GCSE MEDIA STUDIES
B322/01 Textual Analysis and Media Studies Topic (Moving Image)
Specimen Paper

Candidates answer on the Question Paper

OCR Supplied Materials
- DVD extract (B322/01/DVD)

Other Materials Required:
- Additional plain paper for notes

Duration: 1 hour 45 minutes
(including a 30 minute DVD)

Candidate
Forename

Candidate
Surname

Centre Number

Candidate
Number

INSTRUCTIONS TO CANDIDATES
- Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.
- Use black ink.
- Answer all the questions.
- Write your answer to each question in the space provided. Do not write outside the dotted lines. You can use extra paper. It must clearly show your candidate number, centre number and question number(s).
- Additional space for answers is available on pages 15, 16.
- Make notes on the additional paper provided. You must hand this in at the end of the examination.
- Do not write in the bar codes

INFORMATION FOR CANDIDATES
- The number of marks is given in brackets [ ] at the end of each question or part question.
- The total number of marks for this paper is 80.
- Use of appropriate Media Studies terminology will be credited.
- Quality of written communication will be assessed – you should write clearly and fluently in sentences with accurate spelling, punctuation and grammar.
- This document consists of 16 pages. Any blank pages are indicated.

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Turn over
ADVICE TO CANDIDATES

You have three minutes to read all the questions before the extract begins.
The extract will be played **four** times.
**First screening:** watch the extract; do not make any notes this time.
**Second screening:** watch the extract and make notes.
There will be a break for you to make notes.
**Third screening:** watch the extract and make notes.
There will be another short break to make notes.
**Fourth and final screening:** watch the extract and make notes.

The extract is from the film 'King Arthur' (Buena Vista Home Video, 2005).
**Characters:**

Arthur: In charge of the small band of archers.
Guinevere: The female archer.
Lancelot: Says that Guinevere looks frightened.
Tristan: First the first arrow for Arthur.
Dagonet: Runs out with an axe to break the ice.
Bors: Runs out to help Arthur rescue Dagonet.
Cynric: Leader of the larger group.

**Answer all three questions.**

1. **Explain two ways in which the narrative (characters and events) in the extract fits the action adventure genre. Use examples from the extract.**

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2 Explain how each of the following is used in the extract to create effect:

- soundtrack
- editing
- mise-en-scène
- camerawork

Use examples from the extract.
3 Discuss the representations in the extract. Refer to stereotypes in your answer. Use examples from the extract. [20]

You might consider the representation of:

- gender
- race and nationality
- warriors
- Arthurian Britain
Answer both parts of this question using comedy programmes you have studied.

4 (a) Discuss in detail how and why two programmes were scheduled on one or more channels. State the day, time and channel on which the programme was scheduled. [15]
(b) Compare the audience pleasures offered by two comedy programmes. Give examples from the programmes. [15]
Please use these pages if additional space is required.

Write the question number if you are continuing an answer.

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MEDIA STUDIES

Unit B322/01: Textual Analysis and Media Studies Topic
(Moving Image)

Specimen Mark Scheme

The maximum mark for this paper is [80].
The maximum mark for this paper is 80
The unit is marked out of a total of 80.

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)

The overall distribution of assessment objectives for this unit is 40% AO1 and 60% AO2. These are broken down by question as follows:

<table>
<thead>
<tr>
<th>Q1</th>
<th>5 marks AO1</th>
<th>knowledge of generic conventions</th>
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<tbody>
<tr>
<td></td>
<td>10 marks AO2</td>
<td>textual analysis</td>
</tr>
<tr>
<td>Q2</td>
<td>20 marks AO2</td>
<td>textual analysis</td>
</tr>
<tr>
<td>Q3</td>
<td>5 marks AO1</td>
<td>knowledge of representation issues: (e.g. stereotyping, access/exclusion)</td>
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<td></td>
<td>10 marks AO2</td>
<td>textual analysis</td>
</tr>
<tr>
<td>Q4</td>
<td>22 marks AO1</td>
<td>knowledge and understanding of TV or radio comedy texts, TV or radio channels and scheduling, and audience pleasures</td>
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<td>8 marks AO2</td>
<td>textual analysis</td>
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### Section A

