

**GCSE**

**Media Studies**

Unit **B322**: Textual Analysis and Media Studies Topic  
(Moving Image)

General Certificate of Secondary Education

**Mark Scheme for June 2014**

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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

Here is the list of the standard annotations:

- > link
- > ruler
- > protractor
- > multi-point overlay
- > highlight
- > off page comment

The annotations which will be used for June 2014 will be:

1		11	Tick	Tick
2		281	?	Unclear
3		21	Cross	Incorrect point (use carefully)
4		1441	3	Only 3 bullets
5		481	CON	No connotation
6		351	C	Characterisation
7		361	S	No 'Stereotype'
8		1611	NO	No channel
9		1501	ND	No day
10		851	T	No time
11		211	P	No pleasures
12		1831	TE	Only 1 text
13		1121	NE	No example

**Subject-specific Marking Instructions**

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

- i. Recall, select and communicate their knowledge and understanding of media products and the contexts in which they are produced and consumed (AO1).
- ii. Analyse and respond to media texts/topics using media key concepts and appropriate terminology (AO2).

Assessment Objectives Grid (includes QWC)

i.

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:

i. Q1

1. 3 marks AO1 knowledge of generic conventions
2. 7 marks AO2 textual analysis

ii. Q2

1. 20 marks AO2 textual analysis

iii. Q3

1. 7 marks AO1 knowledge of representation issues
2. 13 marks AO2 textual analysis

iv. Q4

1. 22 marks AO1 knowledge and understanding of TV or radio comedy texts, TV or radio channels and scheduling, and audience pleasures
2. 8 marks AO2 textual analysis

## Question 1

	<b>Level 1 [0-2 marks]</b>	<b>Level 2 [3-5 marks]</b>	<b>Level 3 [6-7 marks]</b>	<b>Level 4 [8-10 marks]</b>
<b>Question 1 Criteria</b>	<p>Describes some aspects of the text</p> <p>Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>	<p>States at least one generic narrative feature</p> <p>Shows some understanding of generic conventions</p> <p>Offers some textual evidence (at the top of the band)</p> <p>Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p>	<p>States two generic narrative features</p> <p>Shows sound understanding of appropriate generic conventions</p> <p>Offers textual evidence (at the top of the band)</p> <p>Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p>	<p>Explains two generic narrative features</p> <p>Shows thorough understanding of appropriate generic conventions</p> <p>Ideas and arguments supported by evidence</p> <p>Accurate use of terminology Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.</p>
<b>0 marks = no response or no response worthy of credit</b>				
<b>General guidance including QWC</b>	<p>Candidates may discuss various features of the extract that fit the conventions of the action / adventure genre, for example:</p> <ul style="list-style-type: none"> <li>• Heroes and villains</li> <li>• Exotic location and/or spectacle</li> <li>• Conflict and violence</li> <li>• Jeopardy or peril</li> <li>• Mission or quest</li> <li>• Underdog heroes</li> </ul> <p>Reward answers that explicitly state conventions, rather than those which simply list the events in the extract, (even if some might be interpreted as implying conventions).</p> <p>'Heroes and villains' counts as one convention unless these are developed further, then they can count as two.</p> <p>You may find the two conventions in either of the two explanations – they do not have to be evenly spread.</p> <p>Level 1 answers might simply describe the extract.</p> <p>Level 2 answers will state at least one generic feature accurately, with some exemplification lifting the answer to the top of the band.</p> <p>Accurate identification of two generic features, however brief, should reach at least level 3. Use of accurate textual exemplification for two conventions should lift answers to at least the top of level 3.</p> <p>Use of terminology, such as 'convention', 'protagonist', and 'antagonist' should lift competent answers into level 4. However, 'there is an antagonist and a protagonist does not count' as a co9nvention in itself (there should be, for example, a reference to a 'heroic protagonist' or 'villainous antagonist').</p>			

