

## **Media Studies**

General Certificate of Secondary Education

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

# **Mark Scheme for January 2012**

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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.

The annotations which will be used for January 2012 will be:

1		11	Tick	Tick
2		21	Cross	Cross
3		311	L1	Level 1
4		321	L2	Level 2
5		331	L3	Level 3
6		341	L4	Level 4
7		271	REP	Repeat
8		281	?	Unclear
9		1071	Caret	Caret sign to show omission
10		1012	Tick+	Development of point
11		631	REL	Relevance
12		31	BOD	Benefit of doubt

**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
<b>Section A</b>	10	40	<b>50</b>
<b>Section B</b>	22	8	<b>30</b>
<b>Totals</b>	<b>32</b>	<b>48</b>	<b>80</b>

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	Content
1	<p><b>Level 4 (8-10 marks)</b></p> <p>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.</p> <p><b>Level 3 (6-7 marks)</b></p> <p>States two generic narrative 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><b>Level 2 (3-5 marks)</b></p> <p>States at least one generic narrative 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>	10	<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>• Martin is represented as an underdog hero pitted against a powerful enemy</li> <li>• Martin is resourceful and powerful</li> <li>• Conflict is represented by violence</li> <li>• Action is hybridized with romance and the hero gets his girl</li> </ul> <p>Candidates may note the hybridity with comedy.</p> <p>Candidates may cite other films 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.</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, such as ‘convention’, ‘protagonist’, and ‘antagonist’ should lift competent answers into level 4.</p>

Question	Answer	Marks	Content
	<p><b>Level 1 (0-2 marks)</b></p> <p>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>		
2	<p><b>Level 4 (16-20 marks)</b></p> <p>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><b>Level 3 (12-15 marks)</b></p> <p>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>	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 action by discussing:</p> <ul style="list-style-type: none"> <li>• the loud sound effects of the bullets hitting the woodwork</li> <li>• the fast cutting in the action sequence</li> <li>• the confined but ironically domestic setting.</li> <li>• the fast tracking shot from Grocer to Blank on the other side of the kitchen work station</li> </ul> <p>They may on the contrary, discuss a variety of effects, for example, how:</p> <ul style="list-style-type: none"> <li>• the use of an off-screen voice shouting at Blank from downstairs suggests a hidden danger</li> <li>• the shot-reverse shot editing sequence as Blank asks Debi to marry him suggests the quiet intimacy of the moment in contrast to the previous action</li> <li>• the high tech gun that Debi holds connotes professionalism (that she contradicts).</li> <li>• the Dutch tilt on Blank emphasises his power and active status</li> </ul>

Question	Answer	Marks	Content
	<p><b>Level 2 (6-11 marks)</b></p> <p>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><b>Level 1 (0-5 marks)</b></p> <p>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>		<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> <p>Do not reward very generalised answers especially for camerawork and editing such as: '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'</p> <p>For 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.</p> <p>For soundtrack, reward 'diegetic' and 'non-diegetic sound' as terminology, but do not reward the description of sound as diegetic or non-diegetic as an example in itself.</p>

Question	Answer	Marks	Content
3	<p><b>Level 4 (16-20 marks)</b></p> <p>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.</p> <p><b>Level 3 (12-15 marks)</b></p> <p>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.</p> <p><b>Level 2 (6-11 marks)</b></p> <p>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>Candidates should recognise the stereotypical representation of violence or warfare as a young male activity and the stereotypical representation of the woman and older man as scared of the violence.</p> <p>Other representation issues they might discuss include:</p> <ul style="list-style-type: none"> <li>• the representation of Debi as feisty, despite her stereotypical representation as scared of violence</li> <li>• the representation of agents of the state as ineffectual</li> <li>• the unusual casting of an overweight actor as the villain, and the unusual sense that the villain is another ‘wage slave’</li> <li>• the extract celebrates violence, and love</li> <li>• the extract both positions the audience as seeing American suburbia as ‘normal’ but criticizes its conformity – ‘get out of town’</li> <li>• the extract is ironic, suggesting that these representations are not to be taken too seriously.</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.</p> <p>Answers that solely describe characterisation or repeat generic conventions 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 implicit understanding of ideology and values, offer a sophisticated discussion of stereotyping of one group, or explore effectively the representation of a range of social groups.</p>

