



AS MEDIA STUDIES

7571/W – Written Paper
Mark scheme

7571
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Version/Stage: 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

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.

Section A – Media Language and Media Representations

Qu	Part	Marking guidance	Total marks
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01	1	AO1 1a Demonstrate knowledge of the theoretical framework of the media (4 marks)	4
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Award one mark for each correct answer:

A, C, D, F

01	2	AO1 1a and AO1 1b Demonstrate knowledge of the theoretical framework of the media (2 marks) Demonstrate understanding of the theoretical framework of the media (2 marks)	4
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2 marks for the explanation and 2 further marks for appropriate reference(s) to the magazine cover.

The explanation will likely consist of these elements:

- attitudes, beliefs, values, and morals shared by the majority of the people in a given society
- influential on how the majority of the population thinks about the nature of society and their place in society
- serves the interests of those in power (“The ideas of the ruling class are, in any age, the ruling ideas”)
- Marxist thesis.

This may be applied to the magazine cover with reference to:

- the representation of the woman and her relationship to *Trillionaire* magazine
- she embodies the values of consumerism in her clothing, decoration and context
- also she is herself potentially both product and decoration (a valuable possession) and decidedly not the trillionaire but rather what being a trillionaire gets you which is quite an ideological assumption concerning gender and the way the world ‘inevitably’ is!

Credit other accurate responses.

Qu	Part	Marking Guidance	Total marks
02		AO2 1 and AO2 2 Apply knowledge and understanding of the theoretical framework of media to: <ul style="list-style-type: none"> analyse media products including in relation to their contexts and through the use of academic theories (15 marks) make judgements and draw conclusions (5 marks) 	20
Level	Mark Range	Description	
4	16-20	<ul style="list-style-type: none"> Excellent and judicious application of knowledge and understanding of the theoretical framework of media to analyse the products. The analysis is detailed and critically engages with the nuanced aspects of the representations of wealth/success in the magazine cover and Online ad. Excellent, astute judgements and conclusions both in relation to the products and also the contexts in which they were created that are consistently well supported by relevant examples. Consistently appropriate and effective use of subject specific terminology throughout. 	
3	11- 15	<ul style="list-style-type: none"> Good, accurate application of knowledge and understanding of the theoretical framework of media to analyse the products. The analysis sometimes engages with the nuanced aspects of the representations of wealth/success in the magazine cover and Online ad. Good judgements and conclusions both in relation to the products and also the contexts in which they were created that are frequently supported by relevant examples. Mostly appropriate and effective use of subject specific terminology. 	
2	6-10	<ul style="list-style-type: none"> Some satisfactory application of knowledge and understanding of the theoretical framework of media to analyse the products though this is likely to be undeveloped and may, in places, be more descriptive than analytical. The analysis engages with generally obvious or straightforward aspects of the representations of wealth/success in the magazine cover and Online ad. Satisfactory judgements and conclusions both in relation to the products and also the contexts in which they were created that are sometimes supported by examples. At this level, students may only focus on either the products or the contexts. Occasional appropriate use of subject specific terminology. 	
1	1-5	<ul style="list-style-type: none"> Basic, if any, application of knowledge and understanding of the theoretical framework of media that is likely to be generalised and unfocused. The analysis that engages with very straightforward aspects of the representations of wealth/success in the magazine cover and Online ad and is more descriptive than analytical. Basic judgements and conclusions both in relation to the products and also the contexts in which they were created that are generally unsupported by examples. At this level, responses will be undeveloped and are likely to only consider one product and/or one context. Very little, if any, appropriate use of subject specific terminology. 	