## Question 2

	<b>Level 1 [0-5 marks]</b>	<b>Level 2 [6-11 marks]</b>	<b>Level 3 [12-15 marks]</b>	<b>Level 4 [16-20 marks]</b>
<b>Criteria</b>	<p>Attempts one or two bullet points</p> <p>Describes some aspects of the extract</p> <p>Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>	<p>Attempts at least three bullet points</p> <p>Offers some textual evidence from the extract</p> <p>Limited use of terminology</p> <p>Some understanding of connotative effect (at the top end of the band)</p> <p>Some simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p>	<p>Comprehensive range of examples (all bullet points attempted)</p> <p>Offers sound textual evidence from the extract</p> <p>Some accurate use of terminology</p> <p>Sound understanding of connotative effect</p> <p>Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p>	<p>Comprehensive range of examples (all bullet points accurate)</p> <p>Detailed analysis of textual evidence from the extract</p> <p>Precise and accurate use of terminology</p> <p>Thorough understanding of connotative effect</p> <p>Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.</p>
<b>0 marks = no response or no response worthy of credit</b>				
<b>General guidance including QWC</b>	<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. Any successful analysis of connotative effect for one or two bullets should reach at least 9 marks.</p> <p>Only covering three bullet points usually restricts an answer to level 2.</p> <p>However, if the candidate has attempted all four bullet points, they can achieve level 3, even if one is vague (perhaps contains no examples), so long as the other three are done at level three standard or above. But if the candidate clearly does not understand one media language element they should not enter level 3.</p> <p>One example accurately described for each bullet point with an appropriate identification of connotative effect should reach at least level 3. One example per bullet typically gains 13 marks, two examples for one bullet typically gains 14 marks, two examples for two bullets typically gains 15 marks and two examples for three bullets typically gains 16.</p> <p>Level 4 answers will typically contain more than one example, accurately described, with effective connotative analysis, for each bullet point – such an answer will typically reach at least 17 marks.</p> <p>Do not reward elements under the wrong heading (e.g. editing under camerawork).</p> <p>Look for specific examples. The following are not specific examples (but show level 2 understanding of the media language element):</p> <ul style="list-style-type: none"> <li>- 'there is a variety of shot types used'</li> <li>- 'there are long shots, medium shots, and close ups'</li> <li>- 'continuity editing is used'</li> </ul>			

- 'there are cuts between shots'
- 'there is fast paced editing' (with no reference to a sequence)

### **Soundtrack**

Reward 'diegetic' and 'non-diegetic sound' as terminology, but the description of sound as diegetic or non-diegetic does not count as an example.

Do not count generalised statements as specific examples (e.g. 'the music is upbeat throughout', 'the soundtrack is fast-paced', 'the soundtrack gets louder') – these would be typical of level 2 answers.

### **Editing**

Only accept answers other than visual editing if there is an explicit link made to the editing process (so soundtrack elements, for example, should only be rewarded if there is a clear explanation that they are post-production sound effects).

Accept 'slow motion'.

The term 'jump cut' should only be rewarded where there is a clear breach of continuity editing – there are two separate uses of 'jump dissolves' in this extract – when Carmen is in a panic before the wedding and as she advances towards Gregorio at the wedding. Accept 'jump cut' but reward 'dissolve' more highly.

Do not count generalised statements as specific examples (e.g. 'the editing is fast-paced', 'the editing gets faster') – these would be typical of level 2 answers

### **Mise en scène**

Watch out for lists which lack connotative effect.

Do not count generalised statements as specific examples – as the mise en scène changes throughout the extract the candidate should be specific about the section to which they refer.

### **Camerawork**

Accept CU, e.g. Carmen telling the story, at the airport, their faces in the lift.

Accept POV only for the shot through Carmen's glasses.

Accept tracking, e.g. in the airport, following the ring, the fast track into the cake, circling the lovers as she says 'I do' – accept 'panning' instead of tracking.

Accept LS, e.g. Gregorio in the hotel, the café shot.

