

Get Ahead Exemplar Scripts

B322 78 marks

Question 1 10 out of 10

Explains two generic narrative features	Cites: <ul style="list-style-type: none">• hero versus villain• completing a task before time runs out
Shows thorough understanding of appropriate generic conventions	Both are clearly stated as conventions rather than as descriptions
Ideas and arguments supported by evidence	Several points are made for each convention and each is exemplified from the extract
Precise and accurate use of terminology	Three effective uses: 'convention', 'antagonists', 'protagonist'

Question 2 20 out of 20

Comprehensive range of examples	All four bullet points well covered: three well made points for soundtrack, three for editing, five for camerawork, and four or five points for mise en scene.
Detailed analysis of textual evidence from the extract	Most points use a specific example from the extract (e.g. 'when the villain became present the music change into drumming'), though some other points are rather general (e.g. 'orchestral music is played in the background constantly').
Precise and accurate use of terminology	Used for three bullet points: 'non-diegetic' and 'diegetic', 'slow paced' for editing, 'wide shot', 'tracking', 'aerial shot', 'production value', 'close up'.
Thorough understanding of connotative effect	Nearly every point has a well-made explanation of connotation.

Question 3 20 out of 20

Discusses a range of issues of the representation of people in the extract, or discusses one or more issues in depth	Discusses stereotyping of masculinity and femininity, of Eastern Europeans, of the Chinese, of scientists (though the latter might be less successful it shows good ambition in representation analysis).
Shows thorough understanding of appropriate representation issues	Moves beyond simple identification of the anti-stereotypical representation of a woman as an action hero plus the recognition of her sex object status (the usual competent answer) to other representation issues, showing a sophisticated understanding
Offers a range of textual evidence from the extract that exemplifies these issues	Every point is exemplified concisely from the extract so that the answer, though short, achieves full marks.

Question 4a **13 out of 15**

Discusses the scheduling of a comedy	The argument is diluted slightly by discussing two separate scheduling decisions, but the scheduling context is discussed, if not the choice of day.
Precise and accurate use of terminology	Used throughout: 'audience share', 'stacking', 'niche', 'watershed', 'hammocked', 'ethos'.
Shows detailed knowledge of TV or radio channels and scheduling with understanding of how programmes reflect institutional contexts	Understands the role of BBC3 and BBC1 and the watershed,
Thorough understanding of how channels use scheduling to reach audiences	Clear reference to scheduling strategies and to the target audience for BBC3.

Question 4b **15 out of 15**

Shows detailed knowledge of audience pleasures	Discusses a range of finely detailed pleasures: slapstick comedy, familiar catchphrases, familiar archetypes, fantasy, satirical and ironic humour, recognition of intertextuality, innuendo comedy, relating to stereotypes and social realism, exaggeration and odd couple comedy.
Thorough understanding of how programmes offer audience pleasures	Each pleasure is clearly linked to the content of the programmes
Thorough understanding of differences between programmes	Not explicitly addressed but different pleasures identified for each programme.
Detailed and appropriate exemplification	Three specific examples from The Simpsons and two specific examples from Gavin and Stacey.

B323 73 marks**Question 1** **10 out of 10**

Explains two generic features	Cites <ul style="list-style-type: none">• direct address• a chatty editor's letter
Shows thorough understanding of appropriate generic conventions	Both are clearly stated as conventions rather than as descriptions
Ideas and arguments supported by evidence	This is the weakest part of this answer, as it is short, but 'direct address' is well-exemplified
Precise and accurate use of terminology	Three effective uses: 'convention', 'direct address', 'coverlines'.

