



GCE A LEVEL MARKING SCHEME

SUMMER 2024

**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 2024 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 the set episode of *Peaky Blinders* reinforces or challenges genre conventions. [15]
- 2 1** Explore how the set episode of *Black Mirror* reinforces or challenges genre conventions. [15]
- 3 1** Explore how the set episode of *Killing Eve* reinforces or challenges genre conventions. [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 the set television product 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 the set television product 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 the set television product 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 the set television product is undeveloped, demonstrating a partial knowledge and understanding of relevant aspects of the theoretical framework. There may be a tendency to simply describe features of the set television product.
1	1-3 marks - Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the set product. - Analysis of the set television product 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 way in which the set television product reinforces or challenges the conventional narrative structure or narrative themes of programmes in a certain genre
- The way in which the set television product reinforces or challenges the conventional representations or stock characters associated with programmes in a certain genre The way in which the set television product reinforces or challenges the conventional iconography associated with programmes in a certain genre
- The way in which the set television product reinforces or challenges the conventional mode of address used in a certain genre
- The way in which the set television product reinforces or challenges the conventions of a certain genre by combining them with conventions borrowed from other genres

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

- The way in which the set episode of *Peaky Blinders* reinforces the conventions of the gangster genre through its urban milieu and its use of stock characters such as the gangster protagonist and the undercover agent
- The way in which the set episode of *Peaky Blinders* challenges or subverts the conventionally American nature of the gangster genre through its Birmingham setting and the regional identity of its main characters
- The way in which the set episode of *Peaky Blinders* challenges or subverts the conventions of the period drama through its anachronistic soundtrack

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

- The way in which the set episode of *Black Mirror* reinforces the conventions of the sci-fi genre through its exploration of virtual worlds
- The way in which the more utopian view of technology in the 'San Junipero' episode of *Black Mirror* challenges or subverts the conventionally dystopian nature of the sci-fi genre
- The way in which the thematic focus on love and romance in the 'San Junipero' episode of *Black Mirror* challenges or subverts the sci-fi genre's conventional focus on science and technology

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

- The way in which the set episode of *Killing Eve* reinforces the conventions of the spy thriller through its cat-and-mouse narrative and its use of stock characters such as the assassin and the intelligence agent
- The way in which the set episode of *Killing Eve* challenges or subverts the conventions of the spy thriller by featuring female characters in the leading roles
- The way in which the set episode of *Killing Eve* challenges or subverts the spy thriller's conventional mode of address through parody or bathos (e.g. juxtaposing the important or dramatic with the ordinary or ridiculous)

1 2 Explain how social and cultural contexts influence audience interpretations of television products.
Refer to the set episode of *The Bridge* in your response. [15]

2 2 Explain how social and cultural contexts influence audience interpretations of television products.
Refer to the set episode of *The Returned* in your response. [15]

3 2 Explain how social and cultural contexts influence audience interpretations of television products.
Refer to the set episode of *Tehran* in your response. [15]

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	13-15 marks - Excellent knowledge and understanding of the influence of social and cultural contexts on audience interpretations. - Discussion of the influence of social and cultural contexts on audience interpretations of the set television product is perceptive and insightful. - A detailed understanding of the significance of relevant social and cultural factors is shown.
4	10-12 marks - Good knowledge and understanding of the influence of social and cultural contexts on audience interpretations. - Discussion of the influence of social and cultural contexts on audience interpretations of the set television product is logical. - A secure understanding of the significance of relevant social and cultural factors is shown.
3	7-9 marks - Satisfactory knowledge and understanding of the influence of social and cultural contexts on audience interpretations. - Discussion of the influence of social and cultural contexts on audience interpretations of the set television product is generally sound. - A reasonable understanding of the significance of relevant social and cultural factors is shown.
2	4-6 marks - Basic knowledge and understanding of the influence of social and cultural contexts on audience interpretations. - Discussion of the influence of social and cultural contexts on audience interpretations of the set television product is undeveloped. - A basic understanding of social and cultural factors is shown.
1	1-3 marks - Minimal knowledge and understanding of the influence of social and cultural contexts on audience interpretations. - Discussion of the way in which social and cultural contexts may influence audience interpretations of the set television product is superficial and generalised. - A very limited understanding of social and cultural factors is shown.
	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 2

Responses are likely to demonstrate knowledge and understanding of the influence of social and cultural contexts on audience interpretations by referring to some of the following:

- The way in which national/cultural/social background or identity might influence audience interpretations of television products
- The way in which social and cultural norms or values might influence audience interpretations of television products
- The way in which social and cultural circumstances might influence audience interpretations of television products
- The way in which television products can be read in different ways
- Relevant critical theories (e.g. Hall's reception theory)