0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.
<p>Indicative content:</p> <p>This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.</p> <p>Responses should address all of the bullet points in the question, but it is not expected that they are covered equally. Responses that do not address all of the bullet points should be assessed using a 'best fit' approach based on the performance indicators in the marking grid.</p> <p>Responses are expected to compare the unseen magazine cover and the Online ad. Responses in the higher bands will explore more detailed aspects of the ways wealth/success is represented in the two products and the issues these representations raise. Responses in the lower bands will focus on more straightforward or obvious aspects of representation and will tend to be descriptive.</p> <p>For marks in Band 3 and above, responses must include comparisons between the set product and the unseen product. Responses in the higher bands will cover both products in a more even way, whilst at Band 2 or below there may be greater emphasis on one product.</p> <p>Responses are expected to consider how far the representations relate to relevant media contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question, responses in the middle band will show knowledge of contexts and some straightforward engagement with 'how far' whilst responses in the lower bands will show limited awareness of contexts and may not engage with this aspect at all.</p> <p>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all the points listed.</p> <p>Responses are likely to:</p> <p>Analyse each media product in terms of the choices made by media producers in the representations of wealth/success, including:</p> <ul style="list-style-type: none"> • selection and combination of aspects of media language, including technical codes, to construct representations • how the purpose of the products and features of products designed to attract audiences influences the choices made by media producers in the representations of gender • editing in order to appeal to audiences and to market the product • shot type and size, framing and composition of the images • slogan, titles and typography. <p>Analyse key similarities and differences in the representations of wealth/success across the products:</p> <p>For example:</p> <ul style="list-style-type: none"> • both products aim to appeal to audiences through selection and combination by reference to successful and/or wealthy (aka desirable) representations. 		

1. The *Trillionaire* cover offers a fairly traditional (and male-oriented/gendered) take on wealth/success through its:

- use of stereotypes of women as consumables predicated on appearance/glamour: clothes, 'grooming', make-up and jewellery: references to a set of 'myths' of femininity
- focus on a carefree superficiality: posture, tilt of the head, facial expression suggest an effortless elegance and sexual availability
- colour palette, which is rich and 'heady': scarlet and gold which combined with the texture of the material and her hair suggests (connotes) a traditional glamour
- having this reading reinforced (anchored) by the title *Trillionaire* which suggests/enshrines this image of what wealth and success can get you: 'things': principally the yacht and the woman
- these representations are potentially problematic and 'ideological'.

2. 'That Boss Life' also offers opulence but without the exclusiveness of those above:

- the narrative involves the audience in the 'journey' of the product (in both senses (ad and mascara))
- success here is carried by the context ("Welcome to New York") which is shared by both protagonists: this is about achievement
- the principal narrative codes are symbolic and hermeneutic (mystery): focused on the gold case which is both mythic and a simple representation of 'value'
- the bellboy is an index of success
- the (appropriately gold-covered) mascara is treated as a valuable commodity; it is thrown into the air and 'handled' as if it is gold/riches: there are echoes/intertextual links to images of people 'rolling' in money on beds (eg *Indecent Proposal*)
- the construction of the narrative offers a 'magical' transformation effected by the mascara and available to all (there is a little 'Cinderella' in the way the clothes are changed and the handsome prince/beautiful princess appears)
- there is a contemporary feel to the representation of gender as fluid and non-hierarchical. Manny is the first man to feature centrally in a Maybelline beauty campaign
- this is about aspiration: the opportunity to 'Be the boss'. Also featuring two beauty bloggers it is a kind of 'rags to riches' story.

Consider how far the representations relate to relevant media contexts:

- the magazine cover offers a traditional perspective on success/wealth whereas the online ad offers a more contemporary perspective
- these representations of wealth/success reflect the changing social and cultural meanings of wealth/success in the modern era
- in both products issues of representation relate to debates about the meanings of wealth/success
- these representations confirm and challenge stereotypes but not about the morality or desirability of wealth
- there is an element therefore always of 'voyeurism': we are looking into a world of 'stuff', a land of plenty and being asked to dream it is ours: this has political implications
- *Trillionaire* directly relates to social and cultural contexts
- the presence and representation of a male in the online beauty ad is of historical, political and social significance.

