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**GCSE  
MEDIA STUDIES  
8572/2**

**Paper 2 Media Two**

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**Mark scheme**

**June 2024**

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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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

Qu	Part	Marking guidance	Total marks
01	1	<p>Briefly define 'narrative disruption'.</p> <p>Assessment objective – <b>AO1 1a</b> Demonstrate knowledge of the theoretical framework of media studies. (1 mark)</p> <p><b>Definition</b></p> <p>Give <b>1 mark</b> for an acceptable definition of <b>narrative disruption</b>, for example:</p> <ul style="list-style-type: none"> <li>• an event which changes/disrupts the equilibrium/balance (of a narrative).</li> <li>• A dramatic break in the flow of the story</li> </ul> <p>Give <b>0 marks</b> for:</p> <ul style="list-style-type: none"> <li>• examples of disruption;.</li> <li>• Answers that rely heavily on the words in the question, e.g. 'something that disrupts the narrative'</li> </ul>	1

Qu	Part	Marking guidance	Total marks
01	2	<p>Give <b>one</b> example of narrative disruption in the extract.</p> <p>Assessment objective – <b>AO1 1a</b> Demonstrate knowledge of the theoretical framework of media studies. (1 mark)</p> <p>Give <b>1 mark</b> for any valid example, such as:</p> <ul style="list-style-type: none"> <li>• the café is closed/appears deserted (just before this scene the daemon says 'maybe we could find something to eat');</li> <li>• the darkness of the café compared to the light outside;</li> <li>• Will putting his hand on Lyra's shoulder (from behind);</li> <li>• The confrontation/meeting/encounter between Lyra and Will;</li> <li>• Lyra taking control over Will/Lyra telling Will she scared him, not the other way round (disrupts established orders);</li> <li>• Will doesn't have a daemon (which Lyra sees as impossible);</li> <li>• Will not understanding how the daemon can talk;</li> <li>• Lyra runs off/leaves abruptly (at the end of the extract)</li> <li>• the exchange which shows that both characters think (they are real and) the other is 'impossible'/a fantasy.</li> </ul> <p>Give <b>0 marks</b> for any examples not within the extract or any examples clearly unrelated to narrative disruption or simple identification of a character e.g. 'Will' or 'The daemon'.</p>	1

Qu	Part	Marking guidance			Total marks
01	3	<p>How are the following codes and conventions used to create meanings in the extract?</p> <ul style="list-style-type: none"> <li>composition</li> <li>audio</li> </ul> <p>Assessment objective – <b>AO2 1a</b> Analyse media products using the theoretical framework of media, including in relation to their contexts. <b>(8 marks)</b></p>			8
Level	Mark range	Description			
4	7–8	<ul style="list-style-type: none"> <li>Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of how composition and audio create meanings.</li> <li>Consistently appropriate and effective use of the theoretical framework throughout.</li> <li>Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul>			
3	5–6	<ul style="list-style-type: none"> <li>Good analysis of the extract that is clear and generally engages with the nuanced aspects of how composition and audio create meanings.</li> <li>Generally appropriate use of the theoretical framework but there are occasional inaccuracies/omissions.</li> <li>Mostly appropriate and effective use of subject specific terminology.</li> </ul>			
2	3–4	<ul style="list-style-type: none"> <li>Satisfactory analysis of the extract that engages with obvious or straightforward aspects of how composition and audio create meanings.</li> <li>Some use of the theoretical framework is present, but it is often of limited effectiveness.</li> <li>Occasionally appropriate use of subject specific terminology.</li> </ul>			
1	1–2	<ul style="list-style-type: none"> <li>Basic analysis of the extract only focusing on the more straightforward aspects of how composition and audio create meanings; this is likely to be more descriptive than analytical.</li> <li>Very little, if any, appropriate use of the theoretical framework.</li> <li>Very little, if any, appropriate use of subject specific terminology.</li> </ul>			
0	0	Nothing worthy of credit.			

