2017 specification
Exams from 2021

Practice Papers

for A Level Eduqas
Component 2: Media Forms and
Products in Depth

Third Edition, January 2023

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Contents

Teacher's Introduction

This material is intended to help prepare students for the A Level Media Studies Eduqas (A680QS) 2017 specification for **Component 2: Media Forms and Produc in Depth.**

Four full examination-style papers are provided, each on ~~~~~~ely modelled on th examination format of the Eduqas 2017 specificat~~~~~~. ~~~~paper includes a mar scheme and indicative content for each ~~~~~~~.

All the **set products** for a~~~~~~~~~ from 2024 are covered across the four pape guidance pro~~~~d ~~~~~~~, covering the key topics for each set product.
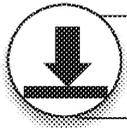
~~~~~from this resource which are relevant to the set products for final on the ZigZag Education support files system, which can be accessed via

The practice papers include questions relating to all aspects of the theoretical fr relevant contexts. Detailed analysis of all the set products is provided in the ind examination question.

Set products

Television set products:
- *Peaky Blinders* and *The Bridge*
- *Black Mirror* and *The Returned*
- *Killing Eve* and *Tehran*

Magazine set products:
- *Woman* and *Adbusters*
- *Woman's Realm* and *Huck*
- *Vogue* and *The Big Issue*

Online media set product~~~~
- *Zoe Sug~~~~~~ ~~ ~~~~~ KSI*
- **and** g~~~~~~ *Attitude*

A mark scheme is provided for every question which shows the marks awarded and describes the skills and level required to achieve marks in each mark band.

Detailed indicative content for each option choice is included, along with a mar question. This gives students (and teachers) a clear idea of what kind of ideas co It helps students to improve and develop their knowledge and their exam techni

Working through all four papers will provide students with an excellent opportu their knowledge, but to get used to the question style, format and approach of t examination skills and techniques. The materials are based on my experience as examining body, and on the materials provided by Eduqas on their website.

Examination Information

The exam consists of two papers. This section discusses the entire Media exam (resource provides Practice Papers for Component 2 only.

Component 2, Media Forms and Products in Depth
90 marks, 2 hours 30 minutes, 35% of total qualification

In each section of this paper, there will always be questions relating to *each* pair choose to answer the question relating to the pair of set products they have stud

Section A: Television in the Digital Age, 50 minutes, 30 marks
This section will include one two-part question **OR** one extended-response quest Television set products:

* Option 1: *Peaky Blinders* and *The Bridge*
* Option 2: *Black Mirror* and *The Returned*
* Option 3: *Killing Eve* and *Tehran*

Section B: Magazines – Mainstream and Alternative Media, 50 minutes, 30 mar
This section will include one two-part question **OR** one extended-response quest Magazine set products:

* Option 1: *Woman* and *Adbusters*
* Option 2: *Woman's Realm* and *Huck*
* Option 3: *Vogue* and *The Big Issue*

Section C: Media in the Online Age, 50 minutes, 30 marks
This section will include one two-part question **OR** one exte ed-response quest Online media set products:

* Group 1: *Zoe Sugg* or *JJ Olatunji / KSI*
* Group 2: *gal-dem* or *Attitude*

In the extend es questions, which carry 30 marks, you will be assessed response, ii g your ability to develop a clear and sustained line of argumen coherent an ubstantiated. Your spelling, punctuation, grammar and so on will While 30-mark questions may focus on a specific area of the framework, they wi

Assessment Objectives
The examination assesses you against AO1 and AO2. AO3 is assessed via the No (coursework).

AO1
* **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 o
* **AO1 2b** Demonstrate understanding of contexts of media and their influence

AO2
* **AO2 1** Apply knowledge and understanding of the theoretical framework of products, including their contexts and through the use of acad
* **AO2 2** y knowledge and understanding of the theoretical framework of theorie
* **AO2 3** Apply knowledge and understanding of the theoretical framework of draw conclusions

AO1/AO2 Totals
Component 2 AO1: 17.5% AO2: 17.5% – **35%** of the total examination mark

Using the Mark Schemes and the Indicative Content

The mark schemes are based on those provided by Eduqas.

The mark schemes set out the general expectations and are a general guide, to b

The indicative content is there to show what kinds of points could be considered
be given due credit. There is no expectation that answers ~ ~ it cover only the p
and certainly no expectation that answers should ~ ~ ~ ~ o the points in the i

Examination Tips

- In Component 2, th~ ~ ~ ~ ~ arks available and 150 minutes. There are ~
  you abo~ ~ 5 ~ ~ ~ per mark, or about 50 minutes for each of sections A
- Expect ~ ~ ~ of how much can be covered in each answer should be guided
- Your 'En~ ~ ~' skills and writing ability – known as the Quality of Written Con
  considered in longer (30-mark) questions, the Representation question in C~
  questions in Component 2.
- QWC includes spelling, punctuation, paragraphs and developing a clear line ~
  most important factor in awarding marks, but it does count.
- Shorter answers should still be clear and easy to understand, but QWC is no~
- Your answers can show either breadth (covering a lot of points in not much ~
  points but addressing these in more detail). There will never be time to cov~
- Strengths in one area of your work can outweigh weaknesses in another are~
  focusing on what you have written rather than what you have not included.

Specification Coverage

Each question has a focus on a specific area of the framework, as indicated below, along with the weighting of marks towards each assessment objective (AO).

	Component Two		
	Television	Magazines	Online Media
Practice Paper 1	Representation focus AO1 10 AO2 20 Option 1: *Peaky Blinders and The Bridge* Option 2: *Black Mirror and The Returned* Option 3: *Killing Eve and Tehran*	Media Language focus AO1 20 AO2 20 Option 1: *Woman and Adbusters* Option 2: *Woman's Realm and Huck* Option 3: *Vogue and The Big Issue*	Audience focus AO2 15 Industry focus AO1 15 Group 1: *Zoe Sugg and JJ Olatunji / KSI* Group 2: *gal-dem and Attitude*
Practice Paper 2	Industry and Audience focus AO1 20 AO2 10 Option 1: *Peaky Blinders and The Bridge* Option 2: *Black Mirror and The Returned* Option 3: *Killing Eve and Tehran*	Audience focus AO1 10 AO2 20 Option 1: *Woman and Adbusters* Option 2: *Woman's Realm and Huck* Option 3: *Vogue and The Big Issue*	Media Language focus AO2 20 Contexts focus AO1 5 AO2 5 Group 1: *Zoe Sugg and JJ Olatunji / KSI* Group 2: *gal-dem and Attitude*
Practice Paper 3	Media Language focus AO1 10 AO2 20 Option 1: *Peaky Blinders and The Bridge* Option 2: *Black Mirror and The Returned* Option 3: *Killing Eve and Tehran*	Industry and contexts focus AO1 25 AO2 5 Option 1: *Woman and Adbusters* Option 2: *Woman's Realm and Huck* Option 3: *Vogue and The Big Issue*	Representation and Industry focus AO1 10 AO2 20 Group 1: *Zoe Sugg and JJ Olatunji / KSI* Group 2: *gal-dem and Attitude*

ZigZag Practice Exa

Supporting Eduqas A Level M

Component 2: Media Forms and Produc

Practice Paper 1

Name	

Time Allowed

2 hours 30 minutes

Instructions to Candidates

- There are three sections.
- Answer **ONE** question in each section.
- Some questions are in two parts.
- Cross out any work you do not wish to be marked.

Information for Candidates

The number of marks is given at the end of each question or part-question. The number of marks gives an indication of the length of the response required.

Spend approximately 50 minutes on Section A, approximately 50 minutes on Section B, approximately 50 minutes on Section C.

Answer ONE question in each section.
Questions in Section C are in two parts. Answer both part a and part b of your chosen question.

Questions in Section A and Section B require an extended response. In these answers, you will be assessed on the quality of your written response, including your ability to develop a clear and sustained line of argument which is logical, relevant, coherent and substantiated.

In all sections, use relevant theories and subject-specific terminology where appropriate.

Section A – Television in the Global Age

*Answer **one** question in this section.*

Either

Option 1: *Peaky Blinders* and *The Bridge*

1. Van Zoonen suggests that media representations often portray women as b[...]
    domestic life and men to the social world of politics and work. How far doe[...]
    and *The Bridge* support this claim?

Or

Option 2: *Black Mirror* and *The Returned*

2. Van Zoonen suggests that media representations often portray women as b[...]
    domestic life and men to the social world of politics and work. How far doe[...]
    The Returned support this claim?

Or

Option 3: *Killing Eve* and *Tehran*

3. Van Zoonen suggests that media representations often portray women as b[...]
    domestic life and men to the social world of politics and work. How far doe[...]
    Tehran support this claim?

Section B – Magazines: Mainstream and Alternative

*Answer **one** question in this section.*

Either

Option 1: *Woman* and *Adbusters*

4. Explore how semiotic analysis of magazines may show how media language ideologies. In your answer you should refer to the set editions of *Woman* a

Or

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

5. Explore how semiotic analysis of magazines may show how media language ideologies. In your answer you should refer to the set editions of *Woman's R*

Or

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

6. Explore how semiotic analysis of magazines may show how media language ideologies. In your answer you should refer to the set editions of *Vogue* and

Section C – Media in the Online Age

Use the **two** set online media products you have studied from those listed below

Zoe Sugg	OR	JJ Olatunji / KSI

AND

gal-dem	OR	Attitude

7. (a) Ex[plain h]ow producers of online media products target specific audience psychographics. Use *gal-dem* **or** *Attitude* to support your response.

   (b) How effectively can online media be regulated in the current context? to support your response.

Mark Scheme: Practice Paper 2
Component 2: Media Forms and Products in Depth

General Information
Marking should be positive, rewarding achievement and what is included, and s~~~
omissions.

Marks awarded should be directly related to t~e ~ar~~~ criteria. Use the gener~
indicative content for each question t~ ~s~ ~ response.

Indicative Content
Indicative c~~~ o~ ~~~ some areas students may explore in their responses. ~
expected c~~~or a 'model answer'. Students are not expected to include o~
Students may consider aspects not included in the indicative content, and these ~

All the examination questions provide opportunities for students to make inform~
such responses should be rewarded appropriately.

