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A-level  
**MEDIA STUDIES**  
**7572/1**

Paper 1 Media One

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Mark scheme

June 2023

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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 Examiner.

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

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

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## 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.

Question	Marking guidance		Total marks																		
01	<p>Analyse how media language creates meaning in <b>Figure 1</b>.</p> <p style="text-align: center;"><b>AO2 1</b></p> <p>Apply knowledge and understanding of the theoretical framework of media to analyse media products (<b>8 marks</b>).</p>		<b>8</b>																		
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th data-bbox="284 546 387 629">Level</th> <th data-bbox="391 546 494 629">Mark range</th> <th data-bbox="497 546 1339 629">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 633 387 898" style="text-align: center;">4</td> <td data-bbox="391 633 494 898" style="text-align: center;">7–8</td> <td data-bbox="497 633 1339 898"> <ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how media language is used to construct meaning in the advertisement.</li> <li>• Excellent and judicious use of the theoretical framework.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 902 387 1133" style="text-align: center;">3</td> <td data-bbox="391 902 494 1133" style="text-align: center;">5–6</td> <td data-bbox="497 902 1339 1133"> <ul style="list-style-type: none"> <li>• Good analysis of the product that is clear and sometimes engages with the nuanced aspects of how media language is used to construct meaning in the advertisement.</li> <li>• Good use of the theoretical framework.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1137 387 1402" style="text-align: center;">2</td> <td data-bbox="391 1137 494 1402" style="text-align: center;">3–4</td> <td data-bbox="497 1137 1339 1402"> <ul style="list-style-type: none"> <li>• Satisfactory analysis of the product that engages with generally obvious or straightforward aspects of how media language is used to construct meaning in the advertisement.</li> <li>• Satisfactory use of the theoretical framework.</li> <li>• Generally appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1406 387 1637" style="text-align: center;">1</td> <td data-bbox="391 1406 494 1637" style="text-align: center;">1–2</td> <td data-bbox="497 1406 1339 1637"> <ul style="list-style-type: none"> <li>• Basic analysis of the product that engages with more straightforward aspects of how media language is used to construct meaning in the advertisement.</li> <li>• Basic, if any, use of the theoretical framework.</li> <li>• Occasional appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1641 387 1693" style="text-align: center;">0</td> <td data-bbox="391 1641 494 1693" style="text-align: center;">0</td> <td data-bbox="497 1641 1339 1693">Nothing worthy of credit.</td> </tr> </tbody> </table>				Level	Mark range	Description	4	7–8	<ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how media language is used to construct meaning in the advertisement.</li> <li>• Excellent and judicious use of the theoretical framework.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul>	3	5–6	<ul style="list-style-type: none"> <li>• Good analysis of the product that is clear and sometimes engages with the nuanced aspects of how media language is used to construct meaning in the advertisement.</li> <li>• Good use of the theoretical framework.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul>	2	3–4	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the product that engages with generally obvious or straightforward aspects of how media language is used to construct meaning in the advertisement.</li> <li>• Satisfactory use of the theoretical framework.</li> <li>• Generally appropriate use of subject-specific terminology throughout.</li> </ul>	1	1–2	<ul style="list-style-type: none"> <li>• Basic analysis of the product that engages with more straightforward aspects of how media language is used to construct meaning in the advertisement.</li> <li>• Basic, if any, use of the theoretical framework.</li> <li>• Occasional appropriate use of subject-specific terminology throughout.</li> </ul>	0	0	Nothing worthy of credit.
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	<p><b>Indicative content</b></p> <p>This question assesses the ability to apply knowledge and understanding of the theoretical framework of media language to analyse media products particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> <li>• how the different modes and language associated with different media forms communicate multiple meanings</li> <li>• how the combination of elements of media language influence meaning.</li> </ul> <p>The following suggests a range of possible responses. Answers are not expected to cover all the points and credit should be given to alternative, valid answers.</p> <ul style="list-style-type: none"> <li>• Overall, the use of media language is consistent with the codes and conventions of the media form (traditionally constructed print advertisement for a well-known beauty brand).</li> <li>• The syntagm consists of a familiar arrangement of signifiers adhering to technical, symbolic and written codes. Key signifiers which may be discussed include the image of the woman, the brand name, the pastel colour palette and the large array of make-up products all anchored by the slogan at the bottom.