1)**.

Analyse and respond to media texts/topics using media key concepts and appropriate terminology **(AO2)**.

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	Total
Section A	10	40	50
Section B	22	8	30
Totals	32	48	80

These are broken down by question as follows:

Q1 3 marks AO1 knowledge of generic conventions
7 marks AO2 textual analysis

Q2 20 marks AO2 textual analysis

Q3 7 marks AO1 knowledge of representation issues:
13 marks AO2 textual analysis

Q4 22 marks AO1 knowledge and understanding of TV or radio comedy texts, TV or radio channels and scheduling, and audience pleasures
8 marks AO2 textual analysis

Question	Answer	Marks	Guidance
1	<p>Level 4 (8–10 marks) Explains two generic features Shows thorough understanding of appropriate generic conventions Ideas and arguments supported by evidence Precise and accurate use of terminology Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.</p> <p>Level 3 (6–7 marks) States two generic features Shows sound understanding of appropriate generic conventions Offers sound textual evidence (at the top) Some accurate use of terminology Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p>Level 2 (3–5 marks) States at least one generic feature Shows some understanding of generic conventions Offers some textual evidence (at the top) Limited use of terminology Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p> <p>Level 1 (0–2 marks) Describes some aspects of the text Shows minimal understanding of generic conventions No, minimal or inaccurate use of terminology Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>	10	<p>Candidates may discuss various features of the extract that fit the conventions of the lifestyle magazine genre, for example:</p> <ul style="list-style-type: none"> • cover is dominated by a photograph of a celebrity or a model • this celebrity/model is looking directly into the camera • personal editor's letter • wide variety of contents addressing the assumed readership's lifestyle. <p>Candidates may cite other magazines they have studied that share these elements as a means of establishing that they are generic conventions, but these citations should be very brief – answers should prioritise the use of textual evidence from the extract over description of other texts. Stronger answers might discuss generic hybridity and how GQ magazine fits into an upmarket segment of the lifestyle magazine genre.</p> <p>Level 1 answers might simply describe the extract and level 2 answers will state one generic convention accurately, albeit somewhat simplistically.</p> <p>Accurate identification of two generic features, however brief, should reach at least level 3.</p> <p>Use of accurate textual exemplification for two conventions should lift answers to at least the top of level 3 and use of terminology should lift competent answers into level 4.</p>

Question	Answer	Marks	Guidance
2	<p>Level 4 (16–20 marks) Comprehensive range of examples Detailed analysis of textual evidence from the extract Precise and accurate use of terminology Thorough understanding of connotative effect Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.</p> <p>Level 3 (12–15 marks) Comprehensive range of examples (all bullet points covered) Offers sound textual evidence from the extract Some accurate use of terminology Sound understanding of connotative effect Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p>Level 2 (6–11 marks) Attempts at least three bullet points Offers some textual evidence from the extract Limited use of terminology Some understanding of connotative effect (at the top end) Some simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p> <p>Level 1 (0–5 marks) Attempts one or two bullet points Describes some aspects of the extract No, minimal or inaccurate use of terminology Minimal or no understanding of connotative effect Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>	20	<p>Candidates should discuss at least one example of each of the bullet points, explaining how they create a specific effect. They may choose to discuss the same effect across the range of media language or pick different effects.</p> <p>They may, for example, discuss how each of the bullet points creates a sense of 'informal sophistication' by:</p> <ul style="list-style-type: none"> • the use of a very ordered layout inside the magazine with regular columns and rows, but a more cluttered front page; • the occasional use of serif fonts over a mostly sans serif house style (but serif for the editor's letter) • use of saturated primary colours – yellow and red – but lots of blacks and whites for background. • the generally more formal language (the lengthy editor's letter with its 'celebrities, aesthetes and eminences') mixed with more informal use ('Man up!'). <p>They may on the contrary, discuss different effects from different media language elements.</p> <p>Marks will be allocated, whichever approach is chosen, for accurate identification of media language in specific examples from the extract, using terminology as appropriate and clear explanation of connotative effect.</p> <p>Level 1 answers might describe aspects of the text with little reference to media language techniques.</p> <p>Level 2 answers might attempt analysis of techniques with only implicit explanation of the effects.</p> <p>One example accurately described for each bullet point with an appropriate identification of connotative effect should reach at least the bottom of level 3. More examples and effects should attain higher marks, including level 4.</p>

Question	Answer	Marks	Guidance
3	<p>Level 4 (16–20 marks) Discusses a range of issues of the representation of people and/or lifestyle in the extract, or discusses one or more issues in depth Shows thorough understanding of appropriate representation issues Offers a range of textual evidence from the extract that exemplifies these issues Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.</p> <p>Level 3 (12–15 marks) Clearly identifies at least one issue of the representation of people and/or lifestyle in the extract Shows sound understanding of appropriate representation issues – accurate use of the term ‘stereotyping’ Offers textual evidence from the extract that exemplifies these issues. Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p>Level 2 (6–11 marks) Describes aspects of representation in the extract Shows some limited understanding of representation issues – uses the concept of stereotyping or the term itself Offers some textual evidence from the extract Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p>	20	<p>Representation issues candidates might discuss include:</p> <ul style="list-style-type: none"> • the stereotypical use of women as sex objects • the stereotypical equation of beauty with youth and being able bodied • the extract celebrates masculinity, style, the perfect physique, and keeping up with fashion, popular culture, politics and the arts. <p>Level 1 answers might describe some people in the extract, whereas level 2 answers will show some, albeit limited, understanding of representation.</p> <p>Answers that solely describe characterisation with no analysis of representation might earn up to the top of level 2 marks.</p> <p>Answers that display a clear understanding of stereotyping should attain level 3 unless such an answer is very short and underdeveloped.</p> <p>Level 4 answers may show understanding of ideology and values.</p>

