

Media Studies

General Certificate of Secondary Education

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

Mark Scheme for June 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

June 2013

Annotations

Annotation	Meaning
	Only 3 bullets
	Unclear
	Characterisation
	No connotation
	Incorrect point (use carefully)
	No channel
	No day
	No example
	No pleasures
	No 'Stereotype'
	No time
	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	<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) 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) 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 Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>	10	<p>Level 4 answers will <i>explain two</i> conventions with <i>exemplification</i>. Use of <i>terminology</i>, such as ‘convention’, ‘protagonist’, and ‘antagonist’ will lift an answer with two conventions into this band.</p> <p>Answers in this band should show at least implicit understanding of typicality/generic conventions.</p> <p>‘There is a protagonist’ does <i>not</i> count as a generic convention (but reward the terminology). ‘There is a heroic protagonist’ <i>does</i> count.</p> <p>Level 3 answers will <i>identify two</i> conventional elements.</p> <p>At the bottom of the band this identification may be very brief and may not suggest generic typicality</p> <p>Textual exemplification or a sense of generic conventions lift an answer to the top of this level.</p> <p>Level 2 answers will state one conventional element of the extract</p> <p>Answers that offer textual evidence or any sense of understanding generic conventions should reach the top of this band.</p> <p>Some answers that attempt two elements but in effect state the same element twice can be placed in the top of this band.</p> <p>Level 1 answers will not state any element of the film that fits the generic conventions - they might simply describe the events in the extract (eg ‘There is a man/woman, he/she does this...’).</p>

B322

Mark Scheme

June 2013

Question			Answer	Marks	Guidance
					<p>Examples of conventional features:</p> <ul style="list-style-type: none"> • underdog heroes • underhand villains • jeopardy – a shoot out • violence • hero's sidekick • suspense before the action <p>Candidates may note the hybridity with comedy and pastiche.</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> <p>Level 1 (0–5 marks) Attempts one or two bullet points</p>	20	<p>Level 4 answers will typically offer more than one example, accurately described, with effective connotative analysis, for each bullet point.</p> <p>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> <p>Level 3 answers will typically offer one example with connotative analysis for each bullet point.</p> <p>Answers with more than one example for one or more bullet points should reach at least the top half of this band.</p> <p>Answers with one weak bullet point can reach this band if the other three are at level 3 standard, but <i>not</i> if the candidate clearly does not understand what the media language element means (eg discusses mise en scène under editing).</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) <p>Level 1 answers might describe aspects of the text with little or no reference to media language techniques.</p>

Question			Answer	Marks	Guidance
			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>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' <p>Soundtrack Reward 'diegetic'/'diegetic' as terminology, but the description of sound as diegetic or non-diegetic does not count as an example.</p> <p>Accept:</p> <ul style="list-style-type: none"> • 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 / door alarm 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

B322

Mark Scheme

June 2013

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					<ul style="list-style-type: none"> • 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. <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).</p> <p>The term 'jump cut' should only be rewarded where there is a clear breach of continuity editing.</p> <p>Accept:</p> <ul style="list-style-type: none"> • Use of 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 (accept 'fast editing' or 'fast cuts' only if understanding of the technique is demonstrated) • Use of slow motion (eg when Angel rises from crouching near the fountain, as gun is thrown) • Shot-reverse shots during the gun fight (accept cross cutting as shows an understanding of editing) • Any other relevant example.

Question			Answer	Marks	Guidance
					<p>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.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> • 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 <p>Camerawork Accept:</p> <ul style="list-style-type: none"> • 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)

B322

Mark Scheme

June 2013

Question			Answer	Marks	Guidance
					<ul style="list-style-type: none"> • Crash/whip zoom (eg to the woman under the hanging basket) • Any other relevant example.