</li> <li>• This presentation of the woman consists of purposefully selected iconic, symbolic and indexical elements like her carefully coiffured ‘glamorous’ hairstyle, pearl earring, heavily made-up face, painted nails and the head tilt, all of which reinforce gendered readings of the product.</li> <li>• All of the key signifiers in the advert are intentionally used to connote aspects of ‘femininity’, purposefully reiterating and reinforcing myths around beauty and ultimately the nature of a woman’s place in post-war society.</li> <li>• The iconic look sported by the model is that of the 1950s film star cf. Grace Kelly or Marilyn Monroe - the archetypal post-war blonde bombshell beauty, arguably designed to accommodate the male gaze.</li> <li>• This advert also deploys an old-fashioned direct mode of address using the iconic slogan ‘Avon Calling’ and this rather unsubtle form of gender role interpellation is reinforced by the use of the model’s gaze towards the audience along with the tagline ‘take time out for beauty’ (presumably from housework) which is essentially a command or call to action.</li> </ul>	
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Question	Marking guidance		Total marks												
<p><b>02</b></p>	<p>Explain how representations of gender within media products reflect social and cultural contexts.</p> <p>You should refer to the Close Study Product <i>Maybelline 'That Boss Life part 1'</i> and <b>Figure 1</b> to support your answer.</p> <p style="text-align: center;"><b>AO1 1b, AO1 2a and AO1 2b</b></p> <p>Demonstrate understanding of the theoretical framework of media (<b>4 marks</b>).                      Demonstrate knowledge of contexts of media and their influence on media products and processes (<b>4 marks</b>).                      Demonstrate understanding of contexts of media and their influence on media products and processes (<b>4 marks</b>).</p> <table border="1" data-bbox="284 779 1351 1953"> <thead> <tr> <th data-bbox="284 779 395 875">Level</th> <th data-bbox="395 779 520 875">Mark range</th> <th data-bbox="520 779 1351 875">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 875 395 1245">4</td> <td data-bbox="395 875 520 1245">10–12</td> <td data-bbox="520 875 1351 1245"> <ul style="list-style-type: none"> <li>• Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of the representations of gender in the products.</li> <li>• Excellent knowledge and understanding of the influences of the social and cultural contexts on media products that is consistently supported by highly appropriate and effective reference to the set products.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1245 395 1581">3</td> <td data-bbox="395 1245 520 1581">7–9</td> <td data-bbox="520 1245 1351 1581"> <ul style="list-style-type: none"> <li>• Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of the representations of gender in the products.</li> <li>• Good knowledge and understanding of the influences of the social and cultural contexts on media products that is usually supported by mostly appropriate and effective reference to the set products.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1581 395 1953">2</td> <td data-bbox="395 1581 520 1953">4–6</td> <td data-bbox="520 1581 1351 1953"> <ul style="list-style-type: none"> <li>• Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of the representations of gender in the products.</li> <li>• Some satisfactory knowledge and understanding of the influences of the social and cultural contexts on media products that is sometimes supported by generally appropriate reference to the set products but inconsistently effective.</li> <li>• Generally appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> </tbody> </table>		Level	Mark range	Description	4	10–12	<ul style="list-style-type: none"> <li>• Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of the representations of gender in the products.</li> <li>• Excellent knowledge and understanding of the influences of the social and cultural contexts on media products that is consistently supported by highly appropriate and effective reference to the set products.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul>	3	7–9	<ul style="list-style-type: none"> <li>• Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of the representations of gender in the products.</li> <li>• Good knowledge and understanding of the influences of the social and cultural contexts on media products that is usually supported by mostly appropriate and effective reference to the set products.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul>	2	4–6	<ul style="list-style-type: none"> <li>• Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of the representations of gender in the products.</li> <li>• Some satisfactory knowledge and understanding of the influences of the social and cultural contexts on media products that is sometimes supported by generally appropriate reference to the set products but inconsistently effective.</li> <li>• Generally appropriate use of subject-specific terminology throughout.</li> </ul>	<p><b>12</b></p>
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1	1–3	<ul style="list-style-type: none"> <li>• Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of the representations of gender in the products.</li> <li>• Basic knowledge and understanding of the influences of the social and cultural contexts on media products that is generally unsupported by appropriate reference to the set products with limited effect.</li> <li>• Occasional appropriate use of subject-specific terminology throughout.</li> </ul>
0	0	Nothing worthy of credit.

