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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2023**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

**GCE A LEVEL MEDIA STUDIES**  
**COMPONENT 2: MEDIA FORMS AND PRODUCTS IN DEPTH**  
**SUMMER 2023 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 10–30 | Questions 40–60 | Questions 71 and 81 | Questions 72 and 82 |
|----------------------|-----------------|-----------------|---------------------|---------------------|
| AO1 1a               | ✓               |                 | ✓                   |                     |
| AO1 1b               | ✓               |                 | ✓                   |                     |
| AO1 2a               |                 |                 |                     | ✓                   |
| AO1 2b               |                 |                 |                     | ✓                   |
| AO2 1                |                 | ✓               |                     |                     |
| AO2 2                | ✓               |                 |                     |                     |
| AO2 3                |                 | ✓               |                     |                     |

## Section A – Television in the Global Age

Either,

### Option 1: *Life on Mars* and *The Bridge*

- 1 0** How useful are structuralist theories for exploring television products?  
Refer to Lévi-Strauss’s structuralist theory of binary oppositions and the set episodes of *Life on Mars* and *The Bridge* in your response. [30]

Or,

### Option 2: *Humans* and *The Returned*

- 2 0** How useful are structuralist theories for exploring television products?  
Refer to Lévi-Strauss’s structuralist theory of binary oppositions and the set episodes of *Humans* and *The Returned* in your response. [30]

Or,

### Option 3: *The Jinx* and *No Burqas Behind Bars*

- 3 0** How useful are structuralist theories for exploring television products?  
Refer to Lévi-Strauss’s structuralist theory of binary oppositions and *No Burqas Behind Bars* and the set episode of *The Jinx* in your response. [30]

| Band | AO1 1a and b<br>Demonstrate knowledge and understanding of the theoretical framework of media   | AO2 2<br>Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories  |
|------|---|---|
| 5    | <p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of relevant aspects of the theoretical framework.</li> <li>• Discussion of television products is likely to be perceptive, insightful, and critically informed by a detailed knowledge and understanding of structuralist theory.</li> </ul> | <p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of the theoretical framework to evaluate structuralist theories.</li> <li>• Evaluation is insightful, thorough and critically informed.</li> <li>• Arguments regarding the usefulness of structuralist theories are fully supported with detailed reference to specific aspects of the set products.</li> </ul> |
| 4    | <p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good knowledge and understanding of relevant aspects of the theoretical framework.</li> <li>• Discussion of television products is likely to be logical, coherent, and informed by a secure knowledge and understanding of structuralist theory.</li> </ul>                        | <p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of the theoretical framework to evaluate structuralist theories.</li> <li>• Evaluation is logical.</li> <li>• Arguments regarding the usefulness of structuralist theories are well supported with reference to relevant aspects of the set products.</li> </ul>   |

|  |  |  |
|--|--|--|
| <b>3</b>   | <b>7-9 marks</b>   | <b>7-9 marks</b>   |
|  | <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of relevant aspects of the theoretical framework.</li> <li>Discussion of television products is likely to be reasonable and straightforward, demonstrating a generally sound knowledge and understanding of structuralist theory.</li> </ul>           | <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of the theoretical framework to evaluate structuralist theories.</li> <li>Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate structuralist theories.</li> <li>Arguments will be supported with some appropriate reference to relevant aspects of the set products.</li> </ul> |
| <b>2</b>   | <b>4-6 marks</b>   | <b>4-6 marks</b>   |
|  | <ul style="list-style-type: none"> <li>Basic knowledge and understanding of relevant aspects of the theoretical framework.</li> <li>Discussion of television products is likely to be undeveloped, demonstrating a partial knowledge and understanding of structuralist theory. There may be a tendency to simply describe.</li> </ul> | <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of the theoretical framework to evaluate structuralist theories.</li> <li>Description is likely to displace evaluation and there may be a tendency to simply describe features of the set products.</li> <li>Arguments are undeveloped and only partially supported by reference to the set products.</li> </ul>                               |
| <b>1</b>   | <b>1-3 marks</b>   | <b>1-3 marks</b>   |
|  | <ul style="list-style-type: none"> <li>Minimal, if any, knowledge and understanding of relevant aspects of the theoretical framework.</li> <li>Discussion of television products is likely to be superficial and generalised, demonstrating little or no knowledge and understanding of structuralist theory.</li> </ul>               | <ul style="list-style-type: none"> <li>Minimal application of knowledge and understanding of the theoretical framework to evaluate structuralist theories.</li> <li>Minimal, if any, evaluation.</li> <li>Arguments are superficial, generalised and lacking supporting evidence from the set products.</li> </ul>   |
| <b>0 marks</b><br>Response not worthy of credit. |  |  |