Question 2 **20 out of 20**

Comprehensive range of examples	All four bullet points well covered: four well made points for layout, two for typography, two for language, and three points for colour.
Detailed analysis of textual evidence from the extract	Each point uses a specific example from the extract.
Precise and accurate use of terminology	Used for all four bullet points: 'house style', 'columns and subheadings', 'borders, text-wrapping and skewed images', 'serif fonts' and 'sans-serif fonts', 'pronouns', 'saturated colours'.
Thorough understanding of connotative effect	Very sophisticated analysis of a range of effects such as busyness, fun, clarity, sophistication, a 'wild side', excitement, friendliness, encouragement, comforting, aspirational, liveliness, femininity

Question 3 **15 out of 20**

Discusses a range of issues of the representation of people in the extract, or discusses one or more issues in depth	Covers a range of issues: celebrity culture, stereotypical femininity, and materialism.
Shows thorough understanding of appropriate representation issues	A sophisticated answer that shows a through understanding, particularly through the reference to ideology in the final sentence
Offers a range of textual evidence from the extract that exemplifies these issues	There is only <i>some</i> textual evidence in this answer as it is so short, so it only just creeps into the top mark band.

Question 4a **13 out of 15**

Discusses the scheduling of a comedy	States day, time and channel, though somewhat vaguely
Precise and accurate use of terminology	Uses: 'PSB', 'ethos', 'culturally diverse', 'mission statement', 'watershed', 'flagship', 'prime time'.
Shows detailed knowledge of TV or radio channels and scheduling with understanding of how programmes reflect institutional contexts	Very clear on how The Vicar of Dibley fits the BBC, though no link to the specific channel.
Thorough understanding of how channels use scheduling to reach audiences	Argues for a comedy slot aiming at 'a mass audience of adults wanting to unwind at the end of the week'.

Question 4b **15 out of 15**

Shows detailed knowledge of audience pleasures	Discusses a range of pleasures: escapism, relating to accessible themes, mocking humour, charming characters, slapstick comedy, verbal comedy.
Thorough understanding of how programmes	This answer starts with an irrelevant discussion

offer audience pleasures	of scheduling but then moves on to answer the question, showing a sophisticated understanding of the audience pleasures.
Thorough understanding of differences between programmes	Two clear contrasts established between the pleasures offered by the two programmes.
Detailed and appropriate exemplification	Two detailed examples for The Vicar of Dibley, two detailed examples for Friends.

Script G B322 59 marks

Question 1 7 out of 10

States two generic narrative features	Cites: <ul style="list-style-type: none"> suspense and (implicit) jeopardy action adventure heroine
Shows sound understanding of appropriate generic conventions	The second convention is stated as a typical feature and the first is implied
Offers sound textual evidence	Each convention is exemplified from the extract
Some accurate use of terminology	Weak on terminology, but uses 'heroine'

Question 2 16 out of 20

Comprehensive range of examples	All four bullet points well covered: two well made points for soundtrack, two for editing, three for camerawork (allowing the misidentified 'pan'), and two points for mise en scene.
Detailed analysis of textual evidence from the extract	Most points use a specific example from the extract (e.g. 'the close up on Lara's face when she looks up and realises she is being aimed at by the gang').
Precise and accurate use of terminology	Used for all four bullet points: 'low pitched' and 'high pitched', 'close up', 'tracking', 'point of view shot', 'slow paced editing', 'shot-reverse-shot', 'low key lighting'.
Thorough understanding of connotative effect	Nearly every point has a well-made explanation of connotation.

Question 3 13 out of 20

Discusses one or two issues of the representation of people in the extract	Explores stereotyping of femininity.
Shows sound understanding of appropriate representation issues	Competent explanation of stereotyping and anti-stereotyping.
Offers textual evidence from the extract that exemplifies these issues	A short answer but three examples given from the extract.

Question 4a 11 out of 15

Describes and evaluates the scheduling of a comedy	Explains the channel, the day, and the time.
Some accurate use of terminology	'PSB', 'niche', 'watershed'.
Shows sound knowledge of TV or radio channels and scheduling with some understanding of how programmes reflect institutional contexts	Sound knowledge of ITV2 and the watershed.
Sound understanding of how channels use scheduling to reach audiences	Addresses how the scheduling attempts to reach an audience, though in rather common sense terms making assumptions about audiences.

