



GCSE MEDIA STUDIES 8572/1

Paper 1 Media One

Mark scheme

June 2025

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

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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		The image of the sheet in Figure 1 is an example of which of the following? Shade one circle only. Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies. (1 mark) B – Non-verbal code	1

Qu	Part	Marking guidance	Total marks												
02		Analyse the IKEA advertisement (Figure 1) to show how design and layout communicate meaning. Assessment objective – AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts. (12 marks) <table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><tr><td>4</td><td>10–12</td><td> • Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of design and layout. • Focus on the intended meanings created by design and layout of media language is thorough and effective throughout. • Consistently appropriate and effective use of subject-specific terminology throughout. </td></tr><tr><td>3</td><td>7–9</td><td> • Good analysis of the product that is clear and generally engages with the nuanced aspects of design and layout. • Focus on the intended meanings created by design and layout of media language is mostly effective although lacks clarity in places. • Mostly appropriate and effective use of subject-specific terminology. </td></tr><tr><td>2</td><td>4–6</td><td> • Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of design and layout. • Focus on the intended meanings created by design and layout of media language is </td></tr></table>	Level	Mark range	Description	4	10–12	• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of design and layout. • Focus on the intended meanings created by design and layout of media language is thorough and effective throughout. • Consistently appropriate and effective use of subject-specific terminology throughout.	3	7–9	• Good analysis of the product that is clear and generally engages with the nuanced aspects of design and layout. • Focus on the intended meanings created by design and layout of media language is mostly effective although lacks clarity in places. • Mostly appropriate and effective use of subject-specific terminology.	2	4–6	• Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of design and layout. • Focus on the intended meanings created by design and layout of media language is	12
Level	Mark range	Description													
4	10–12	• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of design and layout. • Focus on the intended meanings created by design and layout of media language is thorough and effective throughout. • Consistently appropriate and effective use of subject-specific terminology throughout.													
3	7–9	• Good analysis of the product that is clear and generally engages with the nuanced aspects of design and layout. • Focus on the intended meanings created by design and layout of media language is mostly effective although lacks clarity in places. • Mostly appropriate and effective use of subject-specific terminology.													
2	4–6	• Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of design and layout. • Focus on the intended meanings created by design and layout of media language is													

				inconsistent due to some satisfactory analysis and some description. Occasionally appropriate use of subject-specific terminology.	
		1	1–3	- Basic analysis of the product only focusing on the more straightforward aspects of design and layout. Likely to be more descriptive than analytical. - Focus on the intended meanings created by the design and layout of media language is largely absent due to description not analysis. - Very little, if any, appropriate use of subject-specific terminology.	
		0	0	Nothing worthy of credit.	