	<p>Responses must focus on the extract shown from <i>His Dark Materials</i>. Credit must not be given to responses covering <b>how composition and audio create meanings</b> in other parts of Episode 1 or elsewhere in the series without focus on the extract.</p> <p><b>Deciding on a level</b>      Better answers may demonstrate a detailed and more critical engagement and a more nuanced approach by dealing with the ways in which <b>composition and audio create meanings</b> in the extract. Mid-range answers are more likely to list examples of <b>composition and audio</b> with a more limited reference to their role in <b>creating meanings</b>.</p> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for candidates to weight <b>composition and audio</b> equally. Answers which do not refer to both elements should not receive marks above 6.</p> <p><b>Indicative Content</b>      Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by referring to:</p> <p><b>Composition.</b></p> <p><b>Close-ups:</b></p> <ul style="list-style-type: none"> <li>• The bolt being drawn on the door, viewed from inside the café; gives an implicit sense of someone looking out; foreshadows the danger of Will approaching Lyra from behind.</li> <li>• Lyra backlit by the sunlight outside; emphasises her caution entering darkness. Maintaining the close-up, the camera pans from behind Lyra and tension is created by not showing the audience what is in her immediate vicinity.</li> <li>• Lyra's defiant face before she spins round and pins him to the table; Lyra's angry face; Will's defeated face as he is pinned against the table.</li> <li>• Lyra's face obscured to show Pan peeping out from behind her.</li> <li>• Will to show he is apprehensive.</li> <li>• Will from behind and then from the side show him approaching Pan with his fingers outstretched, minded to touch him. The line, "He does know not to touch me, right?" conveys the importance of a daemon in Lyra's world and to the audience that touch is a matter of consent.</li> <li>• From behind Lyra, showing Will's confused face at being told that Pan is not just "a talking animal".</li> <li>• Pan sniffing and looking for a daemon; he asks, "Where's your daemon?" which marks the key moment of disruption that leads to Lyra leaving.</li> </ul> <p><b>Medium shots:</b></p> <ul style="list-style-type: none"> <li>• As Lyra leaves, Pan looking back quizzically at Will. This contrasts with Lyra's hurried exit.</li> <li>• Lyra and the painting in the background; Lyra runs her fingers over the dust, suggesting the café has been abandoned for some time.</li> <li>• Lyra shot through rows of bottles, the camera pans along the bottles then down through the shelves, all of which suggest she is being watched.</li> <li>• A bowl falling and breaking.</li> </ul>	
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	<ul style="list-style-type: none"> <li>• A low medium shot shows Lyra in the background looking down at Will; a high medium shot from behind Lyra shows Will looking up to Lyra. Only when these power dynamics have been established does Lyra introduce herself.</li> <li>• A medium shot shows Lyra instinctively backing up towards Pan to be protective.</li> </ul> <p><b>General:</b></p> <ul style="list-style-type: none"> <li>• The camera pivots to Lyra looking at an old painting, lit by an old, yellowed vintage lamp, which appears to be of an angel (mentioned in Series 1) foreshadowing what will appear later in Series 2.</li> <li>• The room is dark but partially lit by sunlight and internal lamps, which emphasises the different colours in the bottles, though not all the lamps are working.</li> <li>• The camera zooming in from behind Lyra as Will's hand reaches out and touches her shoulder, suggesting he is a threat to Lyra.</li> <li>• A cleaver embedded in the desk next to Will's neck emphasises his peril. Lyra is again shown to be in control.</li> <li>• When Lyra releases Will, he briefly squares up to her but backs off as she stares at and approaches him. He dutifully picks up the pieces of the bowl he has broken, as if she is his teacher.</li> <li>• With the threat neutralised, the room appears more brightly lit than before. A light that was not working is lit by daylight; the bottles are illuminated by a side window and the door through which Lyra entered, as is one side of Lyra's face.</li> <li>• Lyra, still lit from the side window, appears much darker once she realises that Will does not have a daemon.</li> <li>• The inner conflict between Lyra and her daemon is emphasised in the brightly lit outside by Pan telling Lyra, "Don't make assumptions, he seems kind."</li> </ul> <p><b>Audio.</b></p> <ul style="list-style-type: none"> <li>• Audio is used to create tension and direction for the audience.</li> <li>• Creaking door ramps up level of mystery/fear; contrasts with the sound of the door being thrown open at the end of the extract.</li> <li>• Lyra's breathing conveys anxiety about the situation. Sound of breathing/footsteps/hints of plates clinking/floorboards creaking as Lyra walks around ramps up tension.</li> <li>• Sound of fingers brushing off dust/feet treading in dirt; emphasise sense of abandonment.</li> <li>• Incidental music of strings/eerie synthesiser tones creates a sense that disruption is never far away; soundtrack builds from looking at the old picture on the wall until Will approaches from behind and is pinned down by Lyra; deep tones emphasise that Will at that point is at Lyra's mercy.</li> <li>• Sound of bowl breaking and being picked up emphasises that Lyra is in control and Will is deferential.</li> <li>• Incidental music stops while exchange of dialogue takes place between Lyra and Will. This allows the audience to focus on an important dialogue which highlights their different realities.</li> <li>• As Pan appears, the strings and piano build in the background, creating a sense of wonder as Will moves towards and stares at Pan.</li> </ul>	
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	<ul style="list-style-type: none"><li>• There is a nonchalance with which Lyra introduces Pan to Will, “That’s Pan.” The talking daemon is used to highlight the paradox of different realities.</li><li>• The close-up foregrounds the sound of Pan sniffing as he looks for Will’s daemon, mirroring the sense of anxiety in Lyra’s breathing at the outset.</li><li>• At the point the two characters realise that one has a daemon and the other doesn’t, the cellos play a refrain of the string part, creating darker tones. As Lyra exits the strings and piano become lighter and more melodic, creating a sense of enlightenment and potential (rather than tension). The music conveys more optimism than the dialogue and shows that while the characters are confused by each other’s realities there is something blossoming in their relationship.</li><li>• The sound of the bird following them and taking flight as Lyra leaves mimics the sense of being followed/observed (like the spy-flies in the first series).</li></ul> <p>Other valid points must be credited.</p>	
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Qu	Part	Marking guidance	Total marks
01	4	<p>‘Fantasy worlds can be just as real as the ‘real’ world.’</p> <p>How far does an analysis of the extract show this to be true?</p> <p>Answer with reference to:</p> <ul style="list-style-type: none"> <li>• selection</li> <li>• construction</li> <li>• mediation.</li> </ul> <p>Assessment objectives – <b>AO2 1a and AO2 1b</b></p> <p>Analyse media products using the theoretical framework of media, including in relation to their contexts. <b>(6 marks)</b></p> <p>Make judgements and draw conclusions. <b>(6 marks)</b></p>	12
Level	Mark range	Description	
4	10–12	<ul style="list-style-type: none"> <li>• Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of representation.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant examples.</li> <li>• Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul>	
3	7–9	<ul style="list-style-type: none"> <li>• Good analysis of the extract that is clear and generally engages with the nuanced aspects of representation.</li> <li>• Good judgements and conclusions that are frequently supported by relevant examples.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul>	
2	4–6	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the extract that engages with obvious or straightforward aspects of representation.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by examples.</li> <li>• Some appropriate and effective use of subject specific terminology.</li> </ul>	
1	1–3	<ul style="list-style-type: none"> <li>• Basic analysis of the extract that focuses on the more straightforward aspects of representation, this is likely to be more descriptive than analytical.</li> <li>• Basic judgements and conclusions that are generally unsupported by examples.</li> </ul>	