Question 4b **12 out of 15**

Shows detailed knowledge of audience pleasures	Discusses a couple of pleasures: predictability and narrative resolution.
Thorough understanding of how programmes offer audience pleasures	Effective exemplification of the pleasures shows thorough understanding.
Thorough understanding of differences between programmes	Explains the lack of narrative resolution and extra guest stars in the panel show.
Detailed and appropriate exemplification	Both pleasures are exemplified in detail, which raises this answer to level 4.

Script K B322 **46 marks**

Question 1 **8 out of 10**

Explains two generic narrative features	Cites a range of conventions.
Shows thorough understanding of appropriate generic conventions	Very clear sense of conventionality.
Ideas and arguments supported by evidence	'Masculine hero' and 'foreign antagonists' are both exemplified.
Precise and accurate use of terminology	Uses 'equilibrium' (nearly), 'protagonist', 'antagonist'.

Question 2 **12 out of 20**

Comprehensive range of examples	All four bullet points covered: one point for soundtrack lacking clear effect, one for editing, a list of shots for camerawork (not allowing the 'zoom' and ignoring the camerawork covered under 'editing'), and one general point for mise en scene. Just reaches level 3.
Offers sound textual evidence from the extract	Most points use a specific example from the

	extract, just not always under the right heading.
Some accurate use of terminology	Used well for three bullets: 'cross-cutting', 'close ups', 'establishing shot', 'long shot', 'reverse shot', 'birds-eye view', 'diegetic sounds'.
Sound understanding of connotative effect	Some, but not all, points have a well-made explanation of connotation so cannot go beyond the bottom of level 3.

Question 3 14 out of 20

Discusses one or two issues of the representation of people in the extract	Explores stereotyping of femininity and masculinity and foreigners.
Shows sound understanding of appropriate representation issues	Competent explanation of stereotyping and anti-stereotyping.
Offers textual evidence from the extract that exemplifies these issues	A short answer but three examples given from the extract.

Question 4a 5 out of 15

Accurately describes the scheduling of a comedy	Explains the channel and the time, but not the day.
Limited use of terminology	Uses 'ethos'.
Shows some knowledge of TV or radio channels and scheduling with some understanding of how programmes reflect institutional contexts	Some knowledge of BBC3.
Some understanding of how channels use scheduling to reach audiences	Explains the target audience fit but little else.

Question 4b 7 out of 15

Shows knowledge of one or two audience pleasures	States two pleasures: making you laugh and pleasure from the misfortune of other people.
Basic understanding of how programmes offer audience pleasures	Explains schadenfreude well.
Some textual exemplification	One example from Family Guy.

Script A B323 35 marks

Question 1 6 out of 10

States two generic features	Cites: range of contents, direct address from dominant image.
Shows sound understanding of appropriate generic conventions	Sense of conventionality

Offers sound textual evidence (at the top of the band)	Some exemplification for range of contents, more would give a higher mark
Some accurate use of terminology	No terminology used, so bottom of band

Question 2 11 out of 20

Attempts at least three bullet points	All four bullet points attempted: one point effectively made for typography, language and colour. Poor coverage of layout means answer does not enter level 3.
Offers some textual evidence from the extract	All successful three points are exemplified.
Limited use of terminology	Very limited use of terminology.
Some understanding of connotative effect (at the top end)	Fairly simple explanations – 'stand out', for example – but attempted for all three points.

Question 3 9 out of 20

Describes aspects of representation in the extract	A mostly descriptive account of the contents of the magazine.
Shows some limited understanding of representation issues – uses the concept of stereotyping or the term itself	Uses term 'stereotype' but it is unclear whether the candidate is moving beyond description – a 'so what?' point is needed.
Offers some textual evidence from the extract	A short answer, but some exemplification.

