
GCSE MEDIA STUDIES 8572/2

Paper 2 Media Two

Mark scheme

June 2023

Version: 1.0 Final



Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

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

Further copies of this mark scheme are available from aqa.org.uk

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Qu	Part	Marking guidance	Total marks
01	1	<p>Briefly define the term 'CGI'.</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies. (1 mark)</p> <p>Definition</p> <p>Give 1 mark for an acceptable definition of CGI, for example:</p> <ul style="list-style-type: none"> • Computer Generated Imagery • Digitally enhanced special effects • The use of computer software to create (or enhance) images • Three-dimensional animation • 3D computer graphics • Special effects in film or television or video created with editing software • Creation of simulated landscapes or environments using computers. <p>Give 0 marks for an answer that is inaccurate, vague or that offers an example rather than a definition, for example:</p> <ul style="list-style-type: none"> • The bird • Lyra's daemon • Image manipulation. 	1

Qu	Part	Marking guidance	Total marks
01	2	<p>Give one example of CGI in the extract.</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies. (1 mark)</p> <p>Give 1 mark for an acceptable example of CGI such as:</p> <ul style="list-style-type: none"> • The bird or the talking bird (accept a reasonable attempt to identify the bird eg crow, magpie) • Lyra's daemon • Pantalaimon or Pan. <p>Give 0 marks for any examples not within the extract or any examples clearly unrelated to a CGI including descriptions of CGI. The action in the extract does not take place in a CGI environment. Cittagazze is a set built exclusively for the series.</p>	1

Qu	Part	Marking guidance	Total marks																		
01	3	How is ‘mise-en-scène’ used to create meanings in the extract?	8																		
		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><ul style="list-style-type: none">Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of how mise-en-scène is used to create meanings.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><ul style="list-style-type: none">Good analysis of the extract that is clear and generally engages with the nuanced aspects of how mise-en-scène is used to create meanings.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><ul style="list-style-type: none">Satisfactory analysis of the extract that engages with obvious or straightforward aspects of mise-en-scène is used to create meanings.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><ul style="list-style-type: none">Basic analysis of the extract only focusing on the more straightforward aspects of mise-en-scène is used to create meanings - this is likely to be more descriptive than analytical.Very little, if any, appropriate use of the theoretical framework.Very 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	7–8	<ul style="list-style-type: none">Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of how mise-en-scène is used to create meanings.Consistently appropriate and effective use of the theoretical framework throughout.Consistently appropriate and effective use of subject-specific terminology throughout.	3	5–6	<ul style="list-style-type: none">Good analysis of the extract that is clear and generally engages with the nuanced aspects of how mise-en-scène is used to create meanings.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	<ul style="list-style-type: none">Satisfactory analysis of the extract that engages with obvious or straightforward aspects of mise-en-scène is used to create meanings.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	<ul style="list-style-type: none">Basic analysis of the extract only focusing on the more straightforward aspects of mise-en-scène is used to create meanings - this is likely to be more descriptive than analytical.Very little, if any, appropriate use of the theoretical framework.Very little, if any, appropriate use of subject-specific terminology.	0	0	Nothing worthy of credit.
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Responses must focus on the extract shown from ‘ <i>The City of Magpies</i> ’. Credit must not be given to responses referring to other parts of this episode or to other episodes of <i>His Dark Materials</i> .																					

