



Media Studies

GCSE

Media Studies

Unit B322

Exemplar Candidate Work
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The exemplars in this document have been re-typed for ease of reading but are taken from real candidate work and therefore include the original spelling and grammatical errors made by the candidates at the time.

HOT FUZZ QUESTION 1: EXEMPLAR 1

The extract is from the film 'Hot Fuzz' (Director: Edgar Wright 2007).

We are in a small town in the west of England. Most of the adults have been plotting to kill people that they think are spoiling the town. Nic Angel is a police officer. He found out about the plotters so they forced him to leave town. Now he has returned heavily armed to enforce the law.

Main characters in the extract:

Nic Angel: The man on the horse

Danny Butterman: The police officer in the car who is Nic Angel's only adult friend in the town.

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.

(10)

Extract from Candidate Script 1

The narrative in the extract fits the action adventure genre in various ways. There is a battle between the good and evil which is conventional of the genre, the protagonist (Nic) is shown as confident and able to fight because it's almost like a one-man army. He is up against more 'villains' which makes him outnumbered as they have more weapons too, which again is conventional of action adventure, because it emphasizes his victory (or defeat) in the end.

Another way the extract fits the genre of action adventure is making Nic, the protagonist, independent and confident. The fact that the protagonist is chewing gum in the close-up at the beginning 'shows' his confident attitude as if he wasn't expecting a difficult battle but has come prepared with weapons/objects and team.

MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Additional Guidance
1	<p>Level 4 (8–10 marks)</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>Precise and accurate use of terminology.</p> <p>Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.</p>	10	<p>Level 4 answers will <i>explain two</i> conventions with <i>exemplification</i> and some <i>terminology</i>, such as ‘convention’, ‘protagonist’, and ‘antagonist’.</p> <ul style="list-style-type: none"> Answers in this band should show at least implicit understanding of typicality/generic conventions. ‘There is a protagonist’ does not count as a generic convention (but reward the terminology). ‘There is a heroic protagonist’ does count.
	<p>Level 3 (6–7 marks)</p> <p>States two generic narrative features.</p> <p>Shows sound understanding of appropriate generic conventions.</p> <p>Offers sound textual evidence (at the top).</p> <p>Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p>		<p>Level 3 answers will <i>identify two</i> conventional elements.</p> <ul style="list-style-type: none"> 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.

COMMENTARY

Question context/content/style

This is designed to be an accessible first question in the exam that all candidates should be able to attempt. It is very unusual for a candidate not to attempt this question. The 10 marks for this question are awarded as: 3 marks for AO1 for knowledge of generic conventions and 7 marks for AO2 for textual analysis. This division of marks is built into the mark scheme.

Reason for selection:

This answer illustrates a couple of key points in marking question one:

- The issue of use of the term 'protagonist' without clearly establishing what kind of protagonist is conventional of the genre
- How use of terminology will lift an answer.

Marks awarded and rationale: 8 marks

The candidate doesn't use the term 'hero', and the statement that 'there is a protagonist' does not count, in itself, as a generic convention. However, the heroic quality is clearly implied in the candidate's description of the protagonist as 'confident' and like a 'one man army' so this answer does just enough to establish the heroic protagonist as a convention.

So the answer clearly states two conventions: a battle between good and evil and the outnumbered hero. The answer has already reached at least level three in the mark scheme by the end of the first page.

The fact the answer then uses some key terms – 'conventional' and 'protagonist' – raises the answer into level four, but there isn't a confident, well-exemplified statement of conventions needed for the top of the band.

HOT FUZZ QUESTION 1: EXEMPLAR 2

The extract is from the film 'Hot Fuzz' (Director: Edgar Wright 2007).

We are in a small town in the west of England. Most of the adults have been plotting to kill people that they think are spoiling the town. Nic Angel is a police officer. He found out about the plotters so they forced him to leave town. Now he has returned heavily armed to enforce the law.

Main characters in the extract:

Nic Angel: The man on the horse

Danny Butterman: The police officer in the car who is Nic Angel's only adult friend in the town.

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.

(10)

Extract from Candidate Script 2

The character Nic Angel conforms to the action adventure genre due to him being very skilful weapons. We see this as he enters the town heavily armed with weapons, suggesting that a full on battle of some sort will take place. This fits the action adventure genre because of the climax it builds up leading the audience to be engaged in whats going on due to them presuming that a battle might take place.

The events fits the action adventure genre, due to the event being a fight between the many autagonist and the one protagonist The fight suggests that what they are fighting over may be very important. This conforms to the action adventure genre due to the audiences attention being focused on the fight and who it is that might win the fight.

MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Additional Guidance
1	<p>Level 4 (8–10 marks)</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>Precise and accurate use of terminology.</p> <p>Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.</p>	10	<p>Level 4 answers will <i>explain two</i> conventions with <i>exemplification</i> and some <i>terminology</i>, such as ‘convention’, ‘protagonist’, and ‘antagonist’.</p> <ul style="list-style-type: none"> Answers in this band should show at least implicit understanding of typicality/generic conventions. ‘There is a protagonist’ does not count as a generic convention (but reward the terminology). ‘There is a heroic protagonist’ does count.
	<p>Level 3 (6–7 marks)</p> <p>States two generic narrative features.</p> <p>Shows sound understanding of appropriate generic conventions.</p> <p>Offers sound textual evidence (at the top).</p> <p>Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p>		<p>Level 3 answers will <i>identify two</i> conventional elements.</p> <ul style="list-style-type: none"> 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.
	<p>Level 2 (3–5 marks)</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).</p> <p>Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p>		<p>Level 2 answers will state one conventional element of the extract.</p> <ul style="list-style-type: none"> 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.

COMMENTARY

Question context/content/style

This is designed to be an accessible first question in the exam that all candidates should be able to attempt. It is very unusual for a candidate not to attempt this question. The 10 marks for this question are awarded as: 3 marks for AO1 for knowledge of generic conventions and 7 marks for AO2 for textual analysis. This division of marks is built into the mark scheme.

Reason for selection:

- This is an example of an answer that uses terminology well but has only established one generic convention, so can only achieve level 2.
- This may be because the candidate has answered the question in two parts based on the definition of narrative given in the question – ‘characters and events’. This technique seldom works well.
- It is also an example of an answer that uses the term ‘protagonist’ without doing enough to establish the generic convention.

Marks awarded and rationale: 5 marks

The first paragraph suggests weapons and a battle as one convention. The second paragraph suggests a fight as a second convention, thus effectively stating the same convention twice. An answer with only one convention must fall in level 2.

The answer teeters on the brink of establishing a second convention in the description of the protagonist as ‘skillful’ and the suggestion that he is outnumbered, but neither points are made clearly enough. The answer certainly reaches the top of level 2 for this reason.

Given the use of terminology, a clearly established second convention would have lifted the answer to level 4.

HOT FUZZ QUESTION 2: EXEMPLAR 1

2. Explain how each of the following is used to create effects:

- **soundtrack**
- **editing**
- **mise-en-scène**
- **camerawork.**

Use examples from the extract.

[20]

Extract from Candidate Script 1

Soundtrack

The soundtrack is notably used to create effects for the audience which fit the genre. For example, the introduction of Nic Angel is combined with a majestic soundtrack which emulates the hero's power and status. This is regularly used in the genre to emphasize the power of the protagonist to the audience. The soundtrack also crescendoes, which aims to create tension which will be subverted by the inevitable convergence of characters. Western sounds are also used to create the effect of hybridizing comedy with action as the audience recognizes the cliché. In addition, it also serves to imply there is an upcoming fight scene where the characters will 'draw' weapons, reminiscent of Western films. The soundtrack also abruptly stops to mimic the surprise of the audience at Butterman helping Nic Angel.

Editing

Editing is also utilized in different manners to create effects which help to heighten the action. For example, editing is very slow-paced at first to create a tense atmosphere which again hints at an upcoming convergence.

The editing then speeds up, and cross-cutting is used frequently to help to bring together the characters in an imminent fight-scene, and the fast editing builds-up to the action, heightening tension. The cross cuts then start to match the soundtrack to emphasize tension, and the cut pace is momentarily slowed down when Nic delivers the line 'Morning' before speeding up again. During the fight shot-reverse-shot editing is used to show the conflicting emotions of antagonist and protagonists, and discontinuous editing is used to mimic the chaos of the situation.

Mise-en-scène

Mise-en-scène is predominantly utilised at the start of the extract, with Nic on a horse to make him higher-up, to the effect of conveying his power and presence. In addition, Nic features a distinctive costume, to further isolate him from the antagonists and make him stand-out to the audience.

The conventional set-design of English suburbia creates the effect of comedy when the tranquility is displaced for action, as it is unexpected to the audience.

The props also mainly consist of weapons, providing a catalyst for action, which also creates comedy by satirising the genre through having excessive amounts of weapons. Lighting is natural simply to create the effect of realism in the town.

Camerawork

Camera devices are extensively used to connote ideals and create effects. For example, a high-angle shot is used on the school children to show their obedience and Nic's power over them. In addition, many mid-shots and close-up shots are utilised before the action to portray the characters' fear. An establishing shot is also utilised near the start to depict the quiet suburbia, which is then displaced when the action begins. During the conflict, a handheld camera is employed when the glass window breaks to mimic the chaos and disorientation the fighting creates. In addition a focus pull is used to bring the armed old lady into focus, and similarly the camera zooms in to the sidekick near the start, both to establish the character importance.

MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Additional Guidance
2	<p>Level 4 (16–20 marks)</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>	20	<p>Level 4 answers will typically offer more than one example, accurately described, with effective connotative analysis, for each bullet point.</p> <ul style="list-style-type: none"> Answers <i>can</i> enter this band without two examples for each bullet point, so long as the quality of the answer justifies this.
	<p>Level 3 (12–15 marks)</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>Level 3 answers will typically offer one example with connotative analysis for each bullet point.</p> <ul style="list-style-type: none"> Answers with more than one example for one or more bullet points should reach at least the top half of this band. Answers with one weak bullet point can reach this band if the other three are at level 3 standard, but not if the candidate clearly does not understand what the media language element means (eg discusses mise-en-scène under editing).
	<p>Level 2 (6–11 marks)</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>Level 2 answers might:</p> <ul style="list-style-type: none"> Only attempt three bullet points Fail to give specific examples for more than one bullet point Give some explanation of the effects for one or two bullet points (this will put the answer in the top half of the band) Give examples with no explanation of effects (this will put the answer in the bottom half of the band).

