



GCE AS MARKING SCHEME

SUMMER 2024

**AS
MEDIA STUDIES - COMPONENT 2
B680U20-1**

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.

EDUQAS GCE AS MEDIA STUDIES

COMPONENT 2: INVESTIGATING MEDIA FORMS AND PRODUCTS

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, covering all options where there is a choice of questions. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where a candidate's work convincingly meets the descriptors, the highest mark within the band should be awarded
- Where a candidate's work adequately meets the descriptors, the most appropriate mark in the middle range of the band should be awarded
- Where a candidate's work just meets the descriptors, the lowest mark within the 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 areas of the product/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, considering 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
- 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 make judgements and draw conclusions.

Assessment Objective Coverage in Component 2

Assessment Objective	Questions 11, 12, 13	Questions 21, 23, 25	Questions 22, 24, 26	Questions 31, 32
AO1 1a		✓		✓
AO1 1b		✓		✓
AO1 2a				
AO1 2b				
AO2 1	✓		✓	
AO2 2	✓			

Section A: Television

Option 1: *Peaky Blinders*

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| 1 | 1 |
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 To what extent do social and cultural contexts affect representations in television programmes? Explore examples from *Peaky Blinders* to support your answer. [20]

Option 2: *Black Mirror*

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| 1 | 2 |
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 To what extent do social and cultural contexts affect representations in television programmes? Explore examples from *Black Mirror* to support your answer. [20]

Option 3: *Killing Eve*

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|---|---|
| 1 | 3 |
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 To what extent do social and cultural contexts affect representations in television programmes? Explore examples from *Killing Eve* to support your answer. [20]

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. AO2 2 Make judgements and draw conclusions.
5	17-20 marks • Excellent application of detailed and accurate knowledge regarding social and cultural context effects on representations produced by television programmes • Detailed analysis of the set product, demonstrating a thorough understanding of the representations constructed. Detailed reference may be made to relevant critical concepts and/or theories • Judgements and conclusions regarding social and cultural context effects are perceptive and fully supported with detailed reference to specific aspects of the set product
4	13-16 marks • Good, accurate application of detailed and accurate knowledge regarding social and cultural context effects on representations produced by television programmes • Reasonably detailed analysis of the set product, demonstrating a secure understanding of the representations constructed. Appropriate reference may be made to relevant critical concepts and/or theories • Judgements and conclusions regarding social and cultural context effects are logical and well supported with appropriate reference to relevant aspects of the set product
3	9-12 marks • Satisfactory application of accurate knowledge regarding social and cultural context effects on the representations produced by television programmes • Analysis of the set product is reasonable and straightforward, demonstrating a generally sound understanding of the representations constructed. • Judgements and conclusions regarding social and cultural context effects are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set product
2	5-8 marks • Basic application of knowledge regarding social and cultural context effects on the representations produced by television programmes • Analysis of the set product is undeveloped, demonstrating a partial understanding of media representation. There may be a tendency to simply describe. • Some basic conclusions regarding social and cultural context effects, but these are undeveloped and only partially supported by reference to the set product
1	1-4 marks • Minimal application of knowledge regarding social and cultural context effects on the representations produced by television programmes. Significant inaccuracies, irrelevance or lack of clarity • Analysis of the set product is superficial and generalised, demonstrating little or no understanding of media representations. • Any conclusions regarding social and cultural context effects are likely to be superficial, generalised and lacking in supporting evidence from the set product
0	0 marks • Response not worthy of credit.

Questions 11, 12 and 13: Indicative content

This is an extended response question with a focus on **representation**. The ‘explore’ question stem invites candidates to engage with assessment criteria AO2, with an emphasis placed on set product analysis. The ‘to what extent’ question stem also asks candidates to make judgements and draw conclusions. Responses in the higher bands will explicitly engage with both requirements of the question, exploring in detail how contexts shape representations, applying relevant knowledge and understanding of representational processes while also exploring the extent to which representations are shaped by those contextual forces. Candidates, for example, could identify the use of non-contextual effects (e.g. genre driven conventions, generic narrative ordering devices or Proppian character archetypes) to challenge the premise of the question.

To achieve the highest marks, a response must also construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured. Various conclusions are acceptable provided they are substantiated by analytical evidence.

