GCSE

Media Studies

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

General Certificate of Secondary Education

Mark Scheme for June 2017

Annotations

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

Subject-specific Marking Instructions

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

Recall, select and communicate their knowledge and understanding of media products and the contexts in which they are produced and consumed **(AO1).**

Analyse and respond to media texts/topics using media key concepts and appropriate terminology **(AO2).**

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	Total
Section A	10	40	**50**
Section B	22	8	**30**
Totals	**32**	**48**	**80**

These are broken down by question as follows:

Q1   **3 marks**   AO1 knowledge of generic conventions
       7 marks   AO2 textual analysis

Q2   **20 marks** AO2 textual analysis

Q3   **7 marks**   AO1 knowledge of representation issues:
     13 marks AO2 textual analysis

Q4   **22 marks** AO1 knowledge and understanding of TV or radio comedy texts, TV or radio channels and scheduling, and audience pleasures
      8 marks   AO2 textual analysis

Question	Answer	Marks	Guidance

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

Question	Answer	Marks	Guidance
			state the same element twice can be placed in the top of this band. **Level 1 (1-2 marks)** answers will **not state any** element of the film that fits the generic conventions - they might simply describe the events in the extract (e.g. 'There is a man/woman, he/she does this…'). Examples of conventional features: • heroine/hero • villain • mission or chase • exotic location • jeopardy, peril, danger, suspense • race against time • spectacle • sidekick (accept Nancy or Aldo) • any other conventional feature. Reward spy conventions insofar as they address more general action/adventure conventions (e.g. reward 'they are on a spy mission' but not 'they are spies'). 'There is a protagonist' does *not* count as a generic convention (but reward the terminology). 'There is a heroic protagonist' *does* count.
2	**Level 4 (16–20 marks)** Comprehensive range of examples (all bullet points accurate) Detailed analysis of textual evidence from the extract Precise and accurate use of terminology	20	**Annotation instructions:** **Use NE or CON where there is no example or no connotation analysis. Do not tick** if the example or connotation is completely missing.

Question			Answer	Marks	Guidance
			Thorough understanding of connotative effect Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar. **Level 3 (12–15 marks)** Comprehensive range of examples (all bullet points attempted) Offers sound textual evidence from the extract Some accurate use of terminology Sound understanding of connotative effect Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning. **Level 2 (6–11 marks)** Attempts at least three bullet points Offers some textual evidence from the extract Limited use of terminology Some understanding of connotative effect (at the top end of the band) Some simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning. **Level 1 (0–5 marks)** Attempts one or two bullet points Describes some aspects of the extract Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.		**Single tick** • any specific example with limited connotation analysis (e.g. an effect on the audience that implies a connotation – 'keeps the audience on the edge of their seats', for example). • effective connotation analysis where the example is a little vague (e.g. 'the sound intensifies, 'there is cross-cutting in the extract', 'there are close ups on faces') **Double tick** any specific example that comes with an effective connotation analysis. **Level 4** answers will typically offer **more than one** example, accurately described, with effective connotative analysis, for each bullet point. **17-20 marks** An answer with two double ticks for 4 bullets **16 marks** An answer with two double ticks for 3 bullets and one double tick for 1 bullet **Level 3** answers: **15 marks** Two double ticks for 2 bullets and one double tick for 2 bullets **14 marks** Two double ticks for 1 bullet and one double tick for 3 bullets **13 marks** One double tick for 4 bullets **12 marks** One double tick for 3 bullets, but *not* if the candidate clearly does not understand what the fourth media language element means - such answers remain in Level 2. **Level 2** answers: **11 marks** A double tick for 1 or 2 bullets plus a single tick for

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

Question	Answer	Marks	Guidance
			not count as an example.
			Do not double tick examples where the term 'soundtrack' is used to mean 'music'.
			Accept:
			• Sound effects emphasise the roar of the sports cars and the squealing tyres as Aldo drives
			• Use of folk music as Aldo arrives
			• Upbeat music starts as Aldo drives off
			• Ominous orchestral music starts as De Luca arrives
			• 'I'm a Diva' song accompanies Cooper's makeover
			• Any other relevant example
			Editing
			Only accept answers other than visual editing if there is an explicit link made to the editing process (so soundtrack elements, for example, should only be rewarded if there is a clear explanation that they are post-production sound effects). The term 'jump cut' should only be rewarded where there is a clear breach of continuity editing, such as the sequence where Cooper walks towards camera after her makeover.
			Use your professional judgment about whether or not a CGI example shows understanding of editing – contact your team leader if in doubt.
			Accept:
			• cross cutting from events in Rome to Nancy in the CIA office
			• pace of editing increases during the car journey
			• use of slow motion as car rounds corner and on Cooper

