

Version 3.0



**General Certificate of Education  
January 2013**

**Media Studies**

**MEST1**

**Unit 1: Investigating Media**

***Mark Scheme***

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made during the standardisation process which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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## MARKING NOTATION

Examiners are reminded that it is essential to notate while marking. It is not enough to tick every page of writing. Students can ask to see their papers and they have the right to see how and why the mark their work was given was arrived at. Summative comments must be dragged onto the end of each answer. They should demonstrate that the mark scheme has been applied and clearly indicate the reasons for the mark allocated. Such comments should help to explain the level that the student's response has been placed in.

For Section A clips, use the annotations from the generic CMI+ carousel:

	Correct
	Incorrect
	Doubtful
	Missing
	VeryGood
	SeenButNoMark
<b>BOD</b>	BenefitOfDoubt
<b>NR</b>	NotRelevant

For Section B clips, use the CMI+ carousel and annotations below (available in 'Related Parts Comments' on CMI+):

Eg	Example/Illustration
Th	Theories/Ideas/Debates/Issues
F	Focus on question
Rept	Repetition
Desc	Description
P1	Reference to first platform
P2	Reference to second platform
P3	Reference to third platform

Level descriptors must also be dragged into the end of each clip to demonstrate how the mark scheme has been applied and clearly indicate the reasons for the mark allocated. These will be available in 'Related Parts Comments'. Examiners' own comments can also be added in the final comment box to help to further explain the mark awarded (eg use of best fit). An example of a 'Model Marked Script' will be presented at the time of standardisation.

### **POINTS TO REMEMBER**

- Please mark positively at all times – take a ‘best fit’ approach
- Use the entire spread of marks
- Reward use of appropriate media terminology (**not** language expression). See reference to quality of written communication on page 8.
- Reward unusual responses when supported by specific reference to text(s), or consult your senior examiner
- Notes must not be marked

## **Investigating Media (MEST1)**

80 raw marks - 48 marks for Section A (AO1) and 32 marks for Section B (AO2)  
Weighting: AO1 60% AO2 40%

### **Section A – Texts, concepts and contexts**

***AO1: Demonstrate knowledge and understanding of media concepts, contexts (and critical debates)***

**4 questions @ 12 marks each = 48 marks**

These short answer questions are designed to encourage students to demonstrate knowledge and understanding of media concepts and the production contexts within which texts are produced (AO1).

Each question should be marked using the appropriate marking criteria. The list of suggested content for each question is not exhaustive and students are not expected to refer to all of it in their answers.

**Question 1 Media Institutions**

**(12 marks)**

**How does the institution take an original and positive approach to road safety advertising?**

The question tests knowledge and understanding of media institutions; specifically how an institution's aims are communicated through a media product.

**Anticipated content** (This is a guide to what might be expected in students' answers. However it is not exhaustive. Be prepared to accept original and different ideas. Ultimately students should be rewarded for what they have achieved, not penalised for what they may have omitted or included in error).

Positive and/or original approaches include:

No shock tactics	Use of physical theatre	'Play-acting' scenario
Positive narrative resolution	Positive slogan ('Embrace Life')	Promotion of family values
Techniques (use of slow motion, home setting, high-key lighting, use of colour, classical music etc.)		

**Level 4 (10-12 marks)**

**Thorough** knowledge and understanding of a **wide range** of ways original/positive approaches are used, demonstrated by **detailed reference** to the text and **confident** use of media terminology.

**Level 3 (7-9 marks)**

**Sound** knowledge and understanding of **several** ways original/positive approaches are used, demonstrated by **solid reference** to the text and **proficient** use of media terminology.

**Level 2 (4-6 marks)**

**Some** knowledge and understanding of **some** ways original/positive approaches are used, demonstrated by **some reference** to the text and **some adequate** use of media terminology.

**Level 1 (1-3 marks)**

**Limited** knowledge and understanding of the ways original/positive approaches are used, demonstrated by **superficial reference** to the text and **very limited** use of media terminology.

**Level 0 (0 marks)**

No relevant/appropriate/suitable response.

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**Question 2 Media Forms****(12 marks)****How does mise-en-scène contribute to the impact of the film?**

This question tests knowledge and understanding of the concept of media forms, in this case how mise-en-scène creates meaning and impact in a moving image product.