Question	Expected Answers	Marks	Additional Guidance
	<p>Level 1 (0–5 marks)</p> <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>Level 1 answers might describe aspects of the text with little or no reference to media language techniques.</p> <ul style="list-style-type: none"> • Look for specific examples. The following are not specific examples, but show level 2 understanding of the media language element): <ul style="list-style-type: none"> - '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'.

Specific Additional Guidance

Soundtrack

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

Accept:

- Heroic brass and choral (spaghetti western) music at the start of the extract
- Sound effects emphasising the whip pans
- Sound effect of horse's hooves over the montage of the townspeople's reactions
- Suspense music as Angel dismounts
- Sound effect of a bird flying as one is seen in the windscreen
- Exaggerated sound effects of clothes opening to reveal weaponry
- Exaggerated sound effects of echoing gunfire
- Computer game sound as fight starts
- Sound effect of the shop alarm as the kids rush in followed by a woman's scream
- Sound effect of Angel being hit by a bullet
- Sound effect of collision and a bicycle bell as woman hits Danny's car door
- Short silence – calm before the storm – as Danny gets out of car
- Sound effect as the thrown gun flies through the air
- 70s buddy cop music as Danny and Angel fight together
- Any other relevant example.

Specific Additional Guidance**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.

Accept:

- Use of body wipes (eg Angel on his horse – do accept 'jump cut' for this transition, but no other – and on the man looking through the supermarket window)
- The montage of the townspeople's reactions to Angel
- The increasing pace of editing of this montage as the tension increases
- The faster pace of editing as the fighting starts
- Use of slow motion (eg when Angel rises from crouching near the fountain)
- Shot-reverse shots during the gun fight
- Any other relevant example.

Mise-en-scène

This media language element can lead to very descriptive answers (eg 'there is a man on a horse, he is in a town') so reward explanation of connotative effects.

Candidates might comment on:

- Angel's 'warrior' costume and white horse
- The unusual location of a sunny English country town decorated with bunting, natural lighting emphasising this
- The kids dressed in identical school uniforms and 'hoodies'
- The townspeople dressed in traditional clothing – tweed jacket, vicar's dog collar, duffel jacket.

Camerawork**Accept:**

- Slow tracking in to the faces of the townspeople (accept 'zooming' for this, but tracking is more accurate)
- High angle (eg of the kids on the wall)
- Low angle (eg of Angel on his horse)
- Over the shoulder shot (eg of Angel on his horse)
- Close up (eg of 'Zitto Colour' spray cans)
- Whip pans (eg between walkie talkies, from the shop window to Angel, as the kids enter the shop, the shoot out around the pillars)
- Handheld camera (eg Angel at the fountain then looking up at the window)
- Focus pulls (eg from CU of end of gun barrel to Angel's face, from Angel to the woman under the hanging basket)
- Tracking shots (eg of woman on bicycle, as Danny and Angel run down the road)
- Crash/whip zoom (eg to the woman under the hanging basket)
- Any other relevant example.

COMMENTARY

Question context/content/style

This question tests core textual analysis skills by asking candidates to comment on each of four media language elements. It is very unusual for a candidate not to attempt this question, but some candidates fail to understand or address one or more elements. The 20 marks for this question are awarded fully for AO2 for textual analysis. The answer is marked as a whole, not as four separate sub-sections.

Reason for selection:

This is an example of an answer that easily achieves full marks by giving a number of examples that are accurately described and analysed in a sophisticated manner.

Marks awarded and rationale: 20 marks

The section on soundtrack gives four examples – the ‘majestic soundtrack’, how it ‘crescendoes’ (sic), the use of ‘Western’ music, and the rapid stop to the soundtrack – and gives a succinct analysis of the effect of each. Not all of these examples are as specific as one might like, but enough are, and the quality of the connotative analysis makes up for any lack of specificity.

The section on editing again has four well-made examples with analysis.

The section on mise-en-scène contains at least two sophisticated and well-argued examples – the horse and the excessive weaponry – among some more mundane ones.

The section on camerawork again gives two excellent examples of analysis – of the high angle and the hand held camera – plus a couple more.

Two examples plus connotative effect per bullet point establishes an answer in level 4. This reaches the top of band on two counts – the number of examples analysed and the sophistication of the analysis. Some answers would make it to the same mark on just one of those counts.

An answer does not need to be perfect to earn full marks. It just needs to be at the top end of the range of answers produced in exam conditions. This is so that the full range of marks is used, which serves to differentiate between candidates more accurately.

HOT FUZZ QUESTION 2: EXEMPLAR 2

2. Explain how each of the following is used to create effects:

- **soundtrack**
- **editing**
- **mise-en-scène**
- **camerawork.**

Use examples from the extract.