### Questions 10, 20 and 30: Indicative content

While candidates are required to refer to Lévi-Strauss's structuralist theory of binary oppositions in their responses, they may also choose to evaluate other structuralist theories such as Todorov's theory of narratology or Barthes' theory of semiotics. Discussion of structuralist theories other than that of Lévi-Strauss should be treated on merit and credited where relevant.

Responses in the higher bands will explicitly evaluate the usefulness of structuralist theories whereas responses in the middle band may apply rather than evaluate structuralist theories, addressing their usefulness more implicitly. In the lower bands, there is likely to be a more limited understanding of structuralist theories and there may be a tendency to simply describe certain features or aspects of the set products rather than showing how structuralist theories can be used to explain the way in which messages and meanings are conveyed through the structural elements and systems that the set products employ.

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 the following:

- Reference to relevant aspects of Lévi-Strauss's theory of structuralism (e.g. the idea that texts can best be understood through an examination of their underlying structures, the way in which meanings are produced through structural patterns and binary oppositions etc.)
- Reference to relevant aspects of other structuralist theories (e.g. Todorov's idea that all narratives share a basic structure that involves a movement from one state of equilibrium to another, or Barthes' suggestion that texts communicate their meanings through a system of signs)

## AO2 2

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

- The extent to which structuralist theories can facilitate a better understanding of the underlying patterns or structures through which meanings are produced in media products
- The extent to which structuralist theories can reveal or uncover the ideological significance of the way in which media products are structured (e.g. through the use of binary oppositions or particular narrative structures)
- The potential limitations of structuralist analysis (e.g. the limited consideration of the contexts in which media products are produced, the limited consideration of the way in which audiences read or engage with media products etc.)

With regard to *Life on Mars* and *The Bridge*, responses may, for example, refer to:

- The way that structuralist theories can be used to explore the significance of the binary oppositions between Gene and Sam, and past and present in *Life on Mars* (e.g. in terms of contrasting approaches to policing, cultural attitudes, ideological values etc.)
- The way that structuralist theories can be used to explore the significance of the binary oppositions between Saga and Hanne, and Sweden and Denmark in *The Bridge* (e.g. in terms of contrasting social attitudes and cultural values)
- Whether structuralist theories are less useful for explaining the different ways in which audiences might read and respond to television products such as *Life on Mars* and *The Bridge* (e.g. structuralist theories may not be able to account for the way in which audience responses to Gene Hunt in *Life on Mars* are shaped and influenced by age, gender or ideological values)
- Whether structuralist theories are less useful for exploring the significance of institutional and economic factors such as the BBC's status as a public service broadcaster or the way in which the financial support that the producers of *The Bridge* received from the Copenhagen Film Fund influenced the choice of filming locations

With regard to *Humans* and *The Returned*, responses may, for example, refer to:

- The way that structuralist theories can be used to explore the significance of the binary opposition between humans and synths in *Humans* (e.g. in terms of raising questions about what it means to be human)
- The way that structuralist theories can be used to explore the significance of the binary opposition between acceptance and denial in *The Returned* (e.g. as a means of exploring different approaches to loss as well as attitudes towards outsiders in French society)