		<ul style="list-style-type: none"> <li>• Little, if any, appropriate use of subject specific terminology.</li> </ul>	
0	0	<ul style="list-style-type: none"> <li>• Nothing worthy of credit.</li> </ul>	
<b>Deciding on a level</b>			
<p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. For example, answers which refer to an extensive range of relevant examples from the extract should be rewarded in the same way as answers that consider a smaller number of examples at greater length.</p> <p>Answers should show at least implicit recognition of the elements of representation: selection, construction and mediation. At Level 4 this recognition is highly likely and Level 3 it is desirable. At Levels 1 and 2, answers are likely to deal with the statement and the extract with limited explicit or implicit reference to selection, construction and mediation. However, examiners may use their discretion to reward such answers at a higher level if the understanding in relation to the extract is particularly good.</p>			
<p><b>Note:</b> This question refers to the screened extract. References to other material or examples drawn from elsewhere in the episode should not be rewarded without focus on the extract.</p>			
<p><b>Indicative Content</b></p> <p>Responses may demonstrate the ability to analyse the extract using the theoretical framework (media language, media representations) and ability to reach judgements and draw conclusions by making references such as the following:</p> <p><b>Selection</b></p> <ul style="list-style-type: none"> <li>• Constructed nature of reality as presented by the set dressing, narrative, Lyra/Pan and Will.</li> <li>• Costume, make-up and hair suggest Lyra and Will could be from the same world.</li> <li>• Most of the artefacts in the café are realistic and identifiable.</li> <li>• Linear narrative in an earth-like café but the picture on wall foreshadows the element of fantasy (appearance of the angels).</li> <li>• Realistic mise en scène (lighting, location, props, set dressing) partially tells a story of what has gone on before in the fantasy world.</li> <li>• Exposition (overall purpose of scene to introduce Will to Lyra), disruption (Will approaching Lyra), complication (clash of different realities), climax (Lyra/Pan walk out).</li> <li>• Exclusion of Pan/the fantasy element briefly allows Lyra and Will to exist in a shared reality.</li> </ul>			