Responses at Band 3 and below are likely to straightforwardly engage with the overarching effects of context on representations rather than offer detailed analysis of key moments in set products. Responses at level 3 will also be less likely to engage with the ‘to what extent’ question stem. Responses in the lower bands may not engage with the specifics of the question or might simply describe more general aspects of the set products. In lower band responses any link between contextual effects and representation is unlikely to be made.

Explicit reference to theories is not a requirement for any band but reference to theories surrounding representation, Stuart Hall and David Gauntlett, for example, may be present in the higher band responses.

Specification links

This question can be answered using the following aspects of specification:

- The effect of social and cultural context on representations
- The way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination
- How audiences respond to and interpret media representations
- Theories of representation (including Hall)

Set product indicative content

Please note that the content identified below is not prescriptive. There is no requirement for candidates to include these suggestions or to reference the examples cited. Please mark on merit and reward all valid points.

1 1 Regarding *Peaky Blinders*, responses may include reference to:

- The use of genre-driven character tropes and culturally determined representational effects. References might be made to other cultural products as exerting an influence on character construction (e.g., *The Godfather*). Discussion might adhere around the following characters:
 - **Tommy Shelby:** the archetypal antihero gangster. Tommy as a lone-wolf character. Discussion might pinpoint key scenes where this portrayal is heightened. Attention might be drawn to the show's exploration of fragile masculinity as social commentary i.e. – as a response to shifting social expectations regarding gender.
 - **Arthur Shelby:** as the archetypal gangster side kick – attention might be drawn to Arthur's alcoholism or to the combative relationship he has with Tommy.
 - **Linda Shelby:** as the archetypal 'moll' – a refined Propp's princess archetype who plays a crucial role in the lead gangster's demise. Linda's singing to the men in the pub reinforces this culturally driven character archetype.
- The effects of the BBC's PSB remit in terms of cultural context. Attention might be drawn to the following:
 - **The BBC's drive to represent the nations and regions in programming** – the unusual Birmingham setting of this gangster genre adaptation or the way the show constructs a sympathetic portrait of working class characters – e.g. through representations of the conditions of post WW1 working class life or of the PTSD affected Danny Whiz-Bang.
 - **The BBCs drive to foreground different ethnic minorities** in its output as a means of celebrating diversity (e.g. Benjamin Zephaniah as the black preacher Jeremiah).
 - **The delineation of educational content** via the historical setting (e.g. historical references to Irish home rule, post war austerity)
- The effects of contemporary social forces on framing representations. Attention could focus on the following, for example:
 - **The influence of fourth wave feminism** – (e.g. Aunt Polly's active role that questions patriarchal power).
 - **The replication of racial stereotypes** – (e.g. the effects of the spell at the start of the episode in terms of reinforcing the exotic otherness of the Chinese community).
 - **The replication of gendered stereotypes** – (e.g. the use of female characters' sexuality).
 - **Intertextual references to other cultural products** – (e.g. Tarantino's editing techniques, or Coppola's use of light in *Godfather*). Similarly, the role the soundtrack plays in framing our reaction to characters (e.g. Nick Cave, *White Stripes*). Discussion might also allude to the use of the Western – (e.g. the opening sequence, the lawless presence of Tommy or Sam Neil's as a proxy sheriff).

Candidates may also use theoretical perspectives as a starting point for arguments:

- **Stuart Hall and stereotyping:** candidates could draw attention to the idea that excluded, or socially marginalised groups are more likely to be misrepresented by stereotyping processes – (e.g. – the white leading characters). Candidates might also highlight where countertypes, deconstructions or appropriations are offered – (e.g. the positive representation of Tommy as a member of the traveller community)
- **Stuart Hall reception theory:** candidates could explore the idea that the social context or cultural knowledge of audiences could frame their readings of representations
- **Gauntlett and fixed/fluid identity creation:** answers could draw attention to the propensity for contemporary media products to resist simplistic and traditional representations – (e.g. Tommy's drive to escape working class poverty and the way that this character offers audiences a narrative template to engage in their own identity play).