		<p>Deciding on a level</p> <p>Better answers may demonstrate a detailed and more critical engagement and a more nuanced approach by dealing with the various contrasting ways in which elements of the mise-en-scène are used to create meanings in the extract. Mid-range answers are more likely to list examples of mise-en-scène with a more limited reference to their role in creating meanings.</p> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for students to identify a particular number of elements of mise-en-scène in order to gain access to higher marks. It is not necessary for mise-en-scène to be formally defined in the answer, but for higher grade marks, there must be a clear understanding that mise-en-scène comprises all the elements placed within the image in order to create meaning. These include codes such as location, lighting, NVC, props and accessories, amongst others.</p> <p>Indicative Content</p> <p>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 mise-en-scène is used to create meanings in the extract:</p> <ul style="list-style-type: none"> • Cittágazze is shown to be an Italianate, Mediterranean hill town by the architecture, the narrow cobbled streets, the faded and peeling exteriors of the stucco covered buildings. • The city is not modern, but the time period is indeterminate; it has no modern features; it suggests the first half of the 20th century. This is supported by the set dressing and props including: the electric street lamps (the most modern innovations), hand carts, clay pots, old fashioned bottles. The street signs and street furniture of a modern town are entirely absent. • Will's clothing is contemporary, but Lyra's clothes and the girls' costumes also support the 'old-fashioned' feel of Cittágazze. • The foreground is in shade, but there are shafts of bright sunlight in the background, further reinforcing the Mediterranean feel of the town. This also indicates high buildings and narrow streets: a place for people and animals but not for motor transport. • The scattered fruit and packages, the absence of adults and quietness all help to create a meaning of abandonment. The freshness of the bread and fruit, the washing still hanging on lines all indicate that the abandonment has been recent and sudden. • The performance of the two local girls, Paola and Angelica, indicates that they are wild, self-reliant and suspicious of Will and Lyra. They lean forwards aggressively and glare. They tear at the bread and sniff the bottled drinks suspiciously. Angelica takes off a bottle top with her teeth and spits it out. Angelica gives Paola a warning look when she mentions Tullio. This look means that she shouldn't say too much, that some things are secret and not to be trusted to strangers like Lyra and Will. • Paola communicates the horror of the Spectres in her speech with halting delivery and round, unblinking eyes. 	
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		<ul style="list-style-type: none">• Towards the end of the extract, Lyra and Will pull faces at each other as Lyra makes a sarcastic comment. They are becoming friends but they have not yet established a bond between them.													
Qu	Part	Marking guidance	Total marks												
01	4	<p>‘<i>The City of Magpies</i>’ is aimed at a niche audience of Science Fiction/ Science Fantasy genre fans.’</p> <p>How far does an analysis of the extract show this to be true?</p> <p>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)</p> <table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><tr><td>4</td><td>10–12</td><td><ul style="list-style-type: none">• Excellent analysis of the extract that is detailed and critically engages with the extent to which the extract shows that ‘<i>The City of Magpies</i>’ is aimed at a niche audience of SF/SF fans.• 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>7–9</td><td><ul style="list-style-type: none">• Good analysis of the extract that is clear and generally engages with the extent to which the extract shows that ‘<i>The City of Magpies</i>’ is aimed at a niche audience of SF/SF fans.• 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><ul style="list-style-type: none">• Satisfactory analysis of the extract that engages with obvious or straightforward aspects of the extent to which the extract shows that ‘<i>The City of Magpies</i>’ is aimed at a niche audience of SF/SF fans.• Satisfactory judgements and conclusions that are sometimes supported by examples.• Some appropriate and effective use of subject-specific terminology.</td></tr></table>	Level	Mark range	Description	4	10–12	<ul style="list-style-type: none">• Excellent analysis of the extract that is detailed and critically engages with the extent to which the extract shows that ‘<i>The City of Magpies</i>’ is aimed at a niche audience of SF/SF fans.• Excellent, astute judgements and conclusions that are consistently well supported by relevant examples.• Consistently appropriate and effective use of subject-specific terminology throughout.	3	7–9	<ul style="list-style-type: none">• Good analysis of the extract that is clear and generally engages with the extent to which the extract shows that ‘<i>The City of Magpies</i>’ is aimed at a niche audience of SF/SF fans.• Good judgements and conclusions that are frequently supported by relevant examples.• Mostly appropriate and effective use of subject-specific terminology.	2	4–6	<ul style="list-style-type: none">• Satisfactory analysis of the extract that engages with obvious or straightforward aspects of the extent to which the extract shows that ‘<i>The City of Magpies</i>’ is aimed at a niche audience of SF/SF fans.• Satisfactory judgements and conclusions that are sometimes supported by examples.• Some appropriate and effective use of subject-specific terminology.	12
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1	1–3	<ul style="list-style-type: none">• Basic analysis of the extract that focuses on some aspects of the extract shows that ‘<i>The City of Magpies</i>’ is aimed at a niche audience of SF/SF fans. 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.

Deciding on a level

Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. For example, answers which refer to an extensive range of relevant examples from the extract should be rewarded in the same way as answers that consider a smaller number of examples at greater length.

This question refers to the screened extract. References to other material or examples drawn from elsewhere in the episode should not be rewarded.

Indicative Content: Judgements and Conclusions

Students may argue in support of the view expressed in the statement, in opposition to that view, 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.