	<p><b>Construction</b></p> <ul style="list-style-type: none"> <li>• Each character's perspective is that their own world is 'realistic' and the other character is 'impossible'.</li> <li>• Straightforward (realistic) use of language between the characters to narrate an outwardly complex dynamic of having/not having a daemon.</li> <li>• Use of direct address between Lyra and Will, Lyra and Pan; indirect address between Pan and Will eg "He does know not to touch me, right?" alludes to the fantasy and 'real' world having similar moral frameworks.</li> <li>• Body movement/paralanguage – the body movement, pitch and speed of speaking and lack of hesitation suggest the characters are quite confident, but the way Will gestures towards Lyra then backs off and the inquisitive facial expressions (and the sound of breathing) suggest apprehension, even from Pan, ie the dynamics are the same between the 'real' and fantasy characters.</li> <li>• Shot types and camera movement – the camera follows Lyra around the café, suggesting she is being watched, as do the shots through shelves and bottles and the door at the beginning of the scene. The close-ups prevent the audience from seeing what is in the immediate vicinity, creating a heightened sense of reality/fear to the character. The level of fear is the same for 'real'/fantasy characters.</li> </ul> <p><b>Mediation</b> – how a representation is put together and what message it gives the audience.</p> <ul style="list-style-type: none"> <li>• The café is initially dark but Lyra shows her usual courage and inquisitiveness. The way she fights back Will shows the audience that she is in control. These traits are recognisable/realistic to/shared with the audience.</li> <li>• Lyra initially trusts Will enough to introduce herself because he does not attempt to fight back and is deferential to her, eg by picking up the broken bowl.</li> <li>• Will has been able to create his own reality through dialogue with Lyra so the narrative uses Pan to assess/reassess whether Will is trustworthy.</li> <li>• Contemporary concept of consent/violation encapsulated in the idea that the daemon cannot be touched without permission.</li> <li>• Enigma in the painting of the angels which are simultaneously recognisable images in a 'real' world and fantasy, as is the general sense of abandonment in the dusty café.</li> <li>• Countering stereotypes/misrepresentation/bias and partiality in representation by Will assuming that Lyra was scared and her rejection of this stereotype, stereotypes which are used as much in fantasy characters as 'real' ones.</li> <li>• Lyra puts more trust in her daemon than in Will but the daemon mediates between the two by indirectly speaking to Will (about not being touched) and directly to Lyra about Will's apparent 'kindness'. As a narrative device, the daemon functions in the same way as a 'real' character.</li> </ul> <p>Other valid points must be credited.</p> <p><b>Judgements and conclusions</b></p> <p>Students may argue that selection, construction and mediation are used effectively, ineffectively or may take a more nuanced view. Any of the</p>	
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		above judgements and conclusions are valid if they are supported by the analysis of evidence drawn from the extract.																	
Qu	Part	Marking guidance	Total marks																
<b>02</b>		<p>‘Although representations in television drama have changed over time, the use of stereotypes has not.’</p> <p>How far do you agree with this statement?</p> <p>Answer with reference to <i>Doctor Who</i>, ‘<i>An Unearthly Child</i>’ (1963) and <i>His Dark Materials</i>, ‘<i>The City of Magpies</i>’ (2020) (Close Study Products).</p> <p>Assessment Objectives – <b>AO1 2a, AO1 2b and AO2 1b</b></p> <p>Demonstrate knowledge of contexts of media and their influence on media products and processes. <b>(5 marks)</b></p> <p>Demonstrate understanding of contexts of media and their influence on media products and processes. <b>(5 marks)</b></p> <p>Make judgements and draw conclusions. <b>(10 marks)</b></p>	20																
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center; padding: 5px;">Level</th> <th style="text-align: center; padding: 5px;">Mark range</th> <th style="text-align: center; padding: 5px;">Description</th> <th style="text-align: center; padding: 5px;"></th> </tr> </thead> <tbody> <tr> <td style="text-align: center; padding: 5px;">4</td> <td style="text-align: center; padding: 5px;">16–20</td> <td style="padding: 5px;"> <ul style="list-style-type: none"> <li>Excellent knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by consistently effective discussion of the use of representations and stereotypes in relation to the two close study products.</li> <li>Excellent, astute judgements and conclusions that are consistently well supported by relevant examples.</li> <li>Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> <td style="text-align: center; padding: 5px;"></td> </tr> <tr> <td style="text-align: center; padding: 5px;">3</td> <td style="text-align: center; padding: 5px;">11–15</td> <td style="padding: 5px;"> <ul style="list-style-type: none"> <li>Good knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by frequent effective discussion of the use of representations and stereotypes in relation to the two close study products.</li> <li>Good judgements and conclusions that are frequently supported by relevant examples.</li> <li>Mostly appropriate and effective use of subject specific terminology.</li> </ul> </td> <td style="text-align: center; padding: 5px;"></td> </tr> <tr> <td style="text-align: center; padding: 5px;">2</td> <td style="text-align: center; padding: 5px;">6–10</td> <td style="padding: 5px;"> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by some appropriate but not always convincing discussion of</li> </ul> </td> <td style="text-align: center; padding: 5px;"></td> </tr> </tbody> </table>				Level	Mark range	Description		4	16–20	<ul style="list-style-type: none"> <li>Excellent knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by consistently effective discussion of the use of representations and stereotypes in relation to the two close study products.</li> <li>Excellent, astute judgements and conclusions that are consistently well supported by relevant examples.</li> <li>Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul>		3	11–15	<ul style="list-style-type: none"> <li>Good knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by frequent effective discussion of the use of representations and stereotypes in relation to the two close study products.</li> <li>Good judgements and conclusions that are frequently supported by relevant examples.</li> <li>Mostly appropriate and effective use of subject specific terminology.</li> </ul>		2	6–10	<ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by some appropriate but not always convincing discussion of</li> </ul>	
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			<p>the use of representations and stereotypes in relation to the two close study products.</p> <ul style="list-style-type: none"> <li>• Satisfactory judgements and conclusions that are sometimes supported by relevant examples.</li> <li>• Often appropriate use of subject specific terminology, but inconsistently effective.</li> </ul>	
1	1–5		<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the contexts of media and their influence on media products and processes, demonstrated by very little, if any, appropriate discussion of the use of representations and stereotypes in relation to the two close study products.</li> <li>• Basic judgements and conclusions that are generally unsupported by examples.</li> <li>• Very little, if any, appropriate use of subject specific terminology and with limited effect.</li> </ul>	
0	0		<ul style="list-style-type: none"> <li>• Nothing worthy of credit.</li> </ul>	