With regard to *Black Mirror*, responses may include reference to:

- The use of genre-driven character tropes and culturally determined representational effects. Discussion might adhere around the following characters:
 - **Yorkie:** as the archetypal clean-cut girl-next-door stereotype or to her nerd archetype persona. Attention might be drawn to the intertextual references as influences for this character – (e.g., *Peggy Sue Got Married*)
 - **Kelly** as, initially at least, a sapphire archetype – a sassy black representation found again in a number of 1980s television shows. Candidates may reference the costuming and hair style allusions to 1980s pop idols – e.g., Janet Jackson
- Discussion could adhere around the show's transition in terms of ownership at the start of season 3. Initially financed by Channel 4, candidates could argue that the set episode demonstrates PSB oriented qualities – e.g.- informing audiences of the dangers of toxic masculinity. Candidates might also talk about the explicit effects of *Black Mirror*'s changing production context (the shift to Netflix and the need for the narrative to affect wider global appeal) – e.g., through the American cast and setting and the use of globally relevant intertextual references – e.g., the allusions made to the *Back to the Future* Franchise
- The effects of contemporary social forces in framing representations. Attention could focus on the following, for example:
 - **The influence of fourth wave feminism** – the use of active female characters, and the foregrounding of an inter-racial gay relationship as a symptom of a wider social acceptance of LGBTQ+ content. Candidates could also highlight the role of Wes as the obsessive and toxic alpha-male. Candidates might focus on the ideological implications of Wes' representation as a villainous character in the narrative
 - **The replication of socially ingrained race-based stereotypes** – responses might explore the subversive nature of Kelly's portrayal – e.g., her role as a transcoded black female stereotype

Candidates may also use theoretical perspectives as a starting point for arguments:

- **Stuart Hall and stereotyping:** candidates could draw attention to the idea that excluded, or socially marginalised groups are more likely to be misrepresented by stereotyping processes and might also highlight where countertypes, deconstructions or appropriations are offered. (e.g. the happy ending to the narrative as a counter typical representation of gay femininity)
- **Stuart Hall reception theory:** candidates could explore the idea that the social context or cultural knowledge of readers could frame their readings of representations
- **Gauntlett and fixed/fluid identity creation:** answers could draw attention to the propensity for contemporary media products to resist simplistic and traditional representations. Arguments might focus, for example, on Yorkie's character as exemplifying the self-reflexive project of the self

1 3 Regarding *Killing Eve*, responses may include reference to:

- The use of genre-driven character tropes and culturally determined representational effects. Discussion might reference specific texts as influential – (e.g. *James Bond*, *Mission Impossible*, *Tinker Tailor Soldier Spy*, *Red Sparrow*). Discussion might adhere around the following characters:
 - **Eve:** the archetypal spy hero – attention might be drawn to her everyman characteristics and to her lack of respect for protocol or authority figures, all of which conform to culturally asserted genre-driven character tropes
 - **Villanelle:** attention here could focus on her assassin character type or highlight her role as a seductive but highly dangerous femme fatale.
 - **Carolyn and Konstantin:** candidates might allude to Carolyn as the aloof spymaster or to Villanelle's agent and protector.
- The effects of the BBC's Public Service Broadcasting remit, and the institutional context effects wrought upon the show. Attention might be drawn to the following:
 - **The BBC's drive to represent the nations and regions in programming** – discussion here might highlight the underlying gender-based messaging in the episode – (e.g. the Eve/Niko gender reversal dynamic, or the commanding presence of MI5 spymaster Carolyn). Attention could be paid to the role of Phoebe Waller-Bridge as an auteur and her concerns to foreground complex depictions of modern womanhood. Attention might also be placed on the oppositional characters of Eve and Villanelle.
 - **The BBC's drive to foreground diverse ethnic groups** – (e.g. the use of non-white characters as narrative leads, Eve and Elena).
- The effects of contemporary wider social/cultural forces in framing representations. Attention could focus on the following:
 - **The influence of fourth wave feminism** – (e.g. Villanelle's interest in killing misogynistic adversaries and the messages constructed while wearing the wife's dress when killing Cesare). Eve's sense that the assassin Villanelle has to be "a women" at the start of the episode is also interesting – reshaping Villanelle as a more sympathetic feminist radical rather than just a heartless killer
 - **The replication of racial stereotypes** – (e.g. Konstantin as the hapless jolly Russian and the depiction of organised crime using the Italian character of Cesare).
 - **Intertextual references to other cultural products.** Attention could be drawn to the effects of specific cultural products on the representations constructed – (e.g. Coppola's Wedding scene in *The Godfather* or the use of the M from *Spectre* or *Skyfall*).