Qu	Part	Marking Guidance	Total marks
03		<p style="text-align: center;">AO2 1</p> <p style="text-align: center;">Apply knowledge and understanding of the theoretical framework of media to analyse media products including in relation to their contexts and through the use of academic theories (10 marks)</p>	10
Level	Marks Range	Description	
5	9-10	<ul style="list-style-type: none"> • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Excellent, detailed and accurate use of Neale's ideas about genre to analyse the unseen source. • Analysis is detailed and critically engages with the nuanced aspects of the ways the magazine cover uses genre codes. • Consistently appropriate and effective use of subject specific terminology throughout. 	
4	7-8	<ul style="list-style-type: none"> • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Good, accurate use of Neale's ideas about genre to analyse the unseen source. • Analysis is logical and frequently engages with the nuanced aspects of generic communication on the magazine cover. • Mostly appropriate and effective use of subject specific terminology. 	
3	5-6	<ul style="list-style-type: none"> • Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the unseen source though this may, in places, be more descriptive than analytical. • Satisfactory, generally accurate use of Neale's ideas about genre to analyse the unseen source. • Analysis is generally sound and engages with the straightforward aspects of the representation of genre on the magazine cover. • Occasional appropriate use of subject specific terminology. 	
2	3-4	<ul style="list-style-type: none"> • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen source though this is likely to be generalised. • Basic use of Neale's ideas about genre to analyse the unseen source though there is likely to be a lack of clarity or relevance. • Analysis is undeveloped and tends towards description of the representations of genre on the magazine cover. • Little appropriate use of subject specific terminology. 	
1	1-2	<ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Minimal, if any, use of Neale's ideas about genre to analyse the unseen source. • Analysis contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Minimal, if any, use of subject specific terminology. 	
0	0	Nothing worthy of credit.	

Indicative content:

In the analysis of the cover of *Horrorville* magazine, the choices made by *Horrorville* staff will have some bearing on the specific discussion of genre prompted by Neale's ideas about genre. However, the main focus of this task assesses the ability to apply knowledge and understanding of the ways in which genres position readers, create expectations and direct readings to the analysis of *Horrorville*.

Answers in the higher bands are likely to engage with the specific detail of these processes and consider the full extent of the question whilst answers in the lower bands are more likely to focus on spotting elements/features of the horror genre.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

- Genre offers clarity and recognition: there are no ambiguities.
- The first function of the cover (and genre) is classification, a filter that separates those who get horror and those who don't (readers from ignorers).
- Genre provides a sense of belonging based on mutuality: shared taste and specialist knowledge.
- This shared knowledge informs the register/character of the discourse which is 'knowing'/self-deprecating/'tongue in cheek'.
- The iconography of horror is present: the logo/title suggests a place where horror gathers and features bold reddened letters and a 'spatter' of energy over the 'I'.
- The sub-header reinforces the register with 'the home of modern horror' suggesting contemporary spectacle (new ways to play an old tune), a theatrical, overblown and not quite respectable experience.
- The audience are positioned/processed at different levels: firstly there is evidence of the essence of horror which existed independently of 'the naming of parts: monsters, fear, anguish, threat.
- There is also a selection of key (instantly recognizable) texts: a canon of sorts: Saw, Chucky, Stranger Things, IT...).
- And then for the contemporary film fan there are references to current films like Happy Death Day
- The overall impact is to set the reader up with a clear expectation that is already starting to be met by the cover alone.

Accept any other valid analytical responses. Answers must link to Neale's ideas about genre.

Qu	Part	Marking Guidance	Total marks
04		<p style="text-align: center;">AO1 1a Demonstrate knowledge of the theoretical framework of the media (2 marks)</p>	2
<p>1 mark for what plot is:</p> <ul style="list-style-type: none"> • a pattern or a sequence • a series of events • the cause-and-effect relationship between events • a unique sequence of discourse. <p>1 mark for how it relates to the concept of a story.</p> <p>Expect these most often to be combined: for examples as:</p> <ul style="list-style-type: none"> • Plot describes the events that make up a story or the main part of a story. These events relate to each other in a pattern or a sequence. • Plot refers to the sequence of events inside a story which affect other events through the principle of cause and effect. • Plot highlights the important points which have important consequences within the story. The term is similar in meaning to the term <i>storyline</i>. • Plot is a syuzhet, is a perspective, a unique selection from the story (fabula), the events in the fictional world. <p>Credit other accurate responses.</p>			

Section B – Media Industries and Media Audiences

Qu	Part	Marking guidance	Total marks
05		<p style="text-align: center;">AO1 1a</p> <p style="text-align: center;">Demonstrate knowledge of the theoretical framework of the media (2 marks)</p>	2
<p>2 marks for:</p> <ul style="list-style-type: none"> • Broadcasting intended for public benefit rather than to serve purely commercial interests. • Broadcasting regulated by <i>Ofcom</i> where responsibilities to local audiences or specific kinds of programming are part of the licence to broadcast. • Broadcasters like the BBC who have a responsibility to provide quality and variety and not chase ratings. <p>1 mark for:</p> <ul style="list-style-type: none"> • The BBC • The BBC, ITV and Channel 4 • Less convincing versions of those above. <p>Credit other accurate responses.</p>			

