



GCSE

Media Studies

General Certificate of Secondary Education

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

Mark Scheme for January 2013

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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B322

Mark Scheme

January 2013

Annotations

1		1441	3	Only 3 bullets
2		281	?	Unclear
3		351	C	Characterisation
4		21	Cross	Cross
5		1611	N0	No channel
6		1501	ND	No day
7		1541	NUT	No textual exemplification
8		211	P	No pleasures
9		361	S	No 'Stereotype'
10		851	T	No time
11		1831	TE	Only 1 text
12		11	Tick	Tick
13		1012	Tick+	Development of point

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	<p>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.</p> <p>Level 3 (6–7 marks) States two generic narrative features Shows sound understanding of appropriate generic conventions Offers sound textual evidence (at the top) Some accurate use of terminology Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p>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) Limited use of terminology Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p> <p>Level 1 (0–2 marks) Describes some aspects of the text Shows minimal understanding of generic conventions No, minimal or inaccurate use of terminology Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>	10	<p>Candidates may discuss various features of the extract that fit the conventions of the action/adventure genre, for example:</p> <ul style="list-style-type: none"> • hero and villains • conflict and violence • hero starts as an underdog • a 'damsel in distress' rescued by the hero • jeopardy or peril. <p>Heroes and villains covered briefly counts as one convention, but as two if covered more thoroughly.</p> <p>Candidates may discuss the generic hybridity (action adventure/comedy) in the extract</p> <p>Level 1 answers might simply describe the extract and level 2 answers will state one generic convention accurately, albeit somewhat simplistically.</p> <p>Accurate identification of two generic features, however brief, should reach at least level 3.</p> <p>Use of accurate textual exemplification for two conventions should lift answers to at least the top of level 3 and use of terminology, such as 'convention', 'protagonist', and 'antagonist' should lift competent answers into level 4.</p>

Question	Answer	Marks	Guidance
2	<p>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 Thorough understanding of connotative effect Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.</p> <p>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.</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 (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.</p>	20	<p>Level 1 answers might describe aspects of the text with little reference to media language techniques.</p> <p>Level 2 answers might attempt analysis of techniques with only implicit explanation of the effects.</p> <p>Only attempting three bullet points restricts an answer to level 2.</p> <p>If the candidate has attempted all four bullet points they can achieve level three even if one is vague (e.g. contains no example) if the other three are done to level three standard. However, the answer should not reach level three if the candidate does not understand what one media language element means.</p> <p>One example accurately described for each bullet point with an appropriate identification of connotative effect should reach level 3.</p> <p>Level 4 answers will typically contain more than one example, accurately described, with effective connotative analysis for each element.</p> <p>Look for specific examples. The following are not specific examples, but show level 2 understanding of the media language element):</p> <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'

B322

Mark Scheme

January 2013

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	<p>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.</p>		<p>Soundtrack Reward 'diagetic'/'diegetic' as terminology, but the description of sound as diegetic or non-diegetic does not count as an example.</p> <p>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 jump cuts in the prison cell/shaving scene (and possibly when Hancock is walking towards the villains). Accept 'slow motion' Accept 'CGI' as a post-production point. Accept 'special effects' if the examples concentrate on post-production special effects.</p> <p>Mise en scene Watch out for lists that lack reference to connotative effect.</p> <p>Camerawork Accept CU - e.g. of Hancock in the therapy group Accept hand held camera - e.g. in the prison sequence and the shoot-out Accept tracking, panning and zooming shots Accept overhead shot, aerial shot, bird's eye view - e.g. from the helicopter Accept 'focus pull' - e.g. on the villain Accept 'whip pan' - e.g. when Hancock looks at the disbelieving police officers, or jumps off the building Do not accept 'pov shot' except for the view through the prison bars (as it could easily be mistaken for a 'pov shot'), but accept formulations of the camera acting as an observer.</p>

B322

Mark Scheme

January 2013

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3	<p>Level 4 (16–20 marks) Shows thorough understanding of appropriate representation issues Discusses a range of representation issues in the extract, or discusses one or more issues in depth Offers a range of textual evidence from the extract that exemplifies these issues Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.</p> <p>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.</p> <p>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.</p> <p>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</p>	20	<p>Candidates should recognise: ^ the stereotypical representation of violence as a male activity and the stereotypical male hero role</p> <p>They might also comment on:</p> <ul style="list-style-type: none"> the representation of Black and White Americans as heroes and a White American as the villain the differing representations of women – Mary appears to be defined by her looks, whereas the policewoman is actively putting her life in danger the positive anti-stereotypical representation of prisoners as caring and helpful the negative stereotypical representation of the bank robbers as uncaring and greedy the stereotypical equation of heroism with mature adulthood and lack of disability or disfigurement the stereotypical representation of the city as a place of danger the representation of the Police as brave mixed race and mixed gender workers. <p>Do not expect candidates to work through the list of suggestions. Level 1 answers might describe some people in the extract, whereas level 2 answers will show some, albeit very limited, understanding of representation.</p> <p>Answers that solely describe characterisation with no analysis of representation might earn up to the top of level 2 marks. The same applies to answers that only discuss conventions using the word ‘stereotype’ as a synonym for convention.</p> <p>Answers that display a clear understanding of stereotyping should attain level 3 unless such an answer is very short and underdeveloped.</p> <p>Level 4 answers may offer a sophisticated discussion of stereotyping of one group, or explore effectively the representation of a range of social groups. At the top of this level answers may show some understanding of ideologies</p>