Candidates may also use theoretical perspectives as a starting point for arguments:

- **Stuart Hall and stereotyping:** candidates could draw attention to the idea that excluded or marginalised social groups are more likely to be misrepresented by stereotyping processes. Candidates could also highlight where countertypes, deconstructions or appropriations are offered – (e.g. Eve as a counter typical Asian representation).
- **Stuart Hall reception theory:** candidates could explore the idea that the social context or cultural knowledge of readers could frame their readings of representations
- **Gauntlett and fixed/fluid identity creation:** answers could draw attention to the propensity for contemporary media products to resist simplistic and traditional representations – (e.g. Villanelle’s changing looks and accent to demonstrate fluid identity construction).

Section B: Magazines Questions 21, 23 and 25

Option 1: *Woman*

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| 2 | 1 |
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 Briefly explain the terms 'denotation' and 'connotation'. Provide **one** example from the set edition of *Woman* magazine to illustrate your answer. [5]

Option 2: *Woman's Realm*

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| 2 | 3 |
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 Briefly explain the terms 'denotation' and 'connotation'. Provide **one** example from the set edition of *Woman's Realm* magazine to illustrate your answer. [5]

Option 3: *Vogue*

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| 2 | 5 |
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 Briefly explain the terms 'denotation' and 'connotation'. Provide **one** example from the set edition of *Vogue* magazine to illustrate your answer. [5]

Band	AO1 1a and 1b	Demonstrate knowledge and understanding of the theoretical framework of media
5	5 marks	- Excellent, detailed and accurate knowledge and understanding of 'denotation' and 'connotation' - This will be precisely explained and clearly exemplified
4	4 marks	- Good, accurate knowledge and understanding of 'denotation' and 'connotation' - This will be generally well explained and exemplified in a secure manner
3	3 marks	- Satisfactory knowledge and understanding of 'denotation' and 'connotation' - This will be fairly well explained and exemplified although there may be some minor inaccuracies or inconsistencies
2	2 marks	- Basic knowledge and understanding of 'denotation' and 'connotation' - The explanation lacks clarity, demonstrating only a basic or partial understanding. Exemplification is likely to be basic or partially flawed.
1	1 mark	- Minimal knowledge and understanding of 'denotation' and 'connotation' - There are significant inaccuracies in the explanation, demonstrating a very limited understanding. Exemplification is likely to be limited or significantly flawed.
0	0 marks	Response not worthy of credit

Questions 21, 23 and 25 Indicative content

This question addresses AO1 and the focus is therefore on displaying knowledge and understanding of the theoretical framework. Textual analysis is not required.

Points may include:

- the idea that a denotative reading of a media text is likely to offer a literal or physical description of elements within a media product
- the idea that a connotative reading is likely to identify the wider meanings of text, including, potentially, any emotional, symbolic or intertextual inferences.

Specification links

This question can be answered using the following aspects of the specification:

Semiotics – Roland Barthes

- the idea that texts communicate their meanings through a process of signification
- the idea that signs can function at the level of denotation, which involves the 'literal' or common-sense meaning of the sign, and at the level of connotation, which involves the meanings associated with or suggested by the sign

Set product indicative content

Please note that only one example needs to be given. The following content is not prescriptive; there is no requirement for candidates to include these suggestions or to reference the following examples. Please mark on merit and reward all valid points.

With regard to *Woman*, responses may include reference to:

- the male gesture codes in the Crème Puff advert connote the husband's approval of the model's use of a beauty product
- the tilt down on Grace Kelly in page 12 might infer female powerlessness
- the 'A-Level' title reference on page 14 connotes that this is a 'how to' article that will educate the reader.

With regard to *Woman's Realm*, responses may include reference to:

- the black and white dress of the older woman in The Sunday Cook might connote the woman's servitude
- the demure gesture codes on the front cover might connote that ideal femininity has to be passive
- the lack of a wedding ring on the husband's hand in the Atrixo advert suggests that marriage is more important to women than men.

With regard to *Vogue*, responses may include reference to:

- the model's headdress and jewellery could connote that she is exotic or mysterious
- the model and child's close proximity in the Imperial Leather advert could connote that they are related – i.e., a mother and child
- the body language of the model on page 43 could connote upper middle class living as an ideal or liberating experience.

