

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	
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Centre Number						Candidate Number				
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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.

Section A

Textual Analysis

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. **[10]**

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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.

[20]

Soundtrack

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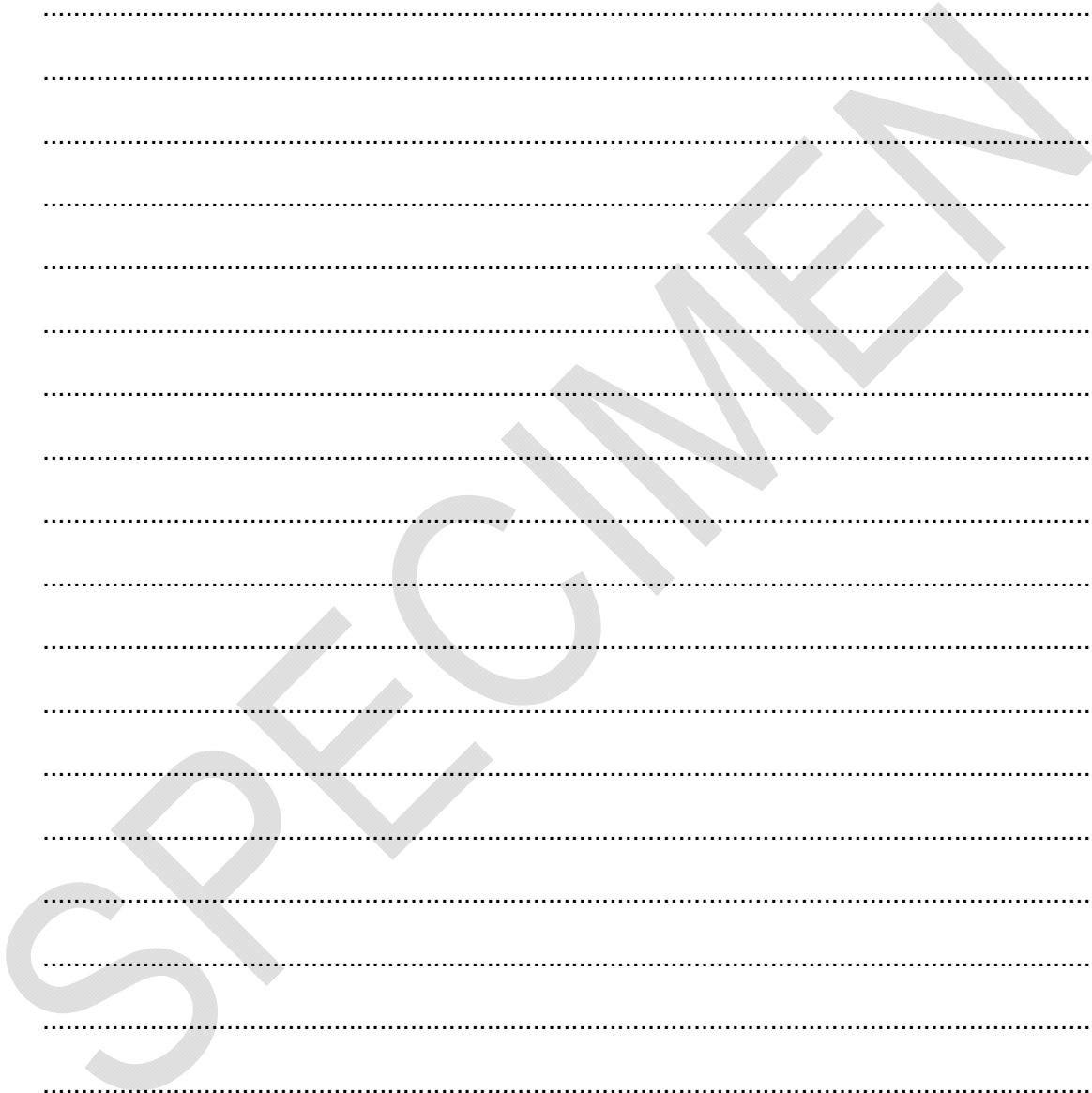
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Editing

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[Section Total: 50]

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[Section Total: 30]



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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:

Q1	5 marks AO1	knowledge of generic conventions
	10 marks AO2	textual analysis
Q2	20 marks AO2	textual analysis
Q3	5 marks AO1	knowledge of representation issues: (e.g. stereotyping, access/exclusion)
	10 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

Section A		
Question Number	Answer	Max Mark
1	<p>Explain two ways in which the characters and/or events in the extract fit the action adventure genre.</p> <p>Candidates may discuss various features of the extract that fit the conventions of the action/adventure genre, for example:</p> <ul style="list-style-type: none"> • 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. <p>Candidates may cite other films they have studied that share these elements as a means of establishing that they are generic conventions, but these citations should be very brief – answers should prioritise the use of textual evidence from the extract over description of other texts. 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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	[10]

Question Number	Answer	Max Mark
2	<p>Explain how each of the following is used to create effects that fit the action adventure genre:</p> <ul style="list-style-type: none"> • soundtrack • camerawork • editing • mise-en-scène. <p>Candidates should discuss at least one example of each of the bullet points, explaining how they create a specific effect. They may choose to discuss the same effect across the range of media language or pick different effects.</p> <p>They may, for example, discuss how each of the bullet points creates a sense of action by 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.</p> <p>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 .</p> <p>Marks will be allocated, whichever approach is chosen, for accurate identification of media language, using terminology as appropriate, and clear explanation of connotative effect.</p> <p>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.</p> <p>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.</p> <p>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.</p>	[20]

Question Number	Answer	Max Mark
	<p>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.</p>	
3	<p>Discuss the ways in which people and/or war are represented in the extract.</p> <p>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.</p> <p>Other representation issues they might discuss include:</p> <ul style="list-style-type: none"> • 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. <p>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.</p> <p>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.</p> <p>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.</p>	[20]

Question Number	Answer	Max Mark
	<p>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.</p>	
	Section A Total	[50]

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Section B		
Question Number	Answer	Max Mark
4(a)	<p>Pick two TV or radio comedies you have studied. Discuss why they were scheduled:</p> <ul style="list-style-type: none"> • On the channels that chose them • On the days and times they were transmitted <p>Candidates should have studied two programmes on different radio and television channel/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.</p> <p>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.</p> <p>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.</p> <p>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).</p> <p>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.</p>	[15]

Question Number	Answer	Max Mark
	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	
4(b)	<p>Show how these two programmes offer their audiences different pleasures.</p> <p>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.</p> <p>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.</p> <p>Lower level answers are likely to describe the texts with little identification of pleasure beyond the text 'being funny'.</p>	[15]

Question Number	Answer	Max Mark
	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	
	Section B Total	[30]
	Paper Total	[80]

Assessment Objectives Grid (includes QWC)

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

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