Indicative Content

Responses may demonstrate the ability to analyse the extract using the theoretical framework (media language, media representations) and ability to reach judgements and draw conclusions by making references such as the following:

- Fans of any genre find any product appealing if they recognise familiar genre codes and conventions linked with new or unfamiliar ways of blending these in a stimulating story.
- The ‘familiar’ can include cast members associated with the genre. Dafne Keen (Lyra) previously appeared in the Science Fantasy/superhero film *Logan* in the Wolverine series.
- In the extract from ‘*The City of Magpies*’, there are few elements of a straightforward Science Fiction genre, but there are many examples of Science Fantasy elements. These include:
 - The presence of Daemons (Pantalaimon appears as a magpie in a number of bird’s eye shots). Daemons are a physical manifestation of their owner’s conscience and are associated with all humans in

		<p>Lyra's world. We learn that they are not present in Will's world or in Cittágazze.</p> <ul style="list-style-type: none"> ○ The Spectres. It is unclear in the extract just what form Spectres take, but their terrifying power to take away the souls of adults is described by Paola. Only adults can see Spectres. A malevolent, unknown force is a staple feature of the Science Fantasy genre. ○ Another familiar plot device in Science Fantasy is the deserted or abandoned place; the role fulfilled by Cittágazze in the extract. ● Science Fantasy genre texts frequently conform to the narrative structure of The Quest. It is clear from the evidence in the extract that Lyra, the Hero, has mission to fulfil, though the objective of her quest is not spelt out here. She has a trusty helper in the form of Pan and a potential helper in Will, though in Will's case she and the audience still have fears that he may be a False Hero. The two city girls may at first seem to be associates of the Villain, but they provide crucial information about the Spectres and the reason for the absence of adults: they are Donors. ● Science Fantasy genre texts are propelled by Action Codes and Enigma codes. Both are evident in the extract. The chase provides a great example of an Action Code. The chasers are thwarted by diversions and obstacles but eventually Will tricks the girls and brings them down. Throughout the chase, we want to know who the girls are and why they are running. This is partially resolved in the conversation between the four characters that follows the chase. ● There are a number of enigmas in the extract too. Some are partially resolved (eg the reason that Cittágazze is deserted), but others remain: what happened to Tullio?, what motivates the Spectres and what form do they take that only adults can see? what happened in 'the attack' to which Angelica refers? ● Science Fantasy/Science Fantasy narratives are also driven by binary oppositions, typically Good versus Evil. In the extract, Paola's description leaves little doubt that the Spectres are forces of evil to be confronted by 'good' in the form of Lyra and (possibly) Will as the objective of the Quest is pursued. Another binary opposition suggested in the extract is Age versus Youth. All four characters are united by their youth; the Spectres cannot destroy them. This has particular satisfaction for young adult genre fans, as responsibility for confronting the Spectres and moving the narrative forward seems to lie with the young. ● Many of these narrative features are shared by dramas that are outside the SF/SF genre category. It could be argued that this helps to give the text a much wider audience appeal than simply SF/SF fans. On the evidence of the extract, <i>'The City of Magpies'</i> is not a 'hardcore' SF/SF product; one that would only appeal to devotees of the genre. It gains its wider appeal from the visual, aesthetic appeal of its sets and setting (not dissimilar to the Galaxy ad). It has the cerebral pleasure of a complex plot with many enigmas, twists and turns, the visceral pleasures of fast-paced action such as the chase and the vicarious pleasures of identifying with the characters and experiences of the main protagonists. 	
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Qu	Part	Marking guidance	Total marks												
02		<p>'Social and cultural contexts always influence the representation of gender in television drama.'</p> <p>How far do you agree with this statement?</p> <p>Answer with reference to:</p> <ul style="list-style-type: none">• <i>Dr Who</i>, 'An Unearthly Child' (1963) and <i>His Dark Materials</i>, 'The City of Magpies' (2020) (Close Study Products). <p>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)</p> <table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><tr><td>4</td><td>16–20</td><td><ul style="list-style-type: none">• Excellent knowledge and understanding of the social and cultural contexts of media and the degree to which they always influence the representation of gender.• 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><ul style="list-style-type: none">• Good knowledge and understanding of the social and cultural contexts of media and the degree to which they always influence the representation of gender.• 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><ul style="list-style-type: none">• Satisfactory knowledge and understanding of the social and cultural contexts of media and the degree to which they always influence the representation of gender.• Satisfactory judgements and conclusions that are sometimes supported by relevant examples.• Occasional appropriate and effective use of subject-specific terminology, but inconsistently effective.</td></tr></table>	Level	Mark range	Description	4	16–20	<ul style="list-style-type: none">• Excellent knowledge and understanding of the social and cultural contexts of media and the degree to which they always influence the representation of gender.• 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	<ul style="list-style-type: none">• Good knowledge and understanding of the social and cultural contexts of media and the degree to which they always influence the representation of gender.• Good judgements and conclusions that are frequently supported by relevant examples.• Frequent appropriate and effective use of subject-specific terminology.	2	6–10	<ul style="list-style-type: none">• Satisfactory knowledge and understanding of the social and cultural contexts of media and the degree to which they always influence the representation of gender.• Satisfactory judgements and conclusions that are sometimes supported by relevant examples.• Occasional appropriate and effective use of subject-specific terminology, but inconsistently effective.	20
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1	1–5	<ul style="list-style-type: none"> • Basic understanding of the social and cultural contexts of media and the degree to which they always influence the representation of gender. 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	0	Nothing worthy of credit.
<p>Deciding on a level</p> <p>Answers in the higher bands must show extended responses that demonstrate the candidate's ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured.</p> <p>Answers that refer to only one CSP should not normally receive marks above mid Level 3 (13 marks). Answers that make no reference to either CSP should not normally receive marks above mid Level 2 (8 marks).</p> <p>Answers should be able to identify the ways in which social and cultural contexts of media have influenced representations of gender, citing the two CSPs.</p> <p>Alternatively, responses may argue that social and cultural contexts of media have not influenced gender representations. In both cases, supporting evidence is needed.</p> <p>Judgements and conclusions</p> <p>Responses may conclude that the assertion made in the statement is correct and can be corroborated by evidence drawn from the two CSPs. Alternatively, answers may judge that the statement is flawed and cannot be supported by evidence drawn from the two CSPs. Other answers may judge the statement to be only partially correct. Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the two CSPs and their different contexts.</p> <p>Indicative Content</p> <p>Responses may demonstrate knowledge and understanding of the social and cultural contexts of the media and their influence gender representations and an ability to reach judgements and draw conclusions by discussing issues such as the following:</p> <ul style="list-style-type: none"> • In the early 1960s, dominant values were of very highly differentiated gender roles. By these terms, women's roles focused on domesticity rather than paid employment. It was seen as 'natural' that women should be preoccupied with the home and housework, children and caring, being attractive to men. A limited number of jobs were deemed 'suitable for women', for example secretarial work, nursing and teaching. 		