Section B: Magazines, Questions 22, 24 and 26

Option 1: Woman

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| 2 | 2 |
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 Explore how magazines communicate multiple meanings. Use **one** article **or** advertisement from the set edition of *Woman* to support your response. [15]

Option 2: Woman's Realm

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| 2 | 4 |
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 Explore how magazines communicate multiple meanings. Use **one** article **or** advertisement from the set edition of *Woman's Realm* to support your response. [15]

Option 3: Vogue

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|---|---|
| 2 | 6 |
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 Explore how magazines communicate multiple meanings. Use **one** article **or** advertisement from the set edition of *Vogue* to support your response. [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 detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the set product, including possible reference to relevant theories and contexts - Analysis is fully supported with detailed reference to specified aspects of the set magazine edition
4	10-12 marks - Good application of knowledge and understanding of the theoretical framework to analyse the set product including possible reference to relevant theories and contexts - Analysis is logical and well supported with reference to specified aspects of the set magazine edition
3	7-9 marks - Satisfactory application of knowledge and understanding of the theoretical framework to analyse the set product - Analysis is reasonable and supported in a straightforward manner with some reference to specified aspects of the set magazine edition
2	4-6 marks - Basic application of knowledge and understanding of the theoretical framework to analyse the set product, although this will lack development - Analysis is basic and likely to be undeveloped, only partially supported by reference to specified aspects of the set magazine edition
1	1-3 marks - Minimal application of knowledge and understanding of the theoretical framework to analyse the set product, with significant inaccuracies, irrelevance and a lack of clarity - Analysis is lacking in supporting evidence from the set magazine edition
0	0 marks Response not worthy of credit

This is an extended response question with a focus on **media language**. The ‘explore’ question stem invites candidates to engage with assessment criteria AO2, with an emphasis placed on set product analysis. Candidates are expected to consider the use of media language to position audiences and to explore how set products convey multiple values, attitudes and beliefs.

Higher level responses will use detailed analysis to define how an explicitly defined article or advertisement produces potential multiple meanings, using analysis to explore, for example, how different audience groups might read set product content in diverse ways. All relevant answers should be accepted as long as textual support is drawn from relevant aspects of the set product (an advertisement or article).

Responses at band 3 might identify multiple meanings present in the set products with some supporting exemplification. Lower band responses may not engage with the “explore” element of the question and may simply describe aspects of the set product. Lower band responses might also exemplify arguments using material that lies beyond the scope of the question (e.g., front covers or contents pages).

Explicit reference to theories is not a requirement, but reference to theories of media language, e.g., Barthes or Todorov may be present. Candidates might also touch upon different representation theories to illustrate how multiple meanings could be generated depending on the theoretical lens used (perhaps explicitly referencing Gauntlett or Hall). It would also be entirely appropriate for candidates to use Hall's reception theory, Gerbner or Bandura as a means of explaining meaning creation in set products.

Specification links

This question can be answered using the following aspects of specification:

- how the different modes and language associated with different media forms communicate multiple meanings
- how the combination of elements of media language influence meaning
- the dynamic and historically relative nature of genre
- how audiences respond to & interpret the above aspects of media language.

General points and arguments may include:

- that the reader's contextual knowledge can lead them to read products in ways that invoke multiple meanings (Hall)
- that media products cultivate similar responses across mass readerships – candidates might refer specifically to Gerbner's ideas concerning 'mean world syndrome' or that media products tend to reinforce mainstream values.
- that set editions reinforce or are influenced by the contextual hegemonic beliefs that surround readership – i.e. contextual or contemporary ideas regarding gender, ethnicity or class. More complex arguments might acknowledge that set editions also pose challenges to those hegemonic ideals.

Set product indicative content

Please note that the following content is not prescriptive. There is no requirement for candidates to include these suggestions or to reference the examples cited. Please mark on merit and reward all valid points.