- | | |
|---|---|
| 1 | 2 |
|---|---|
- In discussing the way in which social and cultural contexts influence audience interpretations of the set episode of *The Bridge*, responses may refer to some of the following:
- The way in which cultural contexts may influence how audiences interpret the representations of Danish and Swedish characters in the programme (e.g. Danish audiences may be amused by the stereotypical representation of Swedish characters as fastidiously rule-abiding and politically correct)
 - The way in which British audiences may lack the cultural capital necessary to fully appreciate the programme's playful referencing of Swedish and Danish cultural differences, taking pleasure in the Nordic Noir aesthetic instead
 - The way in which audiences from societies or cultures with more liberal or progressive values may interpret the representation of Helle Anker, the lesbian founder of Denmark's first gender-neutral pre-school, differently compared with those from societies or cultures with more traditional or reactionary values

- | | |
|---|---|
| 2 | 2 |
|---|---|
- In discussing the way in which social and cultural contexts influence audience interpretations of the set episode of *The Returned*, responses may refer to some of the following:
- The way in which social and cultural contexts may influence how audiences interpret the programme's narrative themes (e.g. some may read the programme as an allegorical commentary on the treatment of the migrant 'other' in contemporary French society)
 - The way in which British audiences may view the programme differently compared with French audiences (e.g. Channel 4's marketing campaign for the show emphasised the programme's 'foreignness' or 'Frenchness', using this as a source of audience appeal)
 - The way in which social and cultural contexts may influence audience interpretations of the programme's representations of gender (e.g. some viewers may regard the programme's representation of characters such as Claire as sexist or patriarchal)

3	2
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In discussing the way in which social and cultural contexts influence audience interpretations of the set episode of *Tehran*, responses may refer to some of the following:

- The way in which social and cultural contexts may influence how audiences interpret the programme's representation of the geopolitical conflict between Israel and Iran (e.g. some Iranian viewers may object to the representations of Iranian culture that feature in the first episode)
- The way in which British audiences may lack the cultural capital necessary to fully understand or appreciate the socio-political history that informs the programme's narrative, taking pleasure in the suspenseful narrative instead
- The way in which social and cultural contexts may influence how audiences interpret the programme's representations of gender and ethnicity (e.g. the hijab worn by Tamar may be read differently depending on social and cultural context)

Section B – Magazines: Mainstream and Alternative Media

4 0 How useful are feminist theories for analysing the representations in the set editions of *Woman* and *Adbusters*?

Refer to at least one of the following theories in your response: [30]

- van Zoonen's feminist theory
- bell hooks' feminist theory

5 0 How useful are feminist theories for analysing the representations in the set editions of *Woman's Realm* and *Huck*?

Refer to at least one of the following theories in your response: [30]

- van Zoonen's feminist theory
- bell hooks' feminist theory

6 0 How useful are feminist theories for analysing the representations in the set editions of *Vogue* and *The Big Issue*?

Refer to at least one of the following theories in your response: [30]

- van Zoonen's feminist theory
- bell hooks' feminist theory

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 magazine products is likely to be perceptive, insightful, and critically informed by a detailed knowledge and understanding of feminist theories.	13-15 marks • Excellent application of knowledge and understanding of the theoretical framework to evaluate feminist theories. • Evaluation is insightful, thorough and critically informed. • Arguments regarding the usefulness of feminist theories 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 magazine products is likely to be logical, coherent, and informed by a secure knowledge and understanding of feminist theories.	10-12 marks • Good application of knowledge and understanding of the theoretical framework to evaluate feminist theories. • Evaluation is logical. • Arguments regarding the usefulness of feminist theories 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 magazine products is likely to be reasonable and straightforward, demonstrating a generally sound knowledge and understanding of feminist theories.	7-9 marks - Satisfactory application of knowledge and understanding of the theoretical framework to evaluate feminist theories. - Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate feminist theories. - 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 magazine products is likely to be undeveloped, demonstrating a partial knowledge and understanding of feminist theories. There may be a tendency to simply describe.	4-6 marks - Basic application of knowledge and understanding of the theoretical framework to evaluate feminist theories. - 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 magazine products is likely to be superficial and generalised, demonstrating little or no knowledge and understanding of feminist theories.	1-3 marks - Minimal application of knowledge and understanding of the theoretical framework to evaluate feminist theories. - Minimal, if any, evaluation. - Arguments 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 in the higher bands will explicitly evaluate the usefulness of feminist theories whereas responses in the middle band may apply rather than evaluate feminist theories, addressing their usefulness more implicitly. In the lower bands, there is likely to be a more limited understanding of feminist theories and there may be a tendency to simply describe the representations in the set products rather than, for example, showing how feminist theories can be used to explore the way in which the representations in the set products support or challenge patriarchal understandings of gender. In the higher bands, responses are likely to demonstrate a more detailed understanding of feminist theories by referring to particular aspects of specific feminist theories such as those of van Zoonen or bell hooks. Responses which only discuss one of the two set products should be placed no higher than in Band 3.

