GCSE

Media Studies

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

General Certificate of Secondary Education

Mark Scheme for June 2016

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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

Annotation	Meaning
3	Only 3 bullets
?	Unclear
C	Characterisation or generic conventions (for Question 3)
CON	No connotation
✖	Incorrect point (use carefully)
NO	No channel
ND	No day
NE	No example
P	No pleasures
S	No 'Stereotype'
T	No time
Te	Only 1 text
✔	Tick

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	**Level 4 (8–10 marks)** Explains two generic narrative 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. **Level 3 (6–7 marks)** States two generic narrative features Shows sound understanding of appropriate generic conventions Offers sound textual evidence (at the top) Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning. **Level 2 (3–5 marks)** States at least one generic narrative feature Shows some understanding of generic conventions Offers some textual evidence (at the top) Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning. **Level 1 (0–2 marks)** Describes some aspects of the text Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.	10	**Annotation instructions:** Tick bottom of page if no conventions – do not tick elsewhere in this case Single tick any conventions mentioned in passing Double tick any convention clearly established as a convention **Level 4** answers will *explain* **two** conventions with *exemplification.* Use of *terminology*, such as 'convention', 'protagonist', and 'antagonist' will lift an answer with two conventions into this band. Answers in this band will be clear about conventionality. **Level 3** answers will *identify* **two** conventional elements. At the bottom of the band this identification may be very brief and may not suggest generic typicality Textual exemplification or a sense of generic conventions lift an answer to the top of this level. **Level 2** answers will state **one** conventional element of the extract Answers that offer textual evidence or any sense of understanding generic conventions should reach the top of this band. Some answers that attempt two elements but in effect state the same element twice can be placed in the top of this band. **Level 1** answers will **not state any** element of the film that fits the generic conventions - they might simply describe the events in the extract (e.g. 'There is a man/woman, he/she does this…').

Question			Answer	Marks	Guidance
					Examples of conventional features: • Heroes and villains (allow as the context of the pirates is not clear from the extract) • Good versus bad (allow as the context of the pirates is not clear from the extract) • Underdog heroes • Resourceful hero • Exotic location • Suspense (followed by action) • Jeopardy – a 'chase' • Violence • Use of guns and weapons • Teamwork • Hero's sidekick (not just 'sidekick'). 'There is a protagonist' does *not* count as a generic convention (but reward the terminology). 'There is a heroic protagonist' *does* count. Accept 'binary opposition' only if this is clearly linked to a generic convention Accept 'mission' but not 'quest' – the nature of the mission should be established.

Question	Answer	Marks	Guidance
2	**Level 4 (16–20 marks)** Comprehensive range of examples (all bullet points accurate) 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. **Level 3 (12–15 marks)** Comprehensive range of examples (all bullet points attempted) 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. **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 of the band) Some simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning. **Level 1 (0–5 marks)** Attempts one or two bullet points Describes some aspects of the extract Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.	20	**Annotation instructions:** **Use NE or CON where there is no example or no connotation analysis. Do not tick** if the example or connotation is completely missing. **Single tick** • any specific example with limited connotation analysis (e.g. an effect on the audience that implies a connotation – 'keeps the audience on the edge of their seats', for example). • effective connotation analysis where the example is a little vague (e.g. 'the sound intensifies, 'there is cross-cutting in the extract', 'there are close ups on faces') **Double tick** any specific example that comes with an effective connotation analysis. **Level 4** answers will typically offer **more than one** example, accurately described, with effective connotative analysis, for each bullet point. **17-20 marks** An answer with two double ticks for 4 bullets **16 marks** An answer with two double ticks for 3 bullets and one double tick for 1 bullet **Level 3** answers: **15 marks** An answer with two double ticks for 2 bullets and one double tick for 2 bullets **14 marks** An answer with two double ticks for 1 bullet and one double tick for 3 bullets **13 marks** An answer with a double tick for 4 bullets **12 marks** An answer with one double tick for 3 bullets, but *not* if the candidate clearly does not understand what the fourth media language element means (e.g. discusses mise en scène under editing) - such answers remain in Level 2.

Question	Answer	Marks	Guidance
			Level 2 answers: **11 marks** An answer with two single ticks and one double tick across three bullets (or may be double ticks for two bullets) **10 marks** An answer with a single tick for at least 3 bullets **9 marks** An answer with a single tick for 2 bullets plus an attempt at a third **8 marks** An answer with a single tick for 1 bullet plus an attempt at two others **7 marks** No ticks, but one or more examples given without connotation – maximum mark if only two bullets are attempted **6 marks** No ticks – no examples but understands the terms used to describe some bullets **Level 1** answers: **5 marks** No examples but understands one bullet – maximum mark if only one bullet is attempted **4 marks** No examples but implicit understanding of one bullet **1 - 3 marks** Some description of the extract Look for specific examples. The following are **not** specific examples, but show level 2 understanding of the media language element): - 'there is a variety of shot types used' - there are long shots, medium shots, and close ups' - 'continuity editing is used' - 'there are cuts between shots' - 'there is fast paced editing' (with no reference to a specific sequence) - 'there is music throughout' Do not double tick examples where it is not completely clear which part of the extract is being analysed, but single tick where this is heavily implied. **Soundtrack** The description of sound as 'diegetic' or 'non-diegetic' does not count as an example.