**Indicative content**

This question assesses understanding of the theoretical framework of representation and knowledge and understanding of the contexts of media and their influence on media products and processes particularly focusing on (though not limited to):

- the effect of cultural and social contexts on representations
- the way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination.

Though this is NOT a comparative task, it is a requirement of the question to address BOTH the CSP and Figure 1. Those responses which fail to address both tests cannot score more than 6 marks (Level 2+)

Social and cultural contexts:

- media products and the representations in them can be seen as a product of the social and cultural context in which they are created
- issues such as advertising standards may impact on the creation of products and the way in which representations of gender are created and received
- products must reflect the cultural values and contexts of their target audiences in order to be successful, but these may be diverse and can explain the differences in representation
- products may take up particular political and cultural standpoints from which to address their intended audiences.

In relation to the two products:

- both products address aspects of gender identity and representation directly within the context of their respective form
- these products both (arguably) have political intent reinforced by significant cultural context
- both advertisements promote similar brands and to some extent engage with well-established codes and conventions associated with advertising make-up products
- note that some students may specifically choose to reference feminist theory eg Van Zoonen to support their answer although there is no specific requirement to do this.

	<p>The advertisement for <i>Avon Cosmetics</i>:</p> <ul style="list-style-type: none"> <li>• the representation of gender here is familiar and stereotypical, representing an attitude that is both cultural and reflects the social hierarchy of the time: the ‘archetype of the ideal 1950s woman’</li> <li>• the product purposefully uses conventional elements of both the form and representation of femininity</li> <li>• this style of ‘vintage’ advertisement has been reproduced many times (sometimes parodically) to the point that it has become synonymous with (now) outmoded patriarchal attitudes around beauty</li> <li>• this form of representation links to 1950s, pre second-wave constructs of feminine identity eg supporting the ideology that a ‘woman’s value comes from her ability to look good’ and that female consumers were (and to some extent still are) financially exploited by corporations (like <i>Avon</i>) to that end</li> <li>• ultimately, this form of ‘vintage glamour’ has arguably had some of its original power to brainwash or oppress women neutralised over time as a result of its ‘reclamation’ by aspects of feminist, post-feminist and queer cultures, evidenced by contemporary burlesque and drag performances.</li> </ul> <p><i>Maybelline ‘That Boss Life part 1’</i> advertisement:</p> <ul style="list-style-type: none"> <li>• culturally speaking, <i>That Boss Life</i> can be viewed as part of this reclamation process of glamour through its overt use of an anti-essential expression of gender identity</li> <li>• that said, this video is part of an advertising campaign aimed at the same primary audience and for the same purpose as the <i>Avon</i> advert ie to sell young women (and some men) more make-up</li> <li>• traditional ideas of gender are subverted by the use of Manny as the ‘boy who wears make-up’ and Shayla as ‘an empowered woman of colour’ presented as culturally diverse ‘ambassadors’ for a large, well-established make-up brand</li> <li>• traditional ideas of gender and in particular ‘femininity’ are reinforced through the repetition of key signifiers such as the close-ups on the long eyelashes, the heavily made-up faces, the use of ‘sparkly’, ‘shiny’ images and sounds, conforming to social pressures and expectations</li> <li>• all of the above are seductively underpinned by the myth surrounding the transformative powers of make-up as, just like the <i>Avon</i> advert, we see the characters ‘taking time out’ in their expensive New York hotel room to ‘get bossed up’</li> <li>• the rationale behind this update can be read in terms of embracing difference in an attempt to become more inclusive or more cynically, appearing to be ‘woke’ as part of a brand refresh while cashing in on the consumerist power of a new breed of online make-up ‘influencer’ who appears to have replaced the door-to-door <i>Avon</i> representative in modern times.</li> </ul>	
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Question	Marking guidance	Total marks															
03	<p>To what extent does the Close Study Product Score construct a hyperreality?</p> <p style="text-align: center;"><b>AO2 1 and AO2 3</b></p> <p>Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> <li>• analyse media products (<b>6 marks</b>)</li> <li>• make judgements and draw conclusions (<b>3 marks</b>).</li> </ul> <table border="1" data-bbox="284 573 1347 1637"> <thead> <tr> <th data-bbox="284 573 389 667">Level</th> <th data-bbox="389 573 507 667">Mark range</th> <th data-bbox="507 573 1347 667">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 667 389 972">3</td> <td data-bbox="389 667 507 972">7–9</td> <td data-bbox="507 667 1347 972"> <ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with ideas about hyperreality and how they relate to the CSP.</li> <li>• Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of postmodernist theory.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant analysis.</li> </ul> </td> </tr> <tr> <td data-bbox="284 972 389 1274">2</td> <td data-bbox="389 972 507 1274">4–6</td> <td data-bbox="507 972 1347 1274"> <ul style="list-style-type: none"> <li>• Satisfactory analysis of the product that engages with the generally obvious or straightforward aspects of hyperreality and how it relates to the CSP.</li> <li>• Analysis of the set product is reasonable and straightforward, and informed by a generally sound knowledge and understanding of postmodernist theory.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by satisfactory analysis.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1274 389 1576">1</td> <td data-bbox="389 1274 507 1576">1–3</td> <td data-bbox="507 1274 1347 1576"> <ul style="list-style-type: none"> <li>• Basic, if any, analysis of the product that engages with the very straightforward aspects of hyperreality and how it relates to the CSP.</li> <li>• Analysis of the set product is superficial and generalised, and informed by little or no knowledge and understanding of postmodernist theory.</li> <li>• Basic judgements and conclusions that are generally unsupported by analysis.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1576 389 1637">0</td> <td data-bbox="389 1576 507 1637">0</td> <td data-bbox="507 1576 1347 1637">Nothing worthy of credit.</td> </tr> </tbody> </table>	Level	Mark range	Description	3	7–9	<ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with ideas about hyperreality and how they relate to the CSP.</li> <li>• Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of postmodernist theory.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant analysis.</li> </ul>	2	4–6	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the product that engages with the generally obvious or straightforward aspects of hyperreality and how it relates to the CSP.</li> <li>• Analysis of the set product is reasonable and straightforward, and informed by a generally sound knowledge and understanding of postmodernist theory.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by satisfactory analysis.</li> </ul>	1	1–3	<ul style="list-style-type: none"> <li>• Basic, if any, analysis of the product that engages with the very straightforward aspects of hyperreality and how it relates to the CSP.</li> <li>• Analysis of the set product is superficial and generalised, and informed by little or no knowledge and understanding of postmodernist theory.</li> <li>• Basic judgements and conclusions that are generally unsupported by analysis.</li> </ul>	0	0	Nothing worthy of credit.	9