	Deciding on a level Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. Answers which do not refer to several components of design and layout are not likely to receive marks above mid-Level 3. Answers which do not refer to design and layout should not normally receive marks above low-Level 2. However, examiners may use their discretion to reward such answers at a higher level if the understanding of design and layout in relation to the product is particularly good. Indicative content Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by referring to: Design and Layout: - The central image of an energy drink can with a sheet spilling out captures the attention of the audience as the can is iconically recognisable as an energy drink. At first glance the sheet could be mistaken for a spilled drink but the meaning communicated is that the sheet has the effect of an energy drink. - This is anchored by the design of the label on the can with image of the yellow jagged flash and saying 'SLEEP BOOSTS YOUR ENERGY' communicating the meaning that the sheet will make the consumer sleep well and act as an energy boost like the energy drink can it is emulating. - The design is aiming to create a humorous and memorable effect as the advertisement initially seems like one thing but is an amusing metaphor for another. - The IKEA logo positioned in the bottom right-hand corner uses the IKEA Sans font and colours to communicate clearly the advertisement is for the products from the furniture store. - Price and product name are positioned directly next to the product to link the text and image together.	
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		• The advertisement uses the layout technique of the rule of thirds with the can in the top third, sheet in the middle and the anchorage copy and strapline in the bottom third to help communicate in a clear and simple way the narrative of the advertisement. This is reinforced by the white space in the bottom third signifying the more functional information including the caption ‘Tomorrow starts tonight’ in a larger font IKEA Sans font. • Triangle layout technique also helps communicate a clear message that the sheet is a sleep aid that the audience can buy from IKEA. • Z-Layout is used to encourage the audience to read the advertisement from the top left, through the middle to the bottom right. This helps communicate the narrative of the advert. • Minimal overall design reinforces the IKEA brand communicating comfort, functionality and modernism. • The colour palette of muted blue/grey contrast with the pink and yellow label against the white of the sheet communicate the excitement of getting a relaxing, calm experience of sleeping with an IKEA sheet through the contrast of the two colour palettes. This is not an exhaustive list of all elements or potential meanings. Other readings and interpretations might still be valid. Any valid references should be credited. Marks in the higher bands might demonstrate qualities in either the breadth or the depth of the response.	
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Qu	Part	Marking guidance	Total marks																		
03		Analyse the OMO advertisement (Figure 2) to show how gender stereotypes have been used. Assessment Objective – AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts. (8 marks) <table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><tr><td>4</td><td>7–8</td><td> - Excellent analysis of the advertisement that is detailed and critically engages with the nuanced use of gender stereotypes. - Excellent use of the theoretical framework demonstrating detailed and accurate understanding of how gender stereotypes have been used. - Consistently appropriate and effective subject-specific terminology throughout. </td></tr><tr><td>3</td><td>5–6</td><td> - Good analysis of advertisement that is clear and generally engages with the nuanced use of gender stereotypes. - Good use of the theoretical framework demonstrating clear understanding of how gender stereotypes have been used. - Mostly appropriate and effective use of subject-specific terminology throughout. </td></tr><tr><td>2</td><td>3–4</td><td> - Satisfactory analysis of the advertisement that engages with obvious or straightforward use of gender stereotypes. - Satisfactory use of the theoretical framework demonstrating some understanding of how gender stereotypes have been used. - Occasionally appropriate use of subject-specific terminology. </td></tr><tr><td>1</td><td>1–2</td><td> - Basic analysis of the advertisement with only limited, if any, attention given to use of gender stereotypes. - Limited use of the theoretical framework demonstrating understanding of how gender stereotypes have been used. - Very little, if any, use of subject-specific terminology. </td></tr><tr><td>0</td><td>0</td><td>Nothing worthy of credit.</td></tr></table>	Level	Mark range	Description	4	7–8	- Excellent analysis of the advertisement that is detailed and critically engages with the nuanced use of gender stereotypes. - Excellent use of the theoretical framework demonstrating detailed and accurate understanding of how gender stereotypes have been used. - Consistently appropriate and effective subject-specific terminology throughout.	3	5–6	- Good analysis of advertisement that is clear and generally engages with the nuanced use of gender stereotypes. - Good use of the theoretical framework demonstrating clear understanding of how gender stereotypes have been used. - Mostly appropriate and effective use of subject-specific terminology throughout.	2	3–4	- Satisfactory analysis of the advertisement that engages with obvious or straightforward use of gender stereotypes. - Satisfactory use of the theoretical framework demonstrating some understanding of how gender stereotypes have been used. - Occasionally appropriate use of subject-specific terminology.	1	1–2	- Basic analysis of the advertisement with only limited, if any, attention given to use of gender stereotypes. - Limited use of the theoretical framework demonstrating understanding of how gender stereotypes have been used. - Very little, if any, use of subject-specific terminology.	0	0	Nothing worthy of credit.	8
Level	Mark range	Description																			
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	Indicative content Responses should demonstrate the ability to analyse a media product using the theoretical framework (media representation) by referring to: Gender stereotypes in the OMO advertisement • The OMO advertisement uses stereotypical representations of femininity from the 1950s in the image denoting a woman wearing makeup and with styled hair, pegging washing. She is looking over her shoulder directly at the audience with a happy, fulfilled expression. This would have been understood at the time as an aspirational representation of womanhood with the connotation that using a superior product like OMO will help the audience to be part of that group. • Although a modern audience might find this a negative gender stereotype, a 1950s audience would recognise it as being familiar and positive. • The advertisement copy references motherhood – ‘This’ll shake you Mother!’ connoting the primary role of adult women in the 1950s as mothers. The audience would understand that part of being a ‘good’ mother was to have clean clothes and to take pride in how white your white washing was (a throw back from washing by hand which would take a lot of physical labour to achieve) showing how dedicated you were to motherhood. This reinforces the idea that being a good mother can be achieved through using OMO. • The absence of any men in the advertisement and the references to ‘mother’, ‘millions of women’ and use of a female model suggests that housework and the home were women’s work. This gender stereotype was particularly prevalent after WW2 as women were encouraged back into the home to ensure paid jobs for men returning from the war. • The hyperbole in the body copy ‘wonderful’, ‘brightness’, ‘brilliantly’, ‘exciting’ reinforce the stereotype that women at the time should enjoy housework and it elevates the drudgery into something electrifying that women should be thrilled by. • The bulk of the copy appears to be written from a masculine/patriarchal perspective – “Yes, she’s right!” using voice of God. This is also stereotypical of essentialist ideology; a male figure providing guidance to the weaker female character. Other valid points must be credited.	
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Qu	Part	Marking guidance	Total marks															
04		Analyse the OMO advertisement (Figure 2) to show how verbal codes are used to persuade audiences to buy the product. Assessment Objective – AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts. (6 marks) <table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><tr><td>3</td><td>5–6</td><td> - Excellent analysis of the OMO advertisement that is detailed and engages with nuanced aspects of how verbal codes are used to persuade audiences to buy the product. - Consistently appropriate and effective use of the theoretical framework throughout. - Consistently appropriate and effective use of subject-specific terminology throughout. </td></tr><tr><td>2</td><td>3–4</td><td> - Satisfactory analysis of the OMO advertisement that is clear and which engages with aspects of how verbal codes are used to persuade audiences to buy the product. - Some appropriate and effective use of the theoretical framework. - Some appropriate and effective use of subject-specific terminology. </td></tr><tr><td>1</td><td>1–2</td><td> - Basic analysis of the OMO advertisement that engages only with the straightforward or simple aspects of how verbal codes are used to persuade audiences to buy the product. - Limited appropriate use of the theoretical framework. - Little, if any, appropriate use of subject-specific terminology. </td></tr><tr><td>0</td><td>0</td><td>Nothing worthy of credit.</td></tr></table> Indicative content Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by discussing aspects such as those shown below. - The OMO advertisement makes use of a number of verbal codes (slogans, body copy, quotations) as it is very text heavy given the era in which it was produced.	Level	Mark range	Description	3	5–6	- Excellent analysis of the OMO advertisement that is detailed and engages with nuanced aspects of how verbal codes are used to persuade audiences to buy the product. - Consistently appropriate and effective use of the theoretical framework throughout. - Consistently appropriate and effective use of subject-specific terminology throughout.	2	3–4	- Satisfactory analysis of the OMO advertisement that is clear and which engages with aspects of how verbal codes are used to persuade audiences to buy the product. - Some appropriate and effective use of the theoretical framework. - Some appropriate and effective use of subject-specific terminology.	1	1–2	- Basic analysis of the OMO advertisement that engages only with the straightforward or simple aspects of how verbal codes are used to persuade audiences to buy the product. - Limited appropriate use of the theoretical framework. - Little, if any, appropriate use of subject-specific terminology.	0	0	Nothing worthy of credit.	6
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3	5–6	- Excellent analysis of the OMO advertisement that is detailed and engages with nuanced aspects of how verbal codes are used to persuade audiences to buy the product. - Consistently appropriate and effective use of the theoretical framework throughout. - Consistently appropriate and effective use of subject-specific terminology throughout.																
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1	1–2	- Basic analysis of the OMO advertisement that engages only with the straightforward or simple aspects of how verbal codes are used to persuade audiences to buy the product. - Limited appropriate use of the theoretical framework. - Little, if any, appropriate use of subject-specific terminology.																
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		• The OMO advertisement uses capitalisation, italics and uppercase in the middle of sentences – ‘Actually <i>bright!</i>’ to make key words both attract the eye but also connoting loudness or shouting about the product because it is so good. • Exclamation marks are used a number of times throughout the advert to connote excitement and urgency ‘WHITENESS ALONE WON’T DO!’ and ‘OMO makes whites Bright!’. This acts as the voice of the female featured in the advert persuading the audience of OMO’s credentials in an enthusiastic and eager way. • The body copy uses direct address throughout to persuade the audience they are being talked to by a friend they can trust. ‘This’ll shake you mother’, ‘you can’t say that any more’, ‘you’ll be an OMO fan too’ connote being included and this persuades that OMO is better than its competitors. • Repetition of the words ‘OMO’, ‘White’, ‘Whiteness’, ‘Brightness’ reinforce what the product does and persuades the audience that it is effective at making washing white and bright because it frequently reoccurs in the body copy. • The body copy – ‘Today millions of women insist on this extra OMO-brightness, every washday’ persuades the audience that it must be good if so many women are using it and that they should use it as they will be ‘an OMO fan, too’. Other valid points must be credited.	
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Qu	Part	Marking guidance	Total marks
05	1	State two conventions of magazine front covers. Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media. (2 marks) Award one mark for each of the following points up to a maximum of 2 marks: • Masthead/Title • Main Image/images • Main heading • Puff • Splash • Cover or sell lines • Skyline • Price • Publication date • Barcode • Superimposition • Edition • Strapline/tagline/slogan • Enigma codes • Subheading. 0 marks for answers that are too vague or imprecise such as: • Stories • Colour. Accept any other valid response.	2