		<ul style="list-style-type: none"> • In this period, the same dominant value system deemed that men's roles were more powerful, physical and dominant. The focus of masculine roles lay in the public world of work, clubs, pubs and sport rather than the home. Additionally, dominant social and cultural norms suppressed any alternative to heterosexuality in both male and female roles. However, by 1963 there were signs of change in social values and attitudes which later emerged as a full-scale sexual revolution. • Representations of gender were often based on stereotypes with males portrayed as decision-makers who performed the heroics whilst females played supplementary roles. In such stereotypical roles, male characters would lead, dominate, fight, protect and give orders. They were more likely to be strong, independent, impulsive, hard and aggressive. Female characters followed, asked questions, avoided physical conflict, screamed, responded and obeyed. They were more likely to be relatively weak, dependent, emotional, domestic and caring. • There are positive and negative aspects of both of these stereotypes, but male action heroes typically have more screen time, more lines of dialogue and a more important role in driving the narrative forward. Female characters which conform to the stereotype have less significance to the narrative, serving a more decorative function while male characters make things happen. • These gender stereotypes were certainly prevalent in 1963 when <i>Dr Who</i> was produced. They can be seen in some of the traits, behaviour and appearance of the four principal characters: <ul style="list-style-type: none"> ○ Susan is polite and deferential towards her teachers. She is also a diligent student. ○ Ian is often assertive and dominant. He wants to the lead by seizing control of the TARDIS. He frequently ushers Barbara before him or acts protectively. ○ Barbara is more caring than Ian towards Susan and is deferential to Ian. ○ The Doctor is domineering and authoritarian. He has little respect for the wishes or views of the others. He is a stereotypical patriarch. • On the other hand, we see hints in '<i>An Unearthly Child</i>' that social and cultural contexts are beginning to change. <ul style="list-style-type: none"> ○ Screen time is slightly uneven, but Susan is a strong and assertive character, not afraid to challenge her teachers or the Doctor. ○ Neither Barbara nor Susan are merely 'decorative'; both have strong roles in driving the narrative forward. ○ Ian shows uncertainty in his masculinity. He admits that Susan is cleverer than him and asks for her help in foiling the Doctor. • Social and cultural contexts are markedly different in the 2020s and it is clear that '<i>The City of Magpies</i>' reflects a different set of dominant values with respect to gender representations. • Screen time is certainly not biased in favour of male characters, as would more typically have been the case in the 1960s. • Lyra is a decisive and complex character, clearly playing the hero role in the narrative. Others, including Pan and Will, advise and question her, but she makes her own decisions. • Will is a sympathetic character who occasionally exhibits aspects of masculinity such as the physicality involved in catching the wild girls or 	
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		<p>building a shower. However, he is deferential towards Lyra, accepting that she should have the final say in decisions that affect them both.</p> <ul style="list-style-type: none"> • Coulter is another strong female character, but she is very close to the classic female stereotype of the femme fatale. Her colours are blood red and black and she uses her sexuality to manipulate weak men. Her moral code is demonstrated when she tortures the witch, Katja. It could be argued that using a femme fatale stereotype in the role of villain has reinforced rather than challenged more traditional female gender roles. • The witches are also powerful, though secondary characters. When he is presenting his case to them, Lee Scoresby's Daemon remarks, 'We're out of our depth here'. The male guards in the submarine are no match for Ruta Skadi and are easily knocked out. She also fatally injures the Cardinal. • The male leaders of the Cardinal are all shown to be weak and incompetent. They are easily manipulated by Mrs Coulter. <p>In comparing the social and cultural influences on gender representation in the two CSPs, it could be argued that '<i>An Unearthly Child</i>' challenges the traditional gender roles of the early 1960s by anticipating the changes of the later 1960's when the ideas of second wave feminism and the advent of the Pill began to have an effect. Alternatively, the first episode of Dr Who could be seen as a typical TV drama product of the post-war period; a time when gender roles, particularly for women, went into reverse as wartime job opportunities for women disappeared and males reasserted their social and cultural domination.</p> <p>'<i>The City of Magpies</i>' could be seen as a challenge to the influence of dominant social and cultural values because it has cast of powerful female characters and a narrative that seeks to redress the unequal stereotypes of traditional TV drama. Alternatively, the opposite could be argued based on the presence of such stereotypical female roles as the femme fatale as villain and the 'damsel in distress' as victim.</p>	
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Qu	Part	Marking guidance	Total marks
03		<p>Give two different examples of audience categories that newspapers may use.</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies. (2 marks)</p> <hr/> <p>Give 1 mark for each valid example (maximum two)</p> <ul style="list-style-type: none"> • Demographic • Social Class, middle class, working class, ABC1, C2DE • Male, Female • Geographic location eg London, Northern Ireland • Age or eg elderly, youth • Political affiliation, left wing, right wing, Labour, Conservative • Generation or eg Generation X, Baby Boomers • Psychographic or eg trendies, rebels • Any other valid example that is not a subset of the other example (see below). <p>If the two examples both exemplify a broad category (eg Labour, Conservative or Middle Class, Working Class) give 2 marks</p> <p>Give 0 marks for examples that are too vague, imprecise or partial to show any real knowledge of newspaper audience categories, eg:</p> <ul style="list-style-type: none"> • A large audience • Newspaper readers • People who go fishing, people who like rap music (not feasible categories for newspapers) • Active audience, passive audience (not categories used by newspapers) • Opinion poll • Focus group. • Tabloid, broadsheet (these are newspaper categories). However, tabloid readers, broadsheet readers are acceptable examples. <p>If both answers are valid but one is a simple subset of the other, eg; Social Class and Middle Class give only 1 mark. Or Gender and female give only 1 mark. However, if one example is a broad category and the other is a subset of a different broad category, (eg Gender, Elderly) give 2 marks</p>	2