- Whether structuralist theories are less useful for explaining the different ways in which audiences might read and respond to television products such as *Humans* and *The Returned* (e.g. structuralist theories may not be able to account for the way in which individual audience members' personal experiences of loss may shape and influence their response to *The Returned*)
- Whether structuralist theories are less useful for exploring the significance of institutional and economic factors such as the international co-production model that Channel 4 and AMC used to finance and produce *Humans* or the financial support that the producers of *The Returned* received from the EU's Creative Europe programme

With regard to *The Jinx* and *No Burqas Behind Bars*, responses may, for example, refer to:

- The way that structuralist theories can be used to explore the significance of the binary opposition between innocence and guilt in *The Jinx* (e.g. in terms of the way that Robert Durst is represented)
- The way that structuralist theories can be used to explore the significance of the binary opposition between liberal, democratic values and patriarchal values in *No Burqas Behind Bars* (e.g. in terms of aligning audiences with a particular ideological viewpoint)
- Whether structuralist theories are less useful for explaining the different ways in which audiences might read and respond to television products such as *The Jinx* and *No Burqas Behind Bars* (e.g. structuralist theories may not be able to account for the way in which audience responses to *No Burqas Behind Bars* are shaped and influenced by gender, ethnicity, religion or ideological values)
- Whether structuralist theories are less useful for exploring the significance of institutional and economic factors such as HBO's status as a premium subscription network or the financial support that the producers of *No Burqas Behind Bars* received from the MPA APSA Film Fund



## Section B – Magazines: Mainstream and Alternative Media

Either,

### Option 1: *Woman* and *Adbusters*

**4 0** To what extent can audiences interpret the same magazine in different ways?  
Explore the set editions of *Woman* and *Adbusters* in your response. [30]

Or,

### Option 2: *Woman's Realm* and *Huck*

**5 0** To what extent can audiences interpret the same magazine in different ways?  
Explore the set editions of *Woman's Realm* and *Huck* in your response. [30]

Or,

### Option 3: *Vogue* and *The Big Issue*

**6 0** To what extent can audiences interpret the same magazine in different ways?  
Explore the set editions of *Vogue* and *The Big Issue* in your response. [30]

| Band     | AO2 1<br>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 3<br>Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions  |
|----------|--|---|
| <b>5</b> | <p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of the theoretical framework to analyse the set products.</li> <li>• Analysis of the set magazines is perceptive, insightful and informed by a detailed knowledge and understanding of relevant aspects of the theoretical framework.</li> </ul> | <p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions.</li> <li>• Judgements and conclusions are perceptive, insightful, and fully supported with detailed reference to specific aspects of the set products.</li> </ul> |
| <b>4</b> | <p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of the theoretical framework to analyse the set products.</li> <li>• Analysis of the set magazines is logical and informed by a secure knowledge and understanding of relevant aspects of the theoretical framework.</li> </ul>                       | <p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions.</li> <li>• Judgements and conclusions are logical, coherent, and well supported with reference to relevant aspects of the set products.</li> </ul>                     |

|          |   |   |
|----------|---|---|
| <b>3</b> | <b>7-9 marks</b>  | <b>7-9 marks</b>  |
|          | <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of the theoretical framework to analyse the set products.</li> <li>Analysis of the set magazines is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of relevant aspects of the theoretical framework.</li> </ul>   | <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions.</li> <li>Judgements and conclusions are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set products.</li> </ul> |
| <b>2</b> | <b>4-6 marks</b>  | <b>4-6 marks</b>  |
|          | <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of the theoretical framework to analyse the set products.</li> <li>Analysis of the set magazines 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 magazines.</li> </ul> | <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions.</li> <li>Basic judgements are made, and some conclusions are drawn, but these are undeveloped and only partially supported with reference to the set products.</li> </ul>   |
| <b>1</b> | <b>1-3 marks</b>  | <b>1-3 marks</b>  |
|          | <ul style="list-style-type: none"> <li>Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the set products.</li> <li>Analysis of the set magazines is superficial and generalised, demonstrating little or no knowledge and understanding of relevant aspects of the theoretical framework.</li> </ul>   | <ul style="list-style-type: none"> <li>Minimal application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions.</li> <li>Any conclusions drawn are superficial, generalised and lacking supporting evidence from the set products.</li> </ul>   |
|          | <b>0 marks</b><br>Response not worthy of credit.  |   |