Qu	Part	Marking guidance	Total marks						
05	2	Explain how magazine covers use enigma codes to appeal to audiences. Answer with reference to the <i>Tatler</i> front cover (Close Study Product) (Figure 3). Assessment Objective – AO1 1a and AO1 1b Demonstrate knowledge of the theoretical framework of media. (3 marks) Demonstrate understanding of the theoretical framework of media. (3 marks) <table><tr><th>Level</th><th>Mark Range</th><th>Description</th></tr><tr><td></td><td></td><td></td></tr></table>	Level	Mark Range	Description				6
Level	Mark Range	Description							

		3	5–6	- Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of how enigma codes are used to appeal to audiences. - Consistently appropriate and effective focus in relation to media language with detailed and accurate references to the CSP. - Consistently appropriate and effective use of subject-specific terminology throughout.
		2	3–4	- Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how enigma codes are used to appeal to audiences. - Some appropriate and effective focus in relation to media language with accurate references to the CSP. - Some appropriate and effective use of subject-specific terminology throughout.
		1	1–2	- Basic knowledge and understanding of the theoretical framework, demonstrated by occasionally appropriate explanation of how enigma codes are used to appeal to audiences. - Limited appropriate focus in relation to media language with reference to the CSP. - Little, if any, appropriate and effective use of subject-specific terminology throughout.
		0	0	Nothing worthy of credit.
		Responses should demonstrate knowledge and understanding of the theoretical framework (media language) by referring to: Theories of narrative (enigma). This is a narrative device in the form of a mystery or puzzle that is not immediately resolved. An enigma is a way of hooking the audience into the story. They may also explain how they are used to entice the audience to buy the magazine to solve the puzzle or mystery created. Indicative content Enigma The main coverline – ‘EMMA WEYMOUTH IS NOW THE MARCHIONESS OF BATH’ at first reading uses an action code rather than enigma as it is an unambiguous, active statement. However, it does require a degree of prior knowledge of who Emma Weymouth is, what a Marchioness is and what or where Bath is. As such it could be considered enigmatic to some sectors of the audience particularly as <i>Tatler’s</i> demographic are aspirant. They may see this as a hook to buy the magazine as it will enable them to resolve the enigma. For those		

		who do understand the context it could still have enigma as 'NOW' suggests something new has happened and the audience would want to find out. • The coverline – 'INSIDE THE NEW BRITISH ESTABLISHMENT THE WORKINGS OF THE WESTMINSTER WEB' does create an enigma as it has undertones of the spy genre with phrases like 'Inside' and 'Westminster Web' enticing the reader to purchase the magazine to find out more about how the British establishment works. • The coverline – 'BLOND AMBITION MEET BORIS'S BROTHER MAX' relies on prior knowledge that the 'Boris' referred to is former Prime minister Boris Johnson. It also uses an intertextual reference to music artist Madonna's 1990 Blond Ambition tour although it is using this as a pun to refer to the hair colour of Boris and Max. The coverline could be an enigma for some readers but equally could work as a call to action as it invites them to 'meet' which is an active term. • The coverline – 'SEE EU LATER! WHO TO STAY IN TOUCH WITH ON THE CONTINENT' works as an enigma as it creates questions for the audience – who would they stay in touch with in the EU? It encourages the reader to buy the magazine to find out the answer. • The coverline – 'LOVE IN THE TIME OF CORONA HOW THE SOCIAL SET GET MARRIED IN A CRISIS' the enigma is created with the word 'how'. The only way for the reader to find out the answer is to buy the magazine. • The coverline – 'OFF-DUTY ROYAL DRESSING LOCKDOWN FASHION FIT FOR A QUEEN' – like the main coverline this is straightforward to understand. The enigma comes from needing to read the magazine to find out how to dress like an off-duty queen in lockdown. • The coverline – 'A COSTUME DRAMA AT LONGLEAT' has a degree of enigma within it, particularly if the reader has a basic knowledge of the situation relating to Weymouth and her in-laws. • The main image of Emma Weymouth – her pose, expression and dress all have an enigmatic quality – the audience might ask where is she? Why is she wearing a dress with buildings on it? Why does she have a questioning expression on her face? Is she happy to be a Marchioness? Other valid points must be credited.	
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Qu	Part	Marking guidance	Total marks												
05	3	Explain how social and cultural contexts influence the representations that appear on magazine front covers. Answer with reference to the <i>Tatler</i> front cover (Close Study Product) in Figure 3. Assessment Objectives – AO1 2a and AO1 2b Demonstrate knowledge of contexts of media and their influence on media products and processes. (4 marks) Demonstrate understanding of contexts of media and their influence on media products and processes. (8 marks) <table><tr><th>Level</th><th>Mark Range</th><th>Description</th></tr><tr><td>4</td><td>10–12</td><td> - Excellent knowledge and understanding of contexts and their influence on media products and processes, demonstrated by consistently effective explanations of how social and cultural contexts influence the representations that appear on magazine front covers. - Consistently appropriate and effective reference to the <i>Tatler</i> front cover (CSP) - Specialist terminology is used appropriately and effectively throughout. </td></tr><tr><td>3</td><td>7–9</td><td> - Good knowledge and understanding of contexts and their influence on media products and processes, demonstrated by frequent effective explanations of how social and cultural contexts influence the representations that appear on magazine front covers. - Generally appropriate and effective reference to the <i>Tatler</i> front cover (CSP), even though there are occasional inaccuracies/omissions. - Specialist terminology is mostly used appropriately and effectively. </td></tr><tr><td>2</td><td>4–6</td><td> - Satisfactory knowledge and understanding of contexts and their influence on media products and processes, demonstrated by some appropriate explanation of how social and cultural contexts influence the representations that appear on magazine front covers. - Some appropriate reference to the <i>Tatler</i> front cover (CSP), is present but it is of limited effectiveness. - Specialist terminology is sometimes used inappropriately and with limited effectiveness. </td></tr></table>	Level	Mark Range	Description	4	10–12	- Excellent knowledge and understanding of contexts and their influence on media products and processes, demonstrated by consistently effective explanations of how social and cultural contexts influence the representations that appear on magazine front covers. - Consistently appropriate and effective reference to the <i>Tatler</i> front cover (CSP) - Specialist terminology is used appropriately and effectively throughout.	3	7–9	- Good knowledge and understanding of contexts and their influence on media products and processes, demonstrated by frequent effective explanations of how social and cultural contexts influence the representations that appear on magazine front covers. - Generally appropriate and effective reference to the <i>Tatler</i> front cover (CSP), even though there are occasional inaccuracies/omissions. - Specialist terminology is mostly used appropriately and effectively.	2	4–6	- Satisfactory knowledge and understanding of contexts and their influence on media products and processes, demonstrated by some appropriate explanation of how social and cultural contexts influence the representations that appear on magazine front covers. - Some appropriate reference to the <i>Tatler</i> front cover (CSP), is present but it is of limited effectiveness. - Specialist terminology is sometimes used inappropriately and with limited effectiveness.	12
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4	10–12	- Excellent knowledge and understanding of contexts and their influence on media products and processes, demonstrated by consistently effective explanations of how social and cultural contexts influence the representations that appear on magazine front covers. - Consistently appropriate and effective reference to the <i>Tatler</i> front cover (CSP) - Specialist terminology is used appropriately and effectively throughout.													
3	7–9	- Good knowledge and understanding of contexts and their influence on media products and processes, demonstrated by frequent effective explanations of how social and cultural contexts influence the representations that appear on magazine front covers. - Generally appropriate and effective reference to the <i>Tatler</i> front cover (CSP), even though there are occasional inaccuracies/omissions. - Specialist terminology is mostly used appropriately and effectively.													
2	4–6	- Satisfactory knowledge and understanding of contexts and their influence on media products and processes, demonstrated by some appropriate explanation of how social and cultural contexts influence the representations that appear on magazine front covers. - Some appropriate reference to the <i>Tatler</i> front cover (CSP), is present but it is of limited effectiveness. - Specialist terminology is sometimes used inappropriately and with limited effectiveness.													