Section A – Television in the Global Age
Questions 1, 2 and 3

1. How are media texts marketed to reach specific audiences? Refer to *Peaky ~

2. How are media texts marketed to reach specific audiences? Refer to *Black ~*

3. How are media texts marketed to reach specific audiences? Refer to *Killing ~*

Band	AO1 1a and 1b Demonstrate ~r~~le~~ and understanding of the ~~~~ ~~mework of ~~~a	AO2 1 Apply know~ theoretical framew~ products, including~ through the~
5	**13–15 marks** • ~~ellent, thorough and appropriate knowledge and understanding of the theoretical framework • A thorough and detailed understanding of the marketing materials associated with the set products is demonstrated through detailed and critically informed discussion, with points supported by relevant examples • Effective and detailed application of relevant media theory or theories	• Excellent, thor~ knowledge an~ theoretical fra~ the marketing~ set products • Analysis of the~ with the set p~ informed and ~ references to ~ materials asso~
4	**10–12 marks** • Good, appropriate application of knowledge and understanding of the theoretical framework • A secure and clear u~~~ ta~~~g of the marketing m~~~ls a~~ciated with the ~et pr~~~~s ~emonstrated through well-~~~or~~~ discussion; points may be ~~ported by examples • Appropriate and clear application of relevant media theories	• Good, approp~ understanding~ applied to ana~ associated wit~ • Analysis of the~ with the set p~ supported by ~ the marketing~ set products

3	**7–9 marks**
	• Satisfactory and largely appropriate knowledge and understanding of the theoretical framework
	• A reasonable and straightforward understanding of the marketing materials associated with the set products is demonstrated through some discussion, although this may lack development
	• Satisfactory application of relevant media theories
		• Satisfactory an
		  knowledge an
		  theoretical fra
		  the marketing
		  set products
		• Analysis of the
		  with the set p
		  supported by
		  marketing ma
		  products

2	**4–6 marks**
	• Basic knowledge and understanding of the theoretical framework, although this may lack relevance and/or accuracy at times
	• A basic and limited understanding of the marketing materials associated with the set products is demonstrated, with limited discussion, and may describe the marketing materials associated with the set products
	• Limited application of media theories, perhaps with some irrelevance or inaccuracy
		• Basic knowled
		  theoretical fra
		  the marketing
		  set products,
		  and/or accura
		• Analysis of the
		  with the set p
		  undeveloped,
		  references to
		  associated wit

1	**1–3 marks**
	• Minimal or no knowledge and understanding of the theoretical framework, and answer may lack relevance, accuracy and clarity
	• Minimal understanding of the marketing materials associated with the set products is demonstrated
	• Unlikely to refer to any relevant media theories
		• Minimal or no
		  of the theoret
		  analyse the m
		  with the set p
		  relevance, acc
		• Analysis of the
		  with the set p
		  relevant or ap

	0 marks • No response, or no work worthy of marks	No response, or no

Indicative Content – Questions 1, 2 and 3

Answers are expected to show knowledge and understanding of media industries a
products. To achieve marks in the higher bands, answers will use specific examples
associated with the set products to support the points made. In the middle bands,
understanding of industries and audiences, but examples from the marketing mate
products are likely to be less effective. In the lower bands, answers are likely to sim
in general, offering few or no examples from the marketing materials associated wi

The indicative content below is not presc. Answers are not expected to in
valid points should be given due cred

AO1

In demonstrating knowledge and understanding of industry and audiences, an the following:

- How media organisations use marketing strategies to attract and maintain v
- How audiences are segmented by demographics and/or psychographics
- How the marketing mix and methods of marketing may appeal to specific au psychographics
- The use of conventional and new marketing methods and how this may targ
- How patterns of ownership and funding may influence the marketing and au
- Hesmondhalgh's views that marketing is an essential means whereby media or and minimise risk of failure, by formatting their products through the use of
- Curran and Seaton's view that the concentration of ownership limits creativ political ideologies, in pursuit of profit
- Neale's genre theory of repetition and difference
- Jenkins' views of 'fandom' where media texts contribute to a participatory c the social and cultural lives of fans
- Shirky's view of the 'end of audience'
- Hall's reception theory of an active audience interpreting texts in different v
- Answers may refer to a range of marketing materials such as posters, televi magazines and coverage on the front of magazines, online methods such as such as soundtrack CDs/downloads, T-shirts and so on associated with the s

AO2

1. With reference to *Peaky Blinders* and *The Bridge*, answers may refer to the references to marketing materials, which will vary depending on which mat

    - The ethos of BBC Two 'to broadcast programmes of depth and substan issues portrayed in the drama – candidates may discuss how *Peaky Blin* broadcasting identity
    - The brand identity as a BBC drama in *The Bridge* is highlighted and audience who may otherwise be reluctant to try something new
    - The television trailer for *The Bridge* emphasises the detective/crime ge has a twist or a new take on the genre, promising repetition of key elem including the Nordic noir elements. This is likely to appeal to a primary dramas, but also to a secondary audience who find the Nordic aspect o
    - Similarly, the trailer for *Peaky Blinders* reflects the high-budget and high series through the range of technical codes and enigmatic shots leaving enticing viewers to continue watching
    - The extent to which, later in the season, audiences contributed to the s poaching' elements and creating a fan-made website, demonstrating th of active audiences in the success of television dramas
    - The Nordic aspect is emphasised through the use of subtitles in *The Bri* appeal to an educated audience, making *The Bridge* likely to appeal to aiming at a psychographic of reformers or thinkers.
    - The ensemble cast and the emphasis on the 'team' offer a sense of con *The Bridge*; similarly, the use of a diverse range of actors reflects BBC R as through the inclusion of Irish actor Cillian Murphy
    - The trailer for *The Bridge* contains several enigmas and a clear narrative educated audience who enjoy the intellectual puzzles offered by crime how the trailer establishes the viewer's role as 'armchair detective'
    - The representation of Saga as an unusual and non-stereotypical woma feminists or reformers
    - The advertising for Series 1 of *Peaky Blinders* features predominantly C track record in a wide range of film genres
    - The UK scheduling of *The Bridge* was the Saturday 9pm slot, which had similar subtitled drama, *Les Revenants*, suggesting to audiences that *Th*

2. With reference to *Black Mirror* and *The Returned*, answers may refer to the
   references to marketing materials, which will vary depending on which mat

   - The original release of *Black Mirror* on Channel 4 relied on limited tradi
     word of mouth marketing. Over time, since its release in 2011, the sho
     phenomenon', with many younger audiences discussing the seemingly
     developed by Brooker.
   - The television trailer for *The Returned* sells the ___ on its genre but a
     take on the genre, promising repetition ___ ments but also variat
     primary audience who enjoy ___ but also to a secondary, alternati
     science-fiction aspect ___ ___ ear narrative and the lack of closure
   - The online tr ___ for Series 3 of *Black Mirror*, by the conglome
     ___ e ___ sodes of the series, constructing a narrative in itself. (
     ar ___ the enigmatic ending leaves many unanswered questions, a
     the audience to watch the full series.
   - The alternative audience for *The Returned* may be inherited from simil
     (1990, 2017), or from other AMC programming, such as *The Walking D*
     appeal to a psychographic of experiencers who enjoy the vicarious thri
     seek out something new
   - Social media sites were used to create a 'buzz' about *The Returned*, foc
     a method likely to appeal to a younger audience who use social media
     information
   - The secondary trailer for Series 3 of *Black Mirror* – 'Orange is the New
     references the cult success *Orange Is the New Black*, featuring characte
     candidates may argue acts as a symbiotic relationship, mutually benefi
   - The use of institutional names and logos in *The Returned* helps to guar
     audience who would trust Canal+, C4 and the BAFT/ awards
   - *The Returned* was promoted in film maga___ ___ ch as *SFX* and *Total Fi*
     of those interested in the genres ___ ___ ___ ___ tion and horror texts
   - In *The Returned*, the me___ ___ ___ ___ novelisation, T-shirts, etc. – enco
     through fan cu___ ___ ___ audiences more ways to consume aspects
   - Th___ ___ iti___ ___ ___ about the set episode of *Black Mirror* by newspap
     a___ ___ br___g an educated ABC1 audience who are liberal and progres
   - Th___ ___ of a well-known genre in *The Returned*, even with a new twist,
     more easily; the development of Series 2, and the spin-off show in the
     institutions minimising risk and maximising profit by formatting cultura
     consumption

3. With reference to *Killing Eve* and *Tehran*, answers may refer to the followin
   references to marketing materials, which will vary depending on which mat

   - *Killing Eve* was released during a shift in cultural attitudes; strong fema
     the advertising trailer for the first season reinforced this cultural attitu
     arc featuring Sandra Oh and Jodie Comer, which would hook in audien
     see this positive change
   - *Killing Eve* is based on the novel by Luke Jennin___ ___ ereby bringing in a
     captivated by the heroine/villain, Villane___
   - The use of social media market___ ___ ___ ___ ount to *Killing Eve*'s succe
     #CrazyForEve hashtag ___ ___ ___ ___ importance of audiences in the su
     digital age
   - Au___ ___ es ___ ___ g in 'textual poaching' – creating their own trailers f
     o___ ___ evision drama on social media such as TikTok and YouTube – ___
     pa___ ___ ns whereby prosumerism is a key factor in the distribution and c
     therefore, their success
   - Arguably, the success of *Killing Eve* comes from its casting of Sandra O___
     cult successes such as *Grey's Anatomy*

- The set episode of *Killing Eve* relies partially on audience's prior knowle
  shaped by previous television dramas (the swerve male hero, the 'ene
  unit, etc.), but the subversion of these genre tropes, and the female as
  suggests that these typical conventions do not quite pass muster in a c
  may argue this was a key marketing technique in 'hooking' audiences i
- *Tehran* is arguably Apple's flagship non-English language television dra
  the new streaming service. The premium dram   s standard conven
  modelled in response to social anxieties n e ddle East – notably, t
  the ongoing Iran–Israeli confl'c'   e   ce to real events creates
  between the real and   s   d (Baudrillard), thus acting as a key
- Candidates m   ue that this was a method for Apple to capitali
  g   d   irough, for example, codified narratives and recognis
  ch   s; these tropes have global recognition for audiences, thus m
  whie minimising risk, therefore relying on the globalised nature of TV
- *Tehran* presents conventionally codified and socially contested gender
  characterisation of the brilliant and resolute Mossad agent, Tamar, to
  trope, thus showing Apple attempting to deviate from social conformit
  a key marketing technique in drawing in audiences to a spy thriller 'doi
  conventional spy thrillers may rely on more hegemonic representation
  therefore minimising risk and maximising success.
