



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL
MEDIA STUDIES - COMPONENT 2
A680U20-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE A LEVEL MEDIA STUDIES
COMPONENT 2: MEDIA FORMS AND PRODUCTS IN DEPTH
SUMMER 2025 MARK SCHEME

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark within that band should be awarded.
- Where the candidate's work adequately meets the descriptors, a mark in the middle of that band should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark within that band should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band, and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some aspects of the product(s)/question that candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1 Demonstrate knowledge and understanding of:

- the theoretical framework of media
- contexts of media and their influence on media products and processes.

AO1 1a Demonstrate knowledge of the theoretical framework of media.

AO1 1b Demonstrate understanding of the theoretical framework of media.

AO1 2a Demonstrate knowledge of contexts of media and their influence on media products and processes.

AO1 2b Demonstrate understanding of contexts of media and their influence on media products and processes.

AO2 Apply knowledge and understanding of the theoretical framework of media to:

- analyse media products, including in relation to their contexts and through the use of academic theories.
- evaluate academic theories.
- make judgements and draw conclusions.

AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.

AO2 2 Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories.

AO2 3 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 2

Assessment Objective	Questions 11-31	Questions 12-32	Questions 40-60	Question 70
AO1 1a		✓		✓
AO1 1b		✓		✓
AO1 2a			✓	
AO1 2b			✓	
AO2 1	✓			
AO2 2				✓
AO2 3			✓	

Section A – Television in the Global Age

1 1 Explore how *Peaky Blinders* uses marketing to target and attract audiences. [15]

2 1 Explore how *Black Mirror* uses marketing to target and attract audiences. [15]

3 1 Explore how *Killing Eve* uses marketing to target and attract audiences. [15]

Band	AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories
5	13-15 marks - Excellent application of knowledge and understanding of the theoretical framework to analyse the set product. - Analysis of how marketing is used to target and attract audiences is perceptive, insightful and informed by a detailed knowledge and understanding of relevant aspects of the theoretical framework.
4	10-12 marks - Good application of knowledge and understanding of the theoretical framework to analyse the set product. - Analysis of how marketing is used to target and attract audiences is logical and informed by a secure knowledge and understanding of relevant aspects of the theoretical framework.
3	7-9 marks - Satisfactory application of knowledge and understanding of the theoretical framework to analyse the set product. - Analysis of how marketing is used to target and attract audiences is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of relevant aspects of the theoretical framework.
2	4-6 marks - Basic application of knowledge and understanding of the theoretical framework to analyse the set product. - Analysis of how marketing is used to target and attract audiences is undeveloped, demonstrating a partial knowledge and understanding of relevant aspects of the theoretical framework. There may be a tendency to simply describe.
1	1-3 marks - Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the set product. - Analysis of how marketing is used to target and attract audiences is superficial and generalised, demonstrating little or no knowledge and understanding of relevant aspects of the theoretical framework.
	0 marks Response not worthy of credit.

Questions 11, 21 and 31: Indicative Content

The content below is not prescriptive, and all valid points should be credited. It is not expected that responses will include all of the points listed.

AO2 1

In applying knowledge and understanding of the theoretical framework to analyse the set television product, responses may refer to some of the following:

- The use of posters to target and attract audiences.
- The use of trailers to target and attract audiences.
- The use of online marketing campaigns to target and attract audiences.
- The way in which marketing campaigns use genre to target and attract audiences.
- The way in which marketing campaigns use star appeal to target and attract audiences.
- The way in which marketing campaigns use production values to target and attract audiences.
- Hesmondhalgh's theory of cultural industries (e.g. the way in which marketing materials are formatted to maximise audiences through the use of stars, genres etc.)
- Jenkins' theory of fandom (e.g. the idea that fans are part of a participatory culture).

With regard to *Peaky Blinders*, responses may, for example, discuss:

- The way in which the character posters and trailers that have featured in marketing campaigns for *Peaky Blinders* use star appeal to target and attract fans of Cillian Murphy, Helen McCrory and Sam Neill.
- The way in which the trailers that have featured in marketing campaigns for *Peaky Blinders* use genre conventions to target and attract fans of the gangster genre.
- The way in which *Peaky Blinders* has targeted fans of the show by actively engaging them in marketing campaigns (e.g. inviting fans to submit their own artwork to be used in marketing campaigns).