Question	Answer	Marks	Guidance
			towards the end of the extract • use of jump cuts on Cooper towards the end of the extract • any other relevant example. **Mise en scène** This media language element can lead to very descriptive answers (e.g. 'they are in Rome, Aldo is in a little sports car') so reward explanation of connotative effects. **Candidates might comment on:** • Penny Morgan's unglamorous costume • the red sports cars • Nancy's office wear, headphone and microphone and array of screens • low key lighting in the CIA office • grey and blue tones in the CIA office • the contrast between the office and the Roman exteriors • shots of Rome • Aldo's lothario costume • De Luca's suit, Rolls Royce and entourage • Cooper's makeover • any other relevant example. **Camerawork** **Accept:** • LS establishing shot of the airport • tracking shots e.g. following Cooper out of the airport entrance, the shot of the CIA office,

Question			Answer	Marks	Guidance
					• CUs on Nancy
					• over the shoulder shot-reverse shot of Cooper and Aldo in conversation
					• Low angle shots of the car whilst driving
					• CU of Cooper in the car
					• over the shoulder shots from inside the car whilst driving (but accept 'point of view' shots for these as they are very short shots)
					• CU of hand grabbing apple
					• crane shot as Aldo drives off and as Cooper approaches the Casino
					• LS of De Luca
					• track in on Cooper (and Nancy) at her moment of rebellion (accept zoom for this)
					• tracking shots of Cooper walking towards the Casino and entering it
					• any other relevant example.
					Do not accept: Big close up, extreme close up, except for that on the car speedometer
3			**Level 4 (16–20 marks)** Discusses a range of representation issues in the extract, or discusses one or more issues in depth Shows thorough understanding of appropriate representation issues Offers a range of textual evidence from the extract that exemplifies these issues Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.	20	**Annotation instructions:** Use the 'S' annotation for no use of the term 'stereotyping'. **Single tick** use of the term stereotype with ineffective representation analysis Single tick stereotyping analysis with no use of the term Single tick representation analysis (e.g. positive and negative representations) with no stereotyping reference Do not tick characterisation or generic conventions - use C

Question	Answer	Marks	Guidance
	Level 3 (12–15 marks) Clearly identifies at least one representation issue in the extract Shows sound understanding of appropriate representation issues – accurate use of the term 'stereotyping' Offers textual evidence from the extract that exemplifies these issues Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning. **Level 2 (6–11 marks)** Describes aspects of representation in the extract Shows some limited understanding of representation issues – uses the concept of stereotyping or the term itself Offers some textual evidence from the extract Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning. **Level 1 (0–5 marks)** Describes some aspects of the extract Shows no or minimal understanding of representation 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.		**Double tick** effective use of the term stereotype or counter-stereotype or anti-stereotype **Level 4** answers: **16 - 20 marks** A series of double ticks for an in-depth discussion of how one group is represented (stereotypically, non-stereotypically, or anti/counter-stereotypically); OR Double ticks across a range of social groups. The specification suggests groups defined by: age, gender, ethnicity, body types, class, region and nationality. The paper also suggests: Italy, spies and criminals. Reward any relevant representation analysis, on or off the list. Answers with ideology analysis are likely to reach the top of this level. However, an answer *can* reach full marks without doing this. **Level 3** answers will display a clear understanding of stereotyping. **14 - 15 marks** Double ticks for more than one representation analysis or for analysis of more than one facet of any one group **12 -13 marks** At least one double tick (but very underdeveloped answers may only reach Level 2) **Level 2** answers: **10 - 11 marks** A series of single ticks for the use of

Question			Answer	Marks	Guidance
					'stereotype' or 'stereotyping', but solely in relation to *characterisation* (e.g. 'De Luca is stereotypically powerful') or *generic conventions* (e.g. 'stereotypically, there is a hero') **8 - 9 marks** Single ticks for understanding of stereotyping without using the term itself (e.g. 'De Luca is male and strong, like most villains) OR Single ticks for representation analysis (e.g. positive and negative representations) with no stereotyping reference **6 - 7 marks** Very underdeveloped answers showing some understanding of representation or stereotyping **Level 1 answers** will neither use the term nor the concept of stereotyping. They are likely to describe the extract. **4 - 5 marks** Some textual description **1 - 3 marks** No understanding of representation and very little textual description Candidates might comment on: • anti-stereotypical representation of the world of work and spying as female (the spy, her assistant, her boss are all women) • the stereotypical representation of Italian males as sexually predatory • the stereotypical representation of the English as eccentric • the stereotypical representation of Americans as 'normal' • the stereotypical representation of non-