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<tr>
<th>Question Number</th>
<th>Answer</th>
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| 1               | Explain two ways in which the characters and/or events in the extract fit the action adventure genre. Candidates may discuss various features of the extract that fit the conventions of the action/adventure genre, for example:  
- Arthur and his band are characterised as underdog heroes  
- They are pitted against a powerful enemy  
- Conflict is represented by violence  
- Arthur wins out against the odds by quick-wittedness, coolness under pressure, and superior teamwork  
- Large scale media language: epic language, elaborate camerawork, orchestral music.  
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. Stronger answers might discuss the hybridity of the extract. Some might note that the film is also an historical epic and that the presence of Guinevere (or male bonding for gay audiences) offers the possibility of romance.  
**Level 1 (0-2 marks)**  
Describe some aspects of the text  
Shows minimal understanding of generic conventions  
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.  
**Level 2 (3-5 marks)**  
States at least one generic narrative feature  
Shows some understanding of generic conventions  
Offers some textual evidence  
Limited use of terminology  
Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.  
**Level 3 (6-7 marks)**  
States two generic narrative features  
Shows sound understanding of appropriate generic conventions  
Offers sound textual evidence  
Some accurate use of terminology  
Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.  
**Level 4 (8-10 marks)**  
Explain 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. | [10] |
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| 2               | Explain how each of the following is used to create effects that fit the action adventure genre:  
- soundtrack  
- camerawork  
- editing  
- mise-en-scène.  
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.  
They may, for example, discuss how each of the bullet points creates a sense of action by giving examples of how the music synchronises with the action, crane shots emphasise the action, fast-paced editing drives the action, and the setting of a frozen lake cracking underfoot adds suspense to the action.  
They may on the contrary, discuss how the sound of the heroes’ bows stretching is mixed very high in the soundtrack to emphasise their power, how the use of medium close shots at the beginning of the extract demonstrates the characters’ emotional reaction to their situation (suspense), how the cross cutting between the heroes and the enemy leader emphasises their antagonism, how costume, casting, make up and hair is used to establish character.  
Marks will be allocated, whichever approach is chosen, for accurate identification of media language, using terminology as appropriate, and clear explanation of connotative effect. | [20] |

**Level 1 (0-5 marks)**  
Attempts one or two bullet points  
Describes some aspects of the extract  
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.

**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  
Some simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.

**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.
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| 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.  
Competent understanding of connotative effect. |
| 3 | Discuss the ways in which people and/or war are represented in the extract.  
Candidates should recognise the stereotypical representation of violence as a male activity. They may further recognise the deliberate anti-stereotyping strategy of making Guinevere an equal (but token female) member of the group.  
Other representation issues they might discuss include:  
- The exclusively white representation  
- The exclusion of older characters from the heroes  
- The equation of physical attractiveness with heroism  
- The heroes have English accents, the villains have German accents  
- The heroes are individuals, the ‘baddies’, apart from their leader, are an undifferentiated mass  
- The fictional word is familiar from English folklore and is part of the myth of Englishness  
- The extract celebrates martial teamwork, self-sacrifice, and the triumph of superior technology and strategy over numbers. |

**Level 1 (0-5 marks)**  
Describes some aspects of the extract  
Shows minimal understanding of representation issues  
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 (6-11 marks)**  
Describes aspects of representation in the extract  
Shows some limited understanding of representation issues  
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 3 (12-15 marks)**  
Discusses one or two of the issues of the representation of people and/or war in the extract  
Shows sound understanding of appropriate representation issues  
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.  

