GCE A LEVEL MARKING SCHEME

SUMMER 2019

A LEVEL
MEDIA STUDIES - COMPONENT 2
A680U20-1

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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

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.

1

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 1-3	Questions 4-6(a)	Questions 4-6(b)	Questions 7-8
AO1 1a	✓			✓
AO1 1b	✓			✓
AO1 2a		✓		
AO1 2b		✓		
AO2 1			✓	
AO2 2				✓
AO2 3	✓			

Section A – Television in the Global Age

1. 'Television is a global industry.' To what extent do *Life on Mars* and *The Bridge* support this claim? [30]

2. 'Television is a global industry.' To what extent do *Humans* and *The Returned* support this claim? [30]

3. 'Television is a global industry.' To what extent do *The Jinx* and *No Burqas Behind Bars* support this claim? [30]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media	AO2 3 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions
5	**13-15 marks** • Excellent knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set products is perceptive, insightful, and critically informed by a detailed knowledge and understanding of the television industry.	**13-15 marks** • Excellent application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Judgements and conclusions are perceptive, insightful and fully supported with detailed reference to specific aspects of the set products.
4	**10-12 marks** • Good knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set products is logical, coherent, and informed by a secure knowledge and understanding of the television industry.	**10-12 marks** • Good application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Judgements and conclusions are logical, coherent and well supported with reference to relevant aspects of the set products.
3	**7-9 marks** • Satisfactory knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set products is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of the television industry.	**7-9 marks** • Satisfactory application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Judgements and conclusions are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set products.

2	**4-6 marks** • Basic knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set products is likely to be undeveloped, demonstrating a partial knowledge and understanding of the television industry. There may be a tendency to simply describe.	**4-6 marks** • Basic application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Basic judgements are made, and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples.
1	**1-3 marks** • Minimal, if any, knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set products is likely to be superficial and generalised, demonstrating little or no knowledge and understanding of the television industry.	**1-3 marks** • Minimal application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Any conclusions drawn are superficial, generalised and lacking supporting evidence from the set products.
	0 marks Response not worthy of credit.	

4

Questions 1, 2 and 3: Indicative Content

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

If only one set television product is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands for each Assessment Objective). The mark must then be divided by two. If this results in a half mark for this question, the mark should be rounded up to the nearest mark above.

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

- The industry contexts (national or global) in which television production takes place
- The role of international co-productions in the television industry
- Processes of distribution, including the global distribution of television products
- The cultural influence of popular television products, formats and genres and the extent to which they transcend national boundaries
- The way in which television products are dubbed, subtitled or remade for different audiences around the world
- The significance of the settings/locations used in television products (i.e. whether they are local or global)
- The significance of the stars, celebrities or icons that appear in television products (i.e. whether they are nationally or internationally known)

AO2
In making judgements and drawing conclusions, there is no requirement to argue that the products *do* support the claim that television is a global industry; candidates might equally conclude that the products do not support the idea that television is a global industry at all, or that they are global to a certain extent. Various conclusions are acceptable, provided they are substantiated through reference to relevant aspects of the set products.

5

1.   In judging the extent to which *Life on Mars* and *The Bridge* support the idea that television is a global industry, responses may refer to:

- The distinctive British identity of *Life on Mars* (e.g. as expressed through accents, dialect, iconography, humour and cultural references), and the extent to which this sense of Britishness is able to garner international appeal
- The international distribution of *Life on Mars* (e.g. the programme was broadcast in a range of international territories, including France, Sweden, Croatia, Germany, Spain, Norway, New Zealand, Australia and Hong Kong. It was also shown in North America on BBC America and BBC Canada)
- The fact that *Life on Mars* and *The Bridge* have been remade for different international audiences (e.g. there are American, Spanish and Russian versions of *Life on Mars*, and U.S.-Mexican and Russian-Estonian versions of *The Bridge* as well as a British-French remake, *The Tunnel*)
- The fact that *The Bridge* is as an international co-production, co-financed by Sweden's SVT and the Danish broadcaster DR
- The Swedish and Danish settings, cast and crew used in *The Bridge*
- The Scandinavian aesthetic of Nordic Noir and the global success and influence of the Nordic Noir subgenre (e.g. the extent to which the character of Saga Norén has become a global icon)
- The way in which BBC Four's commitment to non-English language programing (which includes *The Bridge*) demonstrates the increasingly global nature of the television industry