[20]

Extract from Candidate Script 2

Soundtrack

The soundtrack builds up from the horses hooves, and it builds up very slowly and this creates tension but then the music stops when 'Angel' say "Morning". And that is where all the sound in this extract explodes and all the gunshots, loud music, things being smashed, all starts to build up tension and excitement in the extract. The soundtrack is also very loud and has a lot of beats in it which really gets you in that action mood. (putting you in the heroes position).

Editing

There is a lot of fast paced cuts in the extract to create a very energetic expression so that you don't know what's happening and all you can see is people shooting and dying very quickly, also this creates excitement because you don't know what's going to happen. There is also a brief shot of slow motion in the extract when 'Angel' is being shot at by the old woman which after he kills her she calls her a "hag", and this little part of slow motion shows that the hero's reflexes and agility is very good and that he is very confident it also makes us feel tension and anxiety for the hero's survival.

Mise-en-scène

The mise-en-scène is very weird in this action adventure extract because it is set in such an unusual place and time. It is set in a village where old people usually live and it is always nice and peaceful, calm, beautiful and where old people would love to live. But in this case the village is very loud and there are gunshots going off everywhere and things being smashed and destroyed. The hero is dressed as a sergeant (a high rank in the police) and he is dressed in black and has body armour also he is carrying multiple guns as on the other hand the villains are dressed in old people clothing and only carry one gun so this could show that the hero is very rich and equipped with gear. Also the villains are old and disabled which is normal in action adventure because they are always beaten up, scarred and usually old.

Camerawork

The camerawork is very unique and there are a lot of long shots in the extract so that you can see well what's happening. There are a lot of long shots and close ups of the hero so that you can see his facial expressions and how accurate with a gun he is when shooting people.

There are also many mid shots at every thing that is going on and this shows us that there is a lot of action because of all the fast paced cuts too and how it works well with the mid shots in the extract, there are also face close ups at the villains when Angel is arriving and this is to show their facial expressions of how they feel about him.

See pages 12 - 14 to see the full Mark Scheme for Question 2.

COMMENTARY

Question context/content/style

This question tests core textual analysis skills by asking candidates to comment on each of four media language elements. It is very unusual for a candidate not to attempt this question, but some candidates fail to understand or address one or more elements. The 20 marks for this question are awarded fully for AO2 for textual analysis. The answer is marked as a whole, not as four separate sub-sections.

Reason for selection:

This is an answer which illustrates the common problem of marking scripts which fail to give specific examples for parts of question 2.

Marks awarded and rationale: 11 marks

The soundtrack section gives only one specific example – the silence then explosion of sound after a character says ‘Good morning’ – and explains the connotative effect as building up tension and excitement.

The editing section again only establishes one specific example – the use of slow motion – and gives an effect. The use of ‘fast paced cuts’ does not count as there is no reference to a specific part of the extract.

The mise-en-scène never completely establishes one example with an explanation of effect, though it gets near to doing this in the section on the village. As one bullet point is not covered effectively, the answer is going to fall in either level 2 or level 3 – it could reach 12 marks if three bullet points are well analysed as the candidate clearly understands the meaning of the term mise-en-scène (lack of understanding would limit it to level 2).

The camerawork section is again full of generalised comment about long shots, mid shots and close ups without a specific example. The section on the close ups on the villagers is more specific and there is a suggestion of an effect – being able to see facial expressions.

The answer is now right on the cusp of levels 2 and 3. However, the fact that two bullet points are not securely covered places the answer in the top of level 2.

HOT FUZZ QUESTION 3: EXEMPLAR 1

3. Discuss the representations in the extract.

Refer to stereotypes in your answer.

Use examples from the extract.

You might consider the representation of:

- age
- gender
- race and nationality
- the English country town
- the police.

[20]

Extract from Candidate Script 1

Throughout the extract, characters are portrayed stereotypically and atypically to connote and celebrate different values and ideals. For instance, the representation of age is predominantly unconventional, as it doesn't follow the stereotype of older people being weaker and calmer. This is shown through the elderly women with a machine gun, who is represented as a powerful, and a threat to Nic. Similarly, most of the adults fighting Nic are fairly old, and so their uncharacteristic representation of using extensive violence perhaps celebrates older people, but also creates humour as their counter-hegemonical role is unexpected. The only main stereotype of age is the hero being fairly young.

Gender is also mainly utilised counter-stereotypically, as the genre stereotype of women is to be weaker and less violent and less powerful than men, however, the female antagonists use the same violence and power as the male ones, therefore celebrating and connoting gender equality. The fact that women are equal to men also makes the hero's role harder and so his success even more impressive. Again, the only stereotypical representation of gender lies in the hero – he is male, strong and dominant – which are dominant features.