### Deciding on a level

Answers in the higher bands must show extended responses that demonstrate the student's ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured.

Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail.

Answers are not required to deal with both CSPs to an equal extent.

However, answers that refer to only one CSP are unlikely to receive marks in Level 4 and those that refer to neither one of the CSPs are unlikely to receive marks above Level 2.

### Indicative Content

Responses may demonstrate knowledge and understanding of contexts of the media and their influence on media products and processes and ability to reach judgements and draw conclusions by discussing issues such as the following:

#### ***Doctor Who***

- Unequal society stratified by class, ethnicity, gender.
- The 'generation gap' and emergence of teenagers as distinctive social group.
- The gender roles are outdated by today's standards, but there are signs of the emerging independence of teenagers in the character of Susan. However, she is largely respectful and deferential towards her teachers and the Doctor.
- All of the characters appear to be middle class and all are white.
- Broad family viewership and it did so by avoiding controversy and steering a very middle of the road course with recognisable stereotypes.

	<ul style="list-style-type: none"> <li>• Stereotyped social and gender roles – eg policeman, teachers, attitude of Doctor to Susan – though contextually ‘of their time’.</li> <li>• Stereotype of the patronising male teacher (Ian) and his attitude to Barbara, though Barbara always seems to have the upper hand (she discovers the TARDIS and is more open to it being ‘true’).</li> <li>• Ian’s attitude to Barbara contrasts with (some of) the descriptions of Susan’s cleverness, though the script also uses stereotype of ‘stupid’ child (as both Ian and the Doctor call her, with stereotypical condescension) who other children laugh at but who actually knows about a decimal future.</li> <li>• Casual social relationships between (fairly stereotyped) staff and 15-year-old Susan contrast with modern era of safeguarding, though there is a similar ethos to protect her from harm.</li> <li>• Stereotype of the ‘rock ’n’ roll’ teenager listening to the charts on the radio.</li> <li>• Stereotype of the ‘ignorant foreigner’ misunderstanding ‘British ways’.</li> <li>• Stereotype of humans rejecting things they don’t understand contrasted with historical events (Romans, Napoleon) that might have turned out differently with knowledge/power.</li> </ul> <p><b><i>His Dark Materials</i></b></p> <ul style="list-style-type: none"> <li>• Identity politics, diversity.</li> <li>• Some nostalgia for certainties of a ‘more simple’ past.</li> <li>• Reversal of traditional gender roles and binaries; acknowledges stereotype of female character being scared (as in <i>Doctor Who</i>) and explicitly rejects it through dialogue.</li> <li>• Lyra is decisive and assertive but also has elements of a stereotypical tomboy. In her relationships with Will and with her daemon she often acts independently, usually rejecting their advice and options in favour of her own ideas.</li> <li>• Lyra’s daemon looks to her and makes suggestions which she has the autonomy to reject.</li> <li>• The cast as a whole is more diverse and multi-faceted with many characters demonstrating degrees of fluidity in their identities.</li> <li>• This representation of a familiar contemporary world juxtaposed with a fantasy world brings the influence of contexts into sharper focus; although the characters and <i>mise en scène</i> of Cittàgazze are fantastical (eg daemons, spectres, flying witches) they are relatable and accessible to those such as Will from the ‘real’ world and, to an extent, stereotyped.</li> <li>• Elements of femme fatale stereotype in Mrs Coulter but stereotypes also intended to be re-interpreted and reinvented as the story progresses.</li> </ul> <p>Other valid points must be credited.</p>	
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	<p><b>Judgements and conclusions</b></p> <p>Responses may conclude that representations in television drama have changed over time or they may argue that they have not. Alternatively, answers may steer a middle course by finding similarities as well as differences between the two CSPs in the use of stereotypes. Any of the above judgements and conclusions are valid if they are supported by evidence relevant to the two CSPs.</p>	
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Qu	Part	Marking guidance	Total marks
03		<p>How do producers of online and social media make money?</p> <p>Give <b>two</b> examples.</p> <p>Assessment objective – <b>AO1 1a</b> Demonstrate knowledge of the theoretical framework of media studies. <b>(2 marks)</b></p> <p>Give <b>1 mark</b> for each acceptable example (maximum two) of the ways that producers of online and social media can make money, eg:</p> <ul style="list-style-type: none"> <li>• Paid subscription, premium service</li> <li>• In-app purchases/microtransactions</li> <li>• Advertising or pop-up advertisement</li> <li>• Clicks, views or impressions (paid for by advertisers)</li> <li>• Endorsement of products, brands or services</li> <li>• Click and buy, sales commission</li> <li>• Content creation</li> <li>• Product placement</li> <li>• Sponsorship/collaboration</li> <li>• Sale of data, data-mining</li> <li>• Crowd funding/donation page</li> <li>• Non-fungible tokens.</li> </ul> <p>Specific examples are also valid, eg:</p> <ul style="list-style-type: none"> <li>• Run a paid-for online fitness class</li> <li>• Staging a paid for event</li> <li>• Become a social influencer on TikTok</li> <li>• Create fashion videos for a YouTube channel.</li> <li>• Sale of producer's own merchandise e.g. Marcus Rashford's books</li> </ul> <p>Give <b>0 marks</b> for examples that are too vague, imprecise or incomplete to show any real understanding of the monetisation of OSP eg:</p> <ul style="list-style-type: none"> <li>• Making it interesting</li> <li>• Selling things</li> <li>• Putting it on YouTube.</li> <li>• Social media posts</li> </ul> <p>If both answers are valid but very similar, give only one mark.</p>	2