### Questions 40, 50 and 60: 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.*

In the higher bands, responses may draw on relevant audience theories or concepts when making judgements about the extent to which audiences can interpret the same magazine in different ways. There is also likely to be a fuller exploration of the reasons why audiences may or may not interpret the same magazine in different ways in the higher bands, whereas responses in the lower bands may simply list different audience interpretations of the set products rather than making judgements about the extent to which different audience interpretations are possible.

Responses which only discuss **one** of the two set products should initially be marked on the quality of the response in relation to the relevant assessment objectives. The total mark should then be **halved**, rounding up to the nearest whole number where necessary.

## AO2 1

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

- The extent to which a reader's age, gender, ethnicity, nationality or social class may affect the way in which they interpret the set magazines
- The extent to which a reader's lifestyle, taste, values, attitudes or beliefs may affect the way in which they interpret the set magazines
- The extent to which a reader's cultural capital may affect the way in which they interpret the set magazines
- The extent to which the set magazines are polysemic
- The extent to which techniques and devices such as anchorage prevent readers from interpreting the magazines in different ways
- The extent to which the producers of the set magazines limit the possibilities of different audience interpretations by directing readers towards a clear preferred reading
- The extent to which the producers of the set magazines shape and influence the values, attitudes and beliefs of their readers
- Hall's reception theory (e.g. processes of encoding and decoding; the possibility of different audience positions and readings such as dominant-hegemonic/preferred readings, negotiated readings, oppositional readings etc.)
- Gerbner's cultivation theory (e.g. the idea that long-term exposure to repeated patterns of representation can shape and influence audience views and perceptions, or that cultivation reinforces mainstream values)
- Gauntlett's theory of identity (e.g. the idea that readers use magazines as tools or resources for identity construction, as they pick and mix different ideas)
- Bandura's media effects theory (e.g. the idea that the media can implant ideas in the mind of the audience directly and that audiences acquire attitudes and values through modelling)
- Shirky's 'end of audience' theory (e.g. the idea that audiences are not simply passive consumers of mass media content and that they 'speak back' to the media in various ways)
- Jenkins' fandom theory (e.g. the idea that fans are active participants in the construction of textual meanings and that they read texts in ways that are not fully authorised by the media producers)

## AO2 3

In making judgements and drawing conclusions, there is no requirement to argue that audiences *can* interpret the same magazine in different ways; candidates might equally conclude that audiences can only interpret a magazine in one specific way, or that the extent to which magazines can be interpreted in different ways is likely to depend on a variety of factors (they may argue that one of their set magazines is more open to different interpretations than the other, for instance). Various conclusions are acceptable, provided they are substantiated.

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

- The extent to which audiences today may interpret features, articles and adverts in *Woman* differently compared to audiences at the time the set edition was published (i.e. due to differences in social, cultural or historical context)
- The extent to which *Woman*'s audience are likely to make the preferred/dominant-hegemonic reading of features, articles and adverts in the set magazine due to their shared values as a community of like-minded readers