Race and Nationality are not represented prominently – except for the fact that it is an all-white cast, and this representation is stereotypical to the setting of a rural English town. In addition, the hero is English, which therefore is patriotic in celebrating England – the country in which the film was produced. The town is similarly stereotypical as it is quintessentially English – pubs, schools and bunting – and the stereotype of the 'stiff upper lip' is represented through the antagonists' serious emotions and nuances such as the 'one school child' sign. Finally, the police are mainly represented counter-stereotypically – although Danny Butterman at first fits the lazy, sluggish stereotype – this is subverted by the counter-stereotype of him and Nic being powerful and successful in the conflict. This is surprising to the audience and hybridizes action with comedy. The sidekick is also stereotypically portrayed through his overweight build, making him more endearing and vulnerable for the audience. Similarly, the hero is stereotypically represented as powerful, male, calm and violent – thus fulfilling the expectations of the target audience.

MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Additional Guidance
3	<p>Level 4 (16–20 marks)</p> <p>Discusses a range of representation issues in the extract, or discusses one or more issues in depth</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>	20	<p>Level 4 answers might:</p> <ul style="list-style-type: none"> • Offer an in-depth discussion of how one group is represented (stereotypically, non-stereotypically, or anti/counter-stereotypically) • Explore the representation of a range of social groups. <ul style="list-style-type: none"> - The specification suggests groups defined by: age, gender, ethnicity, body types, class, region and nationality. However, this list is not definitive - Look to reward answers showing some understanding of ideologies and/or values, these are likely to reach the top of this level. However, an answer can reach full marks without doing this.
	<p>Level 3 (12–15 marks)</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>Level 3 answers will display a clear understanding of stereotyping.</p> <ul style="list-style-type: none"> • Any answer accurately using the term stereotyping should attain this level unless such an answer is very underdeveloped. • The anti-stereotypical representation of the English country town as a place of danger. • Some candidates might note the very knowing and pastiche nature of the representation.

COMMENTARY

Question context/content/style

This is designed to be a testing final textual analysis question. All candidates should be able to attempt it, yet it should differentiate clearly between candidates. Some candidates do not attempt this question and a larger minority of candidates adopts a descriptive approach that reproduces elements from questions 1 and 2. The 20 marks for this question are awarded as: 7 marks for AO1 for knowledge of representation issues, and 13 marks for AO2 for textual analysis. This division of marks is built into the mark scheme.

Reason for selection:

This is an example of an answer that easily achieves full marks by analysing the representation of a range of social groups in the extract.

Marks awarded and rationale: 20 marks

This answer analyses the representation of age, gender, race and nationality, the country town and the Police. Any answer covering such a range of groups effectively will certainly reach level 4 in the mark scheme. This answer, however, uses the concepts of stereotyping and hegemony exceptionally fluently and is clearly aware of the deliberate use of a particular representational strategy by the text. This means that the answer easily achieves full marks.

An answer does not need to be perfect to earn full marks. It just needs to be at the top end of the range of answers produced in exam conditions. This is so that the full range of marks is used, which serves to differentiate between candidates more accurately.

HOT FUZZ QUESTION 3: EXEMPLAR 2

3. Discuss the representations in the extract.

Refer to stereotypes in your answer.

Use examples from the extract.

You might consider the representation of:

- age
- gender
- race and nationality
- the English country town
- the police.

[20]

Extract from Candidate Script 2

The protagonist 'Nic Angel' is stereotypical to as he is aged in his twenties to thirties and is male. He is stereotypical as he is very muscular, especially common to the genre. He also conveys the qualities of a stereotypical hero as he is good, he stands up to the antagonists and he is brave, he appears fearless as he is shot at by many antagonists and displays no sign of hesitation. Atypical of heroes, however, the entire town dislikes him except for the children and other police officer, commonly the protagonist is liked by many. It is stereotypical for the genre to have a sidekick/ helper, the helper is also like the main protagonist male and in his twenties to thirties, however he is not as physically able and greatly skilled as the protagonist. The antagonists are stereotypical in that they are mostly silent, however, other than this they are completely atypical. They are aged from middle aged onwards and are all common townspeople.

Police are stereotypically always in more command and have more authority and numbers. Alternatively, in this extract that police have no control whatsoever and are almost powerless against the townspeople.

The setting of the scene is a quint English town, stereotypically rainy and desolate, but is completely empty except for the protagonists, antagonists and children. A small English town is likely to have tourists but here is empty.

MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Additional Guidance
3	<p>Level 3 (12–15 marks)</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>	20	<p>Level 3 answers will display a clear understanding of stereotyping.</p> <ul style="list-style-type: none"> Any answer accurately using the term stereotyping should attain this level unless such an answer is very underdeveloped.
	<p>Level 2 (6–11 marks)</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>Level 2 answers will typically describe characterisation or generic conventions with no analysis of representation:</p> <ul style="list-style-type: none"> These answers may use the term ‘stereotype’ or ‘stereotyping’, but solely in relation to <i>characterisation</i> (eg ‘the villain is stereotypically evil and cunning’) or <i>generic conventions</i> (eg ‘stereotypically, there is a hero’). Alternatively, they might suggest an understanding of stereotyping without using the term itself (eg ‘the hero is male and strong, like most heroes’). The anti-stereotypical representation of the English country town as a place of danger. Some candidates might note the very knowing and pastiche nature of the representation.