2.   In judging the extent to which *Humans* and *The Returned* reflect the global nature of the television industry, responses may refer to:

- The fact that *Humans* was Channel 4's first international co-production, having been co-produced with the American AMC network
- The international distribution of *Humans* (e.g. the programme has been broadcast in a number of international territories, including Canada, the United States, Australia and New Zealand)
- The casting of William Hurt, a global film star, in the role of George Millican, and its significance in terms of global distribution and marketing
- The fact that *Humans* is a remake of a Swedish series, *Real Humans*. *The Returned* was also remade for American television
- The way in which Channel 4's commitment to non-English language programming (e.g. as shown through programmes such as *The Returned*, which was the first fully subtitled programme to be broadcast on the channel for 20 years, and through its video-on-demand service, Walter Presents) demonstrates the increasingly global nature of the television industry
- The way in which *The Returned* can be seen to exhibit a sense of cultural hybridity by providing a distinctively French take on a predominantly American genre (the zombie series)
- The international recognition that *The Returned* has received (e.g. winning the 2013 International Emmy for Best Drama Series)

3.   In judging the extent to which *The Jinx* and *No Burqas Behind Bars* reflect the global nature of the television industry, responses may refer to:

- The international distribution of *The Jinx* (e.g. it was shown on HBO Defined in India and on Showcase in Australia)
- The fact that Sky, as a global broadcaster, has first-run rights to show HBO programmes such as *The Jinx* in the different European territories in which it operates
- The extent to which *The Jinx*'s American context, themes and aesthetic limit or facilitate international appeal
- The fact that *No Burqas Behind Bars* is as an international co-production, having been co-financed by a range of national broadcasters including Sweden's SVT, Denmark's DR TV, Norwegian broadcaster NRK, Dutch company IKON and Japanese broadcaster NHK
- The international distribution of *No Burqas Behind Bars* (e.g. it has been broadcast internationally via the BBC World News channel, which is available in over 200 countries and territories worldwide)
- The fact that *No Burqas Behind Bars* is a *Swedish* documentary made by an *Iranian*-Swedish filmmaker, which focuses on the treatment of women in an *Afghan* prison
- The international recognition that *No Burqas Behind Bars* has received (e.g. winning the 2014 International Emmy for Best Documentary and the 2014 Prix Europa for Best European Documentary, and the fact it was screened as part of the United Nations' Cine-ONU program to mark the International Day for the Elimination of Violence Against Women in 2013)

Section B – Magazines: Mainstream and Alternative Media

4. (a) Discuss the influence of historical context on representations in the set edition of *Woman* magazine. [15]

5. (a) Discuss the influence of historical context on representations in the set edition of *Woman's Realm* magazine. [15]

6. (a) Discuss the influence of historical context on representations in the set edition of *Vogue* magazine. [15]

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	**13-15 marks** • Excellent knowledge and understanding of historical context and its influence on the set magazine product • Links drawn between the representations in the set magazine product and the historical context in which it was produced are perceptive and insightful • A detailed understanding of the significance of representations in the set magazine is shown
4	**10-12 marks** • Good knowledge and understanding of historical context and its influence on the set magazine product • Links drawn between the representations in the set magazine product and the historical context in which it was produced are logical • A secure understanding of the significance of representations in the set magazine is shown
3	**7-9 marks** • Satisfactory knowledge and understanding of historical context and its influence on the set magazine product • Links drawn between the representations in the set magazine product and the historical context in which it was produced are generally sound • A reasonable understanding of the significance of representations in the set magazine is shown
2	**4-6 marks** • Basic knowledge and understanding of historical context and its influence on the set magazine product • Links drawn between the representations in the set magazine product and the historical context in which it was produced are undeveloped • A basic understanding of the significance of representations in the set magazine is shown
1	**1-3 marks** • Minimal knowledge and understanding of historical context and its influence on the set magazine product • Any links drawn between the representations in the set magazine product and the historical context in which it was produced are superficial and generalised • A very limited understanding of the significance of representations in the set magazine is shown
	0 marks Response not worthy of credit