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	<p><b>Indicative content</b></p> <p>Responses are expected to apply knowledge and understanding of enabling ideas about hyperreality to analyse the specified product.</p> <p>Responses in the higher bands will clearly engage with the usefulness of these ideas in understanding the print advert and draw conclusions that are substantiated by effective analysis of the product. Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by analysis, or may simply describe aspects of postmodernist theory and/or the set product.</p> <p>There is no requirement to argue that the concept of hyperreality is pertinent or useful; candidates might equally argue that the ideas are not useful at all, or that there are other better ways to analyse this product. Various approaches are acceptable, provided they are substantiated through analysis of the Close Study Product.</p> <p>This question assesses the ability to apply knowledge and understanding of the theoretical framework of media language to analyse media products particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> <li>• the way media language incorporates viewpoints and ideologies</li> <li>• Baudrillard’s ideas and theories on postmodernism.</li> </ul> <p>In applying their knowledge and understanding of ideas about hyperreality, students may refer to one or more of:</p> <ul style="list-style-type: none"> <li>• hyperreality</li> <li>• simulacrum</li> <li>• simulation.</li> </ul> <p>The hyper-real, as the question reminds candidates, is an experience of reality simulated rather than represented (ie depending on other images rather than any lived reality). This is often demonstrated, as here ‘in the world’ of the advertisement, which inhabit a contrived version of ‘real life’.</p> <p><b>Score’s hyperreality</b></p> <p>Candidates are likely to construct their arguments out of some of the following possible responses:</p> <ul style="list-style-type: none"> <li>• the product has an impact due to the sexist character of its images and to its association with a largely unremembered historical context</li> <li>• time makes this once more coherent but never substantial construction of masculinity farcical</li> <li>• this is simplistic and ‘tongue-in-cheek’: the jungle is clearly a constructed set and the Big Game Hunter/colonial adventurer a cartoon character</li> <li>• the relationship between sex, gender, sexuality and power is transparent/ exposed (deconstructed): this was never ‘real’ always ‘fantastic’</li> <li>• this performance of gender lacks credibility as does its certainty about the gender binary it acts out</li> <li>• these are stereotypes: they have no depth, no ‘bite’</li> <li>• the performance codes dominate here: props, costume, setting and performance (acting).</li> </ul>	
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Question	Marking guidance		Total marks												
<p><b>04</b></p>	<p>How valid is David Gauntlett’s claim that audiences use representations in media products to construct their identities?</p> <p>You should refer to the Close Study Product <i>Letter to the Free</i> in your response.</p> <p style="text-align: center;"><b>AO1 1b, AO2 2 and AO2 3</b></p> <p>Demonstrate understanding of the theoretical framework of media (<b>8 marks</b>). Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> <li>• evaluate academic theories (<b>8 marks</b>)</li> <li>• make judgements and draw conclusions (<b>4 marks</b>).</li> </ul> <table border="1" data-bbox="284 712 1347 2029"> <thead> <tr> <th data-bbox="284 712 395 801">Level</th> <th data-bbox="400 712 517 801">Mark range</th> <th data-bbox="521 712 1347 801">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 808 395 1317">4</td> <td data-bbox="400 808 517 1317">16–20</td> <td data-bbox="521 808 1347 1317"> <ul style="list-style-type: none"> <li>• Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of Gauntlett’s theories on identity.</li> <li>• Excellent and judicious use of the theoretical framework.</li> <li>• Excellent application of knowledge and understanding produces an evaluation of Gauntlett’s ideas that is insightful and very well-informed.</li> <li>• Judgements and conclusions regarding the validity of Gauntlett’s ideas are perceptive and fully supported with detailed reference to specific aspects of the CSP <i>Letter to the Free</i>.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1323 395 1794">3</td> <td data-bbox="400 1323 517 1794">11–15</td> <td data-bbox="521 1323 1347 1794"> <ul style="list-style-type: none"> <li>• Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of Gauntlett’s theories on identity.</li> <li>• Good use of the theoretical framework.</li> <li>• Good application of knowledge and understanding produces an evaluation of Gauntlett’s ideas that is sound and well-informed.</li> <li>• Judgements and conclusions regarding the validity of Gauntlett’s ideas are logical and well supported with reference to relevant aspects of the CSP <i>Letter to the Free</i>.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1800 395 2029">2</td> <td data-bbox="400 1800 517 2029">6–10</td> <td data-bbox="521 1800 1347 2029"> <ul style="list-style-type: none"> <li>• Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate consideration of Gauntlett’s theories on identity.</li> <li>• Satisfactory use of the theoretical framework.</li> <li>• Satisfactory application of knowledge and understanding produces an evaluation of Gauntlett’s ideas that is</li> </ul> </td> </tr> </tbody> </table>		Level	Mark range	Description	4	16–20	<ul style="list-style-type: none"> <li>• Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of Gauntlett’s theories on identity.</li> <li>• Excellent and judicious use of the theoretical framework.</li> <li>• Excellent application of knowledge and understanding produces an evaluation of Gauntlett’s ideas that is insightful and very well-informed.</li> <li>• Judgements and conclusions regarding the validity of Gauntlett’s ideas are perceptive and fully supported with detailed reference to specific aspects of the CSP <i>Letter to the Free</i>.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul>	3	11–15	<ul style="list-style-type: none"> <li>• Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of Gauntlett’s theories on identity.</li> <li>• Good use of the theoretical framework.</li> <li>• Good application of knowledge and understanding produces an evaluation of Gauntlett’s ideas that is sound and well-informed.</li> <li>• Judgements and conclusions regarding the validity of Gauntlett’s ideas are logical and well supported with reference to relevant aspects of the CSP <i>Letter to the Free</i>.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul>	2	6–10	<ul style="list-style-type: none"> <li>• Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate consideration of Gauntlett’s theories on identity.</li> <li>• Satisfactory use of the theoretical framework.</li> <li>• Satisfactory application of knowledge and understanding produces an evaluation of Gauntlett’s ideas that is</li> </ul>	<p><b>20</b></p>
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		<p>sensible. In places this may lapse into a description of these ideas rather than evaluation.</p> <ul style="list-style-type: none"> <li>• Judgements and conclusions regarding Gauntlett’s ideas are sensible and supported with some appropriate reference to relevant aspects of the CSP <i>Letter to the Free</i>.</li> <li>• Generally appropriate use of subject-specific terminology throughout.</li> </ul>
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0	0	Nothing worthy of credit.