[20]
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|                 | **Level 4 (16-20 marks)**  
Discusses a range of the representation of people and/or war in the extract, or discusses fewer 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. |

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| Section A Total | [50] |
### Section B

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<th>Question Number</th>
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| 4(a)            | Pick two TV or radio comedies you have studied. Discuss why they were scheduled:  
- On the channels that chose them  
- On the days and times they were transmitted  
Candidates should have studied two programmes on different radio and television channels/stations. Answers that only discuss one programme and discuss two programmes on the same channel/station are highly unlikely to gain marks above level 2.  
Candidates will probably discuss two contrasting comedy programmes and show how they fit their different institutional contexts. However, they could discuss how very similar comedies are used on different channels/stations and this approach should not be penalised if it fulfils the assessment criteria.  
The question asks for a discussion of the relationship between institutional context and scheduling practices, on the one hand, and the texts the candidates have studied, on the other. Better answers will focus on how the texts fit the institution and its scheduling. Weaker answers might focus solely on the texts, or might simply list facts about the institutions.  
Candidates might briefly discuss the channel’s brand identities, perhaps in terms of other programmes played on those channels and the ways the channels market themselves. This may include how an institution has branded a time slot, e.g. ‘Thursdays are funny’. They may mention regulatory (e.g. Public Service Broadcasting) requirements in terms of the watershed and limitations on content or in terms of requirements for British (or regional) programmes. They may touch on channel ethos and history in relation to the distinctiveness of the BBC or Channel 4, for example, if these are relevant to their texts. They should be able to state whether the texts are scheduled on mass audience or niche audience channels/stations and perhaps make some judgements about the nature of those niche audiences. Candidates may produce audience figures; better answers will use these to illustrate institutional context (but note that this can be equally well done without statistics).  
Candidates should know the days and times of transmission for the two texts and be able to discuss which programmes were scheduled before and after them. They might state which programmes were scheduled on competing channels/stations at the same times. They should attempt to evaluate how these time slots would attract the target audience for the texts, whether this be a mass or niche audience. Better candidates will use evidence from the schedules to back up this evaluation, not unsubstantiated assertions about what the audiences will be doing at this time of day. Stronger candidates may show awareness of the crucial role of scheduling in a multi-channel TV and radio environment and discuss the role of stripped schedules. | [15] |
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| **Level 1 (0-3 marks)** | Describes the scheduling of one or two comedies  
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. | |
| **Level 2 (4-8 marks)** | Accurately 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. | |
| **Level 3 (9-11 marks)** | 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 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. | |
| **4(b)** | **Show how these two programmes offer their audiences different pleasures.**  
Higher level answers will explicitly contrast a range of pleasures offered by two texts with detailed exemplification of these pleasures by reference to one or more episodes of the programmes. These pleasures may range through comedic effect to narrative pleasures (e.g. opportunities for identification and narrative resolution), generic pleasures, audience uses and gratifications, high (or deliberately low) production values, pleasurable themes, and so on.  
Middle level answers are likely to discuss fewer pleasures, with little or no explicit contrasting, and more limited examples, probably from only one programme or part of a programme.  
Lower level answers are likely to describe the texts with little identification of pleasure beyond the text ‘being funny’. | |
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<th>Question Number</th>
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| Level 1 (0-3 marks) | Describe one or two texts  
Shows 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. |
| Level 2 (4-8 marks) | 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. |
| Level 3 (9-11 marks) | Shows sound knowledge of different audience pleasures  
Sound understanding of how programmes offer audience pleasures  
Some understanding of differences between programmes  
Relevant textual exemplification  
Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning. |
| Level 4 (12-15 marks) | Shows detailed knowledge of audience pleasures  
Thorough understanding of how programmes offer audience pleasures  
Thorough understanding of differences between programmes  
Detailed and appropriate exemplification  
Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar. |

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<tr>
<td>Section B Total</td>
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<td>Paper Total</td>
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### Assessment Objectives Grid (includes QWC)

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<thead>
<tr>
<th>Question</th>
<th>AO1</th>
<th>AO2</th>
<th>Total</th>
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<tbody>
<tr>
<td>Section A</td>
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<td>40</td>
<td>50</td>
</tr>
<tr>
<td>Section B</td>
<td>22</td>
<td>8</td>
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<tr>
<td>Totals</td>
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