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
Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student’s answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

**Step 1 Determine a level**

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student’s answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

**Step 2 Determine a mark**

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student’s answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner’s mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.
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
- Very Good
- Seen But No Mark
- Benefit Of Doubt
- Not Relevant

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

0 1 Media Forms
How are sound and editing used in the trailer to engage the audience? [12 marks]

This question tests knowledge and understanding of the concept of media forms, in this case how different techniques are used to engage the 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.

Indicative Content

- The pace of the trailer is constructed through the cuts which are on the beat of the music
- Rapid editing throughout – Lady Hamilton’s entrance, montage of scenes in the hotel – constantly moving and engaging the attention
- Music builds up in intensity to reflect the events – reflecting the romance, intrigue and danger
- Contemporary music contrasts with the period content creating originality and difference
- Voice over directly addresses the audience – a personal welcome and creating a narrative enigma
- Transition fades are foreboding as well as signifying time passing
- Fade to black connotes mystery and intrigue
- Drama is intensified through the sound and editing – the explosion followed by a pause before the song restarts, coinciding with the cut to a new scene
- Pace of editing changes speed (conventional of a trailer) creating intensity and excitement as well as momentary relief for the viewer.

<table>
<thead>
<tr>
<th>Level</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>10 – 12</td>
</tr>
<tr>
<td>3</td>
<td>7 – 9</td>
</tr>
<tr>
<td>2</td>
<td>4 – 6</td>
</tr>
<tr>
<td>1</td>
<td>1 – 3</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
Question 2

**Media Representations**

What representations of social class does the trailer construct?  

[12 marks]

This question tests knowledge and understanding of media representations, in this case how social class 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.

**Indicative Content**

- Hierarchy of classes, occupying the same space but in different worlds
- Servants, waiters, concierge, musicians, bartenders – all shown serving the higher class guests
- Voice over reinforces how the lower classes are the workers (‘drinks keep flowing, music keeps playing’) who provide the entertainment for the upper classes
- Sense of the vulnerability of the lower class’s position – anxiety of the waitress who spills a drink
- Scenes of working class life in the streets suggests their more difficult lives affected by war
- Upper class characters signified by expensive, fashionable clothes, grand arrival with special welcome – ‘Lady Hamilton – welcome home’
- Suggestion of intrigue which causes misery to the wealthy characters – Lady Hamilton crying alone in front of a mirror – suggest the stereotypical representation of money not buying happiness
- The classes are shown to be separate – except for the hotel manager who seems to be able to move between the two worlds.

**Level** | **Marks** | Description
---|---|---
4 | 10 – 12 | Mostly focused on the question of how representation of social class is constructed. 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 representation of social class is constructed. Responses demonstrate conceptual understanding evidenced through ideas, usually, but not always, supported by appropriate exemplification from the product. With 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

How does the trailer make a series about the past appeal to a contemporary audience?

[12 marks]

This question tests knowledge and understanding of the concept of audience, in this case how the trailer appeals to a contemporary 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.

Indicative content

- Contemporary soul track
- Identification with recognisable characters and situations – lonely middle aged woman, ‘the fixer’, romantic intrigue, action which doesn’t rely on period
- The second world war is referenced frequently in contemporary culture, nostalgic appeal
- High production values (war, explosions)
- Focus on gay and mixed race relationships – identity issues
- Focus on universal stories and images of glamour
- Voice over reassuring, ‘No matter your troubles…’ relatable to a contemporary audience rather than specific to the period
- Narrative revolves around entertainment (parties, sex, mystery)
- Uses and gratifications – audience escapism a key feature.

<table>
<thead>
<tr>
<th>Level</th>
<th>Marks</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>10 – 12</td>
<td>Mostly focused on the question of the ways the trailer appeals to a contemporary 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</td>
</tr>
<tr>
<td>3</td>
<td>7 – 9</td>
<td>Attempt to focus on the question of the ways trailer appeals to a contemporary audience. Responses demonstrate conceptual understanding evidenced through ideas, usually, but not always, supported by appropriate exemplification from the product. With some use of terminology and/or theory</td>
</tr>
<tr>
<td>2</td>
<td>4 – 6</td>
<td>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</td>
</tr>
<tr>
<td>1</td>
<td>1 – 3</td>
<td>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</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>No relevant content</td>
</tr>
</tbody>
</table>
Question 4

0 4

Media Institutions
How does the trailer reflect ITV’s status as a major mainstream broadcaster?