1	1–3	• Basic knowledge and understanding of contexts and their influence on media products and processes, demonstrated by little if any appropriate explanation of how social and cultural contexts influence the representations that appear on magazine front covers. • Little, if any, appropriate reference to the <i>Tatler</i> front cover (CSP). • Specialist terminology is either absent or inappropriately used.
0	0	Nothing worthy of credit.

Answers which do not refer to the CSP should not normally receive marks above low-Level 2. However, examiners may use their discretion to reward such answers at a higher level if the knowledge and understanding of social and cultural contexts relating to magazine front covers are particularly good.

Indicative content

Demonstrates knowledge and understanding of the ways in which social and cultural contexts influence the representations that appear on magazine covers by referring to examples such as:

- Magazine covers both influence society and reflect specific cultures by expressing ideas, opinions and beliefs through verbal and non-verbal codes.
- The process of selection, construction and mediation happens through *Tatler's* choice of images and coverlines which offer a selective representation of society.
- Magazine covers convey particular viewpoints, messages, values and beliefs. *Tatler* appeals to its demographic (ABC1, females) through its mixture of stories about aristocracy, politics, travel and fashion. These representations privilege particular social and cultural contexts.
- *Tatler* is an interesting case study into changing social and cultural values and beliefs given the cover features Emma Weymouth who is of mixed heritage and is a Marchioness which reflects changes in society.
- *Tatler* is a heritage brand (re-established in 1901, the brand has existed since the last 1800s) and has to keep pace of social and cultural contexts to continue to be relevant.

Social and Cultural contexts on the *Tatler* Front Cover

- The direct main cover image of Emma Weymouth (Marchioness of Bath) in a designer ballgown with formal hedging/maze background. She looks at ease in her surroundings and the main sell line – 'EMMA WEYMOUTH IS NOW THE MARCHIONESS OF BATH' anchors the representation that she is part of the aristocracy. This is further connoted by her nonchalant body language as she leans on the hedge. The magazine constructs the point of view that she is clearly worthy of the

		title and suggests that she has successfully beaten some ‘drama’ to achieve this. This reflects a shift in upper class society given her background. It also connotes she is known to the audience and they understand the importance of the title within their culture. • The direct address of the cover star Emma Weymouth (Marchioness of Bath) – she stares out at the audience confidently suggesting she is comfortable and deserves the title. This reinforces the social context of aristocratic privilege to which magazines like <i>Tatler</i> subscribe (and the broader socio-cultural context that the audience should look up to anyone on the cover of a magazine as being superior). • The modern and glamorous ballgown emphasises her décolletage, showing her as demure and attractive which reflects stereotypical representations of upper-class women. This reflects the broader social context of associating wealth and success with glamour and status (challenged by some of the representations on the cover of <i>Heat</i>). • The incongruous nature of Emma wearing the ballgown and expensive jewellery in a garden setting constructs the point of view that she is confident and comfortable in this environment. It also reflects the social context of the aristocracy being able to spend their time at leisure pursuing expensive activities (or conversely the social context of the rich being out of touch with the ‘real world’, although it is unlikely that <i>Tatler</i>’s target audience would decode that reading). • Emma’s hair in a classic, sophisticated style which is complemented by expensive, classic jewellery representing ‘old money’ stereotypes of gender and class. Again, this represents the socio-cultural context of the wealthiest members of society which audiences would expect <i>Tatler</i> to be influenced by. • The main coverline – ‘EMMA WEYMOUTH IS NOW THE MARCHIONESS OF BATH’ assumes the audience know both Emma Weymouth and what the title Marchioness of Bath means directly addressing the audience. The dominant meaning of the main coverline anchoring the image is that this is important news. The social context of the title “Marchioness” is given extra significance by its rendering in a larger typeface than Emma Weymouth’s name; it is the title, not the individual, which is more significant. • The coverline – ‘SEE EU LATER! WHO TO STAY IN TOUCH WITH ON THE CONTINENT’ illustrates that the readers keep up with current affairs (Brexit) and that they have friends across Europe. This suggests they are connected and travel reflecting their lifestyle. There may be a subtle hint that the magazine is anti-Europe given its breezy tone which would reflect traditional, regressive societal contexts associated with the demographic. • The coverline – ‘INSIDE THE NEW BRITISH ESTABLISHMENT THE WORKINGS OF THE WESTMINSTER WEB’ reinforces that this group are educated and interested in politics whilst also reflecting the London-centric nature of this section of Society. This is further reinforced with the coverline – ‘BLOND AMBITION MEET BORIS’S BROTHER MAX’. This assumes that the readership will know the social and cultural contexts of “Boris” to the extent that his surname (and by association that of Max) is not needed; an interesting contrast with Emma Weymouth. • The coverline – ‘LOVE IN THE TIME OF CORONA HOW THE SOCIAL SET GET MARRIED IN A CRISIS’ referencing the social set reflects how	
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		the group see themselves as well as the importance of a 'good' marriage which is an old-fashioned representation of society. It also assumes that the readership will know the cultural context of "Love in the Time of Cholera", the novel/film being referenced here. • The coverline – 'OFF-DUTY ROYAL DRESSING LOCKDOWN FASHION FIT FOR A QUEEN' reflects the readership's deference to the monarchy and cultural value of dressing 'correctly' even when off-duty. This reinforces stereotypes about the role of women in upper class society. • The serif typography of the masthead suggests sophistication and expense constructing the point of view that <i>Tatler</i> is a high-class and trustworthy source. The sans serif typography of the coverlines constructs the point of view that <i>Tatler</i> is up-to-date and in the know (although the particular typeface used also has an art deco quality which suggests heritage and style, constructing the point of view that <i>Tatler's</i> expertise stems from its longevity). • The use of uppercase for all coverlines suggests that politics, royalty and fashion are all of equal importance culturally. Other valid points must be credited.	
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Qu	Part	Marking guidance	Total marks
06		State two advantages a film gains from being made by a conglomerate. Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media. (2 marks) Award one mark for each of the following points up to a maximum of 2 marks: • high budgets • opportunities for intra- and extra-company tie-ins • attracting big name actors/directors due to high profile/high wages • often part of a franchise meaning guaranteed audience • higher profile release because conglomerate will be well-known • more money spent on advertising • more profit made • Greater access to more sophisticated methods of production • cross-platform promotion • benefits of horizontal and vertical integration • more interest from audience in well-known companies • more power to get film screened in cinemas • potential for streaming on own service • greater traction on social media due to large followings (of studios/actors/fandom). Accept any other valid response. 0 marks for answers that are too vague or imprecise such as: • cross-media platforms • cinema screenings • streaming • advertising/promotions/campaigns • trailers/advertising • tie-in • More control/freedom • Gains more attention • More branding. Award only 1 mark for answers that are too similar.	2

