



A-LEVEL MEDIA STUDIES

MEST1 Investigating Media

Mark scheme

2570 June 2015

Version 1.0: Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.







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.

Further copies of this mark scheme are available from aqa.org.uk

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 |
| BOD | BenefitOfDoubt |
| NR | 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 of the specification
- Reward unusual responses when supported by specific reference to product(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

(48 marks)

This section assesses the following assessment objective:

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 products 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.

Section B - Cross-Media Study

(32 marks)

This section assesses the following assessment objective:

AO2: Apply knowledge and understanding when analysing media products and processes (and evaluating their own practical work) to show how meanings and responses are created

Students will have undertaken a 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.

Question 1 Media Forms

(12 marks)

How is camerawork used in the trailer to show the excitement of playing ‘Call of Duty: Ghosts’?

The question tests knowledge and understanding of media forms; specifically how a media technique such as camerawork is used to signify the emotional impact of gameplay.

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.

Elements of camerawork used include:

Camera tracking

Camera angles

Shot types/sizes

Framing

Composition

Handheld/Steadicam

For each camera technique identified (denotation) links should be made to how the excitement of the gameplay is signified (connotation).

| Level | Marks | |
|--------------|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4 | 10 - 12 | Mostly focused on the question of how the camerawork is used to show excitement. Responses demonstrate clear conceptual understanding evidenced through a range of ideas, supported by mostly detailed exemplification from the product. Appropriate application of terminology and/or theory |
| 3 | 7 - 9 | Attempt to focus on the question of how the camerawork is used to show excitement. Responses demonstrate conceptual understanding evidenced through ideas usually, but not always, supported by appropriate exemplification from the product. Some use of terminology and/or theory |
| 2 | 4 - 6 | Lacks consistent question focus, yet demonstrates knowledge of concepts, terms and ideas. Exemplification is likely to be thin and/or descriptive. Response lists ideas rather than applying concepts and terms |
| 1 | 1 - 3 | Weak on question focus. Few, if any, relevant ideas. Exemplification, terms and subject knowledge are mostly absent or irrelevant. Likely to struggle to get beyond description |
| 0 | 0 | No relevant content |

Question 2 Media Institutions

(12 marks)

How are links with other brands and media products used in the trailer to promote ‘Call of Duty: Ghosts’?

This question tests knowledge and understanding of the concept of media institutions, in this case how brand associations (and their values) can be used as a promotional tool.

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 trailer makes links to the following brands:

- | | | |
|------------------------------|-----------------------------|--------------------------|
| Hollywood | Buddy Movies (The Hangover) | Las Vegas (Ocean’s 11) |
| Sinatra (The ‘Rat Pack’) | Megan Fox | Space genre (Gravity) |
| Heist genre films (Res Dogs) | Action genre films | Activision/Infinity Ward |

For each brand cited an attempt should be made to evaluate the positive associations for Call of Duty and its audience.

| Level | Marks | |
|-------|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4 | 10 - 12 | Mostly focused on the question of how links with other brands and media products are used. Responses demonstrate clear conceptual understanding evidenced through a range of ideas, supported by mostly detailed exemplification from the product. Appropriate application of terminology and/or theory |
| 3 | 7 - 9 | Attempt to focus on the question of how links with other brands and media products are used. Responses demonstrate conceptual understanding evidenced through ideas usually, but not always, supported by appropriate exemplification from the product. Some use of terminology and/or theory |
| 2 | 4 - 6 | Lacks consistent question focus, yet demonstrates knowledge of concepts, terms and ideas. Exemplification is likely to be thin and/or descriptive. Response lists ideas rather than applying concepts and terms |
| 1 | 1 - 3 | Weak on question focus. Few, if any, relevant ideas. Exemplification, terms and subject knowledge are mostly absent or irrelevant. Likely to struggle to get beyond description |

| | | |
|----------|----------|---------------------|
| 0 | 0 | No relevant content |
|----------|----------|---------------------|

Question 3 Media Audiences

(12 marks)

How does the trailer attempt to appeal to a male audience?

This question tests knowledge and understanding of how a media product is made to appeal to a target audience, in this case men.

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 trailer would appeal to a male audience through the:

| | | |
|-----------------------|--------------------------------------------|------------------|
| Male gaze (Megan Fox) | Classic soundtrack (Sinatra) | Humour |
| Iconography/locations | Intertextual references | Male camaraderie |
| Character archetypes | Tagline ('There's a soldier in all of us') | Action |

| Level | Marks | |
|--------------|----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4 | 10 - 12 | Mostly focused on the question of how the trailer attempts to appeal to a male audience. Responses demonstrate clear conceptual understanding evidenced through a range of ideas, supported by mostly detailed exemplification from the product. Appropriate application of terminology and/or theory |
| 3 | 7 - 9 | Attempt to focus on the question of how the trailer attempts to appeal to a male audience. Responses demonstrate conceptual understanding evidenced through ideas usually, but not always, supported by appropriate exemplification from the product. Some use of terminology and/or theory |
| 2 | 4 - 6 | Lacks consistent question focus, yet demonstrates knowledge of concepts, terms and ideas. Exemplification is likely to be thin and/or descriptive. Response lists ideas rather than applying concepts and terms |
| 1 | 1 - 3 | Weak on question focus. Few, if any, relevant ideas. Exemplification, terms and subject knowledge are mostly absent or irrelevant. Likely to struggle to get beyond description |
| 0 | 0 | No relevant content |

Question 4 Media Representations

(12 marks)

How is gun violence represented in the trailer?

This question tests knowledge and understanding of media representations; specifically how gun violence is represented.

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.

Gun violence is represented in the following ways:

- | | | |
|--------------------------------|---------------------|--------------------|
| Positively (as fun) | Gratuitously | As glamorous |
| As a means of escape/diversion | Without consequence | As easily executed |

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

| Level | Marks | |
|-------|---------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4 | 10 - 12 | Mostly focused on the question of how gun violence is represented in the trailer. Responses demonstrate clear conceptual understanding evidenced through a range of ideas, supported by mostly detailed exemplification from the product. Appropriate application of terminology and/or theory |
| 3 | 7 - 9 | Attempt to focus on the question of how gun violence is represented in the trailer. Responses demonstrate conceptual understanding evidenced through ideas usually, but not always, supported by appropriate exemplification from the product. Some use of terminology and/or theory |
| 2 | 4 - 6 | Lacks consistent question focus, yet demonstrates knowledge of concepts, terms and ideas. Exemplification is likely to be thin and/or descriptive. Response lists ideas rather than applying concepts and terms |
| 1 | 1 - 3 | Weak on question focus. Few, if any, relevant ideas. Exemplification, terms and subject knowledge are mostly absent or irrelevant. Likely to struggle to get beyond description |
| 0 | 0 | No relevant content |

EITHER

Question 5

(32 marks)

Convergence allows audiences to access media content from multiple platforms on one device. Assess the impact of convergence in your cross-media study.

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

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

OR

Question 6

(32 marks)

How do institutions ensure the audience’s enjoyment of a media product’s narrative is extended across the platforms?

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

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