

Surname	Centre Number	Candidate Number
First name(s)		2



**GCE A LEVEL**

A680U20-1



**FRIDAY, 9 OCTOBER 2020 – AFTERNOON**

**MEDIA STUDIES – A level Component 2**  
**Media Forms and Products in Depth**

2 hours 30 minutes

**INSTRUCTIONS TO CANDIDATES**

Use black ink or black ball-point pen. Do not use pencil or gel pen. Do not use correction fluid.

Write your name, centre number and candidate number in the spaces at the top of this page.

Answer **three** questions: **one** question from section A, **one** question from section B and **one** question from section C.

Write your answers in the spaces provided in this booklet. Where the space is not sufficient for your answer, continue at the back of the booklet, taking care to number the question(s) correctly.

**INFORMATION FOR CANDIDATES**

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

There are **three** sections in total. Questions in section C are in two parts. You are advised to spend 50 minutes on each section of the paper. You should use relevant subject-specific terminology where appropriate.

Questions in sections A and B require an extended response. You will be assessed on the quality of your written response, including the ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.



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**SECTION A – TELEVISION IN THE GLOBAL AGE**

*Answer one question in this section.*

**Either,**

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

1. ‘Television products are significantly influenced by the contexts in which they are produced.’  
How evident is this in *Life on Mars* and *The Bridge*? [30]

**Or,**

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

2. ‘Television products are significantly influenced by the contexts in which they are produced.’  
How evident is this in *Humans* and *The Returned*? [30]

**Or,**

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

3. ‘Television products are significantly influenced by the contexts in which they are produced.’  
How evident is this in *The Jinx* and *No Burqas Behind Bars*? [30]

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**SECTION B – MAGAZINES: MAINSTREAM AND ALTERNATIVE MEDIA**

*Answer one question in this section.*

**Either,**

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

- 4. Curran and Seaton argue that media industries are generally controlled by a small number of powerful companies whose main purpose is to create a profit.

Evaluate this theory of power and media industries. Refer to *Woman and Adbusters* in your response. [30]

**Or,**

**Option 2: *Woman’s Realm and Huck***

- 5 Curran and Seaton argue that media industries are generally controlled by a small number of powerful companies whose main purpose is to create a profit.

Evaluate this theory of power and media industries. Refer to *Woman’s Realm and Huck* in your response. [30]

**Or,**

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

- 6. Curran and Seaton argue that media industries are generally controlled by a small number of powerful companies whose main purpose is to create a profit.

Evaluate this theory of power and media industries. Refer to *Vogue and The Big Issue* in your response. [30]

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**SECTION C – MEDIA IN THE ONLINE AGE**

*Answer one question in this section. Each question is in two parts.*

**Either,**

**Option 1: *Alfie Deyes/PointlessBlog* and *DesiMag***

- 7. (a) Explain Judith Butler’s theory of gender performativity.  
Use *Alfie Deyes/PointlessBlog* to support your response. [15]
- (b) Explore how *DesiMag* targets and attracts a specialised audience. [15]

**Or,**

**Option 2: *Zoe Sugg/Zoella* and *Attitude***

- 8. (a) Explain Judith Butler’s theory of gender performativity.  
Use *Zoe Sugg/Zoella* to support your response. [15]
- (b) Explore how the *Attitude* website targets and attracts a specialised audience. [15]

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**END OF PAPER**