Question	Answer	Marks	Guidance
			Do not double tick examples where the term 'soundtrack' is used to mean 'music'. **Accept:** • Music slowly builds in intensity from sounding the alarm • Music stops just before he shoots the flare • Sound effect of the ship's alarm • Sound effect of the crew's footsteps • overlapping dialogue on the bridge • sound effect of pirate's voice over the radio • sound effects of ricocheting bullets, waves and engine noise, the fire hose pumps and the hoses, the flares etc. • any other relevant example. **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). The term 'jump cut' should only be rewarded where there is a clear breach of continuity editing. There are no jump cuts in this extract so use of the term may be marked with a cross. Use your professional judgment about whether or not a CGI example shows understanding of editing – contact your team leader if in doubt. **Accept:** • parallel editing/cross cutting from events on the ship to events in the boat (do not accept shot reverse shot) • Eyeline matches and shot reverse shot (ensure there is a connotation established) • some increase in pace of editing at points of climax (e.g. setting off the alarm, the effects of the shooting, using the flares)

Question	Answer	Marks	Guidance
			- some decrease in the pace of editing during shots with elaborate camera movement - abrupt juxtaposition of close ups/medium shots of the characters with very long shots of the overall scene - use of caption - any other relevant example. **Do not accept:** - Jump cuts **Mise en scène** This media language element can lead to very descriptive answers (e.g. 'they are on the ocean, the pirates are in a little boat') so reward explanation of connotative effects. **Candidates might comment on:** - The contrast between the dull interior and grey lighting of the ship and the bright sunshine and colourful background of the skiff - the contrast in casting and costume between the two groups - the contrast in the weapons - contrasting lighting inside and outside the ship (allow high-key and low key lighting for these) - the isolation of the ship - any other relevant example. **Camerawork** **Accept:** - Hand held camerawork (accept 'jerky' movement or equivalent) - Point of view shot of the skiff/the ship through binoculars - close up on Phillips/Muse as he gives orders - any example of the many fast tracks/pans following movement - the long tracking shot down the corridor

Question			Answer	Marks	Guidance
					• aerial/helicopter shot of the chase (accept tracking but don't accept 'panning' for this) • tracking shots of the skiff • any other relevant example. **Do not accept:** • Shot reverse shot or any other editing example

Question	Answer	Marks	Guidance
3	**Level 4 (16–20 marks)** Discusses a range of representation issues 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. **Level 3 (12–15 marks)** Clearly identifies at least one representation issue 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. **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. **Level 1 (0–5 marks)** Describes some aspects of the extract Shows no or minimal understanding of representation	20	**Annotation instructions:** Use the 'S' annotation for no use of the term 'stereotyping'. **Single tick** use of the term stereotype with ineffective representation analysis Single tick stereotyping analysis with no use of the term Single tick representation analysis (e.g. positive and negative representations) with no stereotyping reference Do not tick characterisation or generic conventions - use C **Double tick** effective use of the term stereotype or counter-stereotype or anti-stereotype **Level 4** answers: **16 - 20 marks** A series of double ticks for an in-depth discussion of how one group is represented (stereotypically, non-stereotypically, or anti/counter-stereotypically); OR Double ticks across a range of social groups. The specification suggests groups defined by: age, gender, ethnicity, body types, class, region and nationality. The paper also suggests: Africans, Americans and pirates. Reward any relevant representation analysis, on or off the list. Answers with ideology analysis are likely to reach the top of this level. However, an answer *can* reach full marks without doing this. **Level 3** answers will display a clear understanding of stereotyping. **14 - 15 marks** Double ticks for more than one representation analysis or for analysis of more than one facet of any one group **12 -13 marks** At least one double tick (but very underdeveloped answers may only reach Level 2)