- *Tehran* was written and co-created by Moshe Zonder – head writer of
  thriller, *Fauda*. This is perhaps a key way that pre-sold audiences may
  the success of *Fauda*.

Questions 4, 5 and 6

4. Evaluate Stuart Hall's reception theory as well as how far different interpret[...] cultural and historical contexts of the audience. Refer to the set editions of [...] your answer.

5. Evaluate Stuart Hall's reception theory as well as how far different interpret[...] cultural and historical contexts of the audience. Ref[...] the set editions of [...] your answer.

6. Evaluate Stuart Hall's recept[...] as well as how far different interpret[...] cultural and histori[...] of the audience. Refer to the set editions of [...] your a[...]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes	AO2 2 Apply know[...] theoretical fram[...] aca[...] AO2 3 Apply know[...] theoretical fra[...] judgement[...]
5	**13–15 marks** • Excellent, thorough and appropriate knowledge and understanding of the theoretical framework • A thorough and detailed understanding of the set products is demonstrated through detailed and critically informed discussion, with points supported by relevant examples • Effective and detail[...] [...] [...]tion of relevant m[...] or theories • [...]ce [...]ough and appropriate [...]w[...]dge and understanding of the [...]uence of media contexts on the set products	• Excellent, thor[...] knowledge and[...] theoretical fram[...] academic theo[...] • Evaluation of a[...] critically inform[...] detailed refere[...] set products • Excellent, thor[...] knowledge and[...] theoretical fran[...] judgements an[...] • Judgements an[...] and fully suppo[...] specific aspect[...]
4	**10–12 marks** • Good, appropriate application of knowledge and understanding of the theoretical framework • A secure and clear understanding of the set products is demonstrated through well-informed discussion; points may be supported by examples • Appropriate and clear application of relevant media theories • Good, appropriate applicat[...] knowledge and un[...] [...]g of the influence [...] [...]ntexts on the set [...]a[...]	• Good, appropri[...] understanding [...] applied to eval[...] • Evaluation of a[...] supported by r[...] the set product[...] • Good, appropri[...] understanding [...] applied to mak[...] conclusions • Judgements an[...] supported by r[...] the set product[...]

3	**7–9 marks** • Satisfactory and largely appropriate knowledge and understanding of the theoretical framework • A reasonable and straightforward understanding of the set products is demonstrated through some discussion, although this may lack developme~t~ • Satisfactory applicatio~n~ ~of relevant~ media theories • Satisf~actor~y ~and~ ~l~argely appropriate ~kn~ow~led~ge and understanding of the ~infl~uence of media contexts on the set products		• Satisfactory an~d~ and understan~d~ framework is a~ theories • Evaluation of a~ straightforwar~d~ references to t~h~ • Satisfactory an~d~ and understan~d~ framework is a~ draw conclusio~ • Judgements an~ straightforwar~d~ references to t~h~
2	**4–6 marks** • Basic knowledge and understanding of the theoretical framework, although this may lack relevance and/or accuracy at times • A basic and limited understanding of the set products is demonstrated, with limited discussion, and may describe the set product • Limited application of media theories, perhaps with some irrelevance or inaccuracy • Basic knowledge and understandin~g of th~ influence of media context~s on the set~ products, althoug~h this may l~ack relevance and/or ac~curacy at ti~mes		• Basic knowledg~ theoretical fra~m~ academic theo~r~ relevance and/~ • Evaluation of a~ undeveloped, a~ references to t~h~ • Basic knowledg~ theoretical fra~m~ judgements an~ this may lack re~ times • Judgements an~ undeveloped, a~ references to t~h~
1	**1–3 marks** • Minimal or no knowledge and understanding of the theoretical framework, and answer may lack relevance, accuracy and clarity • Minimal or no understanding of the set products is demonstrated • Unlikely to refer to any relevant media theories • Minimal or no knowledge and understanding of the influence of media contexts on the set products, and may lack relevance, accuracy and clarity		• Minimal or no ~k~ the theoretical~ evaluate acade~ lack relevance,~ • Evaluation of a~ minimal or not~ • Minimal or no ~k~ the theoretical~ judgements an~ may lack releva~ • Relevant or app~ conclusions are~
	0 marks • No response, or no work ~worthy~ ~of~ ~m~arks		• No response, o~

Indicative Content – Q~uestions 4, 5~ and 6

Questions 4~, 5 and~ 6 ~requir~e an extended response. To achieve marks in the high~
develop a c~lear an~d sustained line of argument which is logical, relevant, cohere~

Answers should refer to both set products. For bands 4 and 5, it is expected tha~
both texts; at band 3 and below, coverage may be more unequal. If there is refe~
the answer should be placed in the band which best represents the quality of th~

halved. While there is no expectation that students should refer to every page o
refer to only one page (such as the front cover) may be limited to the lower leve

Answers are expected to show knowledge and understanding of audiences in rel
explicitly evaluate Hall's claim that different interpretations of a text are possible
interpretations might reflect the social, cultural and historical circumstances of t
the higher bands, answers will explicitly evaluate Hall's claim using specific exam
support the points made. In the middle bands, answers will show knowledge of
rather than evaluate Hall's claim. In the lower bands, answers are likely to simpl
evaluate Hall's claim, or not refer to it at all.

Answers should also make judgements and draw conclusions about the relevanc
the higher bands, answers will engage fully with the debate and draw valid concl
examples from the set products. In the middle bands, answers will show partial
will draw straightforward conclusions largely supported by examples from the se
answers are unlikely to engage in debate and may draw conclusions that are not
simply describe aspects of the set product.

Answers may take a range of stances and each stance should be judged on its me
below is not prescriptive. Answers are not expected to include all of the points l
given due credit.

AO1
**In demonstrating knowledge and understanding of audiences and evaluating H
to some of the following:**
* Hall's reception theory, and the idea that all media communication is a proc
  by producers and audiences decoding texts
* Understanding that audiences do not always decode the text from the same
  and that there may be three broad positions from which audiences may dec
  o the dominant or hegemonic position, where the audience fully accepts
    intended meaning
  o a negotiated position, where the audience may recognise the intended
  o an oppositional position, where the audience may reject the encoder's
    text in ways not intended by the encoder
* Understanding of how demographic factors such as age and gender might in
  responses to, and interpretations of, a text
* The idea that hegemonic values change over time
* Other theoretical perspectives, such as:
  o Gerbner's cultivation theory and the effect on audiences of viewing rep
    that cultivation tends to reinforce mainstream and hegemonic values
  o Hall's view of the representation of stereotypes and use of familiar icon
    'road map' for audiences
  o Gauntlett's ideas of media images presenting the audiences with 'role
  o Butler's ideas of gender performativity
  o Van Zoonen's views on how representation of women may contribute
  o Gilroy's view of the continuing influence of colonial discourses

With reference to the older set products, answers should refer to some aspects
such as:
* Knowledge of the historical contexts of the 1960s, such as:
  o An increase in opportunities for women to work outside the home (foll
    home') and aspire to be more than a wife or mother
  o The post-war boom in technology and consumer goods; women were t
    goods and products, sold as aspirational
  o Most women were housewives, and the home and children were seen

- o Many jobs were unattainable for women; some employers expected w
  got married or became pregnant
- o Greater numbers of women attending university and taking up profess
  and having more intellectual and financial freedom
- o Beginning of demands for more equal treatment, such as equal opport
- o Some criticism of the advertising industry for offering a limited view of
- o Feminist literature, such as Friedan's *The Fem Jystique* (1963), is
- o Women's liberation movement gaining ughout the 1960s
- o The contraceptive pill was in n 1960, giving women more sex
- o Social norms and cu anging with 'the swinging sixties'
- The economic c eased sales of women's magazines, reaching up t
  many e funded by advertisers and functioned to draw in an app
- The ec context of a media controlled by a relatively small group of c
  driven by commercial needs and the logic of profit and power
- The idea that in today's world, audiences are less able to accept the hegem
  historical magazines, as many women's lives, aspirations, values and expect
  - o more women have entered the workplace, leaving fewer as housewive
  - o domestic technology has improved, and housework is less of a full-tim
  - o role models for women tend to be more aspirational
  - o magazines and advertisements reflect the contexts of their time and are
    role models
  - o media literacy has increased, and many magazines convey their values in s

AO2

4. With reference to *Woman* and *Adbusters,* answers may refer to some of the

Woman

- The popularity of *Woman* mag g s that it found a large read
  dominant reading of th cepted the hegemonic values and i
  magazine. For
  - o of the magazine reflects the social values of the time
    an is defined by the contents of the magazine, e.g. sections o
    me' and 'knitting', as well as romantic fiction; this is unlikely to
    are much more focused on work and self-actualisation
  - o How the article 'Are you an A Level Beauty?' conveys an ideology t
    work at their appearance; this is still a message likely to be accept
    reflected in the continuing focus on beauty in today's magazines
  - o How the images of women in the advertisements for Breeze and N
    the importance of appearance, conveying an ideology that looks a
  - o How articles such as 'A Present for Your Kitchen' present the kitch
    how far this has changed in the intervening years, with many cook
    magazines still aimed mainly at women
  - o How *Woman* conveys an ideology of consumerism, material gain a
    order to deliver a demographic of readers w isposable income
    has changed in the intervening year an magazines still re
- How the signifiers in *Woman* m e d have been read different
  how the signs and sym erent connotations in contempora
  fashioned, rest exist view of women
- H c social, political and economic contexts for women
  u o be able to accept the dominant reading of the magazine an
  rea g of historical texts such as this

Adbusters
- The main image on the front cover is likely to appeal only to a psychogr
  as it challenges the conventions of the form by connoting conflict, aggr
  aspirational image
- The age of the man on the front cover suggests the magazine may be a
  possibly a largely male audience
- Other audiences may find the front cover off-p   and unpleasant
- The dominant reading of *Adbusters* is u   ke   be accepted by a mai
  psychographic, and only tho   rget audience are likely to accep