AO1 1

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

- Reference to the uses of feminist theory (e.g. in terms of highlighting and challenging gender inequality)
- Reference to relevant aspects of van Zoonen's feminist theory (e.g. the idea that gender is constructed through discourse and its meaning varies according to social and historical context, the idea that the display of women's bodies as objects to be looked at is a core element of western patriarchal culture etc.)
- Reference to relevant aspects of bell hooks' feminist theory (e.g. the idea that feminism is the struggle to overcome sexist/patriarchal oppression and the ideology of domination etc.)
- Reference to relevant aspects of other feminist theories (e.g. Mulvey's male gaze theory)
- Reference to the way in which representations may challenge or reinforce patriarchal values, attitudes, beliefs or ideologies.

AO2 2

In evaluating the usefulness of feminist theories, responses may consider:

- The extent to which feminist theories can facilitate a better understanding of issues regarding sexual politics in relation to magazine representations
- The extent to which feminist theories can reveal or uncover the ideologies that underpin the representations of gender in magazines (e.g. revealing whether they challenge or reinforce patriarchal values and viewpoints)
- The potential limitations of feminist theories for analysing the representations in magazines (e.g. whether these theories are less useful for exploring other areas of representation such as ethnicity, age or social class; whether there is limited consideration of the pleasures that women's lifestyle magazines offer their readers etc.)

4 0

With regard to *Woman* and *Adbusters*, responses may, for example, refer to:

- The way in which feminist theories such as those of van Zoonen and bell hooks might be used to analyse and explore the patriarchal discourses that circulate in features in the set edition of *Woman* such as 'Alfred Hitchcock unravels the mystery of British Women'
- The way in which feminist theories such as those of van Zoonen and bell hooks might be used to explore issues regarding the objectification of women in features in the set edition of *Woman* such as 'Are You an A Level Beauty?' and the Breeze advert
- The extent to which other theories such as Gilroy's postcolonial theory might be more useful than feminist theories for analysing the representations of culture and ethnicity in features in the set edition of *Adbusters* such as the Louboutin culture jam
- The extent to which other critical perspectives (such as Marxism) might be more useful for exploring the representation of capitalism and consumer culture in the set edition of *Adbusters*
- Whether feminist theories such as those of van Zoonen and bell hooks are less useful for exploring the institutional and economic contexts in which the representations in *Woman* and *Adbusters* are produced

5 0

With regard to *Woman's Realm* and *Huck*, responses may, for example, refer to:

- The way in which feminist theories such as those of van Zoonen and bell hooks might be used to analyse and explore the patriarchal discourses that circulate in features in the set edition of *Woman's Realm* such as 'The Sunday Cook' and 'First and Foremost'
- The way in which feminist theories such as those of van Zoonen and bell hooks might be used to explore issues regarding the objectification of women in features in the set edition of *Woman's Realm* such as 'Bottled Beauty'
- The extent to which other theories such as Gilroy's postcolonial theory might be more useful than feminist theories for analysing the representations of culture and ethnicity in the Gor-Ray skirts advert in the set edition of *Woman's Realm*
- The way in which feminist theories such as those of van Zoonen and bell hooks might be used to analyse and explore the feminist angle that is taken in the 'Ocalan's Angels' article and the front cover relating to this story in the set edition of *Huck*
- Whether feminist theories such as those of van Zoonen and bell hooks are less useful for exploring the institutional and economic contexts in which the representations in *Woman's Realm* and *Huck* are produced

6 0

With regard to *Vogue* and *The Big Issue*, responses may, for example, refer to:

- The way in which feminist theories such as those of van Zoonen and bell hooks might be used to analyse and explore the patriarchal discourses that circulate in features in the set edition of *Vogue* such as the Revlon advertorial and the Imperial Leather advert
- The way in which feminist theories such as those of van Zoonen and bell hooks might be used to analyse and explore the construction of female beauty as a cultural ideal in the fashion spreads in the set edition of *Vogue* and in adverts such as the one for Cutex
- The extent to which other theories such as Gilroy's postcolonial theory might be more useful than feminist theories for analysing the representations of culture and ethnicity in features in the set edition of *Vogue* such as 'Picnics: Probable and Improbable'
- The extent to which other critical perspectives might be more useful for exploring the representation of social inequalities and issues regarding homelessness in the set edition of *The Big Issue*
- Whether feminist theories such as those of van Zoonen and bell hooks are less useful for exploring the institutional and economic contexts in which the representations in *Vogue* and *The Big Issue* are produced

Section C – Media in the Online Age

7 0

To what extent has the Internet challenged the power and dominance of large media organisations?

