



GCSE MEDIA STUDIES 8572/2

Paper 2 Media Two

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	1	The extract from <i>'An Unearthly Child'</i> includes examples of indirect address. Briefly define the term 'indirect address'. Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media. (1 mark) Definition Give 1 mark for an acceptable definition, for example: • speech/sound which is overheard (by the viewers/audience) and not directed to camera • communication (between characters) that does not break the 'fourth wall' • where characters behave as if there was no camera present • when characters talk to each other • communication between characters where the viewer is an invisible onlooker. Give 0 marks for: • 'When Susan talks to the teachers', or similar (example not a definition). • Addressing something indirectly • characters talking directly to the viewers or audience or camera • conversation that uses the second person 'you'.	1

Qu	Part	Marking guidance	Total marks
01	2	Give one example of indirect address in the extract. Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media. (1 mark) Give 1 mark for an acceptable example, for example: • the conversation between Ian and Barbara (in the car) • (elements of) the discussion between Susan and her teachers • Any appropriate quoted dialogue from the extract • the students laughing at Susan. Give 0 marks for: • any examples not within the extract • Susan addressing the viewer/audience • where it is not clear the student is referring to the extract, eg 'the conversations between characters'.	1

Qu	Part	Marking guidance	Total marks															
01	3	How are the following codes and conventions used to create meanings in the extract? - diegetic sound (such as dialogue) - non-diegetic sound Assessment objective – AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts. (8 marks)	8															
		<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 extract that is detailed and critically engages with the nuanced aspects of how meanings are created through diegetic and non-diegetic sound. - Consistently appropriate and effective use of the theoretical framework throughout. - Consistently appropriate and effective use of subject-specific terminology throughout. </td></tr><tr><td>3</td><td>5–6</td><td> - Good analysis of the extract that is clear and generally engages with the nuanced aspects of how meanings are created through diegetic and non-diegetic sound. - Generally appropriate use of the theoretical framework but there are occasional inaccuracies/omissions. - Mostly appropriate and effective use of subject-specific terminology. </td></tr><tr><td>2</td><td>3–4</td><td> - Satisfactory analysis of the extract that engages with obvious or straightforward aspects of how meanings are created through diegetic and non-diegetic sound. - Some use of the theoretical framework is present, but it is often of limited effectiveness. - Occasionally appropriate use of subject-specific terminology. </td></tr><tr><td>1</td><td>1–2</td><td> - Basic analysis of the extract only focusing on the more straightforward aspects of how meanings are created through diegetic and non-diegetic sound, this is likely to be more descriptive than analytical. - Very little, if any, appropriate use of the theoretical framework. </td></tr></table>	Level	Mark range	Description	4	7–8	- Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of how meanings are created through diegetic and non-diegetic sound. - Consistently appropriate and effective use of the theoretical framework throughout. - Consistently appropriate and effective use of subject-specific terminology throughout.	3	5–6	- Good analysis of the extract that is clear and generally engages with the nuanced aspects of how meanings are created through diegetic and non-diegetic sound. - Generally appropriate use of the theoretical framework but there are occasional inaccuracies/omissions. - Mostly appropriate and effective use of subject-specific terminology.	2	3–4	- Satisfactory analysis of the extract that engages with obvious or straightforward aspects of how meanings are created through diegetic and non-diegetic sound. - Some use of the theoretical framework is present, but it is often of limited effectiveness. - Occasionally appropriate use of subject-specific terminology.	1	1–2	- Basic analysis of the extract only focusing on the more straightforward aspects of how meanings are created through diegetic and non-diegetic sound, this is likely to be more descriptive than analytical. - Very little, if any, appropriate use of the theoretical framework.	
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		• Very little, if any, appropriate use of subject-specific terminology.
0	0	Nothing worthy of credit.

Responses must focus on the extract shown from *An Unearthly Child*. Credit must not be given to responses *solely* referring to other parts of this episode or to other episodes of Doctor Who.

Deciding on a level

Better answers may demonstrate a detailed and more critical engagement and a more nuanced approach by dealing with the various ways in which diegetic and non-diegetic sound are used to create meanings in the extract. Mid-range answers are more likely to list examples of diegetic and non-diegetic sound with a more limited reference to how they create meanings.

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 identify a particular number of examples from the extract. There is no requirement for a balance between diegetic and non-diegetic examples in the analysis but answers which do not refer to both elements should not receive marks above 6.