  culture, such as the   the Louboutin advert undermines co
  conveys an id   draws attention to, and critiques, wealth disp
  m   ppeal to a psychographic who hold left-wing, potentiall
  m   a negotiated or oppositional reading
- *Adbusters* has a radical environmentalist perspective, suggesting that o
  views are likely to accept the dominant reading of the magazine, as ind
  Planet, Kill Yourself', which critiques humanity's influence on the world
  warming suggests environmentalism is a topic of current social concern
- *Adbusters* as a whole conveys ideologies of anti-capitalist non-consume
  is unlikely to be accepted by the majority of the population but is likely
  radical political values

5. With reference to *Woman's Realm* and *Huck*, answers may refer to some of

Woman's Realm
- The popularity of *Woman's Realm* suggests that it found a large reader
  reading of the text and accepted the hegem   a   es and ideologies
- How the title of the magazine reflect t   s   values of the time – th
  the world is defined by the   the magazine (e.g. articles abou
  beauty, as well as   r fe t res on children, babies and romantic fic
  modern wo   e much more focused on work and self-actualis
- T   s   appearance and looks, such as in the article 'Bottled Beau
  ac   by many modern women, as reflected in the continuing focus
- How articles such as the 'Picture Treasury of Homemaking' supplement
  of women, and how far this has changed in the intervening years, with
  magazines still aimed mainly at women
- How *Woman's Realm* represents love and romance as stereotypically f
  editorial about Valentine's Day, conveying a gender-normative ideolog
  central to a woman's success and happiness; modern magazines may b
  of romance – they may be more inclusive in their language and may als
  independent woman
- How *Woman's Realm* conveys an ideology of consumerism, material ga
  order to deliver a demographic of readers with disposable income to ad
  changed in the intervening years, with many magazines still reliant on a
- How *Woman's Realm* would have been read   e tly in the 1960s an
  have different connotations in conte   ciety, connoting an old
  view of women
- How the changes i   al   ical and economic contexts for women
  unlikely to   e dominant reading of the magazine, and are likely
  o   n   eading of historical texts such as this

Huck
- As a magazine produced outside the commercial mainstream, *Huck* con
  and conventions of the form, e.g. on the front cover the main image is
  anchored with a coverline – 'Female Fighters' – that emphasises her ro
  representations usually found on front covers of women's or lifestyle m

usual codes and expectations of consumer magazines, and is likely to a
reformers and thinkers, to feminists and to those who reject many con

- How far articles such as 'Ocalan's Angels' convey an ideology that critiq
  oppression to class and race as much as to gender; this ideology is unlik
  mainstream demographic and psychographic, and only those in the tar
  the dominant reading of the magazine
- How far *Huck* conveys an ideology that critiques and challenges hegem
  common in contemporary mainstream media, through its exploration o
  countercultures, such as the article title 'Teenage Utopia', and wheth
  these views are likely to accept the dominant reading of the article
- How far the set edition of *Huck* challenges and moves beyond binary vi
  article 'Be... ...ry', the dominant reading is likely to be accepted o
  q... hegemonic values
- How *Huck* as a whole operates as a sign, conveying ideologies of coun
  norm, such as having an issue subtitled 'The Defiance Issue'; this domina
  accepted by the majority of the population but is likely to be accepted b

6. With reference to *Vogue* and *The Big Issue*, answers may refer to some of th

Vogue
- The popularity of *Vogue* suggests that it found a large readership who a
  the text and accepted the hegemonic values and ideologies conveyed b
- How the contents page of *Vogue* signifies what a wealthy woman's inte
  'Fashion and beauty' but also travel, entertaining and shopping, which
  accepted by many modern women, as reflected in the continuing focus
  entertainment in today's magazines
- How the images of women, such as those used in the advertorial titled
  by Revlon, and in the 'Bare Essentials' advert for ...ex, convey an ideo
  their key quality; again, the continued popularity of magazines such as
  focus on beauty and fashion suggest that modern readers may still ac
- How far *Vogue* conveys an ideology of travel, consumerism, material g
  order to deliver a demographic of readers with disposable income to a
  ch... in the intervening years, with many magazines still reliant on a
- How *Vogue* may have been seen as advanced, even feminist, in the 196
  money and travel
- How the 1960s *Vogue* magazine may be read differently than in conten
  connoting an old-fashioned, restrictive and sexist view of women
- How the changes in social, political and economic contexts for women
  that audiences today are unlikely to accept the dominant reading of th
  likely to take a negotiated or oppositional reading of historical texts suc

The Big Issue
- As a magazine largely sold direct to readers from the vendors, many of
  homeless, *The Big Issue* is likely to appeal to a psychographic of reform
  seek to support homeless people by purchasing the magazine from the
- How far the set edition of *The Big Issue* challenges conventional notion
  as 'My Pitch' featuring 70-year-old Donato P... ...; his dominant read
  the majority of the population, and is more likely to be accepted by the
- How far *The Big Issue* champions a countercultural and non-mainst
  I, Daniel Blake, offering an ideology that does not see the profits of the
  measure of su... ...t... is likely to appeal to a psychographic such as r
  a... te... age of non-mainstream cultural products
- By conveying ideologies of anti-poverty and empowering homeless peop
  aspects of consumer capitalist culture, such as in the editorial statement
  a raised rebel voice that challenges orthodoxy and standardised received
  clear political stance that is unlikely to be accepted by a mainstream dem
  only those in the target audience are likely to accept the dominant readi

Questions 7a and 7b

7. (a) How far can *KSI* or *Zoe Sugg* be considered postmodern? In your answe
academic theories.

Band	AO1 1a and 1b Demonstrate knowledge and ... erstanding of the t

5	**13–15 marks**
	• Excellent, thoroug... ...ropriate knowledge and understandi
	• Excellent ... ... and appropriate knowledge and understandi
	  ...on... ...e set product
	• ...ks between the set product and relevant contexts are insightf
	• ...dgements and conclusions are perceptive and fully supported b
	  specific aspects of the set product

4	**10–12 marks**
	• Good, appropriate application of knowledge and understanding o
	• Good, appropriate application of knowledge and understanding o
	  contexts on the set product
	• Links between the set product and relevant contexts are effectiv
	• Judgements and conclusions are effective and supported by refe
	  set product

3	**7–9 marks**
	• Satisfactory and largely appropriate knowledge and understandi
	• Satisfactory and largely appropriate knowledge and understandi
	  contexts on the set product
	• Links between the set product and relevan... ...ntexts are valid an
	• Judgements and conclusions are s... ...ni... ...ward and supported
	  product

2	**4–6 marks**
	• Basic kno... ... understanding of the theoretical framewor
	  ...le... ... and/or accuracy at times
	• ...ic knowledge and understanding of the influence of media co
	  ...hough this may lack relevance and/or accuracy at times
	• Links between the set product and relevant contexts are undeve
	• Judgements and conclusions are basic and undeveloped, and onl
	  references to the set product

1	**1–3 marks** • Minimal or no knowledge and understanding of the theoretical f • Minimal or no knowledge and understanding of the influence of product, and answer may lack relevance, accuracy and clarity • Links between the set product and relevant contexts are general • Relevant or appropriate judgements and conclusions are lacking
	0 marks • No response, or no work worthy of marks

Indicative Content – Question 7a

Answers are expected to show knowle... ... ...nderstanding of media language
achieve marks in the higher ba... ...a... ...ers will show clear understanding of hyp
specifically on postmod... ... ... Baudrillard's ideas, applying them to specific
In the midd... ...ds, ...ers will show knowledge of hyperreality, but engagem
less effectiv... ...xamples from the set product may be more generalised. In th
to show limited awareness of hyperreality, simply describe rather than apply it,
few examples from the set product.

Answers may take a range of stances and each stance should be judged on its me
below is not prescriptive. Answers are not expected to include all of the points l
given due credit.

AO1

**Answers should apply knowledge and understanding of aspects of media langu[...]
framework of media, such as:**

- Baudrillard's views of hyperreality:
  - The idea that we are all living in a culture where boundaries between [...] the media have become blurred or collapsed
  - It is increasingly difficult to distinguish between [...] ediated reality an[...]
  - The simulated world is reliant on image[...] [...]acra which refer more [...] objective reality
  - The simulated world [...] hyperreality where the audiences bec[...] that it seems [...] than the reality it represents
  - H[...] becomes a barrier which restricts audiences from experie[...]
- Shirky'[...] of the 'end of audience', such as:
  - The idea that the Internet and other digital technologies have changed [...] audiences and consumers, and that audiences cannot be seen as passiv[...] rather as contributors and participants who adapt and circulate existin[...] sharing their own texts
- Hall's reception theory of an active audience interpreting texts in different [...]
- The extent to which the hyperreality of the set product can be viewed as pa[...] specialised audience and deliver this audience to advertisers

With reference to *KSI*, answers may refer to the following:

- *KSI*'s persona extends way beyond his YouTube personality (a constructed s[...] the 'Sidemen' channel reflect the blending of his real and simulated person[...]
- The nature of YouTube production can be considered hyperreal in its own ri[...] cutting and *KSI*'s self-reflexivity all construct a particular representation of t[...] audience only experience a 'window' into his life [...] than seeing everyth[...] simulacra (perhaps through his extensive far ba[...] Audiences actively enga[...] through the below the lines com[...] social media interactions.
- *KSI*'s YouTube channel p[...] its audiences with a believable personality thr[...] choices such as [...] mode of address, casual editing style (leaving in m[...] conve[...] of v[...]ing style videos) as well as the mise-en-scene of KSI's be[...] person[...] is relatable for its younger audience demographic. Thus allow[...] identify' with a character whose values are similar to their own.
- The extent to which *KSI*'s social media output constructs a 'raw' and unfilte[...] highly constructed version reflecting 'stardom'
- The release of successful singles such as 'Not Over Yet' and 'Holiday' with ot[...] changes *KSI*'s casual and down-to-earth personality and instead focuses on [...] may discuss how this output is much more 'glossy' and heavily edited in ord[...]