Question 4a 4 out of 15

Accurately describes the scheduling of a comedy	States the channel, a rough estimation of the time, but not the day.
Limited use of terminology	Very limited.
Shows some knowledge of TV or radio channels and scheduling with some understanding of how programmes reflect institutional contexts	Some limited knowledge of the role of BBC3.
Some understanding of how channels use scheduling to reach audiences	Not addressed.

Question 4b 5 out of 15

Shows knowledge of one or two audience pleasures	'Black humour', 'comedy', 'people can relate'.
Basic understanding of how programmes offer audience pleasures	Some attempt at explaining humour.
Some textual exemplification	One example from Family Guy.

Script D B322 29 marks

Question 1 6 out of 10

States two generic narrative features	Cites: heroes and villains, violence.
Shows sound understanding of appropriate generic conventions	Some sense of conventionality, but the 'violence' point is more weakly made.
Offers sound textual evidence (at the top of the band)	Some exemplification.
Some accurate use of terminology	Minimal terminology used.

Question 2 6 out of 20

Attempts at least three bullet points	All four bullet points attempted but with little success: no example given for 'non-diegetic sounds', 'zoomed in shots' is used for 'close up', editing and mise en scene are confused.
Offers some textual evidence from the extract	One effective example for camerawork.
Limited use of terminology	Uses 'diegetic'.
Some understanding of connotative effect (at the top end)	Sense of connotation, but often allied to incorrect description of media language.

Question 3 7 out of 20

Describes aspects of representation in the extract	Describes representation of gender.
Shows some limited understanding of representation issues – uses the concept of stereotyping or the term itself	The term 'stereotyping' is used but with little sense of wider representational patterns.
Offers some textual evidence from the extract	A very short answer, but some exemplification.

Question 4a 5 out of 15

Accurately describes the scheduling of a comedy	States the channel (but only as 'ITV'), but not the time or day, would be level 1 were it not for the descriptors below.
Limited use of terminology	Uses 'institutional ethos' and 'watershed'.
Shows some knowledge of TV or radio channels and scheduling with some understanding of how programmes reflect institutional contexts	Some very limited knowledge of the role of ITV and the watershed.
Some understanding of how channels use scheduling to reach audiences	Not addressed.

Question 4b 5 out of 15

Shows knowledge of one or two audience pleasures	Two pleasures identified: 'humour', 'people can relate'.
Basic understanding of how programmes offer	Some attempt at explaining humour, but very

audience pleasures	basic.
Some textual exemplification	No examples.

Script D B323 29 marks

Question 1 3 out of 10

States at least one generic features	'Main image of a woman' is, just, credited as a convention – candidate has conflated women's lifestyle magazines with the genre in general.
Shows some understanding of appropriate generic conventions	Slight sense of conventionality – only just reaches level 2.
Offers some textual evidence (at the top of the band)	Minimal exemplification.
Limited use of terminology	No terminology used.

Question 2 6 out of 20

Attempts at least three bullet points	All four bullet points attempted but with little success: no example given for typography, language, or colour.
Offers some textual evidence from the extract	One minimal but effective example for layout.
Limited use of terminology	None used, but understands the bullet points.
Some understanding of connotative effect (at the top end)	Little sense of connotation.

Question 3 2 out of 20

Describes some aspects of the extract	Describes some contents.
Shows no or minimal understanding of representation issues – no reference to stereotyping	No reference to stereotyping.
Offers minimal textual evidence from the extract	Some description.

Question 4a 1 out of 15

Describes the scheduling of a comedy	No text or scheduling information.
No, minimal or inaccurate use of terminology	None.
Shows minimal knowledge of TV or radio channels and scheduling	Some very slight sense of institutional relationship with advertisers.
Minimal or no understanding of how channels use scheduling to reach audiences	Not addressed.

Question 4b No answer