Indicative Content

Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by making points such as the following about the ways that diegetic and non-diegetic sound are used to create meanings:

The scene cuts between a conversation between Ian and Barbara in the junkyard and flashbacks of Susan in their respective classrooms, with classmates in the background. Using ideas of the familiar and unfamiliar, the dialogue focuses on the constructed nature; each character's confidence in their own version is challenged by interaction with the others. As teachers, Ian and Barbara represent the established order, which Susan challenges.

Examples of diegetic sound

- The dialogue between characters.
- The normal background noise of the street outside (cars moving, horns sounding, gates opening, door slamming).
- Laughter of the children.
- The metallic sound of gates opening/door slamming adds a (subtle) tension to the narrative and foreshadows Susan's appearance at the yard (when she opens and closes the gate).
- The sound of the gate creaking as Susan opens and shuts it creates a sense of the tension/horror/opportunity about to unfold.

Non-diegetic sound

- There is no non-diegetic sound during the conversation in the car until the flashbacks.

	- Incidental music/soundtrack which starts playing during the flashbacks (and stops when we fade back to the car). Dialogue - The dialogue between Ian and Barbara is used to try and solve the riddle of the 'troubled teen' Susan. - Each anecdote continues to develop the narrative of how Susan's sense of reality is different to her teachers'. - For the most part, Susan holds her line in the classroom which challenges her teachers' authority. - The incidental music in the flashbacks adds to the sense of incongruity between the teachers' and Susan's understanding of reality. - The harsh sound of the horns/woodwinds/use of chromatic scales is unsettling for the audience and reflects how her teachers may be feeling (though they are presented as authority/authoritative figures). - The low 'sound of the drums' foreshadows the danger they are about to encounter inside the TARDIS. - The tone/style of the music is similar to public service announcements of the era warning of societal dangers to errant children. - In flashbacks, Susan is shown seated; Ian is literally and figuratively 'speaking down' to her, saying she has missed 'the whole point of the experiment'. - Susan's classmates are allowed to undermine her (by laughing), reflecting Barbara's comment in the car about 'deliberately wanting to trip her up'. - In History, classmates laugh at her version of reality which is shaped by what she knows in the future, something of which her classmates have no knowledge. - In Science, her classmates pay more attention, possibly because scientists should be more open to possibilities. - Ian's challenge to 'do the problem that's set' and sarcastic, 'what do you make the fifth [dimension]' indicates to the audience that there are limits to his version of reality – but he is prepared to impose it on Susan. - An increasingly desperate and upset Susan pleads that there are 'five dimensions'. Ian is prepared to acknowledge the possibility of a fourth, time, but not the fifth, space. - The interactions show that the assumptions human beings make about others are fallible and sets up the science fiction narrative to follow. - The teachers use a didactic tone and mock Susan's perceived lack of understanding, such as not knowing 'how many shillings there are in a pound'. - Insecure in his knowledge, Ian insists there must be a 'simple explanation' to Susan's riddle but is unable to provide one. - Ian admits his experiments are "child's play" to her. While he is curious about her version of reality in private, as a figure of authority he is not prepared to be shown up in front of her peers. - Ian and Barbara jostle for the upper hand without either being convincing. Susan appears certain in her knowledge. Instead of solving the riddle, Barbara concludes there are 'too many questions and not enough answers'. Other valid points must be credited.	
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Qu	Part	Marking guidance	Total marks																		
01	4	‘Television dramas in the 1960s did not challenge traditional views of gender.’ How far does an analysis of the extract show this to be true? Assessment objectives – AO2 1a and AO2 1b Analyse media products using the theoretical framework of media, including in relation to their contexts. (6 marks) Make judgements and draw conclusions. (6 marks)	12																		
		<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 extract that is detailed and critically engages with the nuanced aspects of the presentation of gender in the extract. - Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. - Consistent appropriate and effective use of subject-specific terminology throughout. </td></tr><tr><td>3</td><td>7–9</td><td> - Good analysis of the extract that is clear and generally engages with the nuanced aspects of the presentation of gender in the extract. - Good judgements and conclusions that are frequently supported by relevant examples. - Mostly appropriate and effective use of subject-specific terminology. </td></tr><tr><td>2</td><td>4–6</td><td> - Satisfactory analysis of the extract that engages with obvious or straightforward aspects of the presentation of gender in the extract. - Satisfactory judgements and conclusions that are sometimes supported by examples. - Some appropriate and effective use of subject-specific terminology. </td></tr><tr><td>1</td><td>1–3</td><td> - Basic analysis of the extract that focuses on the more straightforward aspects of the presentation of gender in the extract, this is likely to be more descriptive than analytical. - Basic judgements and conclusions that are generally unsupported by examples. - 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>	Level	Mark range	Description	4	10–12	- Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of the presentation of gender in the extract. - Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. - Consistent appropriate and effective use of subject-specific terminology throughout.	