With reference to *Zoe Sugg*, answers may refer to the following:

- *Zoe Sugg* is part of the media saturation of today's world, where audiences [...] the lens of *Zoe Sugg*'s experiences, rather than directly experiencing the wo[...]
- *Zoe Sugg* is part of the culture where stardom and celebrity status are the n[...] qualities
- Stardom is conveyed through the flood of im[...] [...]t the subject (Zoe), w[...] to convey a particular image, and al[...] [...]nconstructed and real
- The use of a casual and infor[...] [...]sing a lot of slang, colloquial langua[...] creates a feeling of [...] [...]mediated access and friendship
- Audie[...] e [...]ged to believe that the persona and images represen[...] the ca[...] informal mode of address in the language used, and the occa[...] images [...]ese are presented alongside the majority of constructed images [...] view of reality
- References to her issues with anxiety help *Zoe Sugg* present herself as real, [...] simultaneously presenting a lifestyle that few could achieve or emulate

- *Zoe Sugg* has links to social media sites such as Instagram, Twitter and Snap
  or simulacra which contribute to hyperreality
- The self-referential and 'closed' world of many YouTubers – in which they in
  or with celebrities – creates a world far removed from the reality of most pe
  Alfie Deyes from *PointlessBlog,* her famous brother, Joe Sugg, and her frien
  as Fearne Cotton

Question 7b

7b. How far do online media products reflect the context in which they are prod
    with reference to *gal-dem* or ...

Band	AO2 1 Analyse knowledge and understanding of the theoretical framew ... including in relation to their contexts and through the AO ... ply knowledge and understanding of the theoretical framewo and draw conclusions
5	**13–15 marks** • Excellent, thorough and appropriate knowledge and understanding applied to analyse the set product • Analysis of the set product is perceptive, critically informed and fu references to specific aspects of the set product • Excellent, thorough and appropriate knowledge and understanding applied to make judgements and draw conclusions • Judgements and conclusions are perceptive and fully supported by aspects of the set product
4	**10–12 marks** • Good, appropriate knowledge and understanding of the theoretica analyse the set product • Analysis of the set product is effective and supported by references to s • Good, appropriate knowledge and understanding of the theoretica judgements and draw conclusions • Judgements and conclusions are effective and supported by refere set produ...
3	**7–9 marks** • Satisfactory and largely appropriate knowledge and understanding applied to analyse the set product • Analysis of the set product is straightforward and supported by som • Satisfactory and largely appropriate knowledge and understanding applied to make judgements and draw conclusions • Judgements and conclusions are straightforward and supported by so
2	**4–6 marks** • Basic knowledge and understanding of the theoretical framework i product, although this may lack relevance and/or accuracy at time • Analysis of the set product is basic and undeveloped, and only par the set product • Basic knowledge and understanding of the theoretical framework i and draw conclusions, although this may lack relevance and/or acc • Judgements and conclusions are basic and undeveloped, and only references to the set product
1	**1–3 marks** • Minimal or no knowledge and understanding of the theoretical fra the set ... ; answer may lack relevance, accuracy and clarity • Analysis of the set product is either minimal or not relevant or app • Minimal or no knowledge and understanding of the theoretical fra judgements and draw conclusions, and answer may lack relevance • Relevant or appropriate judgements and conclusions are lacking
	0 marks • No response, or no work worthy of marks

Indicative Content – Question 7b
Answers are expected to show knowledge and understanding of the influence of
set product. To achieve marks in the higher bands, answers will show detailed u
applying them to specific examples from the set product. In the middle bands, a
understanding of media contexts and the set product, but the links between the
In the lower bands, answers are likely to show limited awareness of relevant con
and the set product are likely to be undeveloped.

The indicative content below is not prescriptive. Answers are not expected to in
valid points should be given due credit.

AO2
Answers should show knowledge and understanding of media contexts, such a
- How the representations, themes, values and ideologies within the text refl
  contexts
- How political contexts operate in relation to models of funding and ownersh
  orientation of owners might be reflected in the texts produced, and how th
  can influence the political values of a text
- How relevant political contexts – for example, capitalism, consumerism, libe
  values regarding gender and so on may influence texts
- How texts may be influenced by contexts, but also contribute to, and influe
- How far texts are influenced by the need to maintain audiences, please their a
- Answers may also refer to:
  o Curran and Seaton's view that the concentration of ownership limits cr
    political ideologies, in pursuit of profit
  o Hesmondhalgh's view that companies may conform to mainstream val
    maximise profit
  o van Zoonen's views on how representations of women may contribute

AO2
With reference to *gal-dem*, answers will refer to the following, supported by sp
which will vary depending on when the website was accessed:
- *gal-dem* is produced by a small-scale independent publisher, which suggests
  outside the constraints of the 'cultural industries' and to take a less hegemo
- *gal-dem*'s content and niche appeal suggest it may have radical potential to
  creative and different from the mainstream media
- *gal-dem* takes a deliberate political stance which seeks to influence the curre
  Its mission statement on its 'About' page states: 'The current journalistic lan
  male and *gal-dem* is actively trying to redress this imbalance in media more
  and commercial work' (site accessed 19th July 2019). As such, *gal-dem* has be
  respected voice in the media landscape. For example, in August 2018 *gal-dem*
  prestigious national *Weekend* magazine, to produce an edition with greater
- *gal-dem*'s editorial policy is to 'empower and support the creative work of yo
  binary people of colour through disrupting tired stereotypes and showcasing
  part of discussions in a whitewashed media environment' (on the 'About' pa
- *gal-dem* currently refuses advertising, which gives it greater editorial control
  need to support consumerism or industries such as the beauty industry, whic
  advertise on a site aimed at young women. This gives *gal-dem* some freedon
  the magazine/online industry.
- The site features representations of gender, race and sexuality that challeng
  hegemonic ideas about positive representation is, such as in article 'V
  black women in Iceland' by Habiba Katsha (site accessed 19th July 2019)
- *gal-dem* is set up to address a 'gap in the market' and to reflect the voices
  under-represented social group
- Overall, *gal-dem* occupies a politically important niche which gives a voice to
  social group; it frequently features radical content which reflects the position
  society today and is likely to contribute to making their position more power

With reference to *Attitude*, answers may refer to the following, supported by sp⬚
which will vary depending on when the website was accessed:

- *Attitude* is produced by a small-scale independent publisher, which suggests⬚
  outside the constraints of the 'cultural industries' and to take a less hegemo⬚
- *Attitude's* content and niche appeal suggest it may have radical potential to⬚
  creative and different from the mainstream media
- *Attitude* takes a pro-LGBTQ-rights stance in all of its sto⬚ ⬚, e.g. the news ite⬚
  Tasmania Could Make It Illegal To Refuse To C⬚⬚ ⬚e b⬚ Their Preferred P⬚
  December 2018), which clearly oppose⬚ ⬚ ⬚ ⬚ presenting a pro-LGBTQ-rig⬚
- *Attitude* particularly focuses ⬚ ⬚ ⬚ ⬚ ⬚ ⬚ ⬚pions, the gay male lifestyle, for e⬚
  feature page on 'Boy⬚' ⬚ ⬚ ⬚ ⬚ ⬚ts many image-led items showing off the ⬚
  as a posit⬚ ⬚ pc⬚ ⬚ ⬚ ⬚ce, bringing gay values further into the mainstrea⬚
  wome⬚ ⬚th⬚ members of the LGBTQ community
- *Attitud⬚* ⬚ates in an economic context where revenue is gained largely f⬚
  sales, so the site features frequent advertisements, News stories and entert⬚
  'sponsored content' click bait stories. These lead audiences to advertisers' s⬚
  Health Product presented as a news article titled 'Say goodbye to stomach t⬚
  accessed 12th November 2018)
- *Attitude* remains brand compliant by promoting ideologies of consumerism⬚
  its brand partners
- As a result, content tends to feature a lot of traditional celebrity material, w⬚
  advertisers. Such content helps to position the advertisers' products by en⬚
  idealism, escapism and consumerism.
- Overall, *Attitude* occupies a politically important niche which gives a voice t⬚
  social group; it has some radical content which reflects the position of LGBT⬚
  likely to contribute to making their position more powerful and visible

ZigZag Practice Exa
Supporting Eduqas A Level M

Component 2: Media Forms and Produc

Practice Paper

Name	

Time Allowed

2 hours 30 minutes

Instructions to Candidates

* There are three sections.
* Answer **ONE** question in each section.
* Some questions are in two parts.
* Cross out any work you do not wish to be marked.

Information for Candidates

The number of marks is given at the end of each question or part-question. The number of marks gives an indication of the length of the response required.

Spend approximately 50 minutes on Section A, approximately 50 minutes on Section B, approximately 50 minutes on Section C.

Answer **ONE** question in each section.
Questions in Section B are in two parts. Answer both part a and part b of your chosen question.

Questions in Section A and Section C require an extended response. In these answers, you will be assessed on the quality of your written response, including your ability to develop a clear and sustained line of argument which is logical, relevant, coherent and substantiated.

In all sections, use relevant theories and subject-specific terminology where appropriate.

Section A – Television in the Global Age

Answer one question in this section.

Either

Option 1: *Peaky Blinders* and *The Bridge*

1. To what extent are genres marked as much by variation as by repetition? D
   Peaky Blinders and *The Bridge.* You should refer to relevant media theories

Or

Option 2: *Black Mirror* and *The Returned*

2. To what extent are genres marked as much by variation as by repetition? D
   Black Mirror and *The Returned.* You should refer to relevant media theories

Or

Option 3: *Killing Eve* and *Tehran*

3. To what extent are genres marked as much by variation as by repetition? D
   Killing Eve and *Tehran.* You should refer to relevant media theories in your a

Section B – Magazines: Mainstream and Alternative

*Answer **one** question in this section. Each question has t*

Either

Option 1 *⋯m ⋯* and *Adbusters*

4. a. How has the move tow⋯⋯⋯y convergent platforms affected me⋯ circulation of ⋯⋯⋯ Refer to the set edition of *Adbusters* in your

   b. M⋯⋯s are produced in social and economic contexts. Discuss how co⋯⋯, production and distribution of magazines. Refer to the set ed

Or

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

5. a. How has the move towards digitally convergent platforms affected me⋯ circulation of magazines? Refer to the set edition of *Huck* in your answ⋯

   b. Magazines are produced in social and economic contexts. Discuss how content, production and distribution of magazines. Refer to the set ed⋯ answer.