**Indicative content**

This question assesses knowledge and understanding of the theoretical framework of representation particularly focusing on (though not limited to):

- how audiences respond to and interpret media representations
- theories of identity as summarised by Gauntlett.

Responses are required to evaluate the validity of Gauntlett’s ideas about identity in addressing the ways in which audiences use representations in media products to construct their identities.

Students should refer to the CSP *Letter to the Free* to support their points. Responses in the higher bands will clearly engage with the evaluation of the validity of the ideas and will support their points with effective reference to the CSP.

Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of Gauntlett’s ideas and/or the set product. There is no requirement to argue that the ideas are valid; candidates might equally argue that Gauntlett’s ideas are neither relevant nor valid, or that they are only valid to a certain extent. Various conclusions are acceptable, provided they are substantiated through reference to the set product.

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.

Gauntlett’s key idea included in the question is:

	<ul style="list-style-type: none"> <li>• Constructed identity - the ways in which audiences actively and consciously integrate media content into their own relationships and lifestyles. Here Gauntlett asserts that modern media audiences are highly literate and have a heightened sense of agency around whether or not to accept media representations or perhaps re-purpose them to construct individualised sense of the world. His Pick n Mix theory of identity rejects the notion that audiences buy into media representations wholesale.</li> </ul> <p>However, there is also room for students to consider the other elements of Gauntlett’s theory within their response, namely:</p> <ul style="list-style-type: none"> <li>• fluidity of identity - the dynamic nature of representations of identities featured in mainstream media</li> <li>• negotiated identity - the balance between the need to conform to wider media constructs and the subjective desires of the audience</li> <li>• collective identity - the sense of belonging to a particular group through the shared experience of engagement with a media text.</li> </ul> <p>Students could use some of the above as points to structure their response. However, there is no need for them to include and address every aspect of the theory in order to achieve the best marks. Ultimately, the focus of the response should centre on an evaluation of the validity of Gauntlett’s assertion that contemporary media producers reflect rather than construct the identities of their audience.</p> <p>With reference to <i>Letter to the Free</i>:</p> <ul style="list-style-type: none"> <li>• <i>Letter to the Free</i> has been constructed to simultaneously address two distinct cultural groups within contemporary American society: those who are black (the collective ‘authors’ of the letter) and those who are white (‘the free’ referenced in the title)</li> <li>• the lyrics of the song encourage black audiences to be aware of the struggles of both their predecessors and contemporaries (a matter of black lives) while white audiences are reminded of the injustices caused by theirs (you shot me with your Ray Gun and now you want to Trump me?)</li> <li>• the (protest) song’s emphasis on political events past and present serves to raise awareness of the key concerns of the Black Lives Matter movement through the use of collective identities as a mode of address</li> <li>• <i>Letter to the Free</i> is essentially a rap song featuring a slave chant motif - emblematic of the dynamic nature of black identity over time ie black music moving from an expression of oppression to a very powerful and profitable entertainment genre</li> <li>• the video for <i>Letter to the Free</i> breaks with the conventions associated with this music genre in that it is purposely minimalist and abstract in nature. This approach arguably leaves a great deal of room for the audience to ‘negotiate’ the meanings of signifiers on screen, eg the ominous and unexplained floating black obelisk which appears at different points throughout</li> <li>• this stylistic approach can be seen as a conscious decision on the part of the producers to allow a media-literate audience to impose their ideas and experiences on the nature of black identity onto the text. At the same time, perhaps having some of their perceptions around race and identity challenged by the content of the song</li> <li>• the extent to which all of this ‘reflects’ rather than ‘constructs’ a sense of cultural and political identity is something which can be addressed and argued by the students in their response, supported by references to lyrics and imagery featured in the CSP.</li> </ul>	
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Question	Marking guidance	Total marks
<p><b>05.1</b></p>	<p>Which <b>three</b> of the following are part of a neo-liberal approach to media industries?</p> <p>Shade <b>three</b> circles only.</p> <p style="text-align: center;"><b>AO1 1a</b></p> <p>Demonstrate knowledge of the theoretical framework of media (<b>3 marks</b>).</p> <p>B - a desire for the deregulation of media markets                      D - a move towards the privatisation of state-owned media interests (eg telecommunications)                      E - a championing of consumer choice above all other considerations</p>	<p><b>3</b></p>