- The extent to which the use of presupposition in the set edition of *Woman* limits the possibility of alternative readings and responses (e.g. the extent to which the presupposition in the Max Factor advert that all readers aspire to be beautiful ensures a certain uniformity of response)
- The extent to which differing ideological viewpoints may lead audiences to interpret the set edition of *Woman* in different ways (e.g. the extent to which a feminist perspective may lead some audiences to make an oppositional reading of the 'Are you an A Level Beauty?' feature or the 'Alfred Hitchcock unravels the mystery of British women' article)
- The extent to which *Adbusters'* audience are likely to make the preferred/dominant-hegemonic reading of articles and culture jams/spoof adverts in the set magazine due to their shared values as a community of like-minded readers
- The extent to which differing ideological viewpoints may lead audiences to interpret articles and culture jams/spoof adverts in the set edition of *Adbusters* in different ways (e.g. the extent to which some readers might make an oppositional reading of the magazine's critique of capitalism and consumer culture due to their differing ideological beliefs)
- Whether the cover image of the decontextualised male figure in the set edition of *Adbusters* is open to different interpretations or whether the accompanying cover line ('POST-WEST') provides sufficient anchorage to direct readers towards a clear and singular preferred reading

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

- The extent to which audiences today may interpret features, articles and adverts in *Woman's Realm* differently compared to audiences at the time the set edition was published (i.e. due to differences in social, cultural or historical context)
- The extent to which *Woman's Realm's* audience are likely to make the preferred/dominant-hegemonic reading of features, articles and adverts in the set magazine due to their shared values as a community of like-minded readers
- The extent to which the use of presupposition in the set edition of *Woman's Realm* limits the possibility of alternative readings and responses (e.g. the extent to which the heteronormative presupposition in the 'First and Foremost' feature on the contents page that all readers aspire to heterosexual marriage ensures a certain uniformity of response)
- The extent to which differing ideological viewpoints may lead audiences to interpret the set edition of *Woman's Realm* in different ways (e.g. the extent to which a feminist perspective may lead some audiences to make an oppositional reading of the patriarchal division of gender roles in the 'Sunday Cook' feature or the Atrix hand cream advert))
- The extent to which *Huck's* audience are likely to make the preferred/dominant-hegemonic reading of articles and adverts in the set magazine due to their shared values as a community of like-minded readers
- The extent to which differing ideological viewpoints may lead audiences to interpret articles and adverts in the set edition of *Huck* in different ways (e.g. the extent to which some readers might make an oppositional reading of the magazine's countercultural ethos due to their differing ideological beliefs)
- Whether the cover image of the female figure in the set edition of *Huck* is open to different interpretations or whether the accompanying cover line ('FEMALE FIGHTERS') provides sufficient anchorage to direct readers towards a clear and singular preferred reading

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

- The extent to which audiences today may interpret features, fashion spreads and adverts in *Vogue* differently compared to audiences at the time the set edition was published (i.e. due to differences in social, cultural or historical context)
- The extent to which *Vogue*'s audience are likely to make the preferred/dominant-hegemonic reading of features, articles and adverts in the set magazine due to their shared values as a community of like-minded readers
- The extent to which the use of presupposition in the set edition of *Vogue* limits the possibility of alternative readings and responses (e.g. the extent to which the presupposition in the Imperial Leather advert that all readers are or aspire to become mothers ensures a certain uniformity of response)
- The extent to which differing ideological viewpoints may lead audiences to interpret the set edition of *Vogue* in different ways (e.g. the extent to which a feminist perspective may lead some audiences to make an oppositional reading of the representations of women in the Revlon advertorial or the Cutex advert)
- The extent to which *The Big Issue*'s audience are likely to make the preferred/dominant-hegemonic reading of articles and adverts in the set magazine due to their shared values as a community of like-minded readers
- The extent to which differing ideological viewpoints may lead audiences to interpret articles and adverts in the set edition of *The Big Issue* in different ways (e.g. the extent to which some readers might make an oppositional reading of the magazine's socialist values due to their differing ideological beliefs)
- Whether the pull quote accompanying the image of Grayson Perry in the set edition of *The Big Issue* might be interpreted in different ways due to different levels of cultural capital (e.g. the extent to which some readers might miss the irony in Perry's suggestion that 'The *Daily Mail* would be happy to know they facilitated [his] sexual fetish')