3	7–9	- Good analysis of the extract that is clear and generally engages with the nuanced aspects of the presentation of gender in the extract. - Good judgements and conclusions that are frequently supported by relevant examples. - Mostly appropriate and effective use of subject-specific terminology.	2	4–6	- Satisfactory analysis of the extract that engages with obvious or straightforward aspects of the presentation of gender in the extract. - Satisfactory judgements and conclusions that are sometimes supported by examples. - Some appropriate and effective use of subject-specific terminology.	1	1–3	- Basic analysis of the extract that focuses on the more straightforward aspects of the presentation of gender in the extract, this is likely to be more descriptive than analytical. - Basic judgements and conclusions that are generally unsupported by examples. - Little, if any, appropriate use of subject-specific terminology.	0	0	Nothing worthy of credit.	
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		Deciding on a level Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement to weight the presentation of gender in different aspects (eg situations, scenes or character roles/types) equally. Answers which do not refer to the presentation of gender in a range of aspects are unlikely to achieve marks in Level 3 and answers which refer to only one aspect are unlikely to receive marks above mid-Level 2. However, examiners may use their discretion to reward such answers at a higher level if the understanding of the presentation of gender in relation to the extract is particularly good. Note: This question refers to the screened extract. References to other material or examples drawn from elsewhere in the episode should not be rewarded unless linked to relevant points about the extract. Indicative Content • Susan's failure to conform to stereotypical expectations of the behaviour and attitudes of a teenage girl has aroused the concerns of teachers. The fact a female character initiates the challenges to the established order could be said to be challenging the patriarchal nature of 1960s society. • The teachers act together and their dialogue and actions are not significantly distinguished by any expectation of gender roles (at different times, both teachers take the lead). • Teenagers were still expected to be passive in the classroom. There is no suggestion in the extract that Susan's rebellious behaviour is a departure from the expected role of a female pupil, as opposed to a teenager of any gender. • Susan leaves school and arrives at the junkyard on her own, suggesting that she is allowed to be independent though there is no suggestion that this is any more or less than a male pupil. • Ian is usually framed in a more dominant position and more assertive in the dialogue over Barbara though neither is strongly established as a positive or negative gender stereotype. • Barbara has already demonstrated her independence by tracking down Susan's address and visiting the junkyard herself. She has formulated a plan of action, taken the lead and made key decisions. • Barbara and Ian might be seen as occupying the space of traditional male and female parents, concerned for a 15-year-old child. • Susan conforms to elements of the female stereotype but is prepared to challenge Ian in the classroom, as her knowledge of science is secure. Her knowledge of history looks ridiculous and she is embarrassed, inadvertently revealing her knowledge of the future. The laughter of the classmates shows the consequence of stepping out of a traditional (gender) role. • The classmates are in the background and though often out of focus show typical appearance and behaviour associated with teenagers of the time. Gender is not a strong factor in their presentation though all characters present in traditional gender roles which are not questioned.	
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		In the car/junkyard: • (Shots 1 and 3): From behind Barbara, an over-the-shoulder shot shows Ian speaking, which initially gives him a position of dominance in the conversation. This is reflected in the didactic tone (“The truth is...”, “I think you’ll find...”). • Ian shows the traditional traits of a male character speaking to a female character who gets to initiate and conclude the conversation, often leading it. • Ian mostly speaks towards camera while Barbara’s face is often hidden when she’s speaking, reducing the impact of her words. • They take turns in speaking and spar with each other, showing Barbara is not a passive female character. • Barbara challenges Ian to support her, though in the extract she is mostly scripted to follow Ian’s statements and ask questions. • (Shot 2): a close-up of Ian talking with Barbara answering out of shot, which is reductive as a female character. • Ian questions whether Susan is “stupid or just doesn’t know”, when neither in fact is true. This conforms to expectations that a male character in the 1960s would be condescending towards a female character. • Barbara is more accommodating – “too many questions and not enough answers” – but admits she wants to ‘trip Susan up’. This shows someone in a position of power who does not wish to have their role in a hierarchical structure challenged, though