With regard to *Black Mirror*, responses may, for example, discuss:

- The way in which the marketing campaign for Season 3 of *Black Mirror* placed messages on websites such as *Mashable*, *The Next Web* and *Slate* in order to target and attract a tech savvy audience of 25-34 year-olds.
- The way in which the trailers that have featured in marketing campaigns for *Black Mirror* use genre conventions and intertextual references to other shows, such as *The Twilight Zone*, to target and attract fans of the sci-fi genre.
- The way in which *Black Mirror* has targeted fans of the show by actively engaging them in marketing campaigns (e.g. inviting fans to upload photos of themselves to be used in marketing campaigns on social media).

With regard to *Killing Eve*, responses may, for example, discuss:

- The way in which trailers that have featured in marketing campaigns for *Killing Eve* use star appeal to target and attract fans of Sandra Oh, Phoebe Waller-Bridge and Kim Bodnia.
- The way in which trailers that have featured in marketing campaigns for *Killing Eve* use genre conventions to target fans of the spy thriller genre.
- The way in which *Killing Eve* has used dating apps such as happn and social media sites such as Instagram to actively engage audiences in marketing campaigns.

- 1 2** Explain the strategies that television organisations use to minimise risk and maximise audiences.
Refer to *The Bridge* in your response. [15]
- 2 2** Explain the strategies that television organisations use to minimise risk and maximise audiences.
Refer to *The Returned* in your response. [15]
- 3 2** Explain the strategies that television organisations use to minimise risk and maximise audiences.
Refer to *Tehran* in your response. [15]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media.
5	13-15 marks • Excellent knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set television product is likely to be perceptive and insightful.
4	10-12 marks • Good knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set television product is likely to be logical and coherent.
3	7-9 marks • Satisfactory knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set television product is likely to be reasonable and straightforward.
2	4-6 marks • Basic knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set television product is likely to be undeveloped. There may be a tendency to simply describe.
1	1-3 marks • Minimal, if any, knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set television product is likely to be superficial and generalised.
	0 marks • Response not worthy of credit

Questions 12, 22 and 32: Indicative Content

The content below is not prescriptive, and all valid points should be credited. It is not expected that responses will include all of the points listed.

AO1 1

Knowledge and understanding of the theoretical framework of media may be demonstrated through discussion of any of the following:

- The way in which television organisations minimise risk and maximise audiences by commissioning or producing shows that have a ready-made/pre-sold audience (e.g. shows in popular genres).
- The way in which television organisations use genre hybridity to minimise risk and maximise audiences.
- The way in which television organisations minimise risk and maximise audiences through casting decisions (e.g. casting stars and familiar or well-regarded actors).
- The way in which television organisations minimise risk and maximise audiences by commissioning or producing shows with cross-demographic appeal.
- The way in which television organisations minimise risk and maximise audiences by using proven, established or previously successful formulas (e.g. established narrative structures).
- The way in which television organisations use co-production models to minimise or spread financial risk.
- The way in which television organisations minimise risk and maximise audiences through marketing strategies.
- The way in which television organisations minimise risk and maximise audiences by commissioning or producing shows with potential for wider international distribution.
- Hesmondhalgh's theory of cultural industries (e.g. the idea that cultural industry companies try to minimise risk and maximise audiences through vertical and horizontal integration, and by formatting their cultural products through the use of stars, genres, serials etc.)
- Curran and Seaton's theory of power and media industries (e.g. the idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power).

1 2 In reference to *The Bridge*, responses may refer to some of the following:

- The way in which the co-production model used, with Sveriges Television partnering with Danmarks Radio to co-produce the series, helped to minimise financial risk.
- The way in which the casting of Danish and Swedish actors and the use of Danish and Swedish settings helped to maximise audiences, creating cross-demographic appeal.
- The way in which the show's genre (crime drama or Nordic Noir) was used to minimise risk and maximise audiences, facilitating global distribution.