## Section C – Media in the Online Age

Either,

### Option 1: *Alfie Deyes and gal-dem*

**7 | 1** Explain how media production and distribution have changed in the age of YouTube and the Internet. Refer to *Alfie Deyes* in your response. [15]

Or,

### Option 2: *Zoe Sugg and Attitude*

**8 | 1** Explain how media production and distribution have changed in the age of YouTube and the Internet. Refer to *Zoe Sugg* in your response. [15]

| Band     | <b>AO1 1a and b<br/>Demonstrate knowledge and understanding of the theoretical framework of media</b>  |
|----------|--|
| <b>5</b> | <p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of relevant aspects of the theoretical framework.</li> <li>• Reference to the set product is likely to be perceptive, insightful, and critically informed by a detailed knowledge and understanding of how media production and distribution have changed in the age of YouTube and the Internet.</li> </ul>              |
| <b>4</b> | <p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good knowledge and understanding of relevant aspects of the theoretical framework.</li> <li>• Reference to the set product is likely to be logical, coherent, and informed by a secure knowledge and understanding of how media production and distribution have changed in the age of YouTube and the Internet.</li> </ul>                                     |
| <b>3</b> | <p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of relevant aspects of the theoretical framework.</li> <li>• Reference to the set product is likely to be reasonable and straightforward, demonstrating a generally sound knowledge and understanding of how media production and distribution have changed in the age of YouTube and the Internet.</li> </ul>           |
| <b>2</b> | <p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of relevant aspects of the theoretical framework.</li> <li>• Reference to the set product is likely to be undeveloped, demonstrating a partial knowledge and understanding of how media production and distribution have changed in the age of YouTube and the Internet. There may be a tendency to simply describe.</li> </ul> |
| <b>1</b> | <p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal, if any, knowledge and understanding of relevant aspects of the theoretical framework.</li> <li>• Reference to the set product is likely to be superficial and generalised, demonstrating little or no knowledge and understanding of how media production and distribution have changed in the age of YouTube and the Internet.</li> </ul>               |
|          | <p style="text-align: center;"><b>0 marks</b><br/>Response not worthy of credit</p>  |

## Questions 71 and 81: Indicative content

Responses in the higher bands are likely to show greater engagement with relevant critical concepts such as online platforms or digital convergence, or theories such as Shirky's 'end of audience' theory or Hesmondhalgh's theory of cultural industries. Responses in the middle band are likely to provide a straightforward explanation of some of the ways in which media production and distribution have changed in the age of YouTube and the Internet, while responses in the lower bands are likely to be more basic or superficial.

*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

In demonstrating knowledge and understanding of the theoretical framework of media, responses may refer to some of the following:

- The way in which media production and distribution have been democratised in the age of YouTube and the Internet (e.g. the way in which readily available technologies such as digital cameras and the Internet have placed the means of production and distribution in the hands of ordinary citizens).
- The way in which bloggers and YouTubers such as Alfie Deyes and Zoe Sugg are able to operate outside the institutional control of large media companies, producing and distributing content without the need for intermediaries.
- The way in which large tech companies and media conglomerates have sought to harness the commercial potential of YouTube and the Internet.
- The economic advantages of digital production and distribution in the age of YouTube and the Internet (e.g. the idea that digital content is cheaper to produce and distribute than more traditional, physical media forms).
- The way in which media producers such as Alfie Deyes and Zoe Sugg are able to interact with their fans and followers in the age of YouTube and the Internet.
- The way in which YouTube and the Internet have provided bloggers and vloggers such as Alfie Deyes and Zoe Sugg with new ways of monetising the content they produce and distribute (e.g. through click-through rates, YouTube's Partner Program etc.)
- The significance of digital convergence and digitally convergent platforms in the age of YouTube and the Internet.
- 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).
- 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).