Woman

- That a narrow set of meanings are constructed regarding the role of women in society across a number of articles: that women should pursue romance, love and domesticity (as constructed in the *Alfred Hitchcock Unravels...*) or that woman ought to be objectified or sexualised – e.g., the invitational gaze constructed by the Grace Kelly imagery in the same article. Responses might identify that contemporary audience might respond to that message in ways as a result of shifting contextual forces.
- Candidates could highlight the emerging force of women's liberation/youth culture as a contextual influence in framing subversive messages or might even cite this as contextual reader knowledge that might have been used to read against intended meanings. Candidates, likewise, might draw attention to messaging that stands at odds with the traditional representations constructed – e.g., the active femininity elements of the Extra Special on Men.
- Discussion might identify the use of elements that anchor the meaning of polysemic ingredients - e.g., the subversive effect of the ironic quote insert "Man is Creation's masterpiece..." that sits alongside the image of the woman with her heel on a male head.
- Candidates might argue that meaning cues might be missed by readers who lack the requisite knowledge needed to decode products, e.g. knowing who Mrs Miniver is in the Hitchcock interview.

- It could be argued that lots of articles resist the urge to formulate straightforward meanings – e.g. – the *Risk of Lost Love* and *Solo Holiday Bliss* letters both promote and defy ideas of female independence.
- Links could be made to Gauntlett and the idea that readers pick and mix article moments to help sustain their identities – that the meanings of various articles might be overlooked.
- Candidates could draw attention to the creation of ‘mean world syndrome’ – most obvious in the letters page where anxieties surrounding youth culture might reinforce a problematic view of the real world
- Candidates could reinforce arguments with detailed analysis of the meanings produced within imagery – alluding to the connotative effects of costuming, body language, eyeline position, framing, composition, colour, size, shot distance, make-up, setting or proxemics.

Woman’s Realm

- That a narrow set of meanings are constructed regarding the role of women in society: that women should pursue romance, love and domesticity (as constructed in *Love at first Sight*, *A Sunday Cook* or even the front cover). Or that older women ought to be respected (as seen in the star letter in *May I Help You*). Or that women ought to prioritise domesticity (e.g., as demonstrated by the order of the sell lines on the front cover or the passive/demure body language of the front cover model). Responses might identify that contemporary audiences might respond to those messages in diverse ways as a result of shifting gender norms.
- Candidates might highlight the dissonant messages constructed in the same magazine content: e.g. *Sunsational Sultanas* (the active body language of the woman combined with the objectification of the woman) or even in the *Game of Hazzard* where Sonia is an idealised passive female yet also relinquishes her femininity by assuming the role of a man.
- Candidates could highlight the emerging force of women’s liberation/youth culture as a contextual influence in framing subversive messages or might even cite this as contextual reader knowledge that could have been used to construct oppositional readings.
- Candidates might argue that meaning cues might be missed by readers who lack the requisite knowledge needed to decode products – e.g., the *Healing Power* article demands a detailed understanding of Christianity to fully engage.
- Candidates might argue that readers do not necessarily read the magazine chronologically or that pages are consumed in a linear fashion. Links here could be made to Gauntlett and the idea that readers pick and mix article moments to help sustain their own identities.
- Candidates could draw attention to the magazine’s creation of ‘mean world syndrome’ – most obvious in the letters page where anxieties surrounding youth culture might reinforce a problematic view of the real world. These anxieties are reinforced elsewhere in the magazine – e.g., by the rebellious Sonia who disobeys her father. Reader responses and fears to these moments might be framed by their experience or lack of experience of real world violence (Gerbner: mainstreaming and resonance effects)
- Candidates could offer detailed analysis of the meanings produced within imagery – alluding to the connotative effects of costuming, body language, eyeline position, framing, composition, colour, size, shot distance, make-up setting, or proxemics.

Vogue

- Candidates might highlight the dissonant messages constructed across the magazine: e.g., the enigmatically titled 'Money' article that suggests female empowerment or financial independence is feasible – readers might have resisted these messages as a result of their likely roles as mothers or wives, or as a result of internalised patriarchal ideals.
- Discussion might outline the way that readers might decode the subservient racial representations in *Picnics*, that contemporary readers are more likely to question the white centric presentations as problematic.
- Candidates could highlight the emerging force of women's liberation/youth culture as a contextual influence in framing subversive messages or might even cite this as contextual reader knowledge that might have been used to read against intended meanings – this could lead, for example, to oppositional readings being produced on the Imperial Leather advert.
- Discussion might identify the use of elements that anchor the meaning of polysemic ingredients – that anchoring cues such as photo captions or headers might be lost or disregarded, or that readers lack the cultural capital to fully appreciate the meanings imparted (e.g., the literary references in *Picnics*).
- Candidates might argue that readers do not necessarily read the magazine chronologically or that pages are consumed in a linear fashion. Links here could be made to Gauntlett and the idea that readers pick and mix article moments to help sustain their own identities – using, perhaps, the magazine to produce confirmation bias.
- Candidates could offer detailed analysis of the meanings produced within imagery – alluding to the connotative effects of costuming, body language, eyeline position, framing, composition, colour, size, shot distance, make-up, setting or proxemics.