Questions 4(a), 5(a) and 6(a): 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

Responses will demonstrate knowledge and understanding of the influence of historical context on representations in the set magazine product by referring to some of the following:

- the way in which representations in the set magazine reflect particular values, attitudes and beliefs of the time (e.g. regarding gender, race, ethnicity or national identity)
- the ideological significance of the representations in the set magazine product
- the discourses of femininity that circulate in the set magazine product
- the under-representation or misrepresentation of particular social groups
- the dynamic and historically relative nature of genre conventions and their influence on the representations in the set magazine product
- the historical shift from austerity to prosperity in the 1950s and 1960s and the influence of consumer culture on the representations in the set magazine

4. (a) In discussing the influence of historical context on representations in *Woman*, responses may, for example, refer to some of the following:

- The influence of historical ideals of femininity on the magazine's representations of gender (e.g. as reflected in the magazine's focus on beauty, domesticity and self-improvement)
- The growing sense of female liberation in the 1960s and its influence on the representations in magazine (e.g. as suggested by the image of a dominant female figure standing over a man who lies prostrate before her in the 'Extra Special on Men' feature)
- The influence of shifting gender norms and the wider range of roles available to women in the 1950s and 1960s (e.g. as shown in the advertisement for the Women's Royal Army Corps)
- The move towards a more liberal or permissive society in the 1960s and its influence on the magazine's representations of femininity (e.g. as shown in the advertisement for Breeze)

5. (a) In discussing the influence of historical context on representations in *Woman's Realm*, responses may, for example, refer to some of the following:

- The way in which the representation of the cover model conforms to cultural ideals of femininity associated with the time
- The way in which the patriarchal division of gender roles in the Atrixo advertisement and the 'Sunday Cook' feature reflects the social and cultural norms of the time
- The way in which the advertisement for Australian Sultanas attempts to reconcile the growing sense of female liberation in the 1960s with the domestic ideals of the previous decade
- The way in which the representation of issues such as divorce in the problem page reflects the dominant cultural attitudes of the time (the set edition was published four years before the Divorce Reform Act of 1969)

6. (a) In discussing the influence of historical context on representations in *Vogue*, responses may, for example, refer to some of the following:

- The way in which the fashion spreads in the magazine reflect the trends and styles of the time the magazine was produced
- The influence of the hippie movement and the more permissive social values of the 1960s on the representation in the Cutex advertisement
- The growing financial independence of women in the 1960s (e.g. the Married Women's Property Act was passed in 1964) and its influence on the representation of issues in the 'Money' section
- The way in which representations of the exotic other (e.g. on the cover and in the 'Picnics, adventurous, fictitious and romantic' feature) reflect the growing influence of non-Western cultures on Western fashion in the mid-1960s

10

4. (b) Explore how the set edition of *Adbusters* conveys viewpoints and ideologies.

[15]

5. (b) Explore how the set edition of *Huck* conveys viewpoints and ideologies.   [15]

6. (b) Explore how the set edition of *The Big Issue* conveys viewpoints and ideologies.   [15]

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

Questions 4(b), 5(b) and 6(b): Indicative Content

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

AO2

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

- Processes of selection and construction and their ideological significance
- The way in which elements of media language are combined to convey meaning
- The language/discourse used in the magazine and its ideological significance
- The visual codes used in the magazine and their ideological significance
- The representations offered in the magazine and their ideological significance
- Semiotic theory (e.g. Barthes)
- Structuralist theory (e.g. Levi-Strauss)
- Theories of representation (e.g. Hall)
- Feminist theories (e.g. Van Zoonen or bell hooks)
- Theories of gender performativity (e.g. Butler)
- The use of postmodern strategies and techniques such as parody and bricolage