2 2 In reference to *The Returned*, responses may refer to some of the following:

- The way in which the grants secured from the EU's 'Creative Europe' programme and the Rhône-Alpes Regional Fund helped to minimise financial risk.
- The way in which the casting of the well-known, César Award-winning French actress, Anne Consigny, was used to minimise risk and maximise audiences.
- The way in which the show's genre (supernatural horror/zombie horror) was used to minimise risk and maximise audiences, facilitating global distribution.

3	2
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In reference to *Tehran*, responses may refer to some of the following:

- The way in which the co-production model used, with Kan 11 partnering with Apple TV and Cineflix Rights to co-produce the series, helped to minimise financial risk.
- The way in which the casting of the actor, Shaun Toub, who would be recognisable to many international audiences from his appearances in films such as *Iron Man* and TV shows like *Homeland*, was used to minimise risk and maximise audiences.
- The way in which the show's genre (spy thriller) was used to minimise risk and maximise audiences, facilitating global distribution.

Section B – Magazines: Mainstream and Alternative Media

4 0 'Magazine representations are more influenced by economic contexts than social and cultural contexts.'

To what extent do you agree with this statement? Refer to the set editions of *Woman* and *Adbusters* in your response. [30]

5 0 'Magazine representations are more influenced by economic contexts than social and cultural contexts.'

To what extent do you agree with this statement? Refer to the set editions of *Woman's Realm* and *Huck* in your response. [30]

6 0 'Magazine representations are more influenced by economic contexts than social and cultural contexts.'

To what extent do you agree with this statement? Refer to the set editions of *Vogue* and *The Big Issue* in your response. [30]

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.	AO2 3 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.
5	13-15 marks - Excellent knowledge and understanding of the influence of contexts on the set magazine products. - Discussion of the influence of economic and social and cultural contexts on the set magazine products is perceptive and insightful. - A detailed understanding of the relative significance of relevant economic and social and cultural factors is shown.	13-15 marks - Excellent application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. - Judgements and conclusions are perceptive, insightful, and fully supported with detailed reference to specific aspects of the set products.
4	10-12 marks - Good knowledge and understanding of the influence of contexts on the set magazine products. - Discussion of the influence of economic and social and cultural contexts on the set magazine products is logical. - A secure understanding of the relative significance of relevant economic and social and cultural factors is shown.	10-12 marks - Good application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. - Judgements and conclusions are logical, coherent, and well supported with reference to relevant aspects of the set products.

3	7-9 marks • Satisfactory knowledge and understanding of the influence of contexts on the set magazine products. • Discussion of the influence of economic and social and cultural contexts on the set magazine products is generally sound. • A reasonable understanding of the relative significance of relevant economic and social and cultural factors is shown.	7-9 marks • Satisfactory application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Judgements and conclusions are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set products.
2	4-6 marks • Basic knowledge and understanding of the influence of contexts on the set magazine products. • Discussion of the influence of economic and social and cultural contexts on the set magazine products is undeveloped. • A basic understanding of economic and social and cultural factors is shown.	4-6 marks • Basic application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Basic judgements are made, and some conclusions are drawn, but these are undeveloped and only partially supported with reference to the set products.
1	1-3 marks • Minimal knowledge and understanding of the influence of contexts on the set magazine products. • Discussion of the influence of economic and social and cultural contexts on the set magazine products is superficial and generalised. • A very limited understanding of economic and social and cultural factors is shown.	1-3 marks • Minimal application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Any conclusions drawn are superficial, generalised, and lacking supporting evidence from the set products.
	0 marks • Response not worthy of credit.	

Questions 40, 50 and 60: Indicative Content

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses that only discuss one of the two set products should be placed no higher than in Band 3.