Accept low angle, e.g. of Gregorio's lift, as they jump off the cliff.

Accept high angle, e.g. as they jump off the cliff.

Accept 'slow motion'

## Question 3

	<b>Level 1 [0-5 marks]</b>	<b>Level 2 [6-11 marks]</b>	<b>Level 3 [12-15 marks]</b>	<b>Level 4 [16-20 marks]</b>
<b>Criteria</b>	<p>Describes some aspects of the extract</p> <p>Shows no or minimal understanding of representation issues – no reference to stereotyping</p> <p>Offers minimal textual evidence from the extract</p> <p>Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>	<p>Describes aspects of representation in the extract</p> <p>Shows some limited understanding of representation issues – uses the concept of stereotyping or the term itself</p> <p>Offers some textual evidence from the extract</p> <p>Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p>	<p>Clearly identifies at least one representation issue in the extract</p> <p>Shows sound understanding of appropriate representation issues – accurate use of the term ‘stereotyping’</p> <p>Offers textual evidence from the extract that exemplifies these issues</p> <p>Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p>	<p>Discusses a range of representation issues or discusses one issue in depth from the extract</p> <p>Shows thorough understanding of appropriate representation issues</p> <p>Offers a range of textual evidence from the extract that exemplifies these issues</p> <p>Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.</p>
<b>0 marks = no response or no response worthy of credit</b>				
<b>General guidance including QWC</b>	<p>Candidates should recognise:</p> <ul style="list-style-type: none"> <li>the anti-stereotypical representation of violence as a feminine activity</li> <li>the equality between man and woman as professional spies.</li> </ul> <p>They might also comment on:</p> <ul style="list-style-type: none"> <li>the stereotypical representation of the mother-daughter bond as the centre of the family</li> <li>the anti-stereotypical representation, for Hollywood, of Mexicans as a diverse range of individual characters</li> <li>the anti-stereotypical representation of Mexico as a modern and sophisticated country</li> <li>spies are stereotypically represented as efficient professionals</li> <li>the stereotypical representation of ‘love at first sight’</li> <li>the extract celebrates family, marriage and love.</li> </ul> <p>Level 1 answers might describe some people in the extract, whereas level 2 answers will show some, albeit very limited, understanding of representation. Level 2 answers do not have to explicitly use the term ‘stereotype’ but it must be implied in the answer.</p> <p>Answers that solely describe characterisation (‘the hero is brave’) or repeat generic conventions (‘there is stereotypically a hero’) with no analysis of representation might earn up to the top of level 2 marks. However, if such answers are detailed and include some reference to, for example, age, gender, ethnicity, body types, class, region or nationality, they can rise into lower level 3.</p> <p>Answers that display a clear understanding of stereotyping by using the term accurately in analysis of, for example, age, gender, ethnicity, body types, class, region or nationality should attain level 3. Such answers with relevant textual exemplification should achieve higher in the band. However, if an answer is very short or is mostly irrelevant it may be marked in level 2 even though it contains one accurate example.</p> <p>Level 4 answers may offer a detailed discussion of stereotyping of one group, or explore effectively the representation of a range of social groups. At the top of this band answers may show some understanding of ideology and values.</p>			