Qu	Part	Marking guidance	Total marks
06		AO1 1a and AO1 1b Demonstrate knowledge of the theoretical framework of media (10 marks) Demonstrate understanding of the theoretical framework of media (5 marks)	15
Level	Marks	Description	
5	13-15	<ul style="list-style-type: none"> • Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of how media products accrue value in a social and cultural context. • Consistent appropriate and effective reference to the close study product. • Consistent appropriate and effective use of subject specific terminology throughout. 	
4	10-12	<ul style="list-style-type: none"> • Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective explanation of how media products accrue value in a social and cultural sense. • Mostly appropriate and effective reference to the close study product. • Mostly appropriate and effective use of subject specific terminology. 	
3	7-9	<ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the theoretical framework, demonstrated by some appropriate and effective explanation of how media products accrue value in a social and cultural sense. • Often appropriate reference to the close study product, but inconsistently effective. • Often appropriate use of subject specific terminology, but inconsistently effective. 	
2	4-6	<ul style="list-style-type: none"> • Basic knowledge and understanding of the theoretical framework, demonstrated by little appropriate explanation of how media products accrue value in a social and cultural sense. • Occasional appropriate reference to the close study product and with limited effect. • Occasional appropriate use of subject specific terminology and with limited effect. 	
1	1-3	<ul style="list-style-type: none"> • Minimal knowledge and understanding of the theoretical framework, demonstrated by very rare, if any, appropriate explanation of how media products accrue value in a social and cultural sense. • Little, if any, appropriate reference to the close study product with no real effectiveness. • Little, if any, appropriate use of subject specific terminology with no real effectiveness. 	
0	0	Nothing worthy of credit.	

Indicative content:

When applying the above mark scheme, the difference between consistently effective and frequently effective (levels 4 and 5) could apply to how effective the points are or how regularly effective points are made throughout the response. In the top band it is expected that the response is consistently appropriate and effective throughout the response, whereas in level 4, there may be fewer relevant points made or they may be made less well.

It is not a requirement of this question that the Close Study Product be analysed but rather that responses should use their knowledge and understanding of this product and its contexts to explore its status and reach.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are expected to demonstrate knowledge and understanding of how media products accrue value in a social and cultural sense and will refer to issues such as:

General points

- This is a question about the ways in which products establish social and cultural significance through working within media industrial contexts and in response to audience endorsements.
- Social significance is about creating meaning for other people in a way that makes them confident in what they do and see, it's about products being interventions that have implications for society.
- Cultural significance is about having intrinsic (eg aesthetic) value, which is predicated on status derived from expert opinion or popular support and/or being intrinsic to a particular way of life (geographical, ethnic, professional).

Common's Letter to the Free

This is an explicitly political text dealing with social and cultural issues.

- The song is part of an album entitled *Black America Again*: a call to social action that asks its audience to stand up and be counted.
- The title makes explicit the social significance since we are, potentially, 'the free' and are connected culturally to a tradition of protest songs.
- The video's setting explicitly connects to the social issues which is also evident in the lyric ("Institution ain't just a building", "new Jim Crow").
- These are also cultural references in both senses via 'race issues' and an aesthetic lineage which goes back through Maya Angelou ("the caged bird sings for freedom") and Billie Holiday ("southern trees we hung from").
- There is also a *cinema verité* aesthetic (black and white film, realistic location, element of historical accuracy) which has cultural capital.
- The song and video are both connected with the award-winning documentary *13th* (about the 13th amendment) and link to work with high status collaborators like Bradford Young (the cinematographer) and the director Ava DuVernay.
- High profile cultural and social impact of a performance of the song at the White House for Barack Obama.