AO1 2

Knowledge and understanding of the influence of economic and social and cultural contexts on magazine representations may be demonstrated through discussion of any of the following:

- The extent to which magazine representations are influenced by the need to make profit.
- The extent to which magazine representations are influenced by the need to sell advertising space and deliver audiences to advertisers.
- The extent to which magazine representations are influenced by the need to maximise audiences.
- The extent to which magazine representations are influenced by production costs.
- The extent to which magazine representations are influenced by conglomerate or independent ownership.
- The extent to which magazine representations are influenced by social and cultural values, attitudes and beliefs.
- The extent to which magazine representations are influenced by social and cultural norms.
- The extent to which magazine representations are influenced by social and cultural discourses.
- The extent to which magazine representations are influenced by dominant or alternative ideologies.
- Curran and Seaton's theory of power and media industries (e.g. the idea that the media is controlled by a small number of companies driven by the logic of profit and power; or the idea that more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions).
- van Zoonen's feminist theory (e.g. the idea that gender is constructed through discourse, and that its meaning varies according to cultural and historical context).
- Hall's theory of representation (e.g. the idea that stereotyping tends to occur where there are inequalities of power).

AO2 3

In making judgements and drawing conclusions, candidates may argue that magazine representations are influenced more by economic contexts or that they are influenced more by social and cultural contexts. Alternatively, they may argue that magazine representations are influenced equally by economic and social and cultural contexts, or that the relative influence of economic and social and cultural contexts may vary. Various conclusions are acceptable, provided they are substantiated.

- 4 0** With regard to *Woman* and *Adbusters*, responses may, for example, discuss:
- Whether the representation of female beauty in features in the set edition of *Woman* such as 'Are You an A Level Beauty?' and the Breeze advert is more influenced by the economic need to sell advertising space and deliver audiences to advertisers than by dominant social and cultural ideals of femininity.
 - Whether the representation of the home in features in the set edition of *Woman* such as 'Seven Star Improvements for Your Kitchen' is more influenced by the consumer boom of the fifties and sixties than by social and cultural attitudes regarding gender roles.
 - Whether the representation of capitalism and consumer culture in the set edition of *Adbusters* is more influenced by the magazine's economic independence as an independent publisher than its countercultural ethos.
 - Whether the representation of environmental issues in the set edition of *Adbusters* is more influenced by global economics than by social and cultural debates regarding climate change.
- 5 0** With regard to *Woman's Realm* and *Huck*, responses may, for example, discuss:
- Whether the representation of female beauty in features in the set edition of *Woman* such as 'Bottled Beauty' and the Gor-Ray skirts advert is more influenced by the economic need to sell advertising space and deliver audiences to advertisers than by dominant social and cultural ideals of femininity.
 - Whether the representation of the home in features in the set edition of *Woman's Realm* such as 'Your 48-Page Picture Treasury of Homemaking' is more influenced by the consumer boom of the fifties and sixties than by social and cultural attitudes regarding gender roles.
 - Whether the representation of gender in features in the set edition of *Huck* such as the 'Ocalan's Angels' article is more influenced by the magazine's economic independence as an independent publisher than by the contemporary western social and cultural context in which the magazine was published.
 - Whether the representation of youth in features in the set edition of *Huck* such as the G-Star Raw advert and the GoPro advert is more influenced by the economic need to sell advertising space and deliver audiences to advertisers than its countercultural ethos.
- 6 0** With regard to *Vogue* and *The Big Issue*, responses may, for example, discuss:
- Whether the representation of female beauty in the fashion spreads in the set edition of *Vogue* and the Cutex and Revlon adverts is more influenced by the economic need to sell advertising space and deliver audiences to advertisers than by particular social and cultural ideals of femininity.
 - Whether the representation of gender in features in the set edition of *Vogue* such as the 'Money: Questions and Answers' article is more influenced by economic factors such as the affluence of the target audience than by the changing social and cultural status of women in the 1960s.
 - Whether the representation of homeless people in features in the set edition of *The Big Issue* such as 'Moving On' and 'My Pitch' is more influenced by the economic status of The Big Issue Ltd as a not-for-profit organisation than by changing social and cultural perceptions of homelessness.
 - Whether the representation of celebrities such as Grayson Perry, Andy Murray and Daniel Radcliffe in the set edition of *The Big Issue* is more influenced by the economic need to provide financial support to vendors (i.e. by selling to a wide, mainstream audience) than by the social and cultural issues they discuss.