Qu	Part	Marking guidance	Total marks															
07		Explain how online and social media products are made commercially successful. Answer with reference to <i>Kim Kardashian</i> (Close Study Product). Assessment objectives – AO1 1a and AO1 1b Demonstrate knowledge of the theoretical framework of media. (3 marks) Demonstrate understanding of the theoretical framework of media. (3 marks) <table><tr><th>Level</th><th>Marks</th><th>Descriptor</th></tr><tr><td>3</td><td>5–6</td><td> - Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how online and social media products are made commercially successful. - Consistently appropriate reference to the CSP. - Consistently appropriate and effective use of subject-specific terminology throughout. </td></tr><tr><td>2</td><td>3–4</td><td> - Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how online and social media products are made commercially successful. - Some appropriate and effective reference to the CSP. - Some appropriate and effective use of subject-specific terminology. </td></tr><tr><td>1</td><td>1–2</td><td> - Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how online and social media products are made commercially successful. - Limited appropriate reference to the CSP. - Little, if any, appropriate use of subject-specific terminology. </td></tr><tr><td>0</td><td>0</td><td>Nothing worthy of credit.</td></tr></table> Indicative content Responses should demonstrate knowledge and understanding of the theoretical framework (media audiences) by referring to: - Creating a brand presence on social media around visual content to exploit a consumer society’s obsession with fame and celebrity.	Level	Marks	Descriptor	3	5–6	- Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how online and social media products are made commercially successful. - Consistently appropriate reference to the CSP. - Consistently appropriate and effective use of subject-specific terminology throughout.	2	3–4	- Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how online and social media products are made commercially successful. - Some appropriate and effective reference to the CSP. - Some appropriate and effective use of subject-specific terminology.	1	1–2	- Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how online and social media products are made commercially successful. - Limited appropriate reference to the CSP. - Little, if any, appropriate use of subject-specific terminology.	0	0	Nothing worthy of credit.	6
Level	Marks	Descriptor																
3	5–6	- Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how online and social media products are made commercially successful. - Consistently appropriate reference to the CSP. - Consistently appropriate and effective use of subject-specific terminology throughout.																
2	3–4	- Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how online and social media products are made commercially successful. - Some appropriate and effective reference to the CSP. - Some appropriate and effective use of subject-specific terminology.																
1	1–2	- Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how online and social media products are made commercially successful. - Limited appropriate reference to the CSP. - Little, if any, appropriate use of subject-specific terminology.																
0	0	Nothing worthy of credit.																

		• Presenting a desirable lifestyle which other people want to copy in some way (eg appearance, clothes, affiliate marketing). • Creating a marketing strategy around the social media presence which targets a niche audience and fits with the gossip/lifestyle genre. • Cross-promoting on different social media platforms which exploits the accessibility/visibility of the media type. • Monetisation of social media accounts, eg: • creating content/optimising profiles to reflect the brand concept • increasing number of followers • payment for views/engagement (eg TikTok Creator Fund) • advertising • brand sponsorship • paid Instagram posts • sharing content such as photos and videos (of her life) • strategies to increase traffic. • Selling their linked products online (eg SKKMs, SKKNs, Kardashian Klost). • Other brands buying up advertising in social media feeds. • Using/getting ahead of new trends/development in digital technology and establishing a presence on that platform. • Maintaining links with established media such as newspapers (eg gossip and showbiz columns) to maintain a profile and narrative. • Ties-ins with games such as KK: Hollywood and apps such as Kimoji (emojis); in-app purchases. • Promoting social causes which generate interest/increase traffic. • Collabs with brands (such as her shapewear brand Skims) and other celebrity influencers and creating a narrative around the brand. • Expanding personal brand to include children and wider family, eg reality television series Keeping Up With The Kardashians. • Coordination of social media to react to/be in sync with television or media appearances. Other valid points must be credited.	
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Qu	Part	Marking guidance	Total marks															
08		How does the choice of personnel impact the production and marketing of films? Answer with reference to <i>I, Daniel Blake</i> (Close Study Product). Assessment objectives – AO1 1a and AO1 1b Demonstrate knowledge of the theoretical framework of media. (3 marks) Demonstrate understanding of the theoretical framework of media. (6 marks) <table><tr><th>Level</th><th>Marks</th><th>Descriptor</th></tr><tr><td>3</td><td>7–9</td><td> - Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how the choice of personnel impacts the production and marketing of films. - Consistently appropriate and effective reference to the CSP. - Consistently appropriate and effective use of subject-specific terminology throughout. </td></tr><tr><td>2</td><td>4–6</td><td> - Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how the choice of personnel impacts the production and marketing of films. - Some appropriate and effective reference to the CSP. - Some appropriate and effective use of subject-specific terminology. </td></tr><tr><td>1</td><td>1–3</td><td> - Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how the choice of personnel impacts the production and marketing of films. - Limited appropriate reference to the CSP. - Little, if any, appropriate use of subject-specific terminology. </td></tr><tr><td>0</td><td>0</td><td>Nothing worthy of credit.</td></tr></table> Deciding on a level Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. Answers which do not refer to the CSP should not normally receive marks above mid-Level 2. However, examiners may use their discretion to reward such answers at a	Level	Marks	Descriptor	3	7–9	- Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how the choice of personnel impacts the production and marketing of films. - Consistently appropriate and effective reference to the CSP. - Consistently appropriate and effective use of subject-specific terminology throughout.	2	4–6	- Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how the choice of personnel impacts the production and marketing of films. - Some appropriate and effective reference to the CSP. - Some appropriate and effective use of subject-specific terminology.	1	1–3	- Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how the choice of personnel impacts the production and marketing of films. - Limited appropriate reference to the CSP. - Little, if any, appropriate use of subject-specific terminology.	0	0	Nothing worthy of credit.	9
Level	Marks	Descriptor																
3	7–9	- Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how the choice of personnel impacts the production and marketing of films. - Consistently appropriate and effective reference to the CSP. - Consistently appropriate and effective use of subject-specific terminology throughout.																
2	4–6	- Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how the choice of personnel impacts the production and marketing of films. - Some appropriate and effective reference to the CSP. - Some appropriate and effective use of subject-specific terminology.																
1	1–3	- Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how the choice of personnel impacts the production and marketing of films. - Limited appropriate reference to the CSP. - Little, if any, appropriate use of subject-specific terminology.																
0	0	Nothing worthy of credit.																