both teachers/genders show similar and expected traits. • Ian has the final word on their discussion: “a 15-year-old girl who is absolutely brilliant at some things and excruciatingly bad at others”. This shows Susan as deviating from the role expected of her but also Ian’s condescension towards a female character, within our expectations of traditional gender roles of the time. In the classroom: • The classroom scenes show an equality between Ian and Barbara as teachers. • The use of sound in the extract suggests Susan is being laughed at more as a female pupil than she would as a male pupil (though there is no specific counterpoint to this with a male pupil in the extract). • Susan’s (fairly stereotypical) instinct is to apologise but challenges this stereotype when she tries to justify herself to her teacher. • Barbara tells Susan not to ‘be silly’, speaking down to her in a didactic tone. This shows the teacher in a traditional position of authority, though both genders carry out this role in a similar way. • In a brief moment at the end of the first classroom scene, Susan appears to look to camera and directly at the audience, as if trying to break out of the confines of her role as female/child. • Susan is sitting down while Ian stands over her and mocks her. He assumes she has missed ‘the whole point of the experiment’. While this asserts his traditional role within the classroom and to her peers, it causes the audience to question the authority typically conferred on male characters in the 1960s.	
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		• Away from the classroom, Ian is more respectful of Susan’s knowledge, saying his experiments are “child’s play” to her. This foregrounds the idea that Ian will be Susan’s student in the TARDIS and the traditional gender roles will be reversed. Indicative Content: Judgements and Conclusions Students may argue that television dramas in the 1960s did/did not challenge traditional views of gender or may take a more nuanced view. Any of the above judgements and conclusions are valid if they are supported by the analysis of evidence drawn from the extract.	
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Qu	Part	Marking guidance	Total marks												
02		‘Audience interpretations of television dramas are always affected by the class and ethnicity of the characters.’ How far do you agree with this statement? 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) • the social and historical contexts of these products. Assessment Objectives – AO1 2a, AO1 2b and AO2 1b Demonstrate knowledge of contexts of media and their influence on media products and processes. (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 knowledge and understanding of the social and historical contexts of media and their influence on media products and processes, demonstrated by consistently effective discussion of audience interpretation in relation to class and ethnicity in the two close study products. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject-specific terminology throughout. </td></tr><tr><td>3</td><td>11–15</td><td> • Good knowledge and understanding of the social and historical contexts of media and their influence on media products and processes, demonstrated by frequent effective discussion of audience interpretation in relation to class and ethnicity in the two close study products. • Good judgements and conclusions that are frequently supported by relevant examples. • Frequent appropriate and effective use of subject-specific terminology. </td></tr><tr><td>2</td><td>6–10</td><td> • Satisfactory knowledge and understanding of the social and historical contexts of media and their influence on media products and processes, demonstrated by some appropriate but not always convincing discussion of audience interpretation in </td></tr></table>	Level	Mark range	Description	4	16–20	• Excellent knowledge and understanding of the social and historical contexts of media and their influence on media products and processes, demonstrated by consistently effective discussion of audience interpretation in relation to class and ethnicity in the two close study products. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject-specific terminology throughout.	3	11–15	• Good knowledge and understanding of the social and historical contexts of media and their influence on media products and processes, demonstrated by frequent effective discussion of audience interpretation in relation to class and ethnicity in the two close study products. • Good judgements and conclusions that are frequently supported by relevant examples. • Frequent appropriate and effective use of subject-specific terminology.	2	6–10	• Satisfactory knowledge and understanding of the social and historical contexts of media and their influence on media products and processes, demonstrated by some appropriate but not always convincing discussion of audience interpretation in	20
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		relation to class and ethnicity in the two close study products. • Satisfactory judgements and conclusions that are sometimes supported by relevant examples. • Occasional appropriate and effective use of subject-specific terminology, but inconsistently effective.	
1	1–5	• Basic understanding of the social and historical contexts of media and their influence on media products and processes, demonstrated by very little, if any, appropriate discussion of audience interpretation in relation to class and ethnicity in the two close study products. • Basic judgements and conclusions that are generally unsupported by examples. • Very little, if any, appropriate use of subject-specific terminology.	
0	0	Nothing worthy of credit.	