## Question 4a

	<b>Level 1 [0-3 marks]</b>	<b>Level 2 [4-8 marks]</b>	<b>Level 3 [9-11 marks]</b>	<b>Level 4 [12-15 marks]</b>
<b>Criteria</b>	<p>Partially describes the scheduling of one or two comedies</p> <p>Shows minimal knowledge of TV or radio channels and scheduling</p> <p>Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>	<p>Describes the scheduling of two comedies</p> <p>Limited use of terminology</p> <p>Shows some knowledge of TV or radio channels and scheduling</p> <p>Some understanding of how channels use scheduling to reach audiences</p> <p>Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p>	<p>Accurately describes and evaluates the scheduling of two comedies</p> <p>Some accurate use of terminology</p> <p>Shows sound knowledge of TV or radio channels and scheduling with some understanding of how programmes reflect institutional contexts</p> <p>Sound understanding of how channels use scheduling to reach audiences</p> <p>Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p>	<p>Discusses the scheduling of two comedies</p> <p>Precise and accurate use of terminology</p> <p>Shows detailed knowledge of TV or radio channels and scheduling with understanding of how programmes reflect institutional contexts</p> <p>Thorough understanding of how channels use scheduling to reach audiences</p> <p>Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.</p>
<b>0 marks = no response or no response worthy of credit</b>				
<b>General guidance including QWC</b>	<p>Allow answers that cover more than one day (e.g. 'Monday to Friday') and very specific dates such as Christmas day Where an answer covers more than one scheduling decision for one programme, reward knowledge and understanding of scheduling, but answers that focus on one scheduling decision in detail are more likely to enter level 4.</p> <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). If an answer fills in the box provided with scheduling information for two programmes but provides no further description, this should reach 4 marks. Answers with only one text cannot attain higher than level 2. Answers which chose programmes that are not comedies or are not scheduled on British television 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"> <li>• Vague descriptions of the channel might include: 'on the BBC', 'on Sky', or the channel is not stated but is heavily implied, e.g. by stating the programmes before or after the chosen programme</li> <li>• Vague descriptions of the time might include: 'in the evening', 'after the watershed'.</li> <li>• Vague descriptions of the day might include: 'every day' (but do allow such formulations as: 'every weekday' or 'every weekday and again on Sunday').</li> </ul> <p>Allow 'weekdays' for programmes that are on every day.</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>			

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.

Level 4 answers will address both parts of the question thoroughly.

Description of scheduling does not have to fit the contemporary scheduling of the text(s). Examiners cannot know when the candidate studied the scheduling of the text(s) so any plausible description from any time period should be rewarded. Descriptions that are clearly impossible, however, will not be rewarded.

Do not reward disconnected facts such as the first date of transmission unless they clearly add to exploration of institution and audience.

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.

Candidates should discuss:

- the day(s) and time(s) of channels of transmission for the texts
- how these time slots would attract the target audiences, perhaps discussing the scheduling of programmes before and after
- whether the texts are scheduled on mass audience or niche audience channels/stations
- the channels' brand identity, marketing and programme mix

Candidates might touch on factors such as:

- regulatory requirements (e.g. Public Service Broadcasting)
  - channel ethos and history (where relevant, e.g. the distinctiveness of the BBC or Channel 4)

## Question 4b

	<b>Level 1 [0-3 marks]</b>	<b>Level 2 [4-8 marks]</b>	<b>Level 3 [9-11 marks]</b>	<b>Level 4 [12-15 marks]</b>
<b>Criteria</b>	<p>Describes at least one text</p> <p>Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>	<p>Shows knowledge of one or two audience pleasures</p> <p>Basic understanding of how at least one programme offers audience pleasures</p> <p>Some textual exemplification (at the top of the band)</p> <p>Some ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p>	<p>Shows sound knowledge of different audience pleasures</p> <p>Sound understanding of how programmes offer audience pleasures</p> <p>Relevant textual exemplification (with some detail at the top of the band)</p> <p>Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p>	<p>Shows detailed knowledge of audience pleasures</p> <p>Thorough understanding of how programmes offer audience pleasures</p> <p>Detailed and appropriate exemplification</p> <p>Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.</p>
<b>0 marks = no response or no response worthy of credit</b>				
<b>General guidance including QWC</b>	<p>Level 1 answers are likely to describe the texts.</p> <p>Level 2 answers will, at the bottom end, offer little identification of pleasure beyond the texts '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 programmes as a whole. Answers with only one text or 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. Answers that fail to give specific textual detail should not normally reach level 4, even if there is a lengthy discussion of pleasures.</p> <p>Level 4 answers will typically balance analysis and exemplification so that each supports the other. Reward answers that explore differences between the programmes' pleasures.</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> <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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