[12 marks]

This question tests knowledge and understanding of media institutions, in this case how the trailer reflects ITV’s status as a major mainstream broadcaster.

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.

Indicative Content

- Popularity of costume drama
- Prestige series, enhancing the ITV brand
- Use of glamour, romance, intrigue – staple of mainstream entertainment
- High production values – costume, setting, special effects
- References to popular British history (war time) – accessible to a mass audience
- Voice over invites the audience in – explaining the setting and plot
- Sponsorship by Sainsbury’s – mass market supermarket
- Fulfils role of public service broadcaster.

<table>
<thead>
<tr>
<th>Level</th>
<th>Marks</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>10 – 12</td>
<td>Mostly focused on the question of the ways the trailer reflects ITV’s status as a major mainstream broadcaster. 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</td>
</tr>
<tr>
<td>3</td>
<td>7 – 9</td>
<td>Attempt to focus on the question of the ways the trailer reflects ITV’s status as a major mainstream broadcaster. Responses demonstrate conceptual understanding evidenced through ideas, usually, but not always, supported by appropriate exemplification from the product. With some use of terminology and/or theory</td>
</tr>
<tr>
<td>2</td>
<td>4 – 6</td>
<td>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</td>
</tr>
<tr>
<td>1</td>
<td>1 – 3</td>
<td>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</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>No relevant content</td>
</tr>
</tbody>
</table>
Either

**Question 5**

Despite claims that we now live in an interactive age, in reality there is limited opportunity for genuine audience interactivity in the media.

To what extent do you agree with this statement?

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

[32 marks]

<table>
<thead>
<tr>
<th>Level 4 (25-32 marks)</th>
<th>Mostly focused on the question</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Thorough application of knowledge and understanding of how audiences engage in interactivity</td>
</tr>
<tr>
<td></td>
<td>Thorough use of a range of detailed examples from three media platforms</td>
</tr>
<tr>
<td></td>
<td>Clear, well organised and appropriate communication. Engaged response with fluent use of media terminology</td>
</tr>
<tr>
<td></td>
<td>Confident understanding and application of media ideas/issues/theories/debates</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Level 3 (17-24 marks)</th>
<th>Attempt to focus on the question</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sound application of knowledge and understanding of how audiences engage in interactivity</td>
</tr>
<tr>
<td></td>
<td>Satisfactory use of a range of examples from three media platforms</td>
</tr>
<tr>
<td></td>
<td>Clear and appropriate communication. Ideas are structured with consistency and media terminology is used accurately</td>
</tr>
<tr>
<td></td>
<td>Sound understanding of media ideas/issues/theories/debates</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Level 2 (9-16 marks)</th>
<th>Lacks consistent question focus</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Some application of knowledge and understanding of how audiences engage in interactivity</td>
</tr>
<tr>
<td></td>
<td>Adequate use of some examples from at least two media platforms</td>
</tr>
<tr>
<td></td>
<td>Communication of ideas may be inconsistent with some limited use of media terminology</td>
</tr>
<tr>
<td></td>
<td>Some understanding of media ideas/issues/theories/debates</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Level 1 (1-8 marks)</th>
<th>Weak on question focus</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Limited application of knowledge and understanding of how audiences engage in interactivity</td>
</tr>
<tr>
<td></td>
<td>Scant or generalised use of examples from perhaps only one media platform</td>
</tr>
<tr>
<td></td>
<td>There may be some confusion and imbalance within the response</td>
</tr>
<tr>
<td></td>
<td>Limited awareness of media ideas/issues/theories/debates and/or media terminology</td>
</tr>
</tbody>
</table>

| Level 0 (0 marks) | No relevant/appropriate/suitable response |
Question 6

Institutions are only interested in producing media products in order to make money.

How far is this true of the products in your cross-media study?

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

[32 marks]

| Level 4 (25-32 marks) | • Mostly focused on the question  
|                       | • Thorough application of knowledge and understanding of how institutions operate  
|                       | • 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 |
| Level 3 (17-24 marks) | • Attempt to focus on the question  
|                       | • Sound application of knowledge and understanding of how institutions operate  
|                       | • 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 |
| Level 2 (9-16 marks)  | • Lacks consistent question focus  
|                       | • Some application of knowledge and understanding of how institutions operate  
|                       | • 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 |
| Level 1 (1-8 marks)   | • Weak on question focus  
|                       | • Limited application of knowledge and understanding of how how institutions operate  
|                       | • 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 |
| Level 0 (0 marks)     | • No relevant/appropriate/suitable response |