# Question Paper – National 5 Media Course

# Commentaries on Candidate Evidence

## Commentary on Script 1

| Question | Comment | Mark |
|---|---|---|
|  |  |  |
| 1 (a) | The candidate gives two valid descriptions of representations. | 2/2 |
| 1 (b) | The candidate explains in detail how cultural codes create the representations of Andy and the warden. Andy as intelligent is supported through dialogue, knowledge of literacy and specific examples are given (2 marks). There is an accumulation of detail in his knowledge of music, and his costume including the suit and the glasses (2 marks). The warden as a threatening, religious hypocrite is supported through dialogue, the use of lighting, and the use of costume (3 marks). | 7/8 |
| 2 (a) | There is a valid description of tone. | 2/2 |
| 2 (b) | The candidate gives six examples of how technical/cultural codes convey mood or feeling – the camerawork making the prison look threatening; the lighting in the prison; the happy scene on the roof; the costume of the prisons; the costume of the guards and the facial expressions reacting to the music. | 6/6 |
| 3 (a) | One mark has been given for each of the valid descriptions of order, disorder and order restored with specific examples, although they are not developed. | 3/8 |
| 3 (b) | One mark is given for the causal relationship of the simple plot appealing to young audiences, and one mark for the causal relationship of the satisfaction of the closure for the audience. This is not explained 'in detail' as required by the question. | 2/4 |
| 4 (a) | One mark is given for the preferred reading that the prison is corrupt and Andy was justified in escaping. Two marks are given for the exemplification of what happens to the warden, the guards and Andy. | 3/6 |
| 4 (b) | The candidate shows a causal relationship between the preferred reading of the prison being corrupt and the differential decoding of those working in prisons (2 marks) The candidate shows a causal relationship between the preferred reading of the warden (a Christian) being evil and Christians being offended (2 marks) | 4/6 |
| 5 | The candidate explains the relationship between profit and the appeal to younger and older audiences, summer release date and use of stars. There are no additional points or development. | 3/8 |

## Commentary on Script 2

| Question | Comment | Mark |
|----------|---------|------|
| | | |
| 1 (a) | The candidate describes two different representations of Bruce Wayne in the media content. | 2/2 |
| 1 (b) | The candidate is awarded six marks for identifying several codes used to create representation – lighting at the party, lighting in the prison, use of music, costume at the party, costume in the prison, ethnicity in the prison. | 6/8 |
| 2 (a) | Two valid tones are described. | 2/2 |
| 2 (b) | The candidate identifies three codes used to create tone, mood or feeling – lighting, non-diegetic music and camera shots, but these are not explained 'in detail' as required by the question. | 3/6 |
| 3 (a) | Three elements of the narrative structure are identified – flashback to stability, disruption and resolution with brief exemplification from media content. | 3/8 |
| 3 (b) | One mark is awarded cumulatively for a number of less-developed justifications for narrative. | 1/4 |
| 4 (a) | One preferred reading is identified with two marks awarded for description of ways that it has been constructed. | 3/6 |
| 4 (b) | The candidate makes no points which describe the causal relationship between the preferred reading given in 4(a) and the response of different audiences. | 0/6 |
| 5 | Four valid comments are made which illustrate the profit motive in media content – the use of narrative structure, the certification of content, the use of genre conventions and the use of the available budget. | 4/8 |

## Commentary on Script 3

| Question | Comment | Mark |
|---|---|---|
| | | |
| 1 (a) | The candidate gives two valid descriptions of representations. | 2/2 |
| 1 (b) | The candidate explains in detail how cultural codes create the representation of Ellen Brody as a stereotypically glamorous American housewife, discussing the use of costume (nightdress and apron), and make-up. This is linked to the time period in which the film was produced. Her representation as a caring mother is exemplified by her comforting her son. (5 marks) Martin Brodie as a hero is exemplified by his actions and costumes, although this could be further developed in the discussion of technical and cultural codes (2 marks) | 7/8 |
| 2 (a) | There is a valid description of tone. | 2/2 |
| 2 (b) | Technical codes are discussed in relation to camerawork including POV and close ups and specific examples given. The use of music to create tension is valid, and there is a detailed explanation of the contribution of lighting in creating binary oppositions for land and sea. There are more than 6 marks here. | 6/6 |
| 3 (a) | There is a full description of the narrative structure using Todorov's theories. The candidate identifies 5 stages (equilibrium, disequilibrium, recognition, attempt to repair the disruption and new equilibrium). Each stage has clear textual exemplification. | 8/8 |
| 3 (b) | Four reasons are given for the reason the narrative has been made this way: the closure satisfying the audience; the thrilling nature of the changing narrative; the mainstream appeal of this narrative structure; the use of enigma to encourage viewing. | 4/4 |
| 4 (a) | Three distinct preferred readings are discussed and exemplified: the representation of the Brodies as a 'perfect' American family shown by their traditional roles; the shark is frightening created by camerawork; Amity as an idyll (and thus representing America) created by the cultural code of setting. | 6/6 |
| 4 (b) | Three differential decodings by other audiences are given: those of feminists, shark experts and different racial groups. Each audience's possible reactions are clearly exemplified with evidence from the text. | 6/6 |
| 5 | The purpose of 'Jaws' to generate a profit is explained in relation to the editing of violent scenes to widen the audience in terms of age. To attract thrill-seekers a specific example is given from the film and technical codes are used to justify this. The relationship between profit and media content is clear. | 5/8 |

# Commentary on Script 4

| Question | Comment | Mark |
|---|---|---|
| | | |
| 1 (a) | The candidate describes two valid representations – the representation of characters as 'nerds' in The Big Bang Theory and the representation of the 1950s navy as white and dominant. | 2/2 |
| 1 (b) | Four valid codes are described which are used to create the nerd representation – setting, costume, dialogue and props. A number of valid codes are described which are used to represent the navy – narrative structure, dialogue, actor's performance – all with detailed description and exemplification. | 8/8 |
| 2 (a) | Two tones are correctly identified – a tone of fear in 'The Hole' and a tone of sympathy and support in 'Men of Honor'. | 2/2 |
| 2 (b) | The candidate correctly describes (in detail) a number of codes used to create a mood or feeling of fear – the prop of the clown; camera shots used to depict this object; use of bird's eye and worm's eye view shots; setting of the new town. | 6/6 |
| 3 (a) | Five stages of the narrative structure are described in detail with developed comments and exemplification from media content. | 8/8 |
| 3 (b) | Cumulatively the candidate is awarded 2 marks for valid comments on the causal relationship between narrative and audience engagement. | 2/4 |
| 4 (a) | The candidate effectively identifies two different preferred readings for examples of media content and gives exemplification of how these preferred readings have been constructed. | 6/6 |
| 4 (b) | The candidate has not attempted this question. | 0/6 |
| 5 | 1 mark has been awarded for the correlation between audience identification with characters and profit. Other examples are too generic and not content-specific enough to gain marks. | 1/8 |