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 which do not refer to both elements should not receive marks above 15.

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 the social and historical context of the media and its influence on media products and processes and ability to reach judgements and draw conclusions by discussing issues such as the following:

- In many ways, the audience need to be entertained remains unchanged in the last 60+ years. Audiences watch TV drama which enables them to engage with the characters and the story by following a narrative through to its resolution.
- The characters in *An Unearthly Child* are exclusively white and middle class with plentiful examples of gender role stereotyping. While this may seem limited to a modern audience, it would have conformed to the expectations of the time in an era when far fewer homes had televisions (a signifier of wealth/class).
- The way The Doctor answers the questions of middle-class characters, Barbara and Ian, also functions as exposition to the middle-class audience of the time.

	• In 1963 audiences would not have expected the characters portrayed to be more representative of a wider society, either in class or ethnicity, although it might be argued that a programme set in London in 1963, more than a decade after Caribbean immigrants started to settle in London, was already unrepresentative and exclusionary to some of its potential audience. • Alternatively, it might be argued that The Doctor is an immigrant in the world, and that ethnicity is not the primary factor in being 'alien'. • The class of the characters not only reflects the likely audience of the time but the expectations the audience had of a BBC programme, in an era when regional accents were not usually broadcast. Watching a programme together with friends or family may provide opportunities for discussion about characters or comparing views on the story as it unfolds and being able to relate to the characters in some way may make it easier for an audience to accept the fantastical elements of a sci-fi show. • A modern audience is much more diverse in terms of class and ethnicity and there is an expectation from the audience that their social groups and differences are represented on screen, as would be the case with a modern episode of <i>Doctor Who</i>. • Although not targeted specifically at young adults, <i>An Unearthly Child</i> was first broadcast at the beginning of the 'youth movement' of the 1960s, a time when teenagers were beginning to see themselves as a separate and distinct group within society. TV drama often directs audience interpretation by providing characters who are role models. Susan is independent, highly intelligent, in touch with popular culture and prepared to challenge the older generation. Arguably, these characteristics are more widely persuasive to an audience's engagement than class and ethnicity. • <i>His Dark Materials</i> is maybe no more diverse in terms of class of the actors but there are contrasting examples of class within the narrative, eg between the Magisterium and the Witches. Representation impacts the way we see ourselves and the world around us. <i>HDM</i> does in part reflect a modern society in terms of ethnicity. Will is played by a mixed-race actor; Lyra is played by someone with a Spanish background. Such diversity and representation may be expected by a modern audience, especially a younger audience that has grown up in communities where such representation matches the identity of their friends. It may also be indirectly educational to an audience, even if that is not their primary motivation for watching the programme. Judgements and conclusions Responses may conclude that the interpretations of a modern audience for television drama are very different to the interpretations of a 1960s audience. Alternatively, answers may judge that audience interpretations are very similar for different generations or that they are to some extent similar and to some extent different. Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the two CSPs and their different social and historical contexts.	
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Qu	Part	Marking guidance	Total marks
03		Newspapers often show political bias. Give two different examples of how newspapers show political bias. Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media. (2 marks) Give 1 mark for each acceptable example, eg: - actively supporting the government/establishment/public health/police narrative - using positive language/framing for one political party over another - selective quoting from third parties/social media users who agree with the editorial line taken - showing an editorial preference for a political party/viewpoint - The Times supports the Conservative Party (or similar) - rejecting advertising content which goes against the political preference of the paper (unfairly) criticising a celebrity (could be Gary Lineker) who represents a different social/political view to the paper or praising a celebrity who shares the paper's political views (editorial) juxtaposition of two stories on a front page to make a political point (eg implicitly linking an ethnic group to crime) - using dehumanising language about migrants/benefit claimants (eg to support official narratives) - by not reporting a story which reflects badly on the government/deliberating keeping (politically) damaging topics off the front page - portraying a group of people negatively on the basis of their ethnic background/religion/sex/gender/age/disability/sexuality/social class or membership of pressure groups or campaign groups. Maximum 1 mark if both examples given are similar. Note on answers referring to colour. Colours are not, of themselves, indications of political bias. Do not reward eg 'use of colour', 'red mastheads', 'right wing papers have lots of blue' or similar. If the example is very specific eg 'newspapers sometimes adopt a purple theme on royal occasions to show support for the royal family' or 'extensive use of red on election day to show paper's support for Labour', give one mark. Give 0 marks for examples that are too vague, eg: - the way they report the news - by not telling the truth - by publishing fake news 'headlines that show political bias' (examples need to show understanding of political bias)	2