Qu	Part	Marking guidance	Total marks
07		AO1 1b, AO1 2a and AO1 2b Demonstrate understanding of the theoretical framework of media (5 marks) Demonstrate knowledge of contexts of media and their influence on media products and processes (5 marks) Demonstrate understanding of media and their influence on media products and processes (5 marks)	15
Level	Mark Range	Description	
5	13-15	<ul style="list-style-type: none"> Excellent understanding of the theoretical framework, demonstrated by consistently effective explanation of the appeal of low to medium budget films to Hollywood conglomerates. Excellent knowledge and understanding of contexts of the media and their influence on media products that is consistently supported by highly appropriate and effective reference to <i>Hidden Figures</i>. Consistently appropriate and effective use of subject specific terminology throughout. 	
4	10-12	<ul style="list-style-type: none"> Good understanding of the theoretical framework, demonstrated by frequent effective explanation of the appeal of low to medium budget films to Hollywood conglomerates. Good knowledge and understanding of contexts of the media and their influence on media products that is usually supported by mostly appropriate and effective reference to <i>Hidden Figures</i>. Mostly appropriate and effective use of subject specific terminology. 	
3	7-9	<ul style="list-style-type: none"> Satisfactory understanding of the theoretical framework, demonstrated by some appropriate and effective explanation of the appeal of low to medium budget films to Hollywood conglomerates. Satisfactory knowledge and understanding of contexts of the media and their influence on media products that is sometimes supported generally appropriate reference to <i>Hidden Figures</i>, but inconsistently effective. Often appropriate use of subject specific terminology, but inconsistently effective. 	
2	4-6	<ul style="list-style-type: none"> Basic understanding of the theoretical framework, demonstrated by little appropriate explanation of the appeal of low to medium budget films to Hollywood conglomerates. Basic knowledge and understanding of contexts of the media and their influence on media products that is generally unsupported by appropriate reference to <i>Hidden Figures</i> and with limited effect. Occasional appropriate use of subject specific terminology and with limited effect. 	
1	1-3	<ul style="list-style-type: none"> Minimal understanding of the theoretical framework, demonstrated by very rare, if any, appropriate explanation of the appeal of low to medium budget films to Hollywood conglomerates. Minimal, if any, knowledge and understanding of contexts of the media and their influence on media products that is rarely supported by any appropriate reference to <i>Hidden Figures</i> with no real effectiveness. Little, if any, appropriate use of subject specific terminology with no real 	

		effectiveness.
0	0	Nothing worthy of credit.
<p>Indicative content:</p> <p>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</p> <p>Responses are expected to demonstrate knowledge and understanding of how low to medium budget films appeal to Hollywood conglomerates.</p> <p>General points</p> <ul style="list-style-type: none"> • This is a question about the industrial contexts of media production and patterns of ownership and control in the contemporary context. • The question requires not the analysis of the Close Study Product but rather a commentary on what it reveals about the current state of media production, distribution and circulation. • The question invites students to explore the subtleties of media production, distribution and circulation and its contexts wherein success is measured in terms other than ‘profit (prestige, credibility, social conscience, balance, diversification). <p><i>Hidden Figures</i></p> <ul style="list-style-type: none"> • <i>Hidden Figures</i> is a co-production between independent production companies and a major Hollywood conglomerate through its film subdivision Fox 2000. • Fox as a conglomerate with diverse cross-media elements including facilities for media production, distribution and circulation means they have the structures and the means to get films with an independent ‘feel’/consciousness/aesthetic to a mainstream audience. • The wider strategy of media conglomerates is to facilitate their control of the markets around the world, this includes low budget and low to medium budget fare, like <i>Hidden Figures</i>, films perhaps more likely to garner awards and attract prestige. • With a budget of \$25m <i>Hidden Figures</i> is a low to medium budget Hollywood film, an industry category which has recently been recognised for its profit potential. • Distribution techniques – focus on traditional distribution and exhibition linked to targeted audience. • The concept of “risk-taking” in terms of subject matter which might not be tackled by big budget productions set against specific targeting of budget and audience. • Focus on social and cultural ‘capital’ as well as commercial return: marketing predicated on the ‘untold story’ of black female mathematicians. • Strong links to contemporary concerns and debates about race in the US. • The film is also targeted at an audience often ignored by Hollywood due to age, gender and race and thus can be explored in terms of the social and cultural context in which it was produced. Also the film tests out the viability of this audience as cinema-goers. 		