4. (b) In exploring how the set edition of *Adbusters* conveys viewpoints and ideologies, responses may, for example, refer to some of the following:

- The way in which the title signifies the magazine's opposition to the consumerist ideology of commercial advertising
- The way in which the cover image signifies *Adbusters*' ideological rejection of the conventions of the glossy lifestyle magazine (e.g. through the male figure's gestural codes and aggressive mode of address)
- The way in which the spoof advert for 'Christian Louibouton' (sic) shoes uses binary oppositions to highlight and expose social inequalities and injustice
- The way in which the magazine borrows or appropriates images from advertising and popular culture (e.g. in the feature on climate change) and subverts their original meanings by placing them in new contexts (bricolage)

5. (b) In exploring how the set edition of *Huck* conveys viewpoints and ideologies, responses may, for example, refer to some of the following:

- The way in which the title of the set edition 'The Defiance Issue', and the 'Statement of Intent' signify the magazine's opposition to mainstream culture
- The way in which the cover line, cover image and accompanying quote work together syntagmatically to establish a feminist viewpoint
- The way in which the representations in the 'Beyond Binary' feature challenge binaristic understandings of gender
- The way in which the magazine challenges stereotypical representations of youth culture in the 'Teenage Utopia' feature on Brussels skaters

12

6. (b) In exploring how the set edition of *The Big Issue* conveys viewpoints and ideologies, responses may, for example, refer to some of the following:

- The way in which the magazine's tagline ('A hand up not a handout') helps to establish a sense of its ethos and purpose
- The way in which the editor's letter outlines the ideology and viewpoint of the magazine (e.g. being 'a rebel voice that challenges orthodoxy and standardised received notions')
- The way in which features such as 'My Pitch' challenge mainstream media conventions by giving a voice to the homeless and vulnerably housed
- The way in which the magazine's ideology is conveyed through the positive, aspirational representation of *Big Issue* vendors in the 'Moving On' feature

Section C – Media in the Online Age

7.   Clay Shirky argues that audiences in today's online age are no longer passive consumers of media content.

Evaluate this 'end of audience' theory. Refer to *PointlessBlog* and *DesiMag* to support your answer.   [30]

8.   Clay Shirky argues that audiences in today's online age are no longer passive consumers of media content.

Evaluate this 'end of audience' theory. Refer to *Zoella* and the *Attitude* website to support your answer.   [30]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media	AO2 2 Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories
5	**13-15 marks** • Excellent knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of online media is likely to be perceptive, insightful, and critically informed by a detailed knowledge and understanding of audience theories.	**13-15 marks** • Excellent application of knowledge and understanding of the theoretical framework to evaluate Shirky's 'end of audience' theory. • Evaluation is insightful, thorough and critically informed. • Arguments regarding the validity of Shirky's theory are fully supported with detailed reference to specific aspects of the set online products.
4	**10-12 marks** • Good knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of online media is likely to be logical, coherent, and informed by a secure knowledge and understanding of audience theories.	**10-12 marks** • Good application of knowledge and understanding of the theoretical framework to evaluate Shirky's 'end of audience' theory. • Evaluation is logical. • Arguments regarding the validity of Shirky's theory are well supported with reference to relevant aspects of the set online products.
3	**7-9 marks** • Satisfactory knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of online media is likely to be reasonable and straightforward, demonstrating a generally sound knowledge and understanding of audience theories.	**7-9 marks** • Satisfactory application of knowledge and understanding of the theoretical framework to evaluate Shirky's 'end of audience' theory. • Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate Shirky's theory. • Arguments will be supported with some appropriate reference to relevant aspects of the set online products.