Or

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

6. a. H⋯⋯the move towards digitally convergent platforms affected me⋯ circulation of magazines? Refer to the set edition of *The Big Issue* in yo⋯

   b. Magazines are produced in social and economic contexts. Discuss how content, production and distribution of magazines. Refer to the set ed⋯

Use the **two** set online media products you have studied from those listed below

| Zoe Sugg | OR | JJ Olatunji / KSI |

AND

| gal-dem | OR | Attitud~ |

7. To wha~~~~t do online media texts offer an increased potential for new a~
    represe~~~~tions? Refer to *Zoe Sugg* <u>or</u> *KSI* **and** *gal-dem* <u>or</u> *Attitude*. In your
    relevant academic theories and media contexts.

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Preview of Questions Ends Here

Mark Scheme: Practice Paper 4

Component 2: Media Forms and Products in Depth

General Information

Marking should be positive, rewarding achievement and what is included, and sh
omissions.

Marks awarded should be directly related to the ~~mar. ng~~ criteria. Use the gener
indicative content for each question to ~~assess~~ response.

Indicative Content

Indicative c~~ontent~~ o ~~f~~ ~~some~~ areas students may explore in their responses.
expected c~~ontent~~ ~~nor~~ a 'model answer'. Students are not expected to include or
Students may consider aspects not included in the indicative content, and these

All the examination questions provide opportunities for students to make inform
such responses should be rewarded appropriately.

Section A – Television in the Global Age

Questions 1a, 2a and 3a

1a. How important are Barthes' enigma codes to the narrative of the set episod

2a. How important are Barthes' enigma codes to the narrative of the set episod

3a. How important are Barthes' enigma codes to the narrative of the set episod

Band	AO2 1 Apply knowledge and understanding of the theoretical framew products, including in relation to their ~~contexts~~ and through the AO2 3 Apply knowledge and und ~~erstanding~~ of the theoretical fra ~~ming, make jud~~ gements and draw conclusions
5	**13–15 marks** • Excellent, ~~thorough~~ and appropriate knowledge and understandi ~~ng ap~~ ~~plied~~ to analyse the set product • ~~An~~alysis of the set product is perceptive, critically informed and f references to specific aspects of the set product • Excellent, thorough and appropriate knowledge and understandi is applied to make judgements and draw conclusions • Judgements and conclusions are perceptive and fully supported b aspects of the set product
4	**10–12 marks** • Good, appropriate knowledge and understanding of the theoreti analyse the set product • Analysis of the set product is effective and supported by reference product • Good, appropriate knowledge and understanding of the theoreti make judgements and draw conclusio ~~ns~~ • Judgements and conclusions are ~~effective~~ and supported by refer set product
3	**7–9 marks** • ~~Satisfactory~~ ~~and~~ ~~largely~~ appropriate knowledge and understandi ~~ng ap~~ ~~plied~~ to analyse the set product • ~~An~~alysis of the set product is straightforward and supported by son • Satisfactory and largely appropriate knowledge and understandi is applied to make judgements and draw conclusions • Judgements and conclusions are straightforward and supported b product

		4–6 marks
2	•	Basic knowledge and understanding of the theoretical framework product, although this may lack relevance and/or accuracy at tim
	•	Analysis of the set product is basic and undeveloped, and only pa to the set product
	•	Basic knowledge and understanding of the theoretical framework and draw conclusions, although this ma… k elevance and/or a
	•	Judgements and conclusions are basic … d undeveloped, and only references to the set produ
		1–3 marks
1	•	Minim… knowledge and understanding of the theoretical fr s product; answer may lack relevance, accuracy and clarity
	•	…alysis of the set product is either minimal or not relevant or ap
	•	Minimal or no knowledge and understanding of the theoretical fr judgements and draw conclusions, and answer may lack relevanc
	•	Relevant or appropriate judgements and conclusions are lacking
		0 marks
	•	No response, or no work worthy of marks

Questions 1a, 2a and 3a – Indicative content

Answers are expected to show knowledge and understanding of media language achieve marks in the higher bands, answers will show clear understanding of eni aspects of narrative, and will draw specifically on Barthes' ideas, applying them t product. In the middle bands, answers will show knowledge of enigma codes an the theory is likely to be less effective and examples from the set product may b bands, answers are likely to show limited awareness of e…… a codes, may simpl than analyse it, or not refer to enigma codes or n… wo… all, with few example

Answers may take a range of sta… ces … ach stance should be judged on its m below is not prescriptiv… A… … are not expected to include all of the points l given due c…

AO2
Answers should apply knowledge and understanding of aspects of media langu framework of media, such as:

• Barthes' enigma codes:
  o Enigma codes or hermeneutic codes can be viewed as any element of t explained, and that, as a result, acts as an enigma for audiences
  o Narratives often offer many enigmas, especially at the start, and these the audience
  o Narrative closure is achieved through the resolution of enigmas and re
  o Enigmas often feature in the 'disruption' stage of the narrative, and are stage of the narrative
  o Enigmas can be created through the use of non…… r narratives, flashl story arcs and other methods
  o Enigmas are central to some gr…

Answers may also refer to:
• Todorov's narratol…
  o A… tiv… … are a similar underlying structure with a movement fro to… state of equilibrium
  o Between these two states is a period of disruption or imbalance
  o The resolution of the narrative often has ideological significance
  o Enigma codes occur frequently in the disruption stage of the narrative
• Audience expectations of the genre, and audience pleasures in trying to sol enigmas answered

1a. With reference to *The Bridge*, answers may refer to the following:
- The series relies on several Nordic noir tropes to the success of the nar
  conventionally generic in nature – perhaps suggesting that the way the
  'armchair detectives' is more important in its success than the use of e
- The series' success could also be attributed to the socially contended g
  representation as a driven and dedicated inspector could be a drawing
- The use of Nordic noir conventions, such as the use of long takes with s
  focus on revealing dark secrets and corruption could both be considere
  thus contributing to the drama's success.
- The uniqueness of the bleak noir aspects and modern representation
  uncommon female and the emphasis on contemporary themes like
- The enigma of Anker's murder – codified as an enigmatic narrative
  with series
- The episode leaves many unanswered questions, and thus can be c
  'hooking' audiences into further viewing
- With its unconventionally codified psychological elements, the compari
  Sweden and Denmark (Strauss, Structuralism), and its blatant challenge
  that Scandinavian nations are secure and idealistic, the drama can be se
  Nordic noir genre and may serve as an allegory for its viewers

2a. With reference to *The Returned*, answers may refer to the following:
- The genre of supernatural/mystery drama relies on enigma codes
- A key enigma is set up by the return of the dead characters – this provi
  equilibrium
- The enigma of the returned is key to the episode – whether they are de
  or good, whether they will continue to live in the community, grow up
  the dead have returned, why those who died at different times are all r
  so on – this enigma continues throughout the narrative arc of the entir
- A further enigma is added by the possible importance of the dam and t
  that this links to the return of the previously dead
- The first episode can be seen as a 'teaser' for the whole series, with fla
  enigma, and each narrative line having its own enigmas to hook the au
  s
- Few enigmas are resolved by the end of the initial episode
- Other enigma codes link to the narrative arc of each character:
  o   the attack on Lucy and potential links to other attacks through the
  o   whether the attack is linked to the return of the previously dead
  o   who Victor is and why he has chosen Julie, and whether this links t
  o   why the bus crashed in the first place, and whether Victor caused
      doing in the road by himself, and why does he appear to have no f
  o   how Adele will react to the return of Simon, and how he will react
      new partner
- Intertextual links to surreal texts such as *Twin Peaks* (1990, 2017) add f
- The use of flashbacks and a non-linear narrative suggests further enigm
  between the attack in the present day and previous crimes
- The enigmas drive the narrative and act as intellectual puzzles which ch
  them engaged

3a. With reference to *Tehran*, answers may refer to the following:
- The drama is littered with enigmas throughout the first episode; initiall
  significance of Sick and Yoni – who are they and will the narrative of t
  a the
- The is requires some understanding of the social anxieties in the M
  Israeli conflict, as this largely shapes our understanding of the narrative
  however, is not assumed on the part of the producers, and the initial e
  in Iran' is shaped through an exploration of the values and ideologies c
- The show's main enigma of Tamar's role – the feminine role is convent
  Eastern cultural attitudes to gender (theories such as those of Butler an

appropriately linked); Tamar and Zhila wear the burqa, reflecting their
Western culture that women must display in the Middle-East
- The constant unresolved narrative arcs keeping audiences alert and 'on
is questioned and reveals that she saw Tamar in the toilets, or when Ta
nuclear plant but is interrupted and attacked by the man

Questions 1b, 2b and 3b

1b. How far can the success of *Peaky Blinders* be attributed to the way it reflect

2b. How far can the success of *B'* be attributed to the way it reflects c

3b. How far can the success of *Killing Eve* be attributed to the way it reflects col

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the AO1 2a and 2b Demonstrate knowledge and understanding of conte on media products and processes
5	**13–15 marks** • Excellent, thorough and appropriate knowledge and understand framework • Excellent, thorough and appropriate knowledge and understand contexts on the set product • Links between the set product and relevant contexts are insight • Judgements and conclusions are perceptive and fully supported specific aspects of the set product
4	**10–12 marks** • Good, appropriate application of knowledge and understanding • Good, appropriate application of knowledge and understanding contexts on the set product • Links between the set product and relevant contexts are effecti • Judgements and conclusions are effective and supported by ref the product
3	**7–9 marks** • Satisfactory and largely appropriate knowledge and understand framework • Satisfactory and largely appropriate knowledge and understand contexts on the set product • Links between the set product and relevant contexts are valid a • Judgements and conclusions are straightforward and supported product
2	**4–6 marks** • Basic knowledge and understanding of the theoretical framewo relevance and/or accuracy at times • Basic knowledge and understanding of the influence of media c although this may lack relevance and/or accuracy at times • Links between the set product and relevant contexts are undev • Judgements and conclusions are basic and undeveloped, and o references to the set product
1	**1–3 marks** • Minimal or no knowledge and understanding of the theoretical • Minimal or no knowledge and understanding of the influence o product, and answer may lack relevance, accuracy and clarity • Links between the set product and relevant contexts are genera • Relevant or appropriate judgements and conclusions are lacking
	0 marks • No response, or no work worthy of marks

Indicative Content – Questions 1b, 2b and 3b

Answers are expected to show knowledge and understanding of the influence of
set product. To achieve marks in the higher bands, answers will show detailed u
contexts, applying this understanding to specific examples from the set product
'to what extent' this contributes to its success. In the middle bands, answers wil
understanding of media contexts and the set product, but the links between the
engagement in the debate about the extent to which this ... ributes to the succ
more straightforward. In the lower bands, answe ... e ... ly to show limited aw
links between contexts and the set prod ... lik ... y to be undeveloped; candid
debate about how far contexts af ... ct ... ss.