Section C – Close Study Products

Qu	Part	Marking guidance	Total marks
08		<p>AO2 1 and AO2 2</p> <p>Apply knowledge and understanding of the theoretical framework of media to analyse media products through the use of academic theories (10 marks)</p> <p>Make judgements and draw conclusions (10 marks)</p>	20
Level	Mark range	Description	
5	17-20	<ul style="list-style-type: none"> • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the newspaper. • Excellent, detailed and accurate use of The Liberal theory of press freedom (eg summarised by Curran & Seaton) to analyse the product. • Analysis is detailed and critically engages with the nuanced aspects of the ways in which newspapers behave within free markets to have their distinctive position and survive in relation to the product. • Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed analysis of specific aspects of the product. • Consistently appropriate and effective use of subject specific terminology throughout. 	
4	13-16	<ul style="list-style-type: none"> • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the newspaper. • Good, accurate use of The Liberal theory of press freedom (eg summarised by Curran & Seaton) to analyse the product. • Analysis is logical and frequently engages with the nuanced aspects of ways in which newspapers behave within free markets to have their distinctive position and survive in relation to the product. • Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the product. • Mostly appropriate and effective use of subject specific terminology. 	
3	9-12	<ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the theoretical framework to analyse the newspaper. • Satisfactory, generally accurate use The Liberal theory of press freedom (eg summarised by Curran & Seaton) to analyse the product. • Analysis is generally sound and engages with the straightforward aspects of the ways in which newspapers behave within free markets to have their distinctive position and survive in relation to the product. • Satisfactory judgements and conclusions that are reasonable and supported by analysis of relevant aspects of the product. • Often appropriate use of subject specific terminology, but inconsistently effective. 	
2	5-8	<ul style="list-style-type: none"> • Basic application of knowledge and understanding of the theoretical framework to analyse the newspaper. • Basic use of The Liberal theory of press freedom (eg summarised by Curran & 	

		<p>Seaton) to analyse the product.</p> <ul style="list-style-type: none"> • Analysis is undeveloped and tends towards description of the product and its reception with minimal reference to the ways in which newspapers behave within free markets to have their distinctive position and survive. • Basic judgements and conclusions that are only partially supported by reference to the product. • Occasional appropriate use of subject specific terminology and with limited effect.
1	1-4	<ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the theoretical framework to analyse the newspaper. • Minimal, if any, use of The Liberal theory of press freedom (eg summarised by Curran & Seaton) to analyse the product. • Analysis contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Little, if any, appropriate use of subject specific terminology with no real effectiveness.
0	0	Nothing worthy of credit.

Indicative content:

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

Responses are required to apply these ideas about press freedom (aka The Liberal theory of press freedom (eg summarised by Curran & Seaton) to the set newspaper and to make judgements and draw conclusions around the extent to which the product has been successful in its attempts to find its place in this free market

Responses in the higher bands will explicitly engage with the 'to what extent' aspect of the question through reference to the set product and will demonstrate an understanding of the complex character of relationships between production, markets and audiences. Responses at band 3 may straightforwardly apply the theory to the set product rather than explicitly evaluating its success, whilst responses in the lower bands may not engage with the theory or may simply describe the theory or aspects of the set product.

Although candidates are required to evaluate the success of the product in terms of the stated theories, there is no requirement to argue that the product is successful in this respect; candidates might equally argue that the product is not successful or that these ideas about press freedom do not provide a convincing explanation of these processes.

Analysis of the product is likely to focus on aspects of Media Audiences and Media Industries, however, elements of Media Language (particularly in relation to codes and conventions and 'liveries') and Media Representations (particularly politically interested ones) could also feature. Prominence need not be given to any aspect of the theoretical framework in this analysis as long as the points made link back to the given ideas about press freedom.

Content below is not prescriptive; all valid points should be credited. It is not expected that responses will include all points listed.

Answers are likely to consider:

General points:

- The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products.
- How media organisations maintain, including through marketing, varieties of audiences nationally.
- How media producers target, attract, reach, address and potentially construct audiences.
- How media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated.