Qu	Part	Marking guidance	Total marks												
04		<p>‘Newspapers don’t tell readers what to think. Readers make up their own minds about what newspaper stories mean to them.’</p> <p>How far does an analysis of the two newspaper items (Figure 1 and Figure 2) support this point of view?</p> <p>Answer with reference to:</p> <ul style="list-style-type: none">• passive and active audiences• codes and conventions of newspapers. <p>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)</p> <table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><tr><td>4</td><td>16–20</td><td><ul style="list-style-type: none">• Excellent analysis of the product that is detailed and that critically engages with the extent to which newspapers tell their readers what to think.• Excellent, astute judgements and conclusions which 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><ul style="list-style-type: none">• Good, clear analysis of the product that often engages with the nuanced aspects of the extent to which newspapers tell their readers what to think.• 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><ul style="list-style-type: none">• Satisfactory analysis of the product that engages with the generally obvious or straightforward aspects of the extent to which newspapers tell their readers what to think.• Satisfactory judgements and conclusions that are sometimes supported by examples.• Occasional appropriate and effective use of subject-specific terminology.</td></tr></table>	Level	Mark range	Description	4	16–20	<ul style="list-style-type: none">• Excellent analysis of the product that is detailed and that critically engages with the extent to which newspapers tell their readers what to think.• Excellent, astute judgements and conclusions which are consistently well supported by relevant examples.• Consistently appropriate and effective use of subject-specific terminology throughout.	3	11–15	<ul style="list-style-type: none">• Good, clear analysis of the product that often engages with the nuanced aspects of the extent to which newspapers tell their readers what to think.• Good judgements and conclusions that are usually supported by relevant examples.• Frequent appropriate and effective use of subject-specific terminology.	2	6–10	<ul style="list-style-type: none">• Satisfactory analysis of the product that engages with the generally obvious or straightforward aspects of the extent to which newspapers tell their readers what to think.• Satisfactory judgements and conclusions that are sometimes supported by examples.• Occasional appropriate and effective use of subject-specific terminology.	20
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2	6–10	<ul style="list-style-type: none">• Satisfactory analysis of the product that engages with the generally obvious or straightforward aspects of the extent to which newspapers tell their readers what to think.• Satisfactory judgements and conclusions that are sometimes supported by examples.• Occasional appropriate and effective use of subject-specific terminology.													