COMMENTARY

Question context/content/style

This is designed to be a testing final textual analysis question that all candidates should be able to attempt yet differentiates clearly between candidates. Some candidates do not attempt this question and a larger minority of candidates adopts a descriptive approach that reproduces elements from questions 1 and 2. The 20 marks for this question are awarded as: 7 marks for AO1 for knowledge of representation issues, and 13 marks for AO2 for textual analysis. This division of marks is built into the mark scheme.

Reason for selection:

This is a typical example of a well-written level 2 answer that describes characterisation or generic conventions with no analysis of representation.

Marks awarded and rationale: 10 marks

This answer starts by establishing the generic conventionality of the hero character and his sidekick. This mentions that the hero is male and aged 20-30s, but fails to analyse how this fits gender or age stereotypes. The argument uses the term 'stereotype', showing limited understanding of representation issues, so it must reach level 2, but it doesn't move beyond characterisation and generic conventionality to reach level 3 sound understanding. For example, the statement that 'the hero is good, he stands up to the antagonists and he is brave' is pure characterisation and shows no knowledge of representation issues – it could have been written by a candidate with no Media Studies background.

The answer does try to use the prompts to discuss the representation of the police and the country town and here the answer might have moved into representation analysis. 'Police are stereotypically always in more command' (sic) is verging on a valid point, but the analysis that they are 'powerless against the townspeople' is a misreading.

TELEVISION AND/OR RADIO COMEDY

QUESTION 4(a): EXEMPLAR 1

Answer both parts of this question using comedy programmes you have studied.

4. (a) Compare how and why two programmes were scheduled on different channels.

State the day, time and channel of each programme.

[15]

Extract from Candidate Script 1

I think that 'the Inbetweeners' and 'Have I Got News for you' is set at a different time and programme because they are both different Games although they are both comedy one talk's about politics and britains other problems as the other is about teenage life and drama.

So I think that that's why they're on a different times. and days. Where 'The Inbetweeners is on weekdays after 9 O'clock on 4 which attracts teenagers to watch because it relates to them and is after 9oclock because that is the barrier at which usally the children go to sleep and when adults watch their things. channel 4 is also a public attraction which means they get money for getting more and more viewer, as Have I got news for you is on BBC and is all the programmes by British television and what goes on In Britain. But Have I got news for you starts at after 9 oclock because of the Adult humour similar to 'The Inbetweeners'.

MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Additional Guidance
4(a)	<p>Level 2 (4-8 marks)</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>	20	<p>Level 2 answers will do little more than accurately describe the scheduling of the text(s).</p> <ul style="list-style-type: none"> Answers that attempt, very briefly or inaccurately, to explain scheduling should reach the top of this band. Answers with incomplete scheduling information can reach this band if the answer shows knowledge of scheduling, especially if the scheduling information is vague, rather than missing: Vague descriptions of the <i>channel</i> include: 'on the BBC', 'on Sky', 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').
	<p>Level 1 (0-3 marks)</p> <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>Level 1 answers will attempt to describe scheduling but this will be inaccurate or very incomplete.</p>

COMMENTARY

Question context/content/style

This first Media Topic question asks candidates to demonstrate their understanding of audience and institution. Nearly all candidates attempt this question but there are significant variations in their factual and explanatory grasp. The 30 marks for question 4 are awarded as: 22 marks for AO1 for knowledge and understanding of comedy texts, TV (or radio) channels and scheduling, and audience pleasures, and 8 marks for AO2 for textual analysis. All the textual analysis marks are awarded in question 4(b) for textual exemplification, so question 4(a) is solely AO1.

Reason for selection:

This is an example of a candidate who fails to give accurate scheduling information, so this is the major determinant of the mark given – the issue with such answers is whether to award a level 2 or level 3 mark.

Marks awarded and rationale: 3 marks

This answer is an example of a particularly weak response where the candidate is vague about all aspects of scheduling and thus fails to go beyond level 1.

It attempts to state a day ('weekdays'), time ('after 9 o'clock') and channel ('4', then later 'channel 4', which is incorrect) for 'The Inbetweeners', but all three are vague.

The reference to 'Have I Got News For You' is again vague on time ('after 9 o'clock') and channel ('BBC') and missing any reference to day completely.

There is, however, some implicit understanding of the watershed, so the answer reaches the top of level 1.

TELEVISION AND/OR RADIO COMEDY

QUESTION 4(a): EXEMPLAR 2

Answer both parts of this question using comedy programmes you have studied.

4. (a) Compare how and why two programmes were scheduled on different channels.

State the day, time and channel of each programme.

[15]

Extract from Candidate Script 2

'Gavin & Stacey' was first broadcast on a Sunday night at 9pm on BBC3 as it was believed by the producers that the target audience aged 16-34 would be at home at this time before school / college / work on a Monday morning.

'Have I Got News For You' was first broadcast on a Friday night at 10pm on BBC2 as it was believed the target audience would have finished a week at work and be looking to relax.

'Gavin & Stacey's' and 'Have I Got News For You's' target audience are contrasting as 'Gavin and Stacey's' audience fall into the C, D and E category as they are more likely to empathise with the narrative of the sitcom while 'Have I Got News for You's' audience falls into the A, B and C₁ category as the audience are likely to be more educated and find comedy in the satire of the programme as they are more probable to keep up with current affairs.