2	**4-6 marks** • Basic knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of online media is likely to be undeveloped, demonstrating a partial knowledge and understanding of audience theories. There may be a tendency to simply describe.	**4-6 marks** • Basic application of knowledge and understanding of the theoretical framework to evaluate Shirky's 'end of audience' theory. • Description is likely to displace evaluation and there may be a tendency to simply describe features of the set products. • Arguments are undeveloped and only partially supported by reference to the set online products.	
1	**1-3 marks** • Minimal, if any, knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of online media is likely to be superficial and generalised, demonstrating little or no knowledge and understanding of audience theories.	**1-3 marks** • Minimal application of knowledge and understanding of the theoretical framework to evaluate Shirky's 'end of audience' theory. • Minimal, if any, evaluation. • Any conclusions drawn are superficial, generalised and lacking supporting evidence from the set online products	
	0 marks Response not worthy of credit.		

Questions 7 and 8: Indicative Content

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

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

AO1 and AO2

In evaluating Shirky's theory, responses may discuss some of the following:

- The degree to which audiences in today's online age interact with the media
- The degree to which audiences in today's online age participate in media production
- Web 2.0 and the move towards greater interactivity, user participation and collaboration
- The emergence of prosumers, content creators and digital natives in the online age
- The extent to which the Internet has led to a democratisation of the media by placing more power in the hands of amateur producers/creators
- Cultivation theory (e.g. the idea that the media can shape and influence people's perceptions of the world around them)
- Media effects theory (e.g. the idea that the media can implant ideas in the mind of the audience directly)
- Theories of identity (e.g. Gauntlett's suggestion that audiences are able to 'pick and mix' different elements from different media products, using those products as tools or resources for identity construction)
- Reception theory (e.g. the idea that media messages may be interpreted or decoded in different ways)
- Fandom (e.g. the idea that fans are active participants in the construction and circulation of textual meanings)
- Uses and gratifications (e.g. the idea that audiences actively seek out media products to gain pleasure and to satisfy various needs)
- The hypodermic needle model.

4.   In evaluating Shirky's theory, responses may refer to some of the following aspects of *PointlessBlog* and *DesiMag*:

- the way in which Alfie Deyes invites followers/subscribers to provide ideas for his vlogs
- the way in which followers/subscribers are able to post comments on Alfie Deyes' vlogs (e.g. the '3 IDIOTS TRY CANDY!' vlog has been viewed over 3.3 million times and has received over 6,000 comments)
- the extent to which Alfie Deyes' followers/subscribers are actively involved in content creation (e.g. to what extent does the capacity to post a comment herald a fundamental shift in the role of the audience in the online age?)
- the way in which Alfie Deyes retweets messages from his fans/followers
- the way in which *DesiMag* provides users with news and information (e.g. in posts such as 'Sadiq Khan Visits Badshahi Mosque in Lahore') and whether this supports more traditional understandings of the relationship between media producers and audiences
- the way in which *DesiMag*'s official fan page on Facebook provides audiences with the facility to interact by liking, sharing or commenting on particular posts
- the way in which audiences may use *DesiMag* as a resource for identity construction (e.g. by using information in posts such as 'AOM foundations shade match by Zukreat' to construct their own 'look')

5.   In evaluating Shirky's theory, responses may refer to some of the following aspects of *Zoella* and the *Attitude* website:

- the way in which Zoella responds to questions from fans, followers and subscribers in vlogs such as 'YouTube Show and Tell'
- the way in which followers/subscribers are able to post comments on Zoella's vlogs and blogs (e.g. Zoella's 'Goodbye 2016, Hello 2017' post has been viewed over 900,000 times, and it has received around 230 comments)
- the extent to which Zoella's followers/subscribers are actively involved in content creation (e.g. to what extent does the capacity to post a comment herald a fundamental shift in the role of the audience in the online age?)
- the way in which Zoella retweets messages from fans and other YouTubers
- the way in which the *Attitude* website provides users with news and information (e.g. in posts such as 'Australia has officially legalised same-sex marriage')
- the way in which links to social media such as the *Attitude* Facebook page provides audiences with the facility to interact by liking, sharing or commenting on particular posts
- the way in which audiences may use the *Attitude* website as a resource for identity construction (e.g. by using information in posts such as 'Winter Wonder! The best hairstyles and skincare for this season')