Question	Marking guidance	Total marks
<p><b>05.2</b></p>	<p>What is meant by the term ‘vertical integration’?                      AO1 1a Demonstrate knowledge of the theoretical framework of media (3 marks).</p> <p>Vertical integration is a way of minimising risk by a media company owning different businesses in the same chain of production and distribution. This reduces expenses as the distribution is the same and audiences are loyal to the company and so will be drawn to the media product.</p> <p>Award up to three marks for:</p> <ul style="list-style-type: none"> <li>• form of organisation (1)</li> <li>• involves multiple ownership of businesses (1)</li> <li>• of different paths of the production process (1)</li> <li>• a way to minimise risk/cut costs (1).</li> </ul>	<p><b>3</b></p>

Question	Marking guidance		Total marks															
<p><b>06</b></p>	<p>Explain why low to medium-budget film-makers still use traditional marketing techniques to promote their films.</p> <p>You should refer to the Close Study Product <i>Blinded by the Light</i> in your response.</p> <p style="text-align: center;"><b>AO1 2a and AO1 2b</b></p> <p>Demonstrate knowledge of contexts of media and their influence on media products and processes (<b>3 marks</b>).</p> <p>Demonstrate understanding of contexts of media and their influence on media products and processes (<b>6 marks</b>).</p> <table border="1" data-bbox="284 745 1351 1738"> <thead> <tr> <th data-bbox="284 745 389 835">Level</th> <th data-bbox="394 745 507 835">Mark range</th> <th data-bbox="512 745 1351 835">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 842 389 1106">3</td> <td data-bbox="394 842 507 1106">7–9</td> <td data-bbox="512 842 1351 1106"> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the reasons why contemporary low to medium-budget film-makers still use traditional marketing techniques to promote their products.</li> <li>• This work is consistently supported by highly appropriate and effective reference to the set product.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1113 389 1377">2</td> <td data-bbox="394 1113 507 1377">4–6</td> <td data-bbox="512 1113 1351 1377"> <ul style="list-style-type: none"> <li>• Good knowledge and understanding of the reasons why contemporary low to medium-budget film-makers still use traditional marketing techniques to promote their products.</li> <li>• This work is sometimes supported by generally appropriate reference to the set product that is sometimes effective.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1384 389 1677">1</td> <td data-bbox="394 1384 507 1677">1–3</td> <td data-bbox="512 1384 1351 1677"> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the reasons why contemporary low to medium-budget film-makers still use traditional marketing techniques strategies to promote their products.</li> <li>• This work is generally unsupported by appropriate reference to the set products with limited effect.</li> <li>• Occasional appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1684 389 1738">0</td> <td data-bbox="394 1684 507 1738">0</td> <td data-bbox="512 1684 1351 1738">Nothing worthy of credit.</td> </tr> </tbody> </table> <p><b>Indicative content</b></p> <p>This question assesses knowledge and understanding of the economic context of the film industry particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> <li>• the processes of production, distribution and circulation by organisations, groups and individuals in a global context</li> <li>• the specialised and institutionalised nature of media production, distribution and circulation.</li> </ul>		Level	Mark range	Description	3	7–9	<ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the reasons why contemporary low to medium-budget film-makers still use traditional marketing techniques to promote their products.</li> <li>• This work is consistently supported by highly appropriate and effective reference to the set product.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul>	2	4–6	<ul style="list-style-type: none"> <li>• Good knowledge and understanding of the reasons why contemporary low to medium-budget film-makers still use traditional marketing techniques to promote their products.</li> <li>• This work is sometimes supported by generally appropriate reference to the set product that is sometimes effective.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul>	1	1–3	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the reasons why contemporary low to medium-budget film-makers still use traditional marketing techniques strategies to promote their products.</li> <li>• This work is generally unsupported by appropriate reference to the set products with limited effect.</li> <li>• Occasional appropriate use of subject-specific terminology throughout.</li> </ul>	0	0	Nothing worthy of credit.	<p><b>9</b></p>
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	<p>The general focus of responses should be a discussion of how economic factors (eg production scale and budget) determine the ways in which contemporary films are promoted. Some students will inevitably want to refer to the use of new technology or non-traditional marketing methods (eg the use of Twitter) when discussing the promotion of the film as many marketing campaigns including <i>Blinded by the Light</i> are made up of a mix of old and new techniques. It is not, however, a requirement of the question to mention both and reward should only be given in these instances if students focus mostly on traditional techniques in their response, and demonstrate that they are able to distinguish between old and new approaches to marketing. Note also that there may be a misconception that traditional techniques such as those mentioned above are more costly and time-consuming to implement than using online methods. Although it may be the case with micro-budget or low-budget independent films, this idea is largely misplaced in relation to film promotion on this bigger economic scale. Ultimately, this could be a factor in distinguishing the difference between top level work and those at lower levels.