Both programmes proved to be a success on their niche audience channels and were then switched to BBC1, a mass audience channel as it ranges over a wide demographic with programmes for all such as 'Eastenders' and 'Countryfile'. Both programmes were aired after 9pm as part of 'watershed' conveying that they both contain adult humour for a specific audience.

MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Additional Guidance
4(a)	<p>Level 4 (12-15 marks)</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>	20	<p>Level 4 answers will address <i>both</i> the fit between institution and text <i>and</i> the choice of day and time for the text(s).</p>
	<p>Level 3 (9-11 marks)</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>Level 3 answers will start to explain scheduling but will typically fail to explain at least one element of day, time and channel.</p>
	<p>Level 2 (4-8 marks)</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>Level 2 answers will do little more than accurately describe the scheduling of the text(s).</p> <ul style="list-style-type: none"> • Answers that attempt, very briefly or inaccurately, to explain scheduling should reach the top of this band. • Answers with incomplete scheduling information can reach this band if the answer shows knowledge of scheduling, especially if the scheduling information is vague, rather than missing: • Vague descriptions of the <i>channel</i> include: 'on the BBC', 'on Sky', 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').

COMMENTARY

Question context/content/style

This first Media Topic question asks candidates to demonstrate their understanding of audience and institution. Nearly all candidates attempt this question but there are significant variations in their factual and explanatory grasp. The 30 marks for question 4 are awarded as: 22 marks for AO1 for knowledge and understanding of comedy texts, TV (or radio) channels and scheduling, and audience pleasures, and 8 marks for AO2 for textual analysis. All the textual analysis marks are awarded in question 4(b) for textual exemplification, so question 4(a) is solely AO1.

Reason for selection:

This is a good example of a typical level 3 script that answers the question showing sound knowledge but fails to give enough detail for level 4.

Marks awarded and rationale: 10 marks

The script gives time, day and channel for both Gavin and Stacey and Have I Got News For You. This fits the level 2 descriptors. Any plausible scheduling is rewarded, as examiners cannot be sure which scheduling decision the candidates have studied and with long running programmes there may have been many different forms of scheduling. Some accurate explanation of why the programmes were scheduled in this way – such as a discussion of the watershed – should raise it into level 3. The answer achieves this with a discussion of why Sunday and Friday nights were chosen, their original scheduling on niche channels and a move to a mass channel, and a mention of the watershed.

However, the answer does not explain why BBC3 and BBC2 chose to schedule these programmes (the rather speculative discussion of audience demographics is not linked to channel) and is perfunctory on time and day, so it cannot reach level 4. Mid-level 3.

TELEVISION AND/OR RADIO COMEDY

QUESTION 4(b): EXEMPLAR 1

Answer both parts of this question using comedy programmes you have studied.

4. (b) Discuss in detail how one programme offers audience pleasures. Give examples from the programme.

[15]

Extract from Candidate Script 1

'Benidorm' is a sitcom which is a comedy which is set in the same location with the same characters. This allows the audience to build a relationship with each of the characters as they get to know them, plus the audience is also included in the storyline as they get to see each episode unfold.

'Benidorm' offers us audience gratification because of the various stereotypes presented in the programme. One stereotype presented is the 'chav' stereotype, in which we see this in the Garvey family. This can be seen as they are a white British family on holiday in Spain with their own set of norms and values. We can also see the 'chav' stereotype come through in them due to the fact that their teenage daughter is pregnant, which is also another stereotype shown in the programme which is teenage pregnancies. This can be pleasurable to the audience as it enables the audience to feel superior towards the family allowing the audience to look down upon the characters.

Another stereotype presented is the "snob" stereotype in which we see two of the characters. We see this by the way they both look down upon the other characters, and how they make crude remarks about the IQ of the Garvey family. This can be seen in one episode in which Mrs Garvey was speaking to one of the snobby characters and the snobby character spoke to Mrs Garvey in a very patronising way, making Mrs Garvey look rather stupid. This offers the audience gratification because of humorous it is to see certain characters being ridiculed. Plus, in some sense it establishes a relationship between the snobby characters and the audience due to the audience being able to relate with the characters with them agreeing with.

MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Additional Guidance
4(b)	<p>Level 4 (12-15 marks)</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>	20	<p>Level 4 answers will balance analysis of two or more audience pleasures with detailed textual exemplification.</p> <ul style="list-style-type: none"> A typical detailed example is recognisably from a specific episode of the programme(s) (but there is no need to name episodes). For example, an example of narrative resolution should explain how one specific episode was resolved.
	<p>Level 3 (9-11 marks)</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>Level 3 answers will outline two or more pleasures of the text(s) with some specific examples.</p> <ul style="list-style-type: none"> Answers that fail to give specific textual detail can reach this band if there is a sound knowledge of pleasures, but cannot enter level 4. Lack of specific detail may include exemplification that is limited to character description or vague outlines of the text(s) as a whole.
	<p>Level 2 (4-8 marks)</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>Level 2 answers will offer one or two simple pleasures of the text(s) with little exemplification.</p> <ul style="list-style-type: none"> At the top end of the band answers may attempt some exemplification of textual pleasure(s), though this will be generalised or very limited. Answers at the bottom end of the band typically offer little beyond the text(s) 'being funny'. Answers with only one pleasure cannot attain higher than level 2.
	<p>Level 1 (0-3 marks)</p> <p>Describes 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>Level 1 answers will typically describe the text(s).</p>