	higher level if the knowledge and understanding of the theoretical framework relating to media industries is particularly good. Various interpretations of ‘personnel’ are valid. Responses could focus on any role played both in front of or behind the camera, and any aspect of the production and marketing of a film. Indicative content Responses should demonstrate knowledge and understanding of the theoretical framework (media industries) by referring to the following: • The film industry has traditionally been very male-dominated both in front of and behind the camera. Most directors are male, whilst male stars tend to have more longevity and get paid higher wages than female stars – of the top ten best paid actors (of all time or on a yearly basis), most or sometimes all are male. A more diverse choice of personnel goes some way towards addressing this imbalance. • It is calculated that 50% of cinema audiences are female. However, as of 2019, of the 100 top grossing films, only 10% were directed by women. As of 2023, only three women – Kathryn Bigelow, Chloé Zhao and Jane Campion – have won Best Director Oscars whilst only seven have ever been nominated (Bigelow, Campion, Zhao, Lina Wertmüller, Sofia Coppola, Greta Gerwig and Emerald Fennell) in nearly 100 years. In terms of box office draw, male stars significantly outnumber female stars. • It might also be considered that a similar issue faced global majority representation. Although several of the highest grossing film stars belong to global majority groups (eg Dwayne Johnson, Samuel L Jackson, Will Smith, Jackie Chan etc), of the highest paid, the vast majority are white. Usually only 5–10% of the highest paid stars in any given year might be described as global majority. Female global majority stars struggle even more, as do non-white production staff. • As with improving representations of non-male directors, blockbuster films have started actively challenging this trend by casting a more diverse range of performers and recruiting directors from global majority backgrounds. • Candidates might conceivably mention increased LGBTQ+ representation both on and offscreen, particularly in relation to the trans community, since this also tangentially links to the question of diversity (directors like the Wachowski sisters or stars like Elliot Page might be mentioned); although this again does not refer directly to <i>I, Daniel Blake</i> it might be considered as broader knowledge and understanding in relation to the question. • It is also possible that candidates might refer to <i>Black Widow</i> either in the context of it being progressive with a female director (Cate Shortland) previously all the MCU films up to <i>Black Widow</i> had been directed or co-directed by men, diverse casting with a female led superhero movie (Scarlett Johansson) who (at the time) was the ninth highest-grossing box office star of all time. Again, this would evidence broader knowledge and understanding and could be used to support points relating to <i>I, Daniel Blake</i>.	
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		<i>I, Daniel Blake (2016)</i> • A more 'traditional' movie in terms of personnel with a white male director (Ken Loach) who is well known for his left wing, genre defining film making. Although a different kind of director power to blockbuster movies (Loach often discusses the difficulties of funding independent films) Loach being at the helm of the project would have helped persuade funders as he has a pre-sold global audience. • Long time collaborator Paul Laverty wrote the screenplay and their pairings previous critical acclaim (including winning the Palme d'Or and Cannes Best Screenplay) would also have helped secure funding. Conversely, the overt politics of Laverty and Loach may be seen as less fundable. Channel 4 turned down funding the production as they felt the show 'Benefits Street' was filling the only space available to explore the welfare state. • <i>I, Daniel Blake</i> had a modest budget as an independent British Co-Production funded by British Film Institute and BBC films which is reflected in the use of on location filming and the marketing campaign. • Loach was central to the marketing of the film working with <i>The Trinity Mirror</i> through the use of the editorial column of <i>The Mirror</i>, using the font 'I' from the poster <i>I, Daniel Blake</i> in the masthead for its papers. This collaboration also saw <i>The Trinity Mirror</i> provide 10,000 free tickets which targeted the broad audience attracted by the personnel. • Loach retweeted various tweets promoting the film and started the hashtag <i>#WeAreAllDanielBlake</i>. • The cast was made up of majority non-actors in order to obtain natural performances in a film that is narrative and character driven over CGI and action. This meant the marketing was not centred around star power as neither of the main performers were well known enough. • The lead male was very traditional white male but Johns was a stand-up comedian with <i>IDB</i> being his first film role. • Hayley Squires as the female supporting role, was a relatively unknown actress from a working-class background. She was nominated for best supporting actress BAFTA which formed part of the ongoing marketing. • Rebecca O'Brien is the film's female producer who, together with Laverty and Loach, runs production company Sixteen Films. She has a wealth of experience and sits on various industry boards. This would suggest she has power and influence in the independent film sector. • <i>I, Daniel Blake</i> has a majority white cast and crew. This is not necessarily typical of Loach productions but might be a reflection of the theme and narrative within the production. The marketing however focused on Blake as the everyman. Other valid points must be credited.	
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Qu	Part	Marking guidance	Total marks												
09		‘Social media influencers with millions of followers are positive role models for audiences.’ How far do you agree with this statement? Answer with reference to: - the ways in which audiences may interpret the same media products very differently - the social and cultural contexts of social media <i>Kim Kardashian</i> and <i>Marcus Rashford</i> (Close Study Products). Assessment objective – AO1 1b, AO1 2b and AO2 1b Demonstrate understanding of the theoretical framework of media. (5 marks) Demonstrate understanding of contexts of media and their influence on media products and processes. (5 marks) Make judgements and draw conclusions. (10 marks) <table><tr><th>Level</th><th>Mark Range</th><th>Description</th></tr><tr><td>4</td><td>16–20</td><td> - Excellent understanding of both the theoretical framework and the influence of contexts, demonstrated by consistently effective discussion of the extent to which social media influencers with millions of followers are positive role models. - Excellent, astute judgements and conclusions that are consistently well supported by reference to the CSPs. - Consistently appropriate and effective use of subject-specific terminology throughout. </td></tr><tr><td>3</td><td>11–15</td><td> - Good understanding of both the theoretical framework and the influence of contexts, demonstrated by frequent effective discussion of the extent to which social media influencers with millions of followers are positive role models. - Good judgements and conclusions that are frequently supported by relevant reference to the CSPs. - Frequent appropriate and effective use of subject-specific terminology. </td></tr><tr><td>2</td><td>6–10</td><td> - Satisfactory understanding of both the theoretical framework and the influence of contexts, demonstrated by some appropriate but not always convincing discussion of the extent to </td></tr></table>	Level	Mark Range	Description	4	16–20	- Excellent understanding of both the theoretical framework and the influence of contexts, demonstrated by consistently effective discussion of the extent to which social media influencers with millions of followers are positive role models. - Excellent, astute judgements and conclusions that are consistently well supported by reference to the CSPs. - Consistently appropriate and effective use of subject-specific terminology throughout.	3	11–15	- Good understanding of both the theoretical framework and the influence of contexts, demonstrated by frequent effective discussion of the extent to which social media influencers with millions of followers are positive role models. - Good judgements and conclusions that are frequently supported by relevant reference to the CSPs. - Frequent appropriate and effective use of subject-specific terminology.	2	6–10	Satisfactory understanding of both the theoretical framework and the influence of contexts, demonstrated by some appropriate but not always convincing discussion of the extent to	20
Level	Mark Range	Description													
4	16–20	- Excellent understanding of both the theoretical framework and the influence of contexts, demonstrated by consistently effective discussion of the extent to which social media influencers with millions of followers are positive role models. - Excellent, astute judgements and conclusions that are consistently well supported by reference to the CSPs. - Consistently appropriate and effective use of subject-specific terminology throughout.													
3	11–15	- Good understanding of both the theoretical framework and the influence of contexts, demonstrated by frequent effective discussion of the extent to which social media influencers with millions of followers are positive role models. - Good judgements and conclusions that are frequently supported by relevant reference to the CSPs. - Frequent appropriate and effective use of subject-specific terminology.													
2	6–10	Satisfactory understanding of both the theoretical framework and the influence of contexts, demonstrated by some appropriate but not always convincing discussion of the extent to													

