



GCSE

Media Studies

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

General Certificate of Secondary Education

Mark Scheme for June 2018

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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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Annotations

Annotation	Meaning
	Only 3 bullets
	Unclear
	Characterisation or generic conventions (for Question 3)
	No connotation
	Incorrect point (use carefully)
	No channel
	No example
	No pleasures
	No 'Stereotype'
	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</p>	10	<p>Annotation instructions:</p> <ul style="list-style-type: none"> • 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 <p>Level 4 (8 - 10 marks) answers will <i>explain two</i> conventions with <i>exemplification</i>. Accurate use of <i>terminology</i>, such as ‘convention’, ‘protagonist’, and ‘antagonist’ will lift an answer with two well-explained conventions into the top of the band.</p> <p>Answers in this band will be clear about conventionality.</p> <p>Level 3 (6 – 7 Marks) 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 (3 – 5 marks) 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 (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...’).</p>

Question			Answer	Marks	Guidance
			spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.		<p>Examples of conventional features:</p> <ul style="list-style-type: none"> • heroine • hero(es) or underdog hero(es) • villains or more powerful enemy • chase • conflict expressed as violence/guns/shoot-out • mission • exotic location • 'damsels in distress' • sense of spectacle • suspense • danger/peril/against all odds. <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>Accept the bikers as villains, Max as a sidekick, Max and/or Furiosa as heroes and any other plausible interpretation.</p>
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>Annotation instructions:</p> <ul style="list-style-type: none"> • Do not tick if the example or connotation is completely missing. • Use NE where there is no example. • Use CON where there is no connotation analysis. • 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.

Question	Answer	Marks	Guidance
	<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 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>See the appendix for the following in tabular form.</p> <p>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; if all level 4 criteria are met, give 20 marks 16 marks An answer with two double ticks for 3 bullets and one double tick for 1 bullet</p> <p>Level 3 answers: 15 marks An answer with two double ticks for 2 bullets and one double tick for 2 bullets 14 marks An answer with two double ticks for 1 bullet and one double tick for 3 bullets 13 marks An answer with a double tick for 4 bullets 12 marks An answer with one double tick for 3 bullets, but <i>not</i> if the candidate clearly does not understand what the fourth media language element means (e.g. discusses mise-en-scène under editing) - such answers remain in Level 2.</p> <p>Level 2 answers: 11 marks An answer with a double tick for 2 bullets plus a single tick for a third bullet. 10 marks An answer with a double tick for 1 bullet plus a single tick for two bullets. 9 marks An answer with at least a single tick for at least 3 bullets 8 marks An answer with at least a single tick for 2 bullets plus an attempt at a third 7 marks An answer with at least a single tick for 1 bullet plus an attempt at two others 6 marks No ticks, but one or more examples given without connotation</p>

Question	Answer	Marks	Guidance
			<p>Level 1 answers: 5 marks No ticks – no examples but understands the terms used to describe at least two bullets 4 marks No examples but understands one bullet 1 - 3 marks Some description of the extract</p> <p>Look for specific examples. The following are not specific examples:</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 in some parts' <p>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.</p> <p>Soundtrack The description of sound as 'diegetic' or 'non-diegetic' does not count as an example. Do not double tick examples where the term 'soundtrack' is used to mean 'music'.</p> <p>Accept:</p> <ul style="list-style-type: none"> • powerful sound of the war rig dominates the soundtrack at the beginning of the extract • suspenseful highly rhythmic music like a heartbeat as the war rig drives up the valley • threatening throaty roar of the motorbike as the first rider is seen • the creak of metal breaks and emphasises the ominous silence as war rig stops • loud sound effect as the biker bandit points connotes his anger