Answers m ... a ... r stances and each stance should be judged on its m
below is no ... iptive. Answers are not expected to include all of the points l
given due cre...

AO1

Answers should demonstrate knowledge and understanding of industry and m

- How the success of a media text is judged and communicated; for instance,
  critical acclaim, by renewed commissions for series, by selling the product o
  territories
- Understanding of how genres and genre conventions are dynamic and socia
- Understanding of how social/cultural contexts influence representations
- Understanding of how social/cultural contexts influence the themes, values
- Understanding of how audience interpretations of media texts may reflect t
  audience

1b. With reference to *Peaky Blinders*, answers may r ... ö:
- The show reflects the contempora ... tl ... ne BBC and its Reithian v
  characters such as Polly Gr ... d ... extent to which she can be consid
- The extent to whi ... *... ... iders* reflects the post-war era but with a
  repre ... nt ... ich perhaps suggests that hegemonic representatio
  e ... a ... ience, such as those targeted by the BBC
- *Pe ... inders* features a diverse range of actors, e.g. A-lister Cillian M
  audience from his previous roles, suggesting that this could be one of t
- The fact that *Peaky Blinders* can be considered the hallmark of BBC bro
  locations, high production values and impressive camerawork reflects t
- Contemporary television dramas are influenced by contemporary socia
  ways they construct representations and contest values and ideologies
  constructs representations of moral ambiguity and the class system in
  extent to which the reflection of post-war Britain is for nostalgic or aes
- The extent to which television dramas such as *Peaky Blinders* contest t
  genre; through, for example, the hybridisation of period and crime con
  umbrella of television drama
- The cultural importance of television dramas in refl ... cting, reinterpreti
  cultural values, attitudes and ideologies an ... u ... cc ... sion, challenging
  in *Peaky Blinders* the extent to wh ... Sh ... character can be conside
  toxic masculinity

2b. With refe ... ce t ... *Mirror*, answers may refer to:
- T ... en ... of key historical events on the values, attitudes and ideol
  pr ... mes; for example, *Black Mirror* reflects the sociocultural attitu
  in the 1980s through the main protagonists, Kelly and Yorkie. At first, t
  other, perhaps reflecting the range of culturally acceptable attitudes d
  narrative arcs develop throughout the episode
- The show reflects the awareness of the influence of the social values a
  in which race, gender and sexuality do not impede our experience of lo

allegorically by audiences in that genders with many intersections are a fair representation in the media

- Candidates may show knowledge and understanding of the codes and programmes and the ways these construct ideological meaning – the s on conventions from sci-fi, dystopia and thriller, which suggests that hi popular with contemporary audiences

- The success of the storyline is perhaps one of the in reasons for the comes from its ability to reflect and reir e 1980s and construc enigmatic in nature; audiences stantly kept on their toes as the in the different narra ending is particular impressive, refl genre conven

- T nt ch the success of *Black Mirror* could be attributed to as the extent to which the episode could be considered flagship Netflix

3b. With reference to *Killing Eve*, answers may refer to:

- The extent to which *Killing Eve* can be considered a feminist show; for the three-dimensional characters such as Villanelle – an assassin with a violent and ruthless in her approach – completely opposing all female perhaps redefining the idea of a 'strong female character'

- The extent to which the first episode uses influences of national culture of the spy-thriller genre; perhaps this highlights the evolving nature of quality BBC production exported for an American audience

- The impact and significance of intertextuality in drawing in a pre-sold female-driven narrative without sexualisation or objectification – altho Villanelle's characterisation relies on the stereotype of a sexy yet ende assassin who doesn't shy from her femininit ead uses it as a w

- The remarkable representation of d te ed MI5 agent Eve Polas in the household yet has a unconventional relationship with

- The representat yn Martens as the MI6 Russian desk boss; l meth ic pproach – she devises the tasks and responds sarca

Questions 4, 5 and 6

4. bell hooks claims that race, class and circumstance as well as sex determine are exploited, discriminated against or oppressed. Evaluate the validity of th representations evident in the set editions of *Woman* and *Adbusters* and th were produced.

5. bell hooks claims that race, class and circum ance s well as sex determine are exploited, discriminated against or ressed. Evaluate the validity of th representations evident in the se itions of *Woman's Realm* and *Huck* and they were produce

6. bell ho ms that race, class and circumstance as well as sex determine are exploited, discriminated against or oppressed. Evaluate the validity of th representations evident in the set editions of *Vogue* and *The Big Issue* and th they were produced.

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes	AO2 2 Apply know theoretical fran ac AO2 3 Apply know theoretical fra judgement
5	**13–15 marks** • Excellent, thorough and appropriate knowledge and understanding of the theoretical framework • A thorough and det nd anding of the set prod onstrated through ta ically informed discussion, h ints supported by relevant mples • Effective and detailed application of relevant media theory or theories • Excellent, thorough and appropriate knowledge and understanding of the influence of media contexts on the set products	• Excellent, thor knowledge and theoretical fran academic theor • Evaluation of a critically inform detailed refere set products • Excellent, thor knowledge and theoretical fran judgements an • Judgements an and fully suppo specific aspect
4	**10–12 marks** • Good, appropriate application of knowledge and understanding of the theoretical framework • A secure and clear understanding of th set products is demonstrated o o well-informed discu or s may be supported h n pr nd clear application of v media theories od, appropriate application of knowledge and understanding of the influence of media contexts on the set products	• Good, appropri understanding applied to eval • Evaluation of a supported by r the set product • Good, appropri understanding applied to mak conclusions • Judgements an supported by r the set product

		7–9 marks	Satisfactory an...
3		• Satisfactory and largely appropriate knowledge and understanding of the theoretical framework	• Satisfactory an... and understand... framework is a... theories
		• A reasonable and straightforward understanding of the set products is demonstrated through some discussion although this may lack development	• Evaluation of a... straightforward... references to th...
		• Satisfactory application of relevant media theories	• Satisfactory an... and understand... framework is a... draw conclusio...
		• Satisfactory and largely appropriate knowledge and understanding of the influence of media contexts on the set products	• Judgements an... straightforward... references to th...
2		4–6 marks	
		• Basic knowledge and understanding of the theoretical framework, although this may lack relevance and/or accuracy at times	• Basic knowledg... theoretical fram... academic theor... relevance and/...
		• A basic and limited understanding of the set products is demonstrated, with limited discussion, and may describe the set products	• Evaluation of a... undeveloped, a... references to th...
		• Limited application of media theories, perhaps with some irrelevance or inaccuracy	• Basic knowledg... theoretical fram... judgements an... this may lack re... times
		• Basic knowledge and understanding of the influence of media contexts on the set products, although this may lack relevance and/or accuracy at times	• Judgements an... undeveloped, a... references to th...
1		1–3 marks	
		• Minimal or no knowledge and understanding of the theoretical framework, and answer may lack relevance, accuracy and clarity	• Minimal or no k... the theoretical... evaluate acade... lack relevance,...
		• Minimal or no understanding of the set products is demonstrated	• Evaluation of a... minimal or not...
		• Unlikely to refer to any relevant media theories	• Minimal or no k... the theoretical... judgements an... may lack releva...
		• Minimal or no knowledge and understanding of the influence of media contexts on the set products, and answer may lack relevance, accuracy and clarity	• Relevant or app... conclusions are...
		0 marks	
		• No response, or no work worthy of marks	• No response, o...

Indicative Content – Question 4, 5 and 6

Questions 4, 5 and 6 require an extended response. To achieve marks in the high... develop a considered and sustained line of argument which is logical, relevant, coheren...

Answers should refer to both set products. For bands 4 and 5, it is expected that... both texts; at band 3 and below, coverage may be more unequal. If there is refe... the answer should be placed in the band which best represents the quality of the...

halved. While there is no expectation that students should refer to every page o
refer to only one page (such as the front cover) may be limited to the lower leve
Answers are expected to show knowledge and understanding of representation
and to explicitly evaluate hook's claim that race, class and circumstance as well a
which individuals are exploited, discriminated against or oppressed. To achieve
answers will explicitly evaluate hook's claim, using specific examples from the se
made. In the middle bands, answers will show knowledge of representation, bu
evaluate hook's claim. In the lower bands, answers are likely to simply describe
hook's claim, or not refer to it at all.

Answers should also make judgements and draw conclusions. In the higher band
the debate and draw conclusions that are supported by examples from the
bands, answers will show partial engagement with the debate and will draw stra
supported by examples from the set products. In the lower bands, answers are
may draw conclusions that are not supported by examples, or simply describe as

Answers may take a range of stances and each stance should be judged on its m
below is not prescriptive. Answers are not expected to include all of the points
given due credit.