Qu	Part	Marking guidance			Total marks														
04		<p>'Uses and Gratifications theory helps us to understand the appeal of celebrities' online presence to audiences.'</p> <p>How far does an analysis of Marcus Rashford's and Kim Kardashian's online presence show this to be true?</p> <p>Assessment Objectives – <b>AO2 1a, AO2 1b</b>            Analyse media products using the theoretical framework of media, including in relation to their contexts. <b>(10 marks)</b>            Make judgements and draw conclusions. <b>(10 marks)</b></p>			20														
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		<p>understand the appeal of celebrities' online presence to audiences.</p> <ul style="list-style-type: none"> <li>• This is likely to be more descriptive than analytical.</li> <li>• Basic judgements and conclusions that are generally unsupported by examples.</li> <li>• Very little, if any, appropriate use of subject-specific terminology.</li> </ul>	
0	0	<ul style="list-style-type: none"> <li>• Nothing worthy of credit.</li> </ul>	
<b>Deciding on a level</b>			
Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail.			
<p>There are many equally valid approaches to this question. Answers may lead with a general explanation of passive and active audiences and/or reception theory. There is no requirement for candidates to identify any particular set of uses and gratifications (there are a number of different versions). However, only answers with a reasonably comprehensive set of categories should be rewarded at the upper levels (Levels 3 and 4).</p> <p>Answers with a partial or limited understanding of U&amp;G should not normally receive marks above Level 2. Examiners may use their discretion to reward answers at a higher level if a restricted number of uses or gratifications are particularly well illustrated and discussed in relation to the statement and the CSPs. Answers with knowledge and understanding of U&amp;G but no reference to the CSPs or no reference to 'the appeal of celebrities' should not normally receive marks in Levels 3 and 4.</p>			
<p>Answers that refer to only one of the two CSPs will not normally receive marks above mid-Level 3. However, examiners may use their discretion to award marks at a higher level if answers focusing on a single CSP are exceptional in other respects. Answers that incorporate discussion of <i>Kim Kardashian Hollywood</i> into Kim Kardashian's online presence may be credited.</p>			
<p>Answers in the higher bands must show extended responses that demonstrate the student's ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured.</p>			
<p><b>Judgements and conclusions</b></p> <p>Responses may conclude that U&amp;G theory is helpful, that it is not helpful or that its helpfulness needs to be considered in relation to other approaches to the audience.</p> <p>Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the CSPs and from the theoretical framework.</p>			