Question	Answer	Marks	Guidance
	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.		**Level 2** answers: **10 - 11 marks** A series of single ticks for the use of 'stereotype' or 'stereotyping', but solely in relation to *characterisation* (e.g. 'the Captain is stereotypically heroic') or *generic conventions* (e.g. 'stereotypically, there is a hero') **8 - 9 marks** Single ticks for understanding of stereotyping without using the term itself (e.g. 'the hero is male and strong, like most heroes') OR Single ticks for representation analysis (e.g. positive and negative representations) with no stereotyping reference **6 - 7 marks** Very underdeveloped answers showing some understanding of representation or stereotyping **Level 1 answers** will neither use the term nor the concept of stereotyping. They are likely to describe the extract. **4 - 5 marks** Some textual description **1 - 3 marks** No understanding of representation and very little textual description Candidates might comment on: • the stereotypical representation of the world of work, leadership and violence as male • the stereotypical representation of Americans as 'normal' • the stereotypical representation of Africans as poor • the stereotypical representation of non-Americans/foreigners as threatening • the anti-stereotypical representation of pirates as under-equipped and unglamorous • the stereotypical representation of sailors as men

Question			Answer	Marks	Guidance
4	**(a)**		**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. **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. **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	15	**Annotation instructions:** **Tick** the box to show all three of day/time/channel Use T (no time), N0 (no channel), or ND (no day) to show missing element in the box (delete if found later in the answer) **Double tick** explanations showing clear institutional knowledge or knowledge of scheduling **Single tick** weaker explanations (e.g. in terms of audience habits) Answers that discuss scheduling other than that stated in the box (e.g. scheduling on a variety of channels or historical scheduling information) should only be rewarded insofar as they throw light on the scheduling stated in the box. **Level 4** answers: Double ticks for *all* elements of the question: • the fit between institution and text • the scheduling of the text - both time and day However, an answer can reach level 4 with a single tick for one element for one text. **Level 3** answers: **10 - 11 marks** Predominantly double ticks but not all elements of the question covered **9 marks** Mix of double and single ticks **Level 2** answers: **8 marks** Some single ticks or one double tick (e.g. for accurate use of 'watershed') **6 - 7 marks** At least one single tick for an attempt to explain scheduling **5 marks** Attempts to explain scheduling - no ticks **4 marks** Complete scheduling information

Question			Answer	Marks	Guidance

			Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.
			
			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.
					Answers with incomplete scheduling information *can* reach this band if the answer shows knowledge of scheduling (especially if the scheduling information is vague). They are unlikely to exceed 6 marks unless the scheduling knowledge is very detailed.
					
					    Vague descriptions of the *channel* include: 'on the BBC', 'on Sky', or if the channel is not stated but is heavily implied by naming other programmes.
					
					    Vague descriptions of the time might include: 'in the evening', 'after the watershed'.
					
					    Vague descriptions of the day might include: the date of transmission, 'every day' (but do allow 'weekdays', or 'every weekday').
					
					Answers with only one text cannot reach further than level 2.
					
					Level 1 answers will attempt to describe scheduling but this will be inaccurate or very incomplete
					
					Answers using a text that is *clearly not a comedy programme* (e.g. soap operas) can reach low level 2, under the 'best fit' principle.
					
					Answers that demonstrate understanding of scheduling but *do not apply this understanding to a specific text* can also reach low level 2, under the 'best fit' principle, but no higher.

Question			Answer	Marks	Guidance
	(b)		**Level 4 (12-15 marks)** Shows detailed knowledge of audience pleasures Thorough understanding of how a programme offers 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. **Level 3 (9-11 marks)** Shows sound knowledge of different audience pleasures Sound understanding of how a programme offers 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. **Level 2 (4-8 marks)** Shows knowledge of one or two audience pleasures Basic understanding of how a 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 **Level 1 (0-3 marks)** Describes a text Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.	15	**Annotation instructions:** **Double tick** a pleasure established with exemplification - tick the pleasure when first stated, then add the second tick in the same place when satisfied with the exemplification Do not reward the same pleasure more than once per programme **Single tick** a pleasure with no exemplification Use P if no pleasures established for a text **Level 4** answers: Double ticks predominate for analysis of several audience pleasures with detailed textual exemplification. **Level 3** answers must cover two pleasures, including one that clearly moves beyond 'making the audience laugh': **10 - 11 marks** At least one double tick **9 marks** Series of single ticks for: Answers that fail to give specific textual detail (such as character description or vague outlines of the text as a whole).but with a sound knowledge of pleasures Discussion of different types of comedy (e.g. visual comedy, slapstick comedy, verbal comedy, black comedy, satire) counts as *one pleasure*, unless the answer touches upon other pleasures in the course of this discussion. **Level 2** answers may only cover one pleasure: **7 - 8 marks** Some limited exemplification of at least one pleasure. **5 - 6 marks** Some understanding of pleasure(s) with no exemplification **4 marks** One pleasure poorly stated, e.g. 'being funny'. Answers using a text that is *clearly not a comedy programme* (e.g. a soap opera) can reach level 2, but they must discuss pleasures that are offered by comedy programmes. **Level 1** answers will typically describe the text.

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