Qu	Part	Marking guidance	Total marks												
04		‘Newspapers are constructed to make sure the audience agrees with the newspaper’s preferred reading.’ How far does an analysis of the inside pages of the <i>Daily Mirror</i> (Close Study Product) (Figure 1) show this statement to be true? Assessment Objectives – AO2 1a, AO2 1b Analyse media products using the theoretical framework of media, including in relation to their contexts. (10 marks) Make judgements and draw conclusions. (10 marks)	20												
		<table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><tr><td>4</td><td>16–20</td><td> • Excellent analysis of the product that is detailed and that critically engages with the nuanced aspects of the extent to which newspapers are constructed to make sure the audience agrees with the newspaper’s preferred reading. • Excellent, astute judgements and conclusions which are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject-specific terminology throughout. </td></tr><tr><td>3</td><td>11–15</td><td> • Good analysis of the product that is clear and often engages with the nuanced aspects of the extent to which newspapers are constructed to make sure the audience agrees with the newspaper’s preferred reading. • Good judgements and conclusions that are usually supported by relevant examples. • Frequent appropriate and effective use of subject-specific terminology. </td></tr><tr><td>2</td><td>6–10</td><td> • Satisfactory analysis of the product that engages with the generally obvious or straightforward aspects of the extent to which newspapers are constructed to make sure the audience agrees with the newspaper’s preferred reading. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Occasional appropriate and effective use of subject-specific terminology. </td></tr><tr><td>1</td><td>1–5</td><td> • Basic analysis of the product that only engages with the more straightforward aspects of the influence of the extent to which newspapers are constructed to </td></tr></table>		Level	Mark range	Description	4	16–20	• Excellent analysis of the product that is detailed and that critically engages with the nuanced aspects of the extent to which newspapers are constructed to make sure the audience agrees with the newspaper’s preferred reading. • Excellent, astute judgements and conclusions which are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject-specific terminology throughout.	3	11–15	• Good analysis of the product that is clear and often engages with the nuanced aspects of the extent to which newspapers are constructed to make sure the audience agrees with the newspaper’s preferred reading. • Good judgements and conclusions that are usually supported by relevant examples. • Frequent appropriate and effective use of subject-specific terminology.	2	6–10	• Satisfactory analysis of the product that engages with the generally obvious or straightforward aspects of the extent to which newspapers are constructed to make sure the audience agrees with the newspaper’s preferred reading. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Occasional appropriate and effective use of subject-specific terminology.
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1	1–5	• Basic analysis of the product that only engages with the more straightforward aspects of the influence of the extent to which newspapers are constructed to													

		make sure the audience agrees with the newspaper's preferred reading; this is likely to be more descriptive than analytical. • Basic judgements and conclusions that are generally unsupported by examples. • 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. There are many equally valid approaches to this question. Answers may lead with a general explanation of the way newspapers are constructed with reference to such features as layout, use of images, typography and use of language. Responses may also consider construction more specifically in relation to the <i>Daily Mirror</i>, for example by exploring how the paper's left-leaning political stance is communicated in a 'soft' news article in contrast to the more 'hard' news preferences of what the article calls the 'desperate right-wing media'. To achieve marks in Levels 3 and 4, answers must demonstrate an awareness of 'preferred readings' as a concept (which could be by arguing for oppositional/negotiated readings) as well as an ability to exemplify these values by reference to the content and presentation of the CSP. Answers which are predominantly descriptive are unlikely to achieve marks beyond Level 2. Answers with knowledge and understanding of issues raised by the question but no reference to the CSP should not normally receive marks in Levels 3 and 4. However, points that are made by contrasting the <i>Daily Mirror's</i> pages with those of <i>The Times</i> should be rewarded. Examiners should note that there is no requirement to refer to <i>The Times</i>. 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. Indicative Content Responses may demonstrate the ability to analyse media products in relation to the theoretical framework and ability to reach judgments and draw conclusions. The inside pages convey that the <i>Daily Mirror</i> wants Gary Lineker, a popular celebrity, to return to <i>Match of the Day</i>, after being suspended for alleged impartiality. Gary Lineker's views are left-leaning, so he is a fit for the newspaper's values, though as a wealthy celebrity who espouses			