Question	Answer	Marks	Guidance
			<ul style="list-style-type: none"> rising pitch of the music as Furiosa walks the length of the war rig connotes the rising tension sound effects of ricocheting bullets connotes danger fast-paced music during the action sequence connotes excitement, danger, violence Any other relevant example <p>Editing</p> <p>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>Use your professional judgement about whether or not a CGI example shows understanding of editing – contact your team leader if in doubt. Accept examples such as Furiosa’s mechanical arm.</p> <p>Accept:</p> <ul style="list-style-type: none"> Extensive use of shot reverse shot between Furiosa and Max connotes the tension between them and their moving towards understanding of each other Slow pace of editing for shots of the landscape to connote the grandeur of the location pace of editing increases during period of suspense just before Furiosa yells ‘Fool’ cross cutting between Furiosa, the bandit leader and shots inside the war rig connotes a stand off fast pace of editing as Furiosa leaps into the war rig connotes excitement, danger, violence any other relevant example. <p>Do not accept:</p> <ul style="list-style-type: none"> Jump cut (except one cut from Furiosa looking in the rear view mirror to a close up of her reflection in the mirror)

Question			Answer	Marks	Guidance
					<ul style="list-style-type: none"> • 'Fast cuts' (unless linked to fast-paced editing) <p>Mise-en-scène This media language element can lead to very descriptive answers (e.g. 'they are in the desert, Furiosa is in an oil tanker') so reward explanation of connotative effects.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> • Redness and aridity of the location connotes isolation, harshness, unforgivingness • Costumes of the 'wives' connotes vulnerability and that they are sexual objects for display • Contrasting costume and war paint for Furiosa connote her readiness for action • the grey functional nature of the war rig connotes militarism and strength • Furiosa's higher position in the cab connotes her increasing power in the situation • the broken and rusted vehicles in the pass connote danger and death • the horns and tangled costumes of the bandits connote wildness and being at one with the landscape • any other relevant example. <p>Camerawork Accept:</p> <ul style="list-style-type: none"> • handheld camera in the cab of the war rig connotes naturalism or edginess • low angle shot of Furiosa driving connotes her power in this situation (accept shot from Max's POV) • high angle shot of Max crouching in the well connotes his vulnerability in this situation • tracking shots across the terrain, especially the aerial shot of the pass, connotes the wildness and magnificence of the location

Question			Answer	Marks	Guidance
					<ul style="list-style-type: none"> low angle shots as the war rig comes to a halt connotes its power point of view shot of scanning the cliff connotes Furiosa's anxiety tilt from faces at the hatch to Furiosa walking alongside the war rig emphasises the interior/exterior distinction tracking shot of Furiosa walking along the war rig connotes her power any other relevant example.
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 Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p>	20	<p>Annotation instructions:</p> <ul style="list-style-type: none"> 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 Double tick effective use of the term stereotype or counter-stereotype or anti-stereotype. <p>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 and/or place and/or events. The specification suggests groups defined by: age, gender, ethnicity, body types, class, region and nationality. The paper also suggests: Australia. Reward any relevant representation analysis, on or off the list.</p> <p>Answers with ideology analysis are likely to reach the top of this level. However, an answer <i>can</i> reach full marks without doing this.</p>

Question	Answer	Marks	Guidance
	<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 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 display a clear understanding of stereotyping. 14 - 15 marks Double ticks for effective analysis of either two groups or two facets of one group 12 -13 marks At least one double tick for effective analysis of one group (very underdeveloped answers may only reach Level 2)</p> <p>Level 2 answers: 10 - 11 marks A series of single ticks for EITHER clear understanding of representation without using the term stereotyping OR less effective analysis using the term ‘stereotype’ or ‘stereotyping’, (e.g. in relation to characterisation, such as ‘Max is stereotypically rugged’, or generic conventions, such as ‘stereotypically, there is a hero’) 8 - 9 marks Single ticks for less effective analysis of representation without using the term stereotyping (e.g. ‘Max is male and strong, like most heroes’) 6 - 7 marks Very underdeveloped answers showing some understanding of representation or stereotyping</p> <p>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 with some use of terminology 1 - 3 marks Some textual description</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> • anti-stereotypical representation of the heroine as in control by virtue of her resourcefulness • hero is represented as doubtful and confused which is anti-stereotypical for heroic masculinity