Question	Answer	Marks	Content
	<p><b>Level 1 (0-5 marks)</b></p> <p>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>		

Question		Answer	Marks	Content
4	(a)	<p><b>Level 4 (12-15 marks)</b></p> <p>Discusses the scheduling of one comedy  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><b>Level 3 (9-11 marks)</b></p> <p>Describes and evaluates the scheduling of one comedy  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> <p><b>Level 2 (4-8 marks)</b></p> <p>Accurately describes the scheduling of one comedy  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>	15	<p>The question asks for a discussion of the relationship between institutional context and scheduling practices, on the one hand, and one text the candidates have studied, on the other. Better answers will focus on how the text fits the institution and its scheduling. Weaker answers might focus solely on the text, or might simply list facts about the institution.</p> <p>Candidates should discuss:</p> <ul style="list-style-type: none"> <li>the <b>day(s)</b> and <b>time(s)</b> and <b>channel(s)</b> of transmission for the text</li> <li>how this time and day would attract the target audience, perhaps discussing the scheduling of programmes before and after it.</li> <li>whether the text is scheduled on mass audience or niche audience channel(s)</li> <li>the channel's brand identity</li> </ul> <p>Candidates might touch on factors such as:</p> <ul style="list-style-type: none"> <li>regulatory requirements (eg Public Service Broadcasting and the watershed)</li> <li>channel ethos and history (where relevant, eg the distinctiveness of the BBC or Channel 4).</li> </ul> <p>Level 1 answers must attempt to describe the scheduling of a comedy programme to earn marks, but this description might be vague. Answers that fail to state day, time or channel should not normally attain above level 1.</p> <p>Level 2 answers will state the time, day and channel for the programme and will, higher in the band, attempt to explain scheduling, but this explanation might be brief or not always accurate.</p> <p>Level 3 answers may be unbalanced, but level 4 answers will address both the 'how' and 'why' parts of the question.</p>

Question		Answer	Marks	Content
		<p><b>Level 1 (0-3 marks)</b></p> <p>Describes the scheduling of one comedy            No, minimal or inaccurate use of terminology            Shows minimal knowledge of TV or radio channels and scheduling            Minimal or no understanding of how channels use scheduling to reach audiences            Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>		<p>Vague descriptions of the channel might include: 'on the BBC', 'on Sky', or 'on ITV'.            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').</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>
4	(b)	<p><b>Level 4 (12-15 marks)</b></p> <p>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><b>Level 3 (9-11 marks)</b></p> <p>Shows sound knowledge of two or more audience pleasures            Sound understanding of how programmes offer audience pleasures            Relevant textual exemplification with some detail            Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p>	15	<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.</p> <p>Level 3 answers will outline two or more pleasures with examples from specific episodes of the programmes (though these need not be named). Answers that fail to give specific textual detail should not, as a rule, reach level 4, even if there is a lengthy discussion of pleasures (though 'best fit' - as always - applies).</p> <p>Level 4 answers will typically balance analysis and exemplification so that each supports the other. Comparing and/or contrasting the pleasures of the programmes should be rewarded and may lift an answer into level 4.</p> <p>Answers with only one text should not attain above level 2.</p>

Question	Answer	Marks	Content
	<p><b>Level 2 (4-8 marks)</b></p> <p>Shows knowledge of one or two audience pleasures            Basic understanding of how programmes offer audience pleasures            Some textual exemplification            Some ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p> <p><b>Level 1 (0-3 marks)</b></p> <p>Describes one or two texts            Shows no or minimal knowledge of audience pleasures            Minimal or no understanding of how programmes offer audience pleasures            Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>		<p>Do not reward statements of uses and gratifications theory unless they are clearly used to analyse and exemplify the pleasures of the texts.</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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