		mainstream, capitalist values the reader might question exactly what those values are. • The headings 'PEACE DEAL IN SIGHT' and the exclamative 'Get in!' position the audience "hopes" that Lineker will return to TV. • Use of adjectives in the subheadings such as "positive" talks vs "doubts over their impartiality". The use of "Tory" as an adjective shows the bosses in a negative light to the predominantly left-wing readership. • The Mirror asks readers to join their campaign to reinstate GL and provides a link and QR code, effectively editorialising the newspaper's position on the controversy. • The newspaper questions whether the "Tory Beeb bosses" are impartial and reports calls for them to go instead, highlighting that the Chairman owns a '£50 million mansion'. The value of Lineker's estate, presumably substantial, is not mentioned. • The photo of GL with his dog portrays him as someone relatable rather than rich and the use of an animal conditions readers to sympathise with him. • The headings in the two panels outwardly seem to provide some balance to the article but the detail in the text casts the BBC Chairman as someone poorly positioned to make judgement because of his close connections to government/the establishment and suggests his hypocrisy for singling out Gary Lineker while not reigning in the "other stars voicing views". • Richard Sharp is portrayed as wealthy and out of touch. The article casts aspersions on his ownership of his mum's flat "through a Jersey trust" and includes a denial that he has avoided tax, a classic newspaper tactic for positioning the audience to think he has something to hide. • Another panel describes statements other BBC stars have made about their views and not been penalised. • A red panel with white writing highlights a quote from John Barnes in the main article about 'BBC hypocrisy'. • The main article details the "double standards" but says that any compromise will "infuriate Tories and right-wing media". It states that "more than 210,000 people have signed the Mirror's petition" and refers to the BBC's "humiliation". • Lineker's son is quoted as saying "the reaction of the public has been overwhelming. Thanks for the support." This invites the audience to think of their parents in the same position. • The pages are constructed to align that public support with the "VOICE OF THE MIRROR" in an editorial on page 8 (not shown). • The inclusion of a damaging anti-Corbyn quote aligns the newspaper with more centrist politics which the audience might also be persuaded to align with, for example by the absence of any criticism of Lineker's vast wealth. • The audience may respond with (and the newspaper constructed to achieve) a negotiated reading, eg where the reader rejects the political points made but is so invested in the sport or celebrity, they overlook the politics (eg language used to appeal to a fan of Match of the Day or football who is not interested in politics). • It might be argued that the Daily Mirror requires a negotiated reading in order to maintain a relatively high daily print circulation.	
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		• The audience may take an oppositional reading, particularly when they are not part of the target audience (eg when drawn to the article through social media). For example, in terms of politics, dislike of football, wealth or celebrity. • For example, an element of the readership may see nothing wrong with someone owning a '£50 million' mansion. • It could also be argued that provoking an oppositional reading helps generate traction for the newspaper on social media and television news, leading to increased sales or visibility. Judgements and conclusions Responses may conclude that preferred readings strongly influence the choices made about the construction of the newspapers, that they are not strongly influential (for example, because other factors are more important), or the response may take a more nuanced position by arguing that preferred readings are important, but other factors also have a role to play. Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the CSP and from the theoretical framework.	
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Qu	Part	Marking guidance	Total marks												
05		‘Media products such as newspapers must change how they are funded if they are to survive.’ How far do you agree with this statement? 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. Assessment Objectives – AO1 1a, AO1 1b and AO2 1b Demonstrate knowledge of the theoretical framework of media. (5 marks) Demonstrate understanding of the theoretical framework of media. (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 knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of whether media products must change how they are funded if they are to survive. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistently appropriate and effective use of subject-specific terminology throughout. </td></tr><tr><td>3</td><td>11–15</td><td> • Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of whether media products must change how they are funded if they are to survive. • Good judgements and conclusions that are usually supported by relevant examples. • Mostly appropriate and effective use of subject-specific terminology. </td></tr><tr><td>2</td><td>6–10</td><td> • Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally appropriate but inconsistently effective discussion of whether media products must change how they are funded if they are to survive. • Satisfactory judgements and conclusions that are sometimes supported by relevant examples. • Occasional appropriate use of subject-specific terminology. </td></tr></table>	Level	Mark range	Description	4	16–20	• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of whether media products must change how they are funded if they are to survive. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistently appropriate and effective use of subject-specific terminology throughout.	3	11–15	• Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of whether media products must change how they are funded if they are to survive. • Good judgements and conclusions that are usually supported by relevant examples. • Mostly appropriate and effective use of subject-specific terminology.	2	6–10	• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally appropriate but inconsistently effective discussion of whether media products must change how they are funded if they are to survive. • Satisfactory judgements and conclusions that are sometimes supported by relevant examples. • Occasional appropriate use of subject-specific terminology.	20
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1	1–5	• Basic knowledge and understanding of the theoretical framework, demonstrated by occasional appropriate discussion of whether media products must change how they are funded if they are to survive. • Basic judgements and conclusions that are generally unsupported by examples. • Very little, if any, appropriate use of subject-specific terminology throughout.
	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 levels of importance apply to different funding models or that some funding models are not important. Any of these approaches is equally valid as long as judgements and conclusions are supported by evidence drawn from the CSPs and 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:

- How changes in technology affect media industries and media products.
- The effect of ownership and control of media organisations, including by large organisations, individuals and community groups.
- The challenges for media funding presented by changing digital technologies and consumer demand.
- How and why media products are aimed at a range of audiences and the role funding has to play.
- How the media operate as commercial (or non-commercial) industries on a global scale and reach both large and specialised audiences.