**Anticipated content** (This is a guide to what might be expected in students' answers. However it is not exhaustive. Be prepared to accept original and different ideas. Ultimately students should be rewarded for what they have achieved, not penalised for what they may have omitted or included in error).

The following elements of mise-en-scène contribute to the impact of the film:

Physical theatre (movement/proxemics)	Safe home setting (living room)	High-key lighting
Expression and gesture of actors	Use of costume (eg fairy wings)	Use of colour
Iconography/use of props/objects (eg metallic table decorations)		

**Level 4 (10-12 marks)**

**Thorough** knowledge and understanding of a **wide range** of ways mise-en-scène contributes to the impact of the film, demonstrated by **detailed reference** to the text and **confident** use of media terminology.

**Level 3 (7-9 marks)**

**Sound** knowledge and understanding of **several** ways mise-en-scène contributes to the impact of the film, demonstrated by **solid reference** to the text and **proficient** use of media terminology.

**Level 2 (4-6 marks)**

**Some** knowledge and understanding of **some** ways mise-en-scène contributes to the impact of the film, demonstrated by **some reference** to the text and **some adequate** use of media terminology.

**Level 1 (1-3 marks)**

**Limited** knowledge and understanding of the mise-en-scène used, demonstrated by **superficial reference** to the text and **very limited** use of media terminology.

**Level 0 (0 marks)**

No relevant/appropriate/suitable response.

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**Question 3 Media Representations****(12 marks)****How is family represented in the film?**

This question tests knowledge and understanding of how representations are constructed and conveyed within media products, in this case the representation of family.

**Anticipated content** (This is a guide to what might be expected in students' answers. However it is not exhaustive. Be prepared to accept original and different ideas. Ultimately students should be rewarded for what they have achieved, not penalised for what they may have omitted or included in error).

Family is represented in the following ways as:

Close-knit (emotional ties)	A strong team (family members as seat belt saving father)	
Following gender stereotypes	Caucasian	Affluent
Nuclear	Middle-class	Patriarchal

Wherever possible, links should be made to analysis of media language (with examples from the text) to show how representations are constructed and conveyed.

**Level 4 (10-12 marks)**

**Thorough** knowledge and understanding of a **wide range** of ways family is represented, demonstrated by **detailed reference** to the text and **confident** use of media terminology.

**Level 3 (7-9 marks)**

**Sound** knowledge and understanding of **several** ways family is represented, demonstrated by **solid reference** to the text and **proficient** use of media terminology.

**Level 2 (4-6 marks)**

**Some** knowledge and understanding of **some** ways the family is represented, demonstrated by **some reference** to the text and **some adequate** use of media terminology.

**Level 1 (1-3 marks)**

**Limited** knowledge and understanding of how the family is represented, demonstrated by **superficial reference** to the text and **very limited** use of media terminology.

**Level 0 (0 marks)**

No relevant/appropriate/suitable response.

**Question 4 Media Audiences****(12 marks)****Why does the film appeal to such a wide audience?**

This question tests knowledge and understanding of media audiences; specifically why a media product appeals to a wide audience.

**Anticipated content** (This is a guide to what might be expected in students' answers. However it is not exhaustive. Be prepared to accept original and different ideas. Ultimately students should be rewarded for what they have achieved, not penalised for what they may have omitted or included in error).

Wide audience appeal is achieved in the following ways:

Use of original/innovative techniques  
 No dialogue/non-language specific (global appeal)  
 Simple/direct message (use of visual metaphor)  
 Poignancy (emotional impact/beauty)

No age limits (pivotal role of child)  
 Counter-point to shock tactics  
 Mainstream/stereotypical family values  
 Brevity (allowing positioning on video-sharing/social networking sites)

**Level 4 (10-12 marks)**

**Thorough** knowledge and understanding of a **wide range** of reasons why the film appeals to a wide audience, demonstrated by **detailed reference** to the text and **confident** use of media terminology.

**Level 3 (7-9 marks)**

**Sound** knowledge and understanding of **several** reasons why the film appeals to a wide audience, demonstrated by **solid reference** to the text and **proficient** use of media terminology.

**Level 2 (4-6 marks)**

**Some** knowledge and understanding of **some** reasons why the film appeals to a wide audience, demonstrated by **some reference** to the text and **some adequate** use of media terminology.

**Level 1 (1-3 marks)**

**Limited** knowledge and understanding of how the film appeals to an audience, demonstrated by **superficial reference** to the text and **very limited** use of media terminology.