B322

Mark Scheme

January 2013

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			Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.		and/or values.
4	(a)		<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> <p>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 Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p>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</p>	15	<p>Level 1 answers must attempt to describe the scheduling of at least one comedy programme.</p> <p>Level 2 answers should normally describe the scheduling of two programmes, but if the answer states all three of day time and channel for one text, they may enter level 2 even if the scheduling for the second text is incomplete (i.e. no reference to the day, time or channel).</p> <p>Answers with only one text cannot attain higher than level 2.</p> <p>If the scheduling information for both texts is <i>mostly</i> there, but a little vague for both texts on one element, the answer can again enter level 2.</p> <p>⚡ Vague descriptions of the channel might include: 'on the BBC', 'on Sky', or 'on ITV', or the channel is not stated but is heavily implied, e.g. by stating the programmes before or after the</p> <p>⚡ Vague descriptions of the time might include: 'in the evening', 'after the watershed'.</p> <p>⚡ Vague descriptions of the day might include: 'every day' (but do allow such formulations as: 'every weekday' or 'every weekday and again on Sunday'). Allow 'weekdays' for programmes that are on every day.</p> <p>Level 2 answers will higher in the band, attempt to explain scheduling, but this explanation might be brief or not always accurate.</p>

B322

Mark Scheme

January 2013

Question			Answer	Marks	Guidance
			<p>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 1 (0-3 marks) Partially describes the scheduling of one or two comedies 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.</p>		<p>Level 3 answers will successfully explain scheduling but may be unbalanced, perhaps, for example, concentrating on why each programme is scheduled on a channel but not on the day and time.</p> <p>Level 4 answers will address both parts of the question thoroughly.</p> <p>Do not reward disconnected facts such as the first date of transmission unless they clearly add to exploration of institution and audience.</p> <p>The question asks for a discussion of the relationship between institutional context and scheduling practices, on the one hand, and two texts the candidates have studied, on the other. Better answers will focus on how the texts fit the institutions and how they are scheduled. Weaker answers might focus solely on the texts, or simply list facts about the institutions, or give lengthy histories of a programme without any specific scheduling being discussed in detail.</p> <p>Candidates should discuss:</p> <ul style="list-style-type: none"> the day(s) and time(s) and channels of transmission for the texts how these time slots would attract the target audiences, perhaps discussing the scheduling of programmes before and after them whether the texts are scheduled on mass audience or niche audience channels/stations the channels' brand identity, marketing and programme mix <p>Candidates might touch on factors such as:</p> <ul style="list-style-type: none"> regulatory requirements (e.g. Public Service

B322

Mark Scheme

January 2013

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					Broadcasting) <ul style="list-style-type: none"> channel ethos and history (where relevant, e.g. the distinctiveness of the BBC or Channel 4)
	(b)		<p>Level 4 (12-15 marks) Shows detailed knowledge of audience pleasures Thorough understanding of how programmes offer audience pleasures Detailed and appropriate exemplification Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.</p> <p>Level 3 (9-11 marks) Shows sound knowledge of different audience pleasures Sound understanding of how programmes offer 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 meaning.</p> <p>Level 2 (4-8 marks) Shows knowledge of one or two audience pleasures Basic understanding of how at least 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.</p>	15	<p>Level 1 answers are likely to describe the text.</p> <p>Level 2 answers will, at the bottom end, offer little identification of pleasure beyond the text 'being funny'. At the top end of the band answers may include some textual exemplification of one or two pleasures, though this may be limited to character description or vague outlines of the programme as a whole.</p> <p>Answers with only one pleasure cannot attain higher than level 2.</p> <p>Level 3 answers will outline two or more pleasures with examples that are beginning to be more specific.</p> <p>Answers that fail to give specific textual detail should not normally reach level 4, even if there is a lengthy discussion of pleasures. Conversely, there is no need for more than two pleasures to be covered to enter level 4 if enough textual detail is given.</p> <p>Level 4 answers will typically balance analysis and exemplification so that each supports the other.</p> <p>Do not reward statements of uses and gratifications theory unless they are clearly used to analyse and exemplify the pleasures of the text.</p> <p>A range of comedy genres might be offered so no list of appropriate pleasures can be comprehensive.</p>

B322

Mark Scheme

January 2013

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			Level 1 (0-3 marks) Describes one text Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.		Comedy dramas such as situation comedies might be analysed in terms of narrative pleasures such as those of narrative resolution, character identification, or snowballing narrative. Both sketch shows and comedy dramas will offer pleasures of recognition and of familiarity, but sketch shows may offer specific pleasures of anticipating a punch line and playing with difference-within-repetition. Stand-up comedy and other performance-based comedic texts such as panel games may offer specific pleasures such as unpredictability, spontaneity and the danger of watching a performance that might fail.

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