				which social media influencers with millions of followers are positive role models. • Satisfactory judgements and conclusions that are sometimes supported by reference to the CSPs. • Occasional appropriate and effective use of subject-specific terminology.	
1	1–5			• Basic understanding of both the theoretical framework and the influence of contexts, demonstrated by very little, if any appropriate discussion of the extent to which social media influencers with millions of followers are positive role models. • Basic judgements and conclusions that are generally unsupported by reference to the CSPs. • Very little, if any, appropriate use of subject-specific terminology.	
0	0			Nothing worthy of credit.	
Deciding on a level Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. Answers with understanding of the theoretical framework and context of the media but no reference to the CSPs should not normally receive marks above Level 2. 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 in order to reach judgements and make conclusions. There is no expectation that the responses will be entirely balanced. If a student constructs a clear argument on either side of this debate, then this should not prevent them from reaching the higher mark bands. Similarly, there is no requirement to deal with the contexts of both CSPs in a balanced way, but answers which make no reference to either of the CSPs' contexts are unlikely to reach Level 4. Responses may conclude that social media influencers with millions of followers are positive role models. Alternatively, answers may judge that there is some evidence to support one side of the argument and some to support the other so that it is impossible to arrive at a definitive conclusion; the conclusion might make some assessment of whether the number of followers is a factor. All of the above judgements and conclusions are valid and all allow access to the top level if they are supported by evidence from the course of study. Indicative content					