The Liberal theory of press freedom (eg summarised by Curran & Seaton)

- In this view of freedom of expression, it is the interests of the press, not of its readers nor of the subjects of its coverage, which are fundamental. ('Free enterprise is a pre-requisite of a free press')
- Based on the assumption that democracy is best served by the free exchange of ideas, for which freedom of expression is vital. ('the best test of truth is the power of the thought to get itself accepted in the competition of the market')
- In the case of the press, with certain limited exceptions, no legal restriction is placed on the right to buy or launch a newspaper. (This ensures, in liberal theory, that the press is free, diverse and representative (Curran and Seaton 2003: 346-7).
- 'the United Kingdom regards press freedom as an absolute freedom.' The government leaves it to the market forces to decide which press products survive' (1992: 53).
- 'press freedom is a property right exercised by publishers on behalf of society.'

Any other form of regulation simply distorts the market, operates against the interests of both producers and consumers, and violates the private property rights on which this whole edifice rests.

The *i* newspaper

- The *i* launched to pose a challenge to existing 'quality' newspapers with low cover price and tabloid format.
- In the context of declining newspaper sales it made a bold statement: "condense, re-format, re-purpose – and produce a terse, intelligent summation of the day's news that busy commuters can enjoy" (Peter Preston).
- It has battled to remain 'cheap' or at least 'cheaper': the weekday edition rising from 20p to 50p.
- Historical lineage going back to a much-missed 'parent' paper, the *Independent*, now defunct in print form: A significant number of staff joined the team from The Independent.
- It has maintained a reputation: named National Newspaper of the Year in 2015.
- Actually this link was broken when it was purchased by regional publisher Johnston Press (this has not affected its identity).
- It has a distinct 'independent' register, crisply edited: aimed at "readers and lapsed readers" of all ages and commuters with limited time: you don't have to 'identify' yourself as a reader of a newspaper.
- Appearance is vital: USP: inside and out: compact, "matrices" for news, business and sports—small paragraphs of information which are expanded upon in full articles further on in the paper".
- Its title reaches back to 'independence' but also forward to internet: i-pad, i-phone, i-player, i!
- The paper is active on social media, reinforcing its youthful feel: there is also a discounted student subscription that lasts for one academic year.

Qu	Part	Marking guidance	Total marks
09		AO2 1 and AO2 2 Apply knowledge and understanding of the theoretical framework of media to analyse media products including in relation to their contexts (10 marks) Make judgements and draw conclusions (10 marks)	20
Level	Mark range	Description	
5	17-20	<ul style="list-style-type: none"> • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the set product that provides a detailed and accurate analysis of the arguments for the historical significance or not of <i>The War of the Worlds</i>. • Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed reference to specific aspects of the product. • Consistent appropriate and effective use of subject specific terminology throughout. 	
4	13-16	<ul style="list-style-type: none"> • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the set product that provides a logical and mostly accurate analysis of the arguments for the historical significance or not of <i>The War of the Worlds</i>. • Good judgements and conclusions that are often supported by appropriate reference to relevant aspects of the product. • Mostly appropriate and effective use of subject specific terminology. 	
3	9-12	<ul style="list-style-type: none"> • Satisfactory, generally accurate application of the theoretical framework to analyse the set product that provides a generally sound analysis of the arguments for the historical significance or not of <i>The War of the Worlds</i>. • Satisfactory judgements and conclusions that are reasonable and supported by some reference to relevant aspects of the product. • Often appropriate use of subject specific terminology, but inconsistently effective. 	
2	5-8	<ul style="list-style-type: none"> • Basic application of the theoretical framework that lacks development to analyse the set product that provides a basic and often descriptive analysis of the arguments for the historical significance or not of <i>The War of the Worlds</i>. • Basic judgements and conclusions that are only partially supported by reference to the product. • Occasional appropriate use of subject specific terminology and with limited effect. 	
1	1-4	<ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the theoretical framework to analyse the set product with multiple inaccuracies or irrelevance that provides a very limited and mostly descriptive account of the arguments for the historical significance of <i>The War of the Worlds</i>. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Little, if any, appropriate use of subject specific terminology with no real effectiveness. 	
0	0	Nothing worthy of credit.	

Indicative content:

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

It is expected that a significant focus of this question will be the analysis of media products in relation to relevant key social, cultural, economic, political and historical contexts.

However, as a synoptic question, the analysis and judgement of the product should also allow candidates to draw on material from across the framework and media contexts. Responses in the higher bands are expected to draw together elements across the course of study to inform their analysis and judgements (responses do not have to refer to all four areas of the theoretical framework and contexts of the media but should draw from a range of elements from across the course).