Either,

**Option 1: Alfie Deyes and gal-dem**

**7 2** Discuss the influence of social and cultural contexts on the representations on the *gal-dem* website. [15]

Or,

**Option 2: Zoe Sugg and Attitude**

**8 2** Discuss the influence of social and cultural contexts on the representations on the *Attitude* website. [15]

| <b>Band</b> | <b>AO1 2a and 2b</b><br>Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes   |
|-------------|--|
| <b>5</b>    | <p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the influence of social and cultural contexts on representations.</li> <li>• Discussion of the influence of social and cultural contexts on the representations in the set online product is perceptive and insightful.</li> <li>• A detailed understanding of the significance of relevant social and cultural factors is shown.</li> </ul> |
| <b>4</b>    | <p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good knowledge and understanding of the influence of social and cultural contexts on representations.</li> <li>• Discussion of the influence of social and cultural contexts on the representations in the set online product is logical.</li> <li>• A secure understanding of the significance of relevant social and cultural factors is shown.</li> </ul>                          |
| <b>3</b>    | <p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the influence of social and cultural contexts on representations.</li> <li>• Discussion of the influence of social and cultural contexts on the representations in the set online product is generally sound.</li> <li>• A reasonable understanding of the significance of relevant social and cultural factors is shown.</li> </ul>        |
| <b>2</b>    | <p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the influence of social and cultural contexts on representations.</li> <li>• Discussion of the influence of social and cultural contexts on the representations in the set online product is undeveloped.</li> <li>• A basic understanding of social and cultural factors is shown.</li> </ul>   |
| <b>1</b>    | <p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of the influence of social and cultural contexts on representations.</li> <li>• Any discussion of the way in which social and cultural contexts may influence audience interpretations of the set magazine products is superficial and generalised.</li> <li>• A very limited understanding of social and cultural factors is shown.</li> </ul>     |
|             | <p><b>0 marks</b><br/>Response not worthy of credit</p>  |



## Questions 72 and 82: 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

In demonstrating knowledge and understanding of social and cultural contexts and their influence on media representations, responses may refer to some of the following:

- The way in which particular social norms or cultural values can be seen to influence the representations in the set online product
- The ideological significance of the representations in the set online product and their relationship to the wider social and cultural context in which they were produced
- The influence of social and cultural contexts on the values, attitudes, beliefs or ideologies that the representations in the set product convey
- The influence of social and cultural contexts on representations of gender, sexuality, race or ethnicity in the set online product
- The way in which the representation of issues in the set product relates to wider social and cultural debates

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

- The influence of social and cultural contexts on the representation of issues regarding race, ethnicity and national identity in articles such as 'The culture war is trying and failing to swallow England's 2020 Euro achievements'
- The influence of social and cultural contexts on *gal-dem*'s positive and empowering representation of black women in articles such as 'Celebrating black, British 'SHEroes' in the creative industries'
- The way in which *gal-dem*'s representation of issues regarding non-binary identities in articles such as 'How Middle Eastern women and non-binary people are redefining their sexuality' relates to wider social and cultural debates regarding gender and sexuality

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

- The influence of social and cultural contexts on the representation of issues regarding homophobia and sexual discrimination in articles such as 'HUNGARY REJECTS EU PRESSURE AS 'DISGRACEFUL' ANTI-LGBTQ LAW COMES INTO EFFECT'
- The influence of social and cultural contexts on *Attitude*'s positive and empowering representation of LGBTQ people in articles such as 'TOM DALEY TELLS WORLD'S MEDIA HE'S 'INCREDIBLY PROUD' TO BE A GAY MAN AND ALSO AN OLYMPIC CHAMPION'
- The way in which *Attitude*'s representation of issues regarding non-binary identities in articles such as 'BEYOND GENDER: WHY NON-BINARY IDENTITIES ARE NOTHING NEW' relates to wider social and cultural debates regarding gender