</p> <p>With reference to <i>Blinded by the Light</i>:</p> <ul style="list-style-type: none"> <li>• the film-makers made use of an elaborate poster campaign which was designed to differ by region (eg called <i>The music of my life</i> in South America) in order to meet the demands and tastes of specific audiences globally</li> <li>• theatrical trailers of varying lengths were also released with a PG certificate to make them widely available to a range of potential audiences globally</li> <li>• the UK theatrical film trailer took up costly advertising slots in cinemas and on terrestrial TV, and focussed heavily on the nostalgic elements of the film (80s soundtrack and mise en scène styling) to grab the audience's attention</li> <li>• these traditional 'above the line methods' of film advertising and marketing are incredibly expensive, incurring additional costs estimated at around 50% of a film's initial production budget in a similar way to larger-scale, 'high-ticket' ventures such as Marvel films. This is nonetheless still regarded as an essential expenditure by producers in an attempt to bring audiences to the box office</li> <li>• although not a runaway success at the box office, the film was relatively profitable, making back 1.2 times its production budget upon its initial global cinema release and this is arguably down to the advertising and marketing campaign mentioned above</li> <li>• after the initial theatrical run, the producers of the film were also able to make further profits from sales to streaming services, airlines, TV providers as well as DVD/Blu Ray and download sales directly to consumers - highlighting that a film's profitability is no longer measured by takings at the box office alone</li> <li>• cross-promotion techniques were used throughout the campaign emphasising the trusted brands (brand synergy) connected with the film product on promotional material and using them to promote it eg the campaign made constant reference to Bruce Springsteen (a well-established international and highly successful music star) and <i>Bend it Like Beckham</i>, the director Gurinder Chadha's previous smash hit film which made a huge international impact. This is an obvious attempt at minimising risk in order to maximise profit (Hesmondhalgh)</li> <li>• the tried and tested publicity methods of press junkets, festivals and interviews were also used to promote the film. That said, the distributors spent a long time (arguably too long) on the festival circuit trying to publicise the film internationally and secure world-wide distribution deals which is perhaps why</li> </ul>	
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	<p>the film is thought to have lost out at the box office to the thematically similar <i>Yesterday</i> (Boyle, 2019) which was released first</p> <ul style="list-style-type: none"><li>• newspaper and magazine critic reviews eg the Guardian newspaper review which called the film a 'buoyant but uneven crowd-pleaser.' Some of the best reviews with their accompanying star ratings were displayed in the later phase of the trailer and the poster campaigns as 'proof' of the film's quality in an attempt to create an economic niche for the product which was ultimately marketed as a 'quirky, and well-written, independent British film'.</li></ul>	
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Question	Marking guidance		Total marks															
<p><b>07</b></p>	<p>'A free-market approach to newspaper ownership guarantees a free press.'</p> <p>To what extent do you agree with this statement?</p> <p>You should refer to the newspaper Close Study Products the <i>i</i> and the <i>Daily Mail</i> to support your answer.</p> <p style="text-align: center;"><b>AO1 1a, AO1 1b and AO2 3</b></p> <p>Demonstrate knowledge of the theoretical framework of media (<b>4 marks</b>).</p> <p>Demonstrate understanding of the theoretical framework of media (<b>8 marks</b>).</p> <p>Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (<b>8 marks</b>).</p> <table border="1" data-bbox="284 779 1351 2058"> <thead> <tr> <th data-bbox="284 779 395 875">Level</th> <th data-bbox="395 779 520 875">Mark range</th> <th data-bbox="520 779 1351 875">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 875 395 1211">4</td> <td data-bbox="395 875 520 1211">16–20</td> <td data-bbox="520 875 1351 1211"> <ul style="list-style-type: none"> <li>• Excellent and accurate knowledge and understanding of the theoretical framework that is demonstrated by consistently appropriate evaluation of the extent to which a free-market approach guarantees a free press.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1211 395 1514">3</td> <td data-bbox="395 1211 520 1514">11–15</td> <td data-bbox="520 1211 1351 1514"> <ul style="list-style-type: none"> <li>• Good knowledge and understanding of the theoretical framework that is demonstrated via frequent appropriate evaluation of the extent to which a free-market approach guarantees a free press.</li> <li>• Good judgements and conclusions that are often supported by relevant examples from the set products.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1514 395 1816">2</td> <td data-bbox="395 1514 520 1816">6–10</td> <td data-bbox="520 1514 1351 1816"> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework that is demonstrated by generally appropriate evaluation of the extent to which a free-market approach guarantees a free press.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by examples from the set products.</li> <li>• Generally appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1816 395 2058">1</td> <td data-bbox="395 1816 520 2058">1–5</td> <td data-bbox="520 1816 1351 2058"> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework that is demonstrated by occasional appropriate evaluation of the extent to which a free-market approach guarantees a free press.</li> <li>• Basic judgements and conclusions that are generally unsupported by examples from the set products.</li> </ul> </td> </tr> </tbody> </table>		Level	Mark range	Description	4	16–20	<ul style="list-style-type: none"> <li>• Excellent and accurate knowledge and understanding of the theoretical framework that is demonstrated by consistently appropriate evaluation of the extent to which a free-market approach guarantees a free press.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul>	3	11–15	<ul style="list-style-type: none"> <li>• Good knowledge and understanding of the theoretical framework that is demonstrated via frequent appropriate evaluation of the extent to which a free-market approach guarantees a free press.</li> <li>• Good judgements and conclusions that are often supported by relevant examples from the set products.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul>	2	6–10	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework that is demonstrated by generally appropriate evaluation of the extent to which a free-market approach guarantees a free press.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by examples from the set products.</li> <li>• Generally appropriate use of subject-specific terminology throughout.</li> </ul>	1	1–5	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework that is demonstrated by occasional appropriate evaluation of the extent to which a free-market approach guarantees a free press.</li> <li>• Basic judgements and conclusions that are generally unsupported by examples from the set products.</li> </ul>	<p><b>20</b></p>
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0	0	Nothing worthy of credit.