There is no expectation that the responses will be entirely balanced. If a student constructs a clear argument on either side of the debate showing astute analysis using the theoretical framework, then this should not prevent them from reaching the higher mark bands.

Similarly, if their analysis using the framework leads to them to a balanced conclusion that is logical and well supported, this should be rewarded and could also reach the higher mark bands.

General points

- The focus of the question is an appreciation of the significance of *The War of the Worlds* as a media product which remains worthy of study. There are a number of ways in which this significance might be validated and progress can be made either by offering a number of these or by focusing on those the candidate thinks are most important.
- One overarching argument is that *The War of the Worlds* has clearly stood the ‘test of time’, that the very fact that it features as a Close Study Product on an exam syllabus nearly 80 years after its first broadcast is clear testimony to its historical significance. That said, a successful answer would still need to explore the potential reasons for this longevity in detail and not offering this ‘rest of time’ argument would not exclude the answer from the highest marks if the close reading of the product’s significance merited this.

The War of the Worlds

One way to think about the evidence for historical significance in this synoptic question is via the four elements of the theoretical framework

Media Language

- *War of the Worlds* is an early example of a hybrid radio form, adapting the H.G Wells story using news and documentary conventions
- The broadcast was unsponsored, The Mercury Theatre on the Air was an unsponsored CBS cultural program so Welles and company could schedule breaks at will rather than arranging them around advertisements.

Media Representation

- *The War of the Worlds* is an episode of the American radio drama anthology series The Mercury Theatre on the Air: providing a strong brand identity (early ‘box set’?)
- The first two-thirds of the one-hour broadcast was presented as a series of simulated news bulletins.
- The illusion of realism was furthered because the Mercury Theatre on the Air was a sustaining show

without commercial interruptions, and the first break in the program came almost 30 minutes into the broadcast.

- The adaptation transposed the action to 'real' American cities
- CBS supervisor Davidson Taylor was ordered to interrupt "*The War of the Worlds*" broadcast with an announcement of the program's fictional content.

Media Industries

- The debates about this product's status have been extremely influential in the media, advertising and political campaigning.
- Aired over the Columbia Broadcasting System radio network, it shows the power of networking.
- Early example of the *auteur/creator* as brand: directed and narrated by actor and future filmmaker Orson Welles, the episode secured Welles' fame as a dramatist.
- In the days following the adaptation, widespread outrage was expressed in the media, leading to an outcry against the perpetrators of the broadcast and calls for regulation by the Federal Communications Commission.
- This response may have reflected newspaper publishers' fears that radio, to which they had lost some of the advertising revenue. In "*The War of the Worlds*", they saw an opportunity to cast aspersions on the newer medium.
- Within three weeks, newspapers had published at least 12,500 articles about the broadcast and its impact.
- Adolf Hitler referenced the broadcast in a speech in Munich on November 8, 1938.

Media Audiences

- The broadcast and the initial response to it has historical significance as an early, documented, example of the mass media apparently having a direct effect on an audience's behaviour.
- The academic research carried out into the broadcast (and the ongoing dispute about the extent of the effect) provided some of the early media audience research.
- It became famous for allegedly causing mass panic, although the scale of the panic is disputed as the program had relatively few listeners.
- The immediate aftermath was chaotic: the studio was invaded by policemen: in some places mobs were in the streets: scripts were destroyed or locked away: there were many calls (too many for the switchboard): reports of deaths.
- Some listeners heard only a portion of the broadcast, and in the tension and anxiety prior to World War II, mistook it for a genuine news broadcast.
- A study by the Radio Project discovered that fewer than one-third of frightened listeners understood the invaders to be aliens; most thought they were listening to reports of a German invasion or a natural catastrophe.

Students could use any of the points above (or other relevant points relating to media language) to argue that *The War of the Worlds* is a historically significant media product. They could, however, also argue that much of the attention given to this radio product is exaggerated.

Section	Question	AO1				AO2		Total
		1a	1b	2a	2b	1	2	

Section A	01.1	4						4
	01.2	2	2					4
	02*					15	5	20
	03					10		10
	04	2						2
Section B	05	2						2
	06	10	5					15
	07		5	5	5			15
Section C	08*					10	10	20
	09**					10	10	20

Total	20	12	5	5	45	25	112
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* Extended response question

** Synoptic question