Refer to **one** product from **Group 1** and **one** product from **Group 2** in your response. [30]

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

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	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 relevant aspects of the theoretical framework. - Discussion of online media products is likely to be perceptive and insightful.	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 relevant aspects of the theoretical framework. - Discussion of online media products is likely to be logical and coherent.	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 relevant aspects of the theoretical framework. - Discussion of online media products is likely to be reasonable and straightforward.	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 relevant aspects of the theoretical framework. • Discussion of online media products is likely to be undeveloped. There may be a tendency to simply describe.	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, if any, knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of online media products is likely to be superficial and generalised.	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.	

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

AO1 1

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

- The extent to which the Internet has democratised the media by placing power in the hands of ordinary citizens
- The rise of the prosumer
- The extent to which the Internet reduces the costs of media production and distribution, thereby enabling smaller, independent companies to compete and thrive
- The extent to which the Internet has provided minority groups with the means of media production and distribution
- The extent to which the Internet enables media producers to operate outside the confines of media institutions, bypassing the traditional gatekeepers of the mainstream media
- The extent to which the Internet has facilitated the dissemination of alternative viewpoints
- The ownership of online platforms such as YouTube by large tech companies
- The rise of multi-channel networks (MCNs)
- The extent to which the Internet has become commercialised (e.g. as evidenced through the monetisation of media content and the prevalence of advertising)
- Hesmondhalgh's theory of cultural industries (e.g. the idea that the radical potential of the Internet has been contained to some extent by its partial incorporation into a large, profit-orientated set of cultural industries)
- 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)
- Shirky's 'end of audience' theory (e.g. the idea that media consumers have now become producers who 'speak back' to the media in various ways)

AO2 3

In making judgements and drawing conclusions, candidates may argue that the Internet has challenged the dominance of large media companies and corporations to a *significant* extent, to a *certain* extent, to a *limited* extent, or they may argue that it has not challenged the dominance of large companies and corporations at all. Various conclusions are acceptable, provided they are substantiated.

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

- The extent to which JJ Olatunji/KSI has been able to become a powerful media influencer without the support of large media organisations (e.g. through setting up his own YouTube channel)

- The extent to which JJ Olatunji/KSI's content syndication partnership with Kyma Media supports Hesmondhalgh's claim that the radical potential of the Internet has been contained to some extent by its partial incorporation into a large, profit-orientated set of cultural industries
- The extent to which partnerships with large media organisations such as Amazon Prime, who produced the documentary *KSI: In Real Life*, suggest that large media organisations have been able to harness the popularity of YouTubers such as JJ Olatunji/KSI in order to reinforce their own power and dominance

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

- The extent to which Zoe Sugg has been able to become a powerful media influencer without the support of large media organisations (e.g. through setting up her own blog and YouTube channel)
- The extent to which large tech companies such as Google have been able to extend their power and dominance by working with YouTubers such as Zoe Sugg (e.g. through the YouTube Partner Program)
- The extent to which large media organisations such as ITV, Channel 4 and Hearst have been able to harness the popularity of YouTubers such as Zoe Sugg in order to reinforce their own market position (e.g. through Sugg's appearances on programmes such as ITV's *Loose Women* and Channel 4's *The Great Celebrity Bake Off* on Channel 4 as well as her appearances in magazines such as Hearst's *Company*)

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

- The extent to which *gal-dem*'s use of online platforms has enabled them to operate independently of the mainstream media
- The extent to which the Internet has enabled *gal-dem* to challenge the power and dominance of large media organisations by providing a space for alternative narratives and representations that are not widely seen in more traditional media forms (e.g. catering for women of colour and marginalised genders who are often neglected by larger media organisations)
- The extent to which the plurality of publishers operating in the online space of the Internet has made it more challenging for *gal-dem* to compete with larger media organisations (e.g. for advertisers and audience share)

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

- The extent to which *Attitude*'s use of online platforms has enabled them to operate independently of the mainstream media
- The extent to which the Internet has enabled *Attitude* to challenge the power and dominance of large media organisations by providing a space for alternative narratives and representations that are not widely seen in more traditional media forms (e.g. catering for an audience of gay men who are often neglected by larger media organisations)
- The extent to which Stream Publishing's acquisition of a portfolio of magazines, including *Winq*, *Attitude* and the UK edition of *Rolling Stone* demonstrates the way in which power generally becomes concentrated in the hands of a smaller number of companies who are able to increase their control of the market through a process of horizontal integration.