	<p><b>Indicative Content</b></p> <p>Responses may demonstrate the ability to analyse media products in relation to the theoretical framework and ability to reach judgments and draw conclusions by discussing points such as the following.</p> <p>Both KK and MR have huge online followings and are widely considered to be successful online communicators. KK has a much larger base of followers than MR (eg X (formerly Twitter) 72m vs 5.4m, Facebook 34.3m vs 8.7m).</p> <p>The uses and gratification theory (or model) proposes that audience members make conscious, informed decisions when they select media products to consume. Audience members make various different uses of the media in order to gratify different needs.</p> <p>A uses and gratifications analysis of the two CSPs would look for the different needs that the products may potentially satisfy. U&amp;G could help us to understand the audience appeal of successful celebrities by showing that their online presence is able to satisfy the different needs of different followers in different ways.</p> <p><b>Entertainment and Diversion</b></p> <ul style="list-style-type: none"> <li>Both MR and KK provide opportunities to meet these needs. As a sports star, MR posts frequently about his and his team's football activities. For fans, this provides cerebral pleasures of enjoyment in MR's and the team's performance as well as the vicarious pleasure of associating with his and the team's successes.</li> <li>KK posts extensively on her appearance at celebrity events with images of her wearing glamorous clothes. This meets the need of fans to enjoy the voyeuristic pleasures of looking at KK's clothing, hair, make-up, body and the many exotic locations in which she is photographed.</li> <li>Both KK and MR provide images of themselves in locations and situations that many fans will find highly desirable alternatives to their own lives. In this way, the CSPs meet the need for an escapist fantasy of celebrity identification; a diversion from the troubles and anxieties of daily life.</li> </ul> <p><b>Information and Education</b></p> <ul style="list-style-type: none"> <li>Both MR and KK give their followers carefully selected but restricted access to information about their 'private' lives. This may take the form of MR posting pictures of himself celebrating at an event with his mother or posting comments on the activities of other family members. Similarly, KK posts about her children, her divorce and members of the Kardashian clan.</li> <li>This material provides fans with the gratification of feeling that they are 'insiders' enjoying privileged information.</li> <li>There is a good deal of promotional material on KK's pages including information about her own clothing brands.</li> <li>Both MR and KK use their online presence to promote causes with which they are associated. KK campaigns for reform of the US criminal justice</li> </ul>	
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	<p>system, prison reform and abolition of the death penalty. This could be seen as educational, but whether it is fulfilling an audience need is more debatable.</p> <ul style="list-style-type: none"> <li>• MR is well-known for his successful campaigning for social causes including child food poverty and help for vulnerable families. He has also set up a book club to encourage reading and literacy. This aspect of his online presence combines education with fund-raising and political activism.</li> </ul> <p><b>Social Interaction</b></p> <ul style="list-style-type: none"> <li>• There are significant opportunities for social interaction between followers on the social media pages of MR and KK. Occasionally, MR has replied directly to followers' posts and even intervened to help them.</li> <li>• Gathering information and ideas from celebrity social media also provides the raw material for users' own interactions with others (aka building subcultural capital).</li> <li>• Some fans imagine themselves to be in a close relationship with the celebrity, developing a need to 'know' the celebrity as much as possible.</li> <li>• MR's social campaigning provides many opportunities for followers to get involved directly, for example in the work of FareShare.</li> </ul> <p><b>Personal Identity</b></p> <ul style="list-style-type: none"> <li>• Celebrity social media supply examples of role models against which the follower's identity may be judged and measured. MR and KK illustrate lifestyle choices and character traits that their followers may choose to accept or reject.</li> <li>• Contributing comments to a celebrity's social media may fulfil a desire to express yourself to others and confirm a sense of self. This may not be supportive of the celebrity. For example, some of KK's followers have criticised her parenting of her children and some football fans have criticised MR for investing too much time and effort into his campaigning work and too little into football training.</li> </ul> <p>Of course, MR and KK are multi-media celebrity personas or brands, and their online presence is not the only way in which they interact with fans. U&amp;G emphasises the power that the audience member has to dictate the success or failure of a media product. This is very apparent in the case of social media, where the dissatisfaction of users is instantly registered in fan comments and by statistics on impressions, hits and follower numbers.</p> <p>One problem for U&amp;G is that it doesn't adequately explain the source of the diverse needs of media consumers. If they are stimulated by the media, this leads us straight back to the direct effects model; one that might have a more negative view of the power of social media to manipulate the consumer rather than the other way around.</p> <p>Overall, there are no right or wrong judgements or conclusions; we are assessing the competence with which these judgements and conclusions are formulated using evidence drawn from the CSPs and ideas drawn from the theoretical framework.</p>	
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Qu	Part	Marking guidance	Total marks												
05		<p>‘Social media is the most dangerous media industry because it lacks regulation.’</p> <p>How far do you agree with this statement?</p> <p>In this question you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework, media contexts and Close Study Products.</p> <p><b>Assessment Objectives – AO1 1a, AO1 1b and AO2 1b</b>  Demonstrate knowledge of the theoretical framework of media. <b>(5 marks)</b>  Demonstrate understanding of the theoretical framework of media. <b>(5 marks)</b>  Make judgements and draw conclusions. <b>(10 marks)</b></p>	20												
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		0	0	Nothing worthy of credit.	