1	1–5	<ul style="list-style-type: none"> • Basic analysis of the product that only engages with some more limited aspects of the extent to which newspapers tell their readers what to think; 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 passive and active audiences and/or reception theory. An analysis of the two stories should be able to identify key differences of emphasis and interpretation that could be argued to be telling readers what to think. This analysis may be contextualised by references to the contrasting political stances, readerships and presentational style of the two newspapers.

To achieve marks in Levels 3 and 4, answers should normally deal with active/passive audiences and with the codes and conventions of newspapers. There should be some analysis of the two stories (**Figure 1** and **Figure 2**) in support of judgements made and conclusions drawn. Answers that are predominantly descriptive rather than analytical are unlikely to achieve marks beyond Level 2.

Answers with knowledge and understanding of issues raised by the question but no reference to the CSPs should not normally receive marks in Levels 3 and 4. However, points that are made by contrasting the *Daily Mirror's* inside pages with those of *The Times* should be rewarded.

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.

Judgements and conclusions

Responses may conclude that newspapers do not tell their readers what to think, or that they do tell their readers what to think or they may offer a more nuanced response to the statement, offering various factors that need to be taken into account.

	<p>Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the CSPs and from the theoretical framework.</p> <p>Indicative Content</p> <p>Responses may demonstrate the ability to analyse media products in relation to the theoretical framework and ability to reach judgments and draw conclusions by discussing points such as the following.</p> <p>Analysis of the <i>Daily Mirror</i> story</p> <ul style="list-style-type: none"> • The banner headline and leading paragraph focus on the job loss implications of till-free shopping. This is in accord with the paper's left-wing political leanings and is an interpretation of a hard news story rather than descriptive reporting. • The pull-quote ('Cashless and cardless think of all those it will affect') and the standfirst ('Warning, hi-tech store may have knock-on effect') both reinforce the <i>Mirror's</i> polemical, anti-Amazon stance on this story. • The till-free shop story is linked to another story concerning Amazon's use of 'tax-breaks'. An expert is quoted as saying, 'this would not be the best use of public money'. This further reinforces the impression given of Amazon as a big corporation that does not operate in the public's interest. This is further reinforced by the background information supplied that Amazon's UK sales have surged by 51% to £19.4 billion. • The two photographs add visual interest but do not explicitly support the story's anti-Amazon or anti-till free shopping approach to the story. • The presentation of the <i>Daily Mirror</i> story uses a simple, direct register, short paragraphs and a variety of elements to enhance visual interest (overlays, superimposition, different font sizes and styles). These appeal to the paper's target audience and, it could be argued, help to make them sympathetically disposed towards the preferred reading of the story. • The <i>Daily Mirror</i> is attempting to add a spin, a particular interpretation to a hard news story. The capacity of news outlets to do this is known as agenda setting. Newspapers' agenda setting powers exceed the size of their readerships because other media (radio, television, social media) often pick up the agendas set by newspapers. • The idea of agenda setting presupposes a somewhat passive audience; one that is prepared to accept the preferred reading of a media product. The preferred reading of the <i>Daily Mirror</i> story is as described above. This could be used as evidence against the statement's claim that 'newspapers don't tell their readers what to think'. • There is a degree of balance in the <i>Daily Mirror</i> story in that the final two paragraphs give Amazon some 'right to reply', referencing the large number of 'workers taken on in its fulfilment centres, research and design' and the launch of a new product range. It could be argued that this information encourages readers to 'make up their own minds' about what the story means to them. This would be a negotiated rather than preferred reading and some evidence that the audience is active rather 	