Question		Answer	Marks	Guidance
		<p>Level 1 (0–5 marks) Describes some aspects of the extract Shows no or minimal understanding of representation issues – no reference to stereotyping Offers minimal textual evidence from the extract Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>		
4	(a)	<p>Level 4 (12-15 marks) Discusses the scheduling of two comedies Precise and accurate use of terminology Shows detailed knowledge of TV or radio channels and scheduling with understanding of how programmes reflect institutional contexts Thorough understanding of how channels use scheduling to reach audiences Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.</p> <p>Level 3 (9-11 marks) Accurately describes and evaluates the scheduling of two comedies Some accurate use of terminology Shows sound knowledge of TV or radio channels and scheduling with some understanding of how programmes reflect institutional contexts Sound understanding of how channels use scheduling to reach audiences Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p>	15	<p>Level 1 answers must attempt to describe the scheduling of at least one comedy programme.</p> <p>Level 2 answers should normally describe the scheduling of two programmes, but if the answer states all three of day time and channel for one text, they may enter level 2 even if the scheduling for the second text is incomplete (i.e. no reference to the day, time or channel).</p> <p>Answers with only one text cannot attain higher than level 2.</p> <p>If the scheduling information for both texts is mostly there, but a little vague for both texts on one element, the answer can again enter level 2.</p> <ul style="list-style-type: none"> • Vague descriptions of the channel might include: 'on the BBC', 'on Sky', or 'on ITV', or the channel is not stated but is heavily implied, e.g. by stating the programmes before or after the • Vague descriptions of the time might include: 'in the evening', 'after the watershed'. • Vague descriptions of the day might include: 'every day' (but do allow such formulations as: 'every weekday' or 'every weekday and again on Sunday'). Allow 'weekdays' for programmes that are on every day.

Question	Answer	Marks	Guidance
	<p>Level 2 (4-8 marks) Describes the scheduling of two comedies Limited use of terminology Shows some knowledge of TV or radio channels and scheduling Some understanding of how channels use scheduling to reach audiences Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p> <p>Level 1 (0-3 marks) Partially describes the scheduling of one or two comedies Shows minimal knowledge of TV or radio channels and scheduling Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>		<p>Level 2 answers will higher in the band, attempt to explain scheduling, but this explanation might be brief or not always accurate.</p> <p>Level 3 answers will successfully explain scheduling but may be unbalanced, perhaps, for example, concentrating on why each programme is scheduled on a channel but not on the day and time.</p> <p>Level 4 answers will address both parts of the question thoroughly.</p> <p>Do not reward disconnected facts such as the first date of transmission unless they clearly add to exploration of institution and audience.</p> <p>The question asks for a discussion of the relationship between institutional context and scheduling practices, on the one hand, and two texts the candidates have studied, on the other. Better answers will focus on how the texts fit the institutions and how they are scheduled. Weaker answers might focus solely on the texts, or simply list facts about the institutions, or give lengthy histories of a programme without any specific scheduling being discussed in detail.</p> <p>Candidates should discuss:</p> <ul style="list-style-type: none"> • the day(s) and time(s) and channels of transmission for the texts • how these time slots would attract the target audiences, perhaps discussing the scheduling of programmes before and after them • whether the texts are scheduled on mass audience or niche audience channels/stations • the channels' brand identity, marketing and programme mix

Question	Answer	Marks	Guidance
			Candidates might touch on factors such as: <ul style="list-style-type: none"> • regulatory requirements (e.g. Public Service Broadcasting) • channel ethos and history (where relevant, e.g. the distinctiveness of the BBC or Channel 4)
(b)	<p>Level 4 (12-15 marks) Shows detailed knowledge of audience pleasures Thorough understanding of how programmes offer audience pleasures Detailed and appropriate exemplification Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.</p> <p>Level 3 (9-11 marks) Shows sound knowledge of different audience pleasures Sound understanding of how programmes offer audience pleasures Relevant textual exemplification (with some detail at the top of the band) Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p>Level 2 (4-8 marks) Shows knowledge of one or two audience pleasures Basic understanding of how at least one programme offers audience pleasures Some textual exemplification (at the top of the band) Some ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p>	15	<p>Level 1 answers are likely to describe the text.</p> <p>Level 2 answers will, at the bottom end, offer little identification of pleasure beyond the text 'being funny'. At the top end of the band answers may include some textual exemplification of one or two pleasures, though this may be limited to character description or vague outlines of the programme as a whole.</p> <p>Answers with only one pleasure cannot attain higher than level 2.</p> <p>Level 3 answers will outline two or more pleasures with examples that are beginning to be more specific.</p> <p>Answers that fail to give specific textual detail should not normally reach level 4, even if there is a lengthy discussion of pleasures. Conversely, there is no need for more than two pleasures to be covered to enter level 4 if enough textual detail is given.</p> <p>Level 4 answers will typically balance analysis and exemplification so that each supports the other.</p> <p>Do not reward statements of uses and gratifications theory unless they are clearly used to analyse and exemplify the pleasures of the text.</p>

Question	Answer	Marks	Guidance
	<p>Level 1 (0-3 marks) Describes one text Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>		<p>A range of comedy genres might be offered so no list of appropriate pleasures can be comprehensive.</p> <p>Comedy dramas such as situation comedies might be analysed in terms of narrative pleasures such as those of narrative resolution, character identification, or snowballing narrative. Both sketch shows and comedy dramas will offer pleasures of recognition and of familiarity, but sketch shows may offer specific pleasures of anticipating a punch line and playing with difference-within-repetition. Stand-up comedy and other performance-based comedic texts such as panel games may offer specific pleasures such as unpredictability, spontaneity and the danger of watching a performance that might fail.</p>

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