Section C – Media in the Online Age

7 0 How useful is semiotic theory for analysing online media products?

Refer to Roland Barthes' semiotic theory and **one** product from **Group 1** and **one** product from **Group 2** in your response. [30]

Group 1	Group 2
JJ Olatunji/KSI or Zoe Sugg	the <i>gal-dem</i> website or the <i>Thiiird magazine</i> website or the <i>Attitude</i> website

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media.	AO2 2 Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories.
5	13-15 marks - Excellent knowledge and understanding of relevant aspects of the theoretical framework. - Discussion of online products is likely to be perceptive, insightful, and critically informed by a detailed knowledge and understanding of semiotic theory.	13-15 marks - Excellent application of knowledge and understanding of the theoretical framework to evaluate semiotic theory. - Evaluation is insightful, thorough and critically informed. - Arguments regarding the usefulness of semiotic theory are fully supported with detailed reference to specific aspects of the set products.
4	10-12 marks - Good knowledge and understanding of relevant aspects of the theoretical framework. - Discussion of online products is likely to be logical, coherent, and informed by a secure knowledge and understanding of semiotic theory.	10-12 marks - Good application of knowledge and understanding of the theoretical framework to evaluate semiotic theory. - Evaluation is logical. - Arguments regarding the usefulness of semiotic theory are well supported with reference to relevant aspects of the set products.

3	7-9 marks • Satisfactory knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of online products is likely to be reasonable and straightforward, demonstrating a generally sound knowledge and understanding of semiotic theory.	7-9 marks • Satisfactory application of knowledge and understanding of the theoretical framework to evaluate semiotic theory. • Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate semiotic theory. • Arguments will be supported with some appropriate reference to relevant aspects of the set products.
2	4-6 marks • Basic knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of online products is likely to be undeveloped, demonstrating a partial knowledge and understanding of semiotic theory. There may be a tendency to simply describe.	4-6 marks • Basic application of knowledge and understanding of the theoretical framework to evaluate semiotic theory. • Description is likely to displace evaluation and there may be a tendency to simply describe features of the set products. • Arguments are undeveloped and only partially supported by reference to the set products.
1	1-3 marks • Minimal, if any, knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of online products is likely to be superficial and generalised, demonstrating little or no knowledge and understanding of semiotic theory.	1-3 marks • Minimal application of knowledge and understanding of the theoretical framework to evaluate semiotic theory. • Minimal, if any, evaluation. • Arguments are superficial, generalised and lacking supporting evidence from the set products
	0 marks • Response not worthy of credit.	

Question 70: Indicative Content

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses in the higher bands are likely to evaluate the usefulness of semiotic theory more explicitly whereas responses in the middle band may apply rather than evaluate semiotic theory, addressing its usefulness more implicitly. In the lower bands, there is likely to be a more limited understanding of semiotic theory and there may be a tendency to simply describe aspects of the set products rather than, for example, showing how semiotic theory can be used to explore the way in which meanings are produced. Some candidates may evaluate the relative usefulness of semiotic theory in comparison with other relevant theories such as Shirky's end of audience theory, Jenkins' theory of fandom or Hall's reception theory. This approach is perfectly acceptable provided that the discussion of other theories is specifically used to comment on the usefulness of semiotic theory rather than simply displacing any discussion and evaluation of semiotic theory.

Responses that only discuss one of the two set products should be placed no higher than in Band 3.