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		<p>than passive in interpreting the story. However, it could also be said that these more Amazon-positive points receive little weighting or significance in the story as a whole.</p> <p>Analysis of <i>The Times</i> story</p> <ul style="list-style-type: none"> • <i>The Times</i>' coverage of the story is far more positive and sympathetic towards Amazon than the <i>Daily Mirror</i>'s. The headline asserts 'It's a new era' and the conclusion states, 'On first impression, it works very well'. • <i>The Times</i>' story is much more focused on the customer experience of using the new shop based on a detailed account of the writer's personal experience of shopping there. • The piece is light-hearted and anecdotal, including humorous references to the writer's store detective grandmother and his secret penchant for cheese scones. This sort of register, together with the more sober visual presentation, is designed to appeal to <i>The Times</i>' predominantly middle-class, affluent readership. • The preferred reading here is based on the ideology of consumerism. Readers are invited to share the writer's interest in making shopping as quick and efficient as possible with no queues and no tills. There is a good deal of emphasis on the exact length of time taken by Amazon's system to process the sales. Shoppers' access to a smart phone and linked bank account is taken for granted. • As with the <i>Daily Mirror</i>, some content that is contradictory to the preferred reading is included. For example, Big Brother Watch's concerns about data-mining without customer consent are aired, followed by Amazon's rejoinder. There is a mocking reference to 'the All-seeing God Amazon' and a 'disappointingly dry' food product. It could be argued that this encourages a negotiated rather than preferred reading. • <i>The Times</i>' story is less polemical and more informational than the <i>Daily Mirror</i>'s. However, it is still ideological and makes several implicit judgements about its readers' values and priorities. For example, there is an assumption that till-free shopping will be beneficial because it offers those who are cash rich but time poor the opportunity to save time when they dash into the supermarket. These are not people likely to be as concerned as <i>Mirror</i> readers about downward pressure on jobs in the retail sector. <p>Audience Theory</p> <ul style="list-style-type: none"> • It could be argued that much research into media audiences has shown them to be more active than passive and that many factors determine our perception of media products; not just the form and content of the product itself. These may include the reader's age, gender, social class, experience, cultural background, political views and character traits amongst numerous other variables. Taking this view, there may be many reasons why any individual reader could form an oppositional reading to the one encoded by the producer. • Overall, there are no right or wrong judgements or conclusions; we are assessing the competence with which these judgements and conclusions 	
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		are formulated using evidence drawn from the CSPs and ideas drawn from the theoretical framework.	
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Qu	Part	Marking guidance	Total marks									
05		<p>'With so much 'fake news', propaganda and bias in the media, newspapers should simply report the truth.'</p> <p>How far do you agree with this statement?</p> <p>Answer with reference to:</p> <ul style="list-style-type: none">• <i>The Times</i> and the <i>Daily Mirror</i> (Close Study Products) <p>In this question you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework, media contexts and Close Study Products.</p> <p>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)</p> <table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><tr><td>4</td><td>16–20</td><td><ul style="list-style-type: none">• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of propaganda, bias and selective representation.• 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><ul style="list-style-type: none">• Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of propaganda, bias and selective representation.• Good judgements and conclusions that are usually supported by relevant examples.• Mostly appropriate and effective use of subject-specific terminology.</td></tr></table>	Level	Mark range	Description	4	16–20	<ul style="list-style-type: none">• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of propaganda, bias and selective representation.• 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	<ul style="list-style-type: none">• Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of propaganda, bias and selective representation.• Good judgements and conclusions that are usually supported by relevant examples.• Mostly appropriate and effective use of subject-specific terminology.	20
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3	11–15	<ul style="list-style-type: none">• Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of propaganda, bias and selective representation.• Good judgements and conclusions that are usually supported by relevant examples.• Mostly appropriate and effective use of subject-specific terminology.										