Question	Answer	Marks	Guidance
3	<p>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.</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</p> <p>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</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); <p>OR</p> <ul style="list-style-type: none"> explore the representation of a range of social groups. <p>The specification suggests groups defined by: age, gender, ethnicity, body types, class, region and nationality. The paper also suggests: the Police and the English Country Town, however, reward any relevant representation analysis on or off the list.</p> <p>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 <i>can</i> reach full marks without doing this.</p> <p>Level 3 answers will display a clear understanding of stereotyping.</p> <p>Any answer accurately using the term stereotyping should attain this level unless such an answer is very underdeveloped.</p> <p>Level 2 answers will typically describe characterisation or generic conventions with no analysis of representation.</p> <p>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</i></p>

B322

Mark Scheme

June 2013

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			<p>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 Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>		<p><i>conventions</i> (eg ‘stereotypically, there is a hero’).</p> <p>Alternatively, they might suggest an understanding of stereotyping without using the term itself (eg ‘the hero is male and strong, like most heroes’).</p> <p>Level 1 answers will neither use the term nor the concept of stereotyping. They are likely to describe the extract.</p> <p>Candidates should recognise the</p> <ul style="list-style-type: none"> • anti-stereotypical representation of violence by elderly women • the stereotypical male hero role. <p>They might also comment on:</p> <ul style="list-style-type: none"> • the stereotypical representation of the English country town as exclusively white • the representation of the police as excessively violent • the anti-stereotypical equation of heroism with Danny's chubbiness • the anti-stereotypical representation of the English country town as a place of danger. <p>Some candidates might note the very knowing and pastiche nature of the representation.</p>

Question		Answer	Marks	Guidance
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 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>	15	<p>Level 4 answers will address <i>both</i> elements of the question:</p> <ul style="list-style-type: none"> the fit between institution and text(s) scheduling. <p>Level 3 answers will start to explain scheduling but will typically explain just one of the institutional fit and the scheduling, or will be limited on both.</p> <p>Level 2 answers will do little more than accurately describe the scheduling of the text(s).</p> <p>Answers that attempt, very briefly or inaccurately, to explain scheduling should reach the top of this band.</p> <p>Answers with incomplete scheduling information <i>can</i> reach this band if the answer shows knowledge of scheduling (especially if the scheduling information is vague)</p>

Question			Answer	Marks	Guidance
			<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>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</p> <p>Vague descriptions of the time might include: 'in the evening', 'after the watershed'.</p> <p>Vague descriptions of the day might include: the date of transmission, 'every day' (but do allow 'weekdays', or 'every weekday').</p> <p>Level 1 answers will attempt to describe scheduling but this will be inaccurate or very incomplete</p> <p>Answers using a text or texts that are <i>clearly not comedy programmes</i> (eg soap operas) can reach level 2, under the 'best fit' principle, but no higher.</p> <p>Answers that demonstrate understanding of scheduling but <i>do not apply this understanding to specific texts</i> can also reach level 2, under the 'best fit' principle, but no higher.</p>
	(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</p>	15	<p>Level 4 answers will balance analysis of two or more audience pleasures with detailed textual exemplification.</p> <p>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> <p>Level 3 answers will outline two or more pleasures of the text(s) with some specific examples.</p> <p>Answers that fail to give specific textual detail <i>can</i> reach this band if there is a sound knowledge of pleasures, but cannot enter level 4.</p>

B322

Mark Scheme

June 2013

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			<p>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> <p>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.</p>		<p>Lack of specific detail may include exemplification that is limited to character description or vague outlines of the text(s) as a whole.</p> <p>Level 2 answers will offer one or two simple pleasures of the text(s) with little exemplification.</p> <p>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'.</p> <p>Answers with only one pleasure cannot attain higher than level 2.</p> <p>Level 1 answers will typically describe the text(s).</p> <p>Answers using a text or texts that are <i>clearly not comedy programmes</i> (eg soap operas) can reach level 2, so long as they discuss pleasures that are offered by comedy programmes</p> <p>Discussion of different types of comedy (eg visual comedy, slapstick comedy, verbal comedy, black comedy, satire) counts as <i>one pleasure</i>, unless the answer touches upon other pleasures in the course of this discussion.</p>

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