COMMENTARY

Question context/content/style

This second Media Topic question asks candidates to demonstrate their understanding of audience pleasures. This question often appears rushed and is sometimes not attempted. The 30 marks for question 4 are awarded as: 22 marks for AO1 for knowledge and understanding of comedy texts, TV (or radio) channels and scheduling, and audience pleasures, and 8 marks for AO2 for textual analysis. This division of marks is built into the mark scheme. The textual analysis marks in question 4(b) can be earned by detailed textual exemplification of the audience pleasures identified, the identification of pleasures earning the AO1 marks.

Reason for selection:

This is a good example of an answer that fails to earn the textual analysis marks for the question as it fails to give detailed exemplification.

Marks awarded and rationale: 10 marks

This answer shows understanding of audience pleasures by citing various pleasures, such as 'building a relationship with the characters', feeling superior to stereotyped characters, and humour. However, the answer suffers from the common fault of lacking detailed examples. This limits its mark to level 3 at best.

There is a reference to the nature of the family, but the section on stereotypes solely refers to characters and does not give examples of narrative events that express their characterisation. This reliance on characters is very typical of answers in this band. There is one more promising reference to one episode that featured a snobby incident, but this is too vague to count as detailed.

TELEVISION AND/OR RADIO COMEDY

QUESTION 4(b): EXEMPLAR 2

Answer both parts of this question using comedy programmes you have studied.

4. (b) Discuss in detail how one programme offers audience pleasures. Give examples from the programme.

[15]

Extract from Candidate Script 2

Room 101 offers many audience pleasures. Firstly, the theme tune, the setting/ set and the celebrities and all familiar to the audience. In the episode 6, from series 13, the host (Frank Skinner) has the familiar celebrity guests of Alex Jones, Clive Anderson and Jack Whitehall. Secondly, the audience can identify with the same of the issues raised – for example, Anderson explains how he thinks there are too many deer in England and how some should be killed, however when a deer is brought onto the set, the celebrities and Anderson cannot find the strength to kill it. Thirdly, the narrative of the programme is linear – one person wins over all, but nothing gets resolved in the programme. In addition to this, the style of Room 101 is a quiz panel show with a live audience and the show is only roughly scripted.

To add to this, the entertainment is given by the use of jokes and sarcasm, mainly by Whitehall as he is a comedian.

Some of the social issues raised are not having personal space in restaurants; and being made to do the wine testing in restaurants. The audience can identify with these issues as many have experienced the situations.

The themes used in this episode are “the great outdoors”, “going out” and “the wild card”. This is what the audience agree with and what the celebrities discuss.

MARK SCHEME AND ADDITIONAL GUIDANCE

Question	Expected Answers	Marks	Additional Guidance
4(b)	<p>Level 4 (12-15 marks)</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>	20	<p>Level 4 answers will balance analysis of two or more audience pleasures with detailed textual exemplification.</p> <ul style="list-style-type: none"> A typical detailed example is recognisably from a specific episode of the programme(s) (but there is no need to name episodes). For example, an example of narrative resolution should explain how one specific episode was resolved.
	<p>Level 3 (9-11 marks)</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>Level 3 answers will outline two or more pleasures of the text(s) with some specific examples.</p> <ul style="list-style-type: none"> Answers that fail to give specific textual detail can reach this band if there is a sound knowledge of pleasures, but cannot enter level 4. Lack of specific detail may include exemplification that is limited to character description or vague outlines of the text(s) as a whole.

COMMENTARY

Question context/content/style

This second Media Topic question asks candidates to demonstrate their understanding of audience pleasures. This question often appears rushed and is sometimes not attempted. The 30 marks for question 4 are awarded as: 22 marks for AO1 for knowledge and understanding of comedy texts, TV (or radio) channels and scheduling, and audience pleasures, and 8 marks for AO2 for textual analysis. This division of marks is built into the mark scheme. The textual analysis marks in question 4(b) can be earned by detailed textual exemplification of the audience pleasures identified, the identification of pleasures earning the AO1 marks.

Reason for selection:

This is a reasonably standard example of a level 4 answer. It is a short answer, which often occurs with this question, but still covers a series of pleasures with some detailed exemplification.

Marks awarded and rationale: 12 marks

The answer works through several pleasures.

'Familiarity' is exemplified quite well, which is unusual for this pleasure.

'Identifying' with 'the issues' is perhaps not the best formulation possible, but the example is relevant and detailed, and there are further examples, though not very detailed ones, later.

The paragraph on narrative fails to establish any pleasures, but the answer is not penalised for this as examiners are instructed to mark positively and this is not a glaring error. 'Jokes and sarcasm' implies a third pleasure, but this is not exemplified.

This answer meets the level 4 criteria but only just, so gains 12 marks as it just reaches the bottom of the level 4 mark band.

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