Section C: Online Media

Option 1: *JJ Olatunji/KSI*

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| 3 | 1 |
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 Explain the impact of digital technologies on media regulation. Refer in detail to *JJ Olatunji/KSI* to support your answer. [20]

Option 2: *Zoe Sugg*

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| 3 | 2 |
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 Explain the impact of digital technologies on media regulation. Refer in detail to *Zoe Sugg* to support your answer. [20]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media.
5	17-20 marks • Excellent, detailed and accurate knowledge and understanding of the impact of digital technologies on media regulation • Detailed reference to the set products, demonstrating a thorough knowledge and understanding of media industries • Detailed reference may be made to relevant critical concepts and/or theories
4	13-16 marks • Good, accurate knowledge and understanding of the impact of digital technologies on media regulation • Reasonably detailed reference to the set products, demonstrating a secure knowledge and understanding of media industry • Appropriate reference may be made to relevant critical concepts and/or theories
3	9-12 marks • Satisfactory knowledge and understanding of the impact of digital technologies on media regulation • Reference to the set products is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of media industry
2	5-8 marks • Basic knowledge and understanding of the impact of digital technologies on media regulation • Reference to the set products is undeveloped, demonstrating a partial understanding of media industry, and there may be a tendency to simply describe
1	1-4 marks • Minimal knowledge and understanding of the impact of digital technologies on media regulation. The response may contain significant inaccuracies, irrelevance or lack of clarity • Reference to the set products is superficial and generalised, demonstrating little or no understanding of media industry
0	0 marks • Response not worthy of credit.

Indicative content:

The 'explain' question stem in section C prompts candidates to address AO1, requiring responses to demonstrate knowledge and understanding of the theoretical framework. The focus should therefore be on explaining the scope and impact of the digital revolution in terms of online media regulation. Responses in the higher bands will provide a detailed engagement with the question, offering an extensive understanding of a range of key regulatory issues and processes, or lack thereof. In higher band responses, set products will be used to exemplify wider arguments, and, more than likely, will draw attention to explicitly defined set text moments to elucidate those wider effects.

Responses at band 3 will be able to explain the impact of digital technologies on regulation, with some straightforward examples cited from the set products. Explanations regarding impact may also be implicitly inferred, offering generalised overviews that lack appropriate detail. Mid-level bands might also identify a limited range of effects. In the lower bands, responses may not engage with the question or may simply describe digital technology/regulatory effects at a basic level.

There may be reference to theories as support for arguments, but this is not an essential pre-requisite for candidates to be awarded a mark in any band.

Specification links

This question can be answered using the following aspect of the specification:

- The impact of 'new' digital technologies on media regulation, including the role of individual producers

General arguments

Candidates may detail the following:

- That the sheer volume of material published in the digital domain makes it all but impossible to regulate online media.
- That audience authored contributions further complicate the job of online regulation – again the sheer volume of material produced via interactive features makes it hard for individual producers to effectively monitor content.
- That technologies advance too quickly for regulatory bodies to keep abreast – discussion might allude to the ephemeral nature of online platforms.
- That statutory UK regulation offers highly limited regulatory control of online output. Candidates might discuss the limited effect of the 2003 Communications Act and its complete omission of online media. Candidates might demonstrate knowledge and understanding of the Online Safety Act passed in 2023 and it's less than straightforward route through parliament. Candidates might also allude to the role of recent political events in hampering that legislation from becoming law.
- Candidates could allude to the difficulties that UK regulatory bodies must overcome to effect control over the global platforms who dominate the online UK landscape. Responses, for example, might discuss the domination of the internet by the US-based Google and the UK's inability to police output that is distributed beyond UK national boundaries.
- Candidates might detail the limited role of the ASA in monitoring sponsored content, citing requirements for influencers to declare 'paid for' interests. Candidates similarly might outline the difficulties faced by the ASA in enforcing this regulation.
- That in absence of statutory regulation that online producers can self-regulate content to maintain credibility or authority. Candidates might further allude to the use of algorithms by platforms like YouTube to police content – and that these mechanisms are used to ensure that published material is advertiser friendly. Candidates might point to the community standards agreement that YouTube partners must adhere to when publishing content and to the role demonetisation poses for YouTubers – e.g., their concern to avoid having content being removed from the public sphere.
- That some online producers deliberately use controversial content to amass large followings very quickly.