		Answers should demonstrate understanding of the theoretical framework and contexts of the media with references to media audiences and industries and the two CSPs such as the following. • Whether the audience accepts the preferred reading (eg the producer/influencer self-regards as a positive role model), has an oppositional reading (the influencer is a negative role model) or a negotiated reading (positive in some aspects but not others). • Whether a higher number of followers correlates to the influencer being a positive role model or if smaller number can be just as positive (eg influencing a community) or examples of where a high number of followers correlates to being a negative role model (eg influencers who are typically viewed as misogynistic or racist). • Answers might consider the dialogic nature of social media (compared to the more traditional monologic structure of traditional media) which means that there is more scope for interaction between influencers and audiences as well as more opportunities to share content; this inevitably means that the material produced by influencers is likely to find its way into the purview of audiences who might interpret content very differently from the ways in which the original audience might have been expected to respond. Answers might thus conclude that it is impossible for social media influencers to always be viewed positively because they will inevitably run into oppositional readers despite their best intentions; this again links into the social context (and could even fit into the cultural context, given the conventions of social media related to sharing/commenting as well as broader concerns about how material is distributed across platforms). • There might be some consideration of the (at the time of writing) lack of regulation on social media platforms which means that trolling and other negative online habits remain prevalent and this can disproportionately amplify negative perception of the influencer. Both influencers considered in the question are regularly targeted by online trolls (Rashford in particular with relation to ethnicity and sporting form) who will not even attempt to receive them as a positive role model but will automatically take an oppositional stance whatever an influencer might be attempting to communicate; candidates may or may not see this is an argument against the statement, depending on whether trolling is seen to be an inevitable convention of social media. • There may also be some discussion of the manufactured nature of celebrity social media accounts. Neither Rashford nor Kardashian are strictly influencers in the way that (say) PewDiePie or Mr Beast might be said to be, since the former have celebrity status based on extra-internet activities (Kardashian's reality TV pedigree, Rashford's football); Kardashian's fame pre-dates social media. Their social media accounts are thus adjuncts to rather than central to their celebrity status (Rashford's in particular, apart from his 2020–2021 campaigning peak, is now pretty much standard for a sports star). It is likely, therefore, that neither actually runs their accounts (Rashford certainly used Roc Nation for a short while whilst Kardashian's fast-paced, multi-faceted lifestyle would suggest a social media team is behind most of her posts). A 2021 post by D N May (Rashford's current management team) mirroring an identical post on his Twitter feed) suggested that this is the case. There may be some debate as to whether they even see the responses 'their' posts get (Rashford has been quoted as saying that he does not look at	
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		comments on his feeds, although 'he' does sometimes respond to them, and he – or his representatives – have certainly responded to critical posts on other channels, for example speculation on his future at Manchester United on a fan site in late 2023). Reference to other relevant social media influencers who do clearly interact with their audiences could be regarded as cultural contextualisation. • Many comments on social media are either clearly instinctive responses (for example, 'likes' or emoji rejoinders) or lack any sense of critical judgment ('love you!'). It could therefore be considered that regardless of whether the influencers are seen as positive or negative this validates the influencer's presence on social media and provides audience metrics for their advertising portfolio. However, Rashford (at least in his more overt campaigning days) and Kardashian (in relation to her various business interests and the social movements she supports) would seem to be inviting followers to view them as positive role models. Again, both social and cultural contexts are in evidence here. • The continued success of both influencers on social media demonstrates their cultural impact. Kardashian is regularly regarded as one of the top 10 global influencers and has been so for several years whilst Rashford's popularity has not diminished since his campaigning peak. This suggests that both are happy with being viewed largely positively by their audiences. However, (at the time of writing) Rashford has not updated his Facebook page since December 2021, suggesting he has lost faith in that platform, whilst Kardashian simply mirrors the content of her Instagram feed across Facebook and X, suggesting a lack of investment in those platforms (her following on Instagram is significantly higher than the other two). Kim Kardashian • Kardashian has been a divisive figure since she first entered public consciousness in the early 2000s. Her fame was predicated on her appearances on various reality TV shows as well as developing a profile based on appearances in gossip and showbiz columns. It could be argued that this 'lowbrow/low-culture' genesis has had an impact on how Kardashian's social media is received by audiences both in terms of content and expectation; whether Kardashian deliberately conforms to this or subverts it is a matter of some debate given her attempts to reinvent herself both as a lawyer and a successful business executive. It may even be that, given she represents a stereotypical 'dumbing down' of culture, her social media is generally designed to generate uncomplicated responses by being deliberately at odds with her broader activities. Certainly at least some of her posts are superficial and self-aggrandising, with comments often noting her wealth, fame and a perceived lack of self-awareness. However, her vast following and massive success suggest that she has bridged the gap from traditional to new media very effectively, and that the response she is getting from her online audience is at least as positive as that of the audience she originally appealed to. • Kardashian's social media regularly includes promotional posts for her own brands (SKKMs, SKKNs, Kardashian Klose etc) which, presumably, lead a portion of her fanbase to the relevant sites, allowing them to purchase Kardashian's products. Kardashian's billionaire status would seem to suggest that, in the main, such posts achieve the preferred	
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		response of being seen as a positive role model. Similarly, Kardashian's highly lucrative partnership/sponsorship deals would suggest that the brands she associates with are getting a positive response (some sources claim she can charge up to \$500 000 for an Instagram post). • Similarly, Kardashian has used her social media accounts to draw attention to what she regards as miscarriages of justice (or issues surrounding the justice system, or social justice in general). Sometimes she is successful and sometimes not. For example, in September 2023, Kardashian released a series of posts demanding action on what she described as the "Armenian genocide" reflecting not only her own Armenian heritage but also her opinion on the ongoing conflict between Armenia and Azerbaijan; this led to some clear debate on her social media accounts, and the US government took action to support Armenia shortly afterwards, but whether this had anything to do with Kardashian's intervention is debatable. She has had (or claimed) successes in drawing attention to several criminal cases where convictions have been overturned or sentences lessened, with her social media potentially influencing her audience to support these causes, again suggesting she is generally being received as a positive role model. However, it may be that Kardashian's accounts simply do not promote her less successful campaigns or amplify content or reaction which may lead to her being viewed negatively by certain social groups. • Kardashian will regularly post images of her family, including her children. In general, the comments on these will be positive; however, most of the posts also include comments which either do not relate to the post but rather to current events (for example, in late 2023 many of Kardashian's posts were colonised by pro- or anti-Palestinian commentators reflecting the then-current war between Hamas and the Israeli Defence Force). This suggests that responses will never be fully positive or negative, unless comments are filtered or deleted, due to the active nature of the social media audience. • Overall, given Kardashian's ubiquity on social media, it is inevitable that at least some of the responses she gets are going to be negative. However, her continued popularity and sheer number of followers suggest that the oppositional readings of her posts are outnumbered significantly by those who agree with the dominant readings, ie that of being a positive role model. • Similarly, negative reactions, such as the way a focus on body image affects vulnerable groups in society, are rarely amplified with such discussion largely taking place away from the influencer's social media, in newspapers, magazines etc. • Answers might consider how being seen as a positive and negative role model can co-exist on the same platform, or indeed in different media forms, and that this friction is indeed desirable in generating the publicity and interaction that monetises the activities of KK. Marcus Rashford • Rashford's social media profile became significant as a direct result of his intervention in the UK government's free school meals policy in 2020 (following several other initiatives to do with food poverty which he had been involved with on a more personal level). Although the public response to Rashford's campaign was very much in his favour, some within the government and the press which supported them	
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		demonstrated a negative, oppositional response, with the general attitude that a footballer should not be involving himself with political discussions. Nonetheless, the government policy was changed shortly after Rashford brought the matter to wider attention, suggesting that being seen as a positive role model helped to bring about social change (and overall enhanced Rashford's profile and media presence in a largely positive light). • Up until December 2021, Rashford regularly used his social media accounts to raise awareness of the various social and cultural issues he supported (for example, the Marcus Rashford Book Club). In general, the responses to these from commenters were positive, but a trawl through the comments often finds many which do not relate to the campaign but rather to Rashford's form on the football pitch. When he is not doing well, the comments usually take the form of 'stop wasting time on this, get training'. This suggests that Rashford's intentions outside football cannot be separated from his primary fanbase of England/Manchester United supporters, which implies that he is rarely going to achieve an entirely positive response. • It is notable that (by the end of 2023) Rashford had not posted anything relating to his activism since December 2021 (his final book club posts were in early 2022 but were linked to the 2021 campaign). This may be because of splitting with Roc Nation (it is suggested by some commentators that his high-profile activist campaigns were in part managed by Jay-Z's promotional agency) or it may be linked to the impact of negative comments on these posts. Since 2021, the vast majority of Rashford's posts have related to his England or Manchester United appearances, with a focus on games played, awards won or other aspects of his club/national squad associations. These are usually posted with very general status updates (or no status at all) which suggests that no comment is expected or invited; these posts mostly achieve a few thousand responses, usually positive, suggesting they are at the least serving their purpose. • As with Kardashian, Rashford has some partnerships with brands such as Nike, or promoting his own products such as his books; these are featured on his social media feeds and (as with Kardashian) the implication is that these are achieving the desired effect of persuading his audience to engage with these partners. The partners would therefore view him as a positive role model who can sell their products. However, a Nike campaign in late 2023 was affected by a poor run of form by Rashford on the pitch leading to many comments on his Instagram poking fun at the product or casting Rashford himself in a negative light, clearly not the kind of responses either Rashford or Nike would want. • Rashford has occasionally posted images relating to his personal life (his mother, his fiancé). However, given that he has drawn the ire of the right-wing press (for example, the <i>Daily Mail</i> posting articles criticising him for spending 'millions of pounds' on houses), Rashford is presumably wary of exposing his family to a critical social media audience (part of his reply referred to him 'need[ing] to protect not just my future but my family's too.' In general, comments on such posts are positive and supportive, with Rashford's fans challenging those who attack him (for example, many took to social media to defend him against the implications of the <i>Mail's</i> feature). Another example is a short promo	
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		post released when Rashford signed a new contract with Manchester United in 2023 which featured several members of his family; the general response was exceptionally warm. However, the paucity of posts relating to his activities outside of football (only 1 in 2023, 3 in 2022) suggest that these were not achieving the responses he wanted (compared to Kim Kardashian, who regularly posts about her personal life). • In Spring 2024, Marcus Rashford signed off his account after a difficult season and a lot of criticism tipping into abuse at times. He posted (on 27th May), “It’s time to come off Socials for a few weeks. I plan to rest and reset mentally after a challenging season individually and collectively. Thanks to the fans that stood by me through a difficult period. To the ones that didn’t just remember at United, we always stick together.” This came after a post on 26 Apr, in response to: UtdParadigm@UtdParadigm (“The way Marcus Rashford is being treated is absolutely disgusting. It’s cruel. It’s abuse”). “I appreciate your support! It is abuse and has been for months. Enough is enough”. This shows that even where the intention is to be received as a positive role model, the outcome is determined by other factors outside of the influencer’s control which may vary and not always be fair. Other valid points must be credited.	
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8572/1 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
02					12		12
03					8		8
04					6		6
05.1	2						2
05.2	3	3					6
05.3			4	8			12
06	2						2
07	3	3					6
08	3	6					9
09		5		5		10	20
Total	14	17	4	13	26	10	84