		2	6–10	<ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally appropriate but inconsistently effective discussion of propaganda, bias and selective representation. • Satisfactory judgements and conclusions that are sometimes supported by relevant examples. • Occasional appropriate use of subject-specific terminology.
		1	1–5	<ul style="list-style-type: none"> • Basic knowledge and understanding of the theoretical framework, demonstrated by occasional discussion of propaganda, bias and selective representation. • Basic judgements and conclusions that are generally unsupported by examples. • Very little, if any, appropriate use of subject-specific terminology throughout.
		0	0	Nothing worthy of credit.
		<p>Deciding on a level</p> <p>Answers in the higher bands must:</p> <ul style="list-style-type: none"> • 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. <p>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).</p> <p>If answers do not refer to either of the CSPs (<i>The Times</i> and the <i>Daily Mirror</i>) they should not normally receive marks in the highest band (ie the maximum mark should be 15).</p> <p>Judgements and conclusions</p> <p>Answers may make judgements which lead them to either agree or disagree with the statement in the question. Alternatively, responses may conclude that some aspects of the statement are true or that different circumstances apply to different types of news or different newspapers. 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.</p> <p>Indicative Content: Synoptic Response</p> <p>Synoptic responses could cover aspects of the theoretical framework such as any of the following:</p>		

	<ul style="list-style-type: none"> • The ways in which the media re-present (rather than simply present) the world and construct versions of reality. • Reasons why some representations seem more truthful than others. • The choices media producers make about how to represent particular events, social groups and ideas. • The uses of audience positioning, selective representation, biased and prejudicial reporting. • The ways aspects of reality may be presented differently depending on the purposes of the producers, including the techniques of persuasion, political bias and propaganda. • Misrepresentation: the relationship between media representations and the dominant value system of society. • The relationship between technology and media products. • The impact of new technology on the form, content and meaning of media products (through, eg, image manipulation). • How audiences may respond to and interpret media products. • The effect of ownership and control of media organisations. • How the media operate as commercial industries on a global scale. • The social, cultural and political significance of media products – how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences. • Understanding of the assumptions organisations make about their target audience(s). • How audiences may respond to and interpret media products and why these responses and interpretations may change over time. • The functions and types of regulation of the media. <p>Indicative Content: Judgements and Conclusions</p> <p>There is no expectation that the responses will be entirely balanced. If a student constructs a clear argument on either side of this debate, showing astute knowledge and understanding using the theoretical framework/media contexts, then this should not prevent them from reaching the higher mark bands.</p> <p>Similarly, if judgements using the framework/media contexts lead to a balanced conclusion that is logical and well supported, this should be rewarded and could also reach the higher mark bands.</p> <p>Arguments or points made in relation to the statement may include references to:</p> <ul style="list-style-type: none"> • References to the role of misinformation and ‘fake news’ in election campaigns, wars and other disputes. • The nature of ‘fake news’ as deliberate misinformation that seeks a political or commercial advantage by exploiting the codes and conventions of serious news media in order to deceive audiences. • Relativist positions such as, ‘there is no such thing as the simple undisputed truth’ or, ‘everybody’s opinion is equally valid, no matter whether they are an expert or not’. • The different political agendas of newspapers (for example <i>The Times</i> – Conservative and the <i>Daily Mirror</i> – Labour) and the ways in which these agendas are communicated. 	
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		<ul style="list-style-type: none"> • Newspapers may claim impartiality or objectivity, but an analysis of the CSPs shows how selection of items, form and content of presentation are skewed, eg: <ul style="list-style-type: none"> ○ The two front page leads are different, one clearly sympathetic to the Conservative party, the other to Labour. ○ The 'Amazon shop' stories take very different approaches, reflecting the two papers' contrasting priorities and ideological stances. • The declining role of newspapers (and traditional broadcast media) as trusted and reliable sources of news. The internet provides multiple opportunities for users to seek out information sources that confirm their own bias or prejudices rather than using unbiased sources that may challenge them. • Newspaper brands produce most of their own content. This has helped them to establish more credibility with users than online publishers like YouTube, TikTok, Facebook and Twitter. Online publishers are more susceptible to being hijacked for the purposes of spreading propaganda or misinformation. This expectation of credibility could be said to put more onus on newspapers to 'simply report the truth'. • A view sympathetic to the statement may develop the argument that a democratic society can only function effectively if voters are well-informed by accurate information. Also, the role of a free press committed to journalistic principles can 'hold the government account' and 'speak truth to power'. • In spite of globalised electronic media, it has still proved possible for totalitarian states to exercise powerful control over the media. This form of coercion ensures that any information contradictory to the interests of the state is simply made unavailable. This is particularly true in times of violent conflict, as in the old maxim that, 'in war, truth is the first causality'. Increasingly, information – and hence truth – is seen as a weapon of war. • The important role of media education in developing the critical faculties of media users. This involves, for example, knowing how to evaluate different news sources, knowing how to find empirical evidence, understanding how to fact check and how to recognise the techniques of persuasion. <p>Other valid points must be credited.</p>	
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8572/2 assessment objective grid**Assessment objective 1**

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

Assessment objective 2

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

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