		• The technical and logistical difficulties of funding on a global scale and on multiple platforms. • How representations convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products. • How funding influences the choices media producers make about how to represent particular events, social groups and ideas. • How and why particular groups may be under-represented or misrepresented. • The ways in which the media re-present the world and construct versions of reality based on their remit and extent of regulation. • The social, cultural and political significance of particular representations in terms of the themes or issues that they address. • How representations reflect the historical contexts in which they were produced. • How inter-relationships between different media products (including financial, cultural, audience demand) can influence meaning. • Nature of regulatory bodies in UK and their relationship to funding. • The functions and types of regulation of the media and how they affect profitability. • How different funding models affect debates about freedom, censorship and control. • The relative importance of different funding models: government-funded, commercial, not-for-profit and subscription. • How the role of funding has changed over time. Indicative Content: Judgements and Conclusions There is no expectation that the responses will be entirely balanced. If a student constructs a clear argument on any 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. 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. Arguments or points made in relation to the statement may include references to: • The falling demand for print media and the extent to which this can be replaced with paid digital media products. • The ways in which digital products are tied into mainstream media such as television and radio to try and bridge this deficit and maintain relevance. • Consumer demand for instant gratification and immediate digital news delivery arguably makes print media irrelevant. • Competition from new media and the extent to which 'free' platforms such as social media can reduce or replace demand for a paid product. • The need to change to compete with new modes of news delivery such as podcasts (eg The News Agents, The Rest Is Politics; which the key	
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		figures promote via X/Bluesky) or mixed-mode delivery (eg Substack) which gives the individual writers more control/agency. • Different types of funding models, eg television licence fee, subscriptions, paywall, voluntary donations, pay-to-reject (cookies), advertising, news syndication, government public information (such as radio advertising during Covid), research and innovation funding. • Whether the VAT exemption for news and print media (including digital only) is justifiable when young people increasingly get their news from other sources, such as social media. • Fragmenting political allegiances, particular among younger people, means newspapers can no longer rely on a defined, core support (and the difficulty of persuading a predominantly older demographic to move to digital models). • The relationship between funding and influence over content/editorial control and political influence means there is continued support for existing models. • Newspapers will always survive and be funded in some form because politicians require a way of communicating their agenda and controlling the population. • Newspapers get most of their funding from advertising, which may be similar in digital models, so no change is required. • The influence of not-for-profit models such as community radio and new media alternatives such as podcasts and Substack; whether they co-exist with or replace traditional media. • Grant providers like the Arts Council, the Audio Content Fund and the Community Radio Fund; does plurality of media affect the ability of newspapers to compete (arguments for/against existing funding models). • Other media industries facing the same challenges: eg whether BBC funding can be sustained and justified in a global subscription-based market. • Whether criminal penalties for not having a licence fee are justifiable in the era of digital subscription/streaming. • The self-interest of (predominantly) right-wing media groups campaigning to defund the BBC as a competitor supposed to present an impartial viewpoint (which might justify retaining existing models of funding). • Whether expanding current modes of funding such as state funding of independent local news media (central government advertising expenditure and local government expenditure on the advertising of statutory notices) has a role to play in a democratic society, eg plurality of voices, less tied to the Westminster lobby, and the challenges this presents to commercial media (and to governments). • The difficulty of tying funding models to geographic locations (to increase revenue) vs the power of technology to circumvent it (making it difficult to make digital media as profitable as print media once was); other threats to revenue, eg those posed by ad-blockers. • The impact on funding models of the increasingly convergent nature of media industries across different platforms and different national settings (eg iPlayer is exclusively available in the UK, while Netflix is available internationally and with different content in each country). • How competition between streaming platforms such as iPlayer, Netflix, Sky TV and Disney is affected by the different sources of funding.	
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		• The nature of the regulatory bodies in the UK (including the BBC board, etc) and whether their relative power (or powerlessness) is linked to the type of funding. • The artistic and commercial trade-off of collaborations between different funding models and the reasons they exist, eg Disney funding of Doctor Who or the independent trust model of The Guardian. Other valid points must be credited.	
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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
Total	9	5	5	5	24	36	84