Question			Answer	Marks	Guidance
					• Americans/foreigners as threatening (De Luca) • the anti-stereotypical representation of spies as unglamorous • the stereotypical representation of Italy in terms of Roman tourist icons • the extract stereotypically shows the Americans' perspective • any other relevant analysis
4	(a)		**Level 4 (12-15 marks)** Discusses the scheduling of two comedies in detail Precise and accurate use of terminology Shows detailed knowledge of TV or radio channels and scheduling with understanding of how programmes reflect institutional contexts Thorough understanding of how channels use scheduling to reach audiences Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar. **Level 3 (9-11 marks)** Accurately describes and evaluates the scheduling of two comedies Some accurate use of terminology Shows sound knowledge of TV or radio channels and scheduling with some understanding of how programmes reflect institutional contexts Sound understanding of how channels use scheduling to reach audiences	15	**Annotation instructions:** **Double tick** explanations showing clear knowledge of the fit between branding and/or scheduling and the programme. **Single tick** weaker explanations or statements of scheduling or branding without link to the programme. **Responses should consider:** **1 The fit between the channel brand and text** This might include discussion of the fit between the channel's branding and ethos, PSB or non-PSB status, or target audience and the programme. **2 The fit between the schedules and text** This might include discussion of the reason for the time and day the programme is scheduled, how the programme fits into the programme mix, or how the channel organises its schedules. Discussion of audience habits (e.g. 'audiences like to relax on a Friday') can only be rewarded if they are clearly linked to discussion of scheduling (e.g. 'so the

Question	Answer	Marks	Guidance
	Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning. **Level 2 (4-8 marks)** Describes the scheduling of two comedies Limited use of terminology Shows some knowledge of TV or radio channels and scheduling Some understanding of how channels use scheduling to reach audiences Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning. **Level 1 (0-3 marks)** Partially describes the scheduling of at least one comedy Shows minimal knowledge of TV or radio channels and scheduling Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.		channel has a regular comedy slot on Fridays') Answers that discuss scheduling other than that stated in the box (e.g. scheduling on a variety of channels or historical scheduling infomation) should only be rewarded insofar as they throw light on the scheduling stated in the box. **Level 4 (12-15 marks)**: A detailed answer explaining the fit between two institutions and two comedy programmes with some discussion of both elements of the question – scheduling and branding. Explanations for both programmes do not need to be equally developed to reach the top band, and responses can achieve full marks with uneven explanations, but both elements must be attempted for both programmes. **Level 3** answers: Will explain the scheduling of two programmes on different channels, but does not cover both elements: branding and schedules. **10 - 11 marks** A number of double ticks for effective but incomplete explanation **9 marks** A few double ticks for uneven and incomplete explanation **Level 2** answers: Will accurately identify the scheduling channel for two programmes **8 marks** Some single ticks or one double tick (e.g. for accurate use of 'brand')

Question			Answer	Marks	Guidance
					6 - 7 marks At least one single tick for an attempt to explain scheduling **5 marks** Attempts to explain scheduling - no ticks **4 marks** Accurately identifies the scheduling channels for two programmes with little or no explanation Answers using a text that is *clearly not a comedy programme* (e.g. soap operas) can reach low level 2, under the 'best fit' principle. **Level 1** answers will attempt to describe scheduling but this will be inaccurate, vague, or only accurately describe the scheduling of one programme.
	(b)		**Level 4 (12-15 marks)** Shows detailed knowledge of audience pleasures Thorough understanding of how one programme offers audience pleasures Appropriate exemplification Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar. **Level 3 (9-11 marks)** Shows sound knowledge of different audience pleasures Sound understanding of how one programme offers audience pleasures Relevant textual exemplification (with some detail at the top of the band) Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure	15	**Annotation instructions:** **Double tick** a pleasure established with appropriate textual exemplification - tick the pleasure when first stated, then add the second tick in the same place when satisfied with the exemplification. Do not reward the same pleasure more than once **Single tick** a pleasure with no exemplification Use P if no pleasures established for a text **Level 4** answers will explain and textually exemplify **two or more** audience pleasures that are linked to mass or niche audience address **14 - 15 marks** Explicit linking of pleasures to niche or mass audiences **12 - 13 marks** Partially successful linking of audience

Question	Answer	Marks	Guidance
	meaning. **Level 2 (4-8 marks)** Shows knowledge of one or two audience pleasures Basic understanding of how one programme offers audience pleasures Some textual exemplification (at the top of the band) Some ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning **Level 1 (0-3 marks)** Description Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.		pleasures with mass or niche audiences Responses may use synonyms for 'mass' and 'niche', or state a specific niche audience, as the question does not require them to use these exact terms. **Level 3** answers will explain and textually exemplify **two** pleasures but do not link these to niche or mass audience address **10 - 11 marks** Double ticks for explanation and exemplification of two pleasures **9 marks** At least one double tick for explanation and exemplification of one pleasure, with at least one single tick for a second pleasure Discussion of different types of comedy (e.g. visual comedy, slapstick comedy, verbal comedy, black comedy, satire) counts as *one pleasure*, unless the answer touches upon other pleasures in the course of this discussion. **Level 2** answers may only cover **one** pleasure or may identify **two** pleasures with very limited exemplification **7 - 8 marks** Some discussion of one pleasure with textual exemplification or two pleasures without exemplification **5 - 6 marks** Some discussion of one pleasure with limited textual exemplification **4 marks** One pleasure poorly stated, e.g. 'being funny'. Answers using a text that is *clearly not a comedy programme* (e.g. a soap opera) can reach low level 2, but they must discuss pleasures that are offered by comedy programmes

Question			Answer	Marks	Guidance
					Level 1 (1-3 marks) answers will typically describe the text.