Question			Answer	Marks	Guidance
					<ul style="list-style-type: none"> • stereotypical representation of younger women - the 'wives' - as sexual objects and as controlled by the older characters • anti-stereotypical representation of a person with a disability as heroic and not defined by their disability • stereotypical representation of Australia as desert country and Australians as wild and untamed • any other representation analysis
4	(a)		<p>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.</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</p>	15	<p>Annotation instructions:</p> <ul style="list-style-type: none"> • Double tick explanations clearly linking target audience to channels and/or scheduling • Single tick explanations of scheduling that do not link to target audience or this link is vague or unclear <p>The target audience may be defined in many different ways such as mass or niche audiences, the latter by age, by gender, by class, by race and ethnicity, and so on, or in terms of the audience implied by the channel's ethos.</p> <p>Level 4 (12-15 marks) The answer explains the fit between the text, the scheduling, and the channel's target audience for both programmes (i.e. at least one double tick for each programme).</p> <p>Level 3 answers: Explain the scheduling of two programmes on different channels, but do not adequately explain target audience. 10 - 11 marks Effective explanation that does not fully link to target audiences (e.g. only discusses target audience for one programme) 9 marks Explanation of the scheduling of two programmes with no link to target audiences</p>

Question	Answer	Marks	Guidance
	<p>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> <p>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.</p>		<p>Level 2 answers: 8 marks At least two single ticks 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</p> <p>Answers only covering one programme with good explanations of scheduling and target audience can reach the top of Level 2 under the 'best fit' principle. Answers using a text that is <i>clearly not a comedy programme</i> (e.g. soap operas) can reach low level 2, under the 'best fit' principle.</p> <p>Level 1 answers will attempt to describe scheduling but this will be inaccurate, vague, or only accurately describe the scheduling of one programme</p>
(b)	<p>Level 4 (12-15 marks) Shows detailed knowledge of audience pleasures Thorough understanding of how one</p>	15	<p>Annotation instructions:</p> <ul style="list-style-type: none"> • Double tick an exemplified pleasure that is discussed in terms of repetition and/or variation • Single tick an exemplified pleasure with no reference to repetition and/or

Question	Answer	Marks	Guidance
	<p>programme offers 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 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 meaning.</p> <p>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</p> <p>Level 1 (0-3 marks) Description</p>		<p>variation</p> <ul style="list-style-type: none"> Use P if no pleasures established for a text <p>Do not reward the same pleasure more than once</p> <p>Level 4 answers will explain and textually exemplify two or more audience pleasures with a link to repetition and/or variation 14 - 15 marks Effective discussion of two or more pleasures created by repetition and/or variation 12 - 13 marks Some discussion linking repetition and/or variation to one or two audience pleasures</p> <p>Level 3 answers will explain and textually exemplify two pleasures but may not explain repetition and variation 10 - 11 marks Explanation and exemplification of two pleasures 9 marks Explanation and exemplification of one pleasure, with at least a reference to a second pleasure</p> <p>Level 2 answers may only cover one pleasure or may identify two pleasures without 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'.</p> <p>Answers using a text that is <i>clearly not a comedy programme</i> (e.g. a soap opera) can reach low level 2, but they must discuss pleasures that are offered by comedy programmes</p> <p>Level 1 answers will typically describe the text.</p>

Question			Answer	Marks	Guidance
			Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.		

Appendix 1

Question 2 annotation/marks table

Level 4				
17-20 marks	√√ √√	√√ √√	√√ √√	√√ √√
16 marks	√√ √√	√√ √√	√√ √√	√√
Level 3				
15 marks	√√ √√	√√ √√	√√	√√
14 marks	√√ √√	√√	√√	√√
13 marks	√√	√√	√√	√√
12 marks	√√	√√	√√	Must understand the bullet
Level 2				
11 marks	√√	√√	√	
10 marks	√√	√	√	
9 marks	√	√	√	
8 marks	√	√	Attempt	
7 marks	√	Attempt	Attempt	
6 marks	e.g.	Attempt	Attempt	
Level 1				
5 marks	Understands the bullet, no e.g.	Understands the bullet, no e.g.		
4marks	Understands the bullet, no e.g.			
1 -3 marks	Description			

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