**Indicative content**

This question assesses knowledge and understanding of the theoretical framework of industries particularly focusing on (though not limited to):

- power and media industries as summarised by Curran and Seaton
- the regulatory framework of contemporary media in the UK
- the impact of ‘new’ digital technologies on media regulation, including the role of individual producers.

Responses are required to consider the extent to which a free-market approach to press freedom is convincing with relation to both of the Newspaper CSPs.

Responses in the higher bands will clearly engage with the consideration of how far these arguments cohere in our current context and will support their points with effective reference to both of the CSPs. Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of regulation and/or the set product.

**Curran and Seaton**

- Argue that traditional (Whig historian) views of press freedom are based on the need for private ownership and competition to defend press freedom.
- Opposed to external regulation: argue that self-regulation is preferable to a system of regulation that is government-controlled. Statutory regulation as a contradiction to the cherished idea of press freedom.
- ‘The freedom of the press’ is seen as a cornerstone of a democratic society. Everyone is free to publish their views and ideas, including those that are critical of the government.
- The liberal theory of press freedom argues that the role of the press as a watchdog, holding to account powerful institutions such as big businesses or the royal family or the state itself, is crucial within a free and democratic country.

**The *Daily Mail* and *i***

- The *Daily Mail* is a bona fide ‘powerful institution’ and the *i* is an index of the strengths and weaknesses of the free-market approach.
- Historically, concentration of ownership in the hands of a few press barons like Lord Beaverbrook (*Daily Express*) and Lord Northcliffe (*Daily Mail* and *Daily Mirror*) made it difficult for competitors to start their own national newspapers: newspapers were large and highly industrialised enterprises with their own printing and distribution systems.
- The story of the *Independent* (The Indy, tagline “We are, are you?”) is an interesting case study: a ‘history of the present’ vis-a-vis the *i*.
- In October 2010, the *i*, a compact sister newspaper, was launched. The *i* is a separate newspaper but uses some of the same material. This is a purportedly ‘facts only’/neutral convenience ‘outlet’ (is this the market maintaining real choice?) and is now owned by DMGT.

	<ul style="list-style-type: none"> <li>• The free-market argument is advanced by winners: the <i>Daily Mail</i> is Britain’s best-selling print newspaper (1.3 million copies): the last printed edition of the <i>Independent</i> was selling 58,000, leaving only the online edition.</li> <li>• Online news is what has changed radically the answer to this question in the last 10–20 years. Print newspapers may all eventually go the way of the <i>Independent</i>. All now have powerful online presences: none more so than the <i>Daily Mail</i>.</li> <li>• Old arguments have come back to haunt them: it is now genuinely true that ‘anyone can publish’. Ironically, the principle of freedom to publish, jealously guarded by newspapers for so long, is exactly what has brought the newspaper industry almost to its knees.</li> <li>• The free-market argument also applies to the fundamental right of businesses to compete with each other with as little interference as possible from the state. Hence, four publishers own 75% of regional and local titles. Four newspaper groups dominate national and daily newspaper sales.</li> <li>• The thorny issue of press regulation has rebooted Curran and Seaton’s famous accusation; ‘Power without Responsibility’ with the Leveson inquiry set up as a response to the phone-hacking scandal, 2005–2011.</li> <li>• Newspapers opposed any statutory control because it would, in their view, unfairly prevent them from competing in an open market. Is this freedom or just ‘licence’?</li> </ul>	
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