### Deciding on a level

Answers in the higher bands must:

- demonstrate the drawing together of areas of knowledge, skills and/or understanding from across the full course of study
- show extended responses that demonstrate the ability to construct and develop a line of reasoning that is coherent, relevant, sustained and logically structured.

If answers do not demonstrate both of the above then they must not be awarded marks in the highest band (ie the maximum mark should be 15). If they do not demonstrate either of the above, they must not be awarded a mark in the top two bands (ie the maximum mark should be 10).

### Judgements and conclusions

Answers may make judgements which lead them to either agree or disagree with the statement in the question. Alternatively, responses may conclude that some aspects of the statement are true or that different circumstances apply to different media industries because of the way they are regulated. Any of these approaches is equally valid as long as judgements and conclusions are supported by evidence drawn from the CSPs and/or from relevant areas of the theoretical framework.

### Indicative Content: Synoptic Response

Synoptic responses could cover aspects of the theoretical framework such as any of the following:

- The relationship between technology and media products.
- The choices media producers make about how to represent particular events, social groups and ideas.
- How and why particular social groups may be underrepresented or misrepresented.
- How representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products.
- The social, cultural and political significance of particular representations in terms of the themes or issues that they address.
- How representations reflect the social, historical and cultural contexts in which they were produced.
- The effect of ownership and control of media organisations.

	<ul style="list-style-type: none"> <li>• The functions and types of regulation of the media.</li> <li>• Self-regulation and government regulation.</li> <li>• Disputes about freedom, censorship and control.</li> <li>• Nature of regulatory bodies in UK.</li> <li>• The challenges for media regulation presented by 'new' digital technologies.</li> <li>• Debates about: <ul style="list-style-type: none"> <li>◦ online, social networking abuse and bullying</li> <li>◦ online anonymity</li> <li>◦ rights and responsibilities of ISPs and social networks</li> <li>◦ public interest versus rights of the individual.</li> </ul> </li> </ul> <p>Credit other aspects of the theoretical framework where appropriate.</p> <p><b>Indicative Content: Judgements and Conclusions</b></p> <p>There is no expectation that the responses will be entirely balanced. If a student constructs a clear argument on either side of this debate, showing astute knowledge and understanding using the theoretical framework/media contexts, then this should not prevent them from reaching the higher mark bands.</p> <p>Similarly, if judgements using the framework/media contexts lead to a balanced conclusion that is logical and well supported, this should be rewarded and could also reach the higher mark bands.</p> <p>Arguments or points made in relation to the statement may include references to:</p> <ul style="list-style-type: none"> <li>• The dangers versus the benefits of social media, eg the permanent nature of digital footprints versus short-term gratification.</li> <li>• The need or otherwise to regulate social media.</li> <li>• Rejection or otherwise of the premise that social media is inherently dangerous.</li> <li>• Contrast with industries, such as newspapers and magazines, which are regulated but still cause harm, eg in the way women's bodies are presented to young people.</li> <li>• The nature of the regulatory bodies in the UK and their relative powerlessness.</li> <li>• The difficulty in quantifying in legislation what the dangers are, eg what constitutes 'abuse and bullying'.</li> <li>• The technical and logistical difficulties of managing the huge volume of information on social media, such as while abuse may be targeted at Marcus Rashford, the post may be made overseas and outside the jurisdiction of legislation.</li> <li>• The potential effectiveness of regulation, eg simple anonymity tools such as VPNs that may circumvent legislation.</li> <li>• The potential value of online anonymity and lack of effective regulation, eg to force change in repressive states.</li> <li>• The difficulty of applying regulatory frameworks to citizens of other countries or other geographic locations.</li> </ul> <p>Other valid points must be credited.</p>	
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**8572/2 assessment objective grid****Assessment objective 1**

**1a** Demonstrate knowledge of the theoretical framework of media.  
**1b** Demonstrate understanding of the theoretical framework of media.  
**2a** Demonstrate knowledge of contexts of media and their influence on media products and processes.  
**2b** Demonstrate understanding of contexts of media and their influence on media products and processes.

**Assessment objective 2**

**1a** Analyse media products using the theoretical framework of media, including in relation to their contexts.  
**1b** Make judgements and draw conclusions.

Question	AO1				AO2		Total
	1a	1b	2a	2b	1a	1b	
01.1	1						1
01.2	1						1
01.3					8		8
01.4					6	6	12
02			5	5		10	20
03	2						2
04					10	10	20
05	5	5				10	20
<b>Total</b>	<b>9</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>24</b>	<b>36</b>	<b>84</b>