- That online producers don't use the sorts of gatekeeping processes associated with traditional media production. This means that online media is susceptible to content issues (accuracy, offence, lack of diversity). Candidates might also allude to the real time nature of some output where control over content is less predictable, or, similarly, to the high-volume high-speed production processes used by online producers that can easily lead to content issues/inaccuracy.

Option 1: JJ Olatunji/KSI

- That KSI has over 16.1 million subscribers to his primary YouTube channel, potentially meaning that the impact of problematic output can reach a huge following very quickly. Candidates could also highlight the potential risks of KSI's production rate – he makes at least one upload per week – and to the inevitable accuracy/filtering risks that this produces.
- KSI invites audiences to comment on his uploads with some videos attracting upwards of 5,000 comments. KSI regularly features analysis of those comments in his uploads, thus encouraging potentially problematic commentary.
- Discussion could revolve around KSI merchandising spin-offs – e.g., the KSI/Logan Paul Prime drink that is regularly endorsed in his uploads – attention could be drawn to the commercial nature of these videos and the lack of ASA control.
- That KSI's presentation style is marked by extreme taboo language usage – and, potentially, that YouTube can be easily accessed by younger audiences.
- Problematic KSI content could be outlined e.g., his highly problematic 'rape face' videos – now deleted and to some of the viewer stunts that he showcases in uploads. Attention might also be directed at KSI's naming and shaming tactics in his uploads – e.g., his ridicule of Wakey Wines.
- Candidates could outline the simplistic nature of the guidelines he outlines on Reddit regarding audience interaction – e.g., his overly simplistic 'Be civil' rule.
- Candidates could outline the need for KSI to self-regulate to maintain audience credibility. Attention could be given, for example, to KSI's transphobia slur incident and his immediate apology on Twitter in the wake of the subsequent audience backlash.
- Attention could be directed towards the highly controversial KSI/Logan Paul boxing matches as a mechanism to inflate KSI subscriptions – candidates could outline the problematic nature of this content in terms of safety or glorification of violence.
- Candidates could outline KSI's use of YouTube as an American platform that distributes content outside of the UK, and the problems faced by UK governments in policing this content.

Option 2: Zoe Sugg

- That Zoe Sugg has over 4.93 million subscribers to her Zoe Sugg YouTube channel, potentially meaning that the impact of problematic output can reach a huge following very quickly.
- Zoe Sugg invites audiences to comment on her uploads and that she can't moderate or control this aspect of content.
- Discussion could revolve around Zoe Sugg merchandising and affiliations with other products. Discussion here could outline the problems that audiences may have in differentiating product reviews from 'paid for' advertising. Candidates could also draw attention to the ASA's warning to Zoe Sugg after she was deemed to have contravened ASA influencer guidelines in 2019. Here, Zoe Sugg was found to be advertising Miss Selfridge merchandise without openly declaring that this was a 'paid for' product review.
- Attention could focus on the easily accessible nature of sensitive content on the Zoe Sugg website - e.g., the sexually explicit content featured on the Sex and Health tab.
- Zoe Sugg content that gave problematic advice could also be highlighted. This is more of an issue with archive material – e.g., the non-professional advice given to teens on how to deal with anxiety.
- Candidates could outline the need for Zoe Sugg to self-regulate content to maintain audience credibility. Attention could be given, to Zoe Sugg's highly sanitised girl-next-door-persona in her YouTube outloads – designed primarily to foster appeal for a female teen audience, but later became useful as a means of dealing with YouTube demonetisation rules.
- Candidates could outline Zoe Sugg's use of YouTube as an American platform that distributes content outside of the UK, and the problems faced by UK governments in policing this content.
- Discussion could adhere around the use of baby Ottilia as a vehicle for selling mother and child merchandise. Candidates could allude to the moral implications of using children as entertainment and to the lack of oversight of online media in letting influencers do this.