**Level 0 (0 marks)**

No relevant/appropriate/suitable response.

**Section B Cross-Media Study**

**(32 marks)**

***AO2: Apply knowledge and understanding when analysing media products and processes to show how meanings and responses are created.***

Students will have undertaken any cross-media study. The questions are designed to assess students' ability to apply their knowledge and understanding of the products and processes in their chosen topic area:

(a) across the range of media platforms and (b) to explore how meanings and responses are created.

As indicated within each level, Quality of Written Communication should be taken into account when awarding marks.

**EITHER****Question 5**

**Evaluate how new technologies have been used in the products in your cross-media study. Support your answer with reference to a range of products from three media platforms.**

<b>Level 4 (25-32 marks)</b>	<ul style="list-style-type: none"> <li>• Thorough application of knowledge and understanding of how new technologies have been used</li> <li>• Thorough use of a range of detailed examples from three media platforms</li> <li>• Clear, well organised and appropriate communication. Engaged individual response with fluent use of media terminology</li> <li>• Confident understanding and application of media ideas/issues/theories/debates</li> </ul>
<b>Level 3 (17-24 marks)</b>	<ul style="list-style-type: none"> <li>• Sound application of knowledge and understanding of how new technologies have been used</li> <li>• Satisfactory use of a range of examples from three media platforms</li> <li>• Clear and appropriate communication. Ideas are structured with consistency and media terminology is used accurately</li> <li>• Sound understanding of media ideas/issues/theories/debates</li> </ul>
<b>Level 2 (9-16 marks)</b>	<ul style="list-style-type: none"> <li>• Some application of knowledge and understanding of how new technologies have been used</li> <li>• Adequate use of some examples from at least two media platforms</li> <li>• Communication of ideas may be inconsistent with some limited use of media terminology</li> <li>• Some understanding of media ideas/issues/theories/debates</li> </ul>
<b>Level 1 (1-8 marks)</b>	<ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of how new technologies have been used</li> <li>• Scant or generalised use of examples from perhaps only one media platform</li> <li>• There may be some confusion and imbalance within the response</li> <li>• Limited awareness of media ideas/issues/theories/debates and/or media terminology</li> </ul>
<b>Level 0 (0 marks)</b>	<ul style="list-style-type: none"> <li>• No relevant/appropriate/suitable response</li> </ul>

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OR

**Question 6**

**Intertextuality describes the way in which media products make reference to other media products that producers assume audiences will recognise.**

**Identify the ways intertextuality is used in your cross-media study.**

**Support your answer with reference to a range of products from three media platforms.**

<p><b>Level 4 (25-32 marks)</b></p>	<ul style="list-style-type: none"> <li>• Thorough application of knowledge and understanding of how intertextuality is used</li> <li>• Thorough use of a range of detailed examples from three media platforms</li> <li>• Clear, well organised and appropriate communication. Engaged individual response with fluent use of media terminology</li> <li>• Confident understanding and application of media ideas/issues/theories/debates</li> </ul>
<p><b>Level 3 (17-24 marks)</b></p>	<ul style="list-style-type: none"> <li>• Sound application of knowledge and understanding of how intertextuality is used</li> <li>• Satisfactory use of a range of examples from three media platforms</li> <li>• Clear and appropriate communication. Ideas are structured with consistency and media terminology is used accurately</li> <li>• Sound understanding of media ideas/issues/theories/debates</li> </ul>
<p><b>Level 2 (9-16 marks)</b></p>	<ul style="list-style-type: none"> <li>• Some application of knowledge and understanding of how intertextuality is used</li> <li>• Adequate use of some examples from at least two media platforms</li> <li>• Communication of ideas may be inconsistent with some limited use of media terminology</li> <li>• Some understanding of media ideas/issues/theories/debates</li> </ul>
<p><b>Level 1 (1-8 marks)</b></p>	<ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of how intertextuality is used</li> <li>• Scant or generalised use of examples from perhaps only one media platform</li> <li>• There may be some confusion and imbalance within the response</li> <li>• Limited awareness of media ideas/issues/theories/debates and/or media terminology</li> </ul>
<p><b>Level 0 (0 marks)</b></p>	<ul style="list-style-type: none"> <li>• No relevant/appropriate/suitable response</li> </ul>

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