AO1 1 and AO2 2

In evaluating the usefulness of semiotic theory for analysing online media products, responses are likely to discuss some of the following:

- How semiotic theory can be used to analyse the way in which online media products communicate meanings through a process of signification.
- How semiotic theory can be used to identify the dominant signifiers within online media products and their role in producing textual meaning.
- How semiotic theory can be used to explore the way in which the signs within online media products function at the level of denotation and connotation.
- How semiotic theory can be used to uncover or reveal the hidden or underlying meanings within online media products.
- How semiotic theory can be used to highlight or draw attention to the way in which constructed meanings in online media products can come to seem self-evident, achieving the status of myth through a process of naturalisation.
- Whether semiotic theory is less useful for analysing online media products compared with print and audio-visual products such as magazines, posters, advertisements and television products.
- The extent to which semiotic theory fails to take into account the interactive nature of online media products.
- The extent to which semiotic theory fails to take into account the hypermodality of online media products.
- The extent to which semiotic theory fails to take into account the way in which meaning is produced through the interactions between users and online media products (e.g. by focusing simply on the text itself).
- Whether semiotic theory is less useful for exploring the different ways in which online media products may be read or interpreted.
- Whether semiotic theory is less useful for exploring the economic, social and cultural contexts in which online media products are produced.
- Whether semiotic theory is less useful for exploring the different ways in which online media products are used and the pleasures they offer.

With regard to JJ Olatunji/KSI, responses may, for example, refer to:

- How semiotic theory can be used to analyse the way in which the design elements that feature on the homepage of JJ Olatunji's YouTube channel work together syntagmatically to construct a sense of his brand identity.
- How semiotic theory can be used to analyse the connotative significance of various aspects of JJ Olatunji/KSI's self-representation, such as the clothes he wears, the way that he speaks and the settings in which he appears.
- Why semiotic theory might be less useful than other theories, such as Shirky's end-of-audience theory or Jenkins' theory of fandom, for exploring the way in which fans use and interact with JJ Olatunji/KSI's videos and social media channels.

With regard to Zoe Sugg, responses may, for example, refer to:

- How semiotic theory can be used to analyse the way in which the design elements that feature on the homepage of Zoe Sugg's YouTube channel or website work together syntagmatically to construct a sense of her brand identity.
- How semiotic theory can be used to analyse the connotative significance of various aspects of Zoe Sugg's self-representation, such as her make-up, the clothes she wears, the way that she speaks and the settings in which she appears.
- Why semiotic theory might be less useful than other theories, such as Shirky's end-of-audience theory or Jenkins' theory of fandom, for exploring the way in which fans use and interact with Zoe Sugg's videos, website and social media channels.

With regard to the *gal-dem* website, responses may, for example, refer to:

- How semiotic theory can be used to analyse the way in which images and text work together syntagmatically to convey a sense of *gal-dem*'s brand values and ethos.
- How semiotic theory can be used to analyse the connotative significance of specific signs that feature in articles on *gal-dem*'s website, such as the image of raised fists that accompanies the article 'Why protesting as an immigrant feels impossible'.
- Why semiotic theory might not be as useful for exploring the way in which articles on the *gal-dem* website such as 'An ode to Black Essex girls' are shaped by the social, cultural, political and economic contexts in which they are produced.

With regard to the *Thiiird magazine* website, responses may, for example, refer to:

- How semiotic theory can be used to analyse the way in which images and text work together syntagmatically to convey a sense of *Thiiird*'s brand values and ethos.
- How semiotic theory can be used to analyse the connotative significance of specific signs that feature in articles on *Thiiird*'s website, such as the image of the Pride flag that accompanies the article 'LGBTQ+ Adoptions: A Mythbusting Session with PACT'.
- Why semiotic theory might not be as useful for exploring the way in which articles on the *Thiiird* website such as 'Tradwives Do Not Stand Against Neoliberalism, But They Are Not The Problem' are shaped by the social, cultural, political and economic contexts in which they are produced.

With regard to the *Attitude* website, responses may, for example, refer to:

- How semiotic theory can be used to analyse the way in which images and text work together syntagmatically to convey a sense of *Attitude*'s brand values and ethos.
- How semiotic theory can be used to analyse the connotative significance of specific signs that feature in articles on *Attitude*'s website, such as the image of the rainbow laces that accompanies the article 'Majority of sports fans support LGBTQ+ athletes, research suggests'.
- Why semiotic theory might not be as useful for exploring the way in which articles on the *Attitude* website such as 'Kenya could follow Uganda with proposed harsh anti-gay law' are shaped by the social, cultural, political and economic contexts in which they are produced.