AO1
In demonstrating knowledge and understanding of representation, and evalua
should refer to some of the following:
* The way issues, individuals and social groups are represented through a pro
  combination (and exclusion) of elements of media language
* How representations invoke discourses and convey values, attitudes and be
* How representations are constructed, by, for example:
  o choice of characters/actors and how this is used to construct represent
  o visual and technical codes, and how these are used to construct repres
  o intertextuality, narrative and use of codes and conventions, and how th
    representations and positio audiences
* How representations may be used within different media texts to sell or pro
* How representations may be interpreted by audiences, and accepted, nego
* How far representations conform to hegemonic values of gender and sexua
  audience
* hook's views:
  o Race and class are as significant as gender in determining the way indiv
    discriminated against or oppressed
  o Feminism is a process of struggle against patriarchal oppression and th
    domination
  o Feminism is less a lifestyle choice and more of a political stance and co
* Other theoretical perspectives on representation such as:
  o Hall's view of the representation of stereotypes and use of familiar icon
    'road map' for audiences
  o Gauntlett's ideas of media images presenting the audiences with 'role
  o Butler's ideas of gender performativity
  o Van Zoonen's views on how representations of women may contribute
  o Gilroy's view of the continuing influence of colonial discourses
* Knowledge of the historical context of the 1960s, such as:
  o An increase in opportunities for women to work outside the home (foll
    home' and wanting to be more than a wife or mother
  o Growing numbers of women attending university and taking up professi
    and gaining more intellectual and financial freedom
  o Beginning of demands for more equal treatment, such as equal opport
  o Some criticism of the advertising industry for offering a limited view of
  o Feminist literature, such as Friedan's *The Feminine Mystique* (1963), is
  o Women's liberation movement gaining pace throughout the 1960s
  o The contraceptive pill was introduced in 1960, giving women more sex

- o Social norms and customs were changing with 'the swinging sixties'
- o The civil rights movement in the USA, challenging views of race
- o The Black is Beautiful movement which challenged conventional notior
  represented in the media
- How far representations of women in the 1960s reflect the changing contex
- How far representations of women contribute – positively or negatively – to
  of women
- How far representations are singular, straigh... va... an... support the hege
  women as secondary to men, of the do... ar ... oi the middle and upper cla
  non-white people and culturs...
- How far the genre, ow... ...nd target audience of the magazine influenc

AO2

4. With re...ce to the set editions of *Woman* and *Adbusters*, answers may r

Woman
- How far *Woman* only represents middle-class women and excludes low
  order to deliver a demographic of readers with disposable income to a...
- How far *Woman* under-represents people of colour
- How far *Woman* offers some diversity in its representations of gender,
  the Women's Royal Army Corps

Adbusters
- How far *Adbusters* offers a range of representations of gender that diff
  representing gender in subtle and pluralistic ways, e.g. the way in whic
  idealised representations usually found on the front covers of women'...
- How far the set edition of *Adbusters* offers a critique of hegemonic me...
  and female identity that are common in contem...ry mainstream me...
  intertextuality and culture jams
- How far *Adbusters* challenges th... ... ...resentation of people of co...
  social classes, such as in ... ...in advert which draws attention to
  inequalities, and ... ...representation perpetuates or critiques st...
  po...
- H... ...eprésentations in *Adbusters* invoke discourses of, and critique
  int... ...e on audience identity, such as in the article titled 'Save the Pla...
- How such representations position audiences to accept the representa...
  question or mock the representations found in mainstream media, and
  issues such as poverty and inequality

5. With reference to the set editions of *Woman's Realm* and *Huck*, answers m...

Woman's Realm
- How far *Woman's Realm* only represents middle-class women and excl...
  women, in order to deliver a demographic of readers with a consumeri
  income to advertisers
- How far *Woman's Realm* under-represents people of colour, and conv...
  superiority; for example, in the Gor-Ray advert the copy states that, 'Th...
  fails to overwhelm the girl in Drogheda' (wh... ...e ...astern idol connot
  mystery, in contrast to the Western ...o... ...an, ...lose attire connotes mo...

Huck
- How far *Huck* ...fe... ... ...ge of representations of gender that differ fron
  re...ti... ...er in subtle and pluralistic ways, e.g. the way in which
  o... ...ed Kurdish woman, anchored with the coverline – 'Female Figh...
  this... ...ers from the representations usually found on front covers of wo...
- In this image, women are represented as powerful and active, rather th...
  is more usual in the mainstream media)
- *Huck* avoids the male gaze and the objectification of women, instead o...
  representations of women than is usually found in the media

- *Huck* challenges the under-representation of women from non-white e꜏ from a range of ethnicities and nationalities
- How articles such as 'Ocalan's Angels' explore the idea that patriarchy ꜏ as to gender by featuring people of colour and people from different, a꜏
- How far representations in the set edition of *Huck* invoke discourses of, ꜏ messages about, and dominant values of, gender that are common in c꜏ through its exploration of subcultures and counter꜏tures, such as in th꜏
- How far the set edition of *Huck* invokes ꜏꜏꜏꜏ s ꜏꜏, challenges and m꜏ gender, such as in the article titl꜏꜏ 'ꜗ꜏ y꜏꜏ binary'
- How such representatio꜏꜏ ꜏꜏ ꜏udiences to accept the representa꜏ ignore the repre꜏꜏꜏꜏ ꜏꜏ found in mainstream media6.   With re꜏ *Vog꜏* an꜏ ꜏꜏꜏ ꜏ssue, answers may refer to:

6. With re꜏꜏꜏e to the set editions of *Vogue* and *The Big Issue*, answers may꜏

   Vogue
   - How far *Vogue* represents people of colour such as in the cover image ꜏ Italian, she is represented as exotic and 'other'; this is emphasised by h꜏ appropriating the costume of a Turkish dancer
   - How far *Vogue* contributes to the 'othering' of people of colour, such a꜏ dancer costume and the Egyptian setting for the fashion feature
   - How far *Vogue* conveys an ideology of Western superiority supremacy,꜏ where the Egyptian man is presented in local costume and used as an e꜏ woman connotes contrasting ideas of modernity and style
   - How far *Vogue* represents only upper- and middle-class women by feat꜏ locations and a consumerist ideology, and excludes lower-/working-cla꜏ demographic of readers with disposable income to advertisers
   - How far *Vogue* presents narrow and hegemonic ꜏꜏꜏ ꜏ls of femininity, su꜏ 'applied art of eye-making' by Revlon an꜏꜏꜏ th꜏ ꜏Bare Essentials' adver꜏
   - How far *Vogue* represents gend꜏꜏ ꜏ ꜏e ꜏꜏ ways to conform to the ge꜏
   - Conventions of the fash꜏꜏꜏꜏ ꜏꜏꜏꜏e, such as in the illustrated article f꜏

   The Big Issue
   - H꜏꜏꜏ th꜏ ꜏꜏ edition of *The Big Issue* represents an unusually diverse꜏ ra꜏꜏꜏different ages, different genders and gender identities, people꜏ backgrounds and different nationalities, people with differing abilities ꜏ approach shows a range of representations not usually seen in the me꜏ models, under Gauntlett's 'pick and mix' theory of identity
   - Positive representations of people who have overcome homelessness ꜏ image of Martina Newton, shot from a low angle to connote her power꜏ connote happiness
   - How far the set edition of *The Big Issue* offers a range of representation꜏ conventional, by representing gender in diverse and pluralistic ways, su꜏ On' and by featuring people of colour and people from different, and o꜏ denaturalises common ideologies around male/female, black/white, et꜏ magazines; in accepting the dominant reading of this magazine, audien꜏ hegemonic values of many other media texts
   - How far the set edition of *The Big Issue* i꜏꜏꜏ ꜏ ꜏sc꜏urses of, and chal꜏ representations of gender identity ꜏꜏꜏꜏꜏꜏꜏꜏꜏e changes in social norr꜏ titled 'Letter to my young꜏꜏ ꜏꜏ ꜏꜏uring Grayson Perry
   - How far the set e꜏꜏꜏꜏ ꜏f ꜏꜏e *Big Issue* offers a range of representation꜏ conv꜏꜏tio꜏꜏ ꜏꜏ ꜏resenting gender in diverse and pluralistic ways, su꜏ O꜏꜏꜏꜏by ꜏aturing people of colour and people from different, and o꜏
   - H꜏꜏꜏꜏the set edition of *The Big Issue* challenges conventional role m꜏ under-represented sections of society, such as in the article titled 'My ꜏ Donato Barbieri
   - How such representations position audiences to accept the representa꜏ question or ignore the representations found in mainstream media an꜏ lifestyle magazines

Question 7

7. To what extent have developing technologies changed the way producers c⌐
   Refer to *Zoe Sugg* or *KSI* and *gal-dem* or *Attitude*. In your answer, you must
   theories and media contexts.

Band	AO1 1a and 1b Demonstrate knowledg⌐ and understanding of the th⌐⌐⌐l framework⌐ ⌐⌐⌐	AO⌐ ⌐ ⌐ply knowledge and ⌐ramework of media to AO2 3 Apply knowledg⌐ theoretical framework of ⌐ draw ⌐
5	**⌐⌐–15 marks** • ⌐⌐llent, thorough and appropriate knowledge and understanding of the theoretical framework • A thorough and detailed understanding of the set products is demonstrated through detailed and critically informed discussion, with points supported by relevant examples • Effective and detailed application of relevant media theory or theories	**13–⌐** • Excellent, thorough an⌐ understanding of the t⌐ to evaluate academic t⌐ • Evaluation of academi⌐ informed and fully sup⌐ to specific aspects of t⌐ • Excellent, thorough an⌐ understanding of the t⌐ to make judgements a⌐ • Judgements and concl⌐ supported by detailed⌐ the set products
4	**10–12 marks** • Good, appropriate application of knowledge and understanding of the theoretical framework • A secure and clear under⌐⌐⌐ of the set prod⌐⌐ ⌐s demonstr⌐⌐ ⌐ ⌐⌐ugh well-⌐or ⌐ ⌐⌐cussion; points may be ⌐⌐orted by examples • Appropriate and clear application of relevant media theories	**10–⌐** • Good, appropriate kn⌐ ⌐ theoretical framev⌐ ⌐cademic theories • Evaluation of academi⌐ supported by referenc⌐ products • Good, appropriate kn⌐ the theoretical framev⌐ judgements and draw ⌐ • Judgements and concl⌐ supported by referenc⌐ products
3	**7–9 marks** • Satisfactory and largely appropriate knowledge and understanding of the theoretical framework • A reasonable and straightforward understanding of the set products is demonstrated through some discussion, although this may lack development • Satisfactory application of relevan⌐ media theories	**7–⌐** • Satisfactory and largel⌐ understanding of the t⌐ to evaluate academic t⌐ • Evaluation of academi⌐ supported by some re⌐ • Satisfactory and largel⌐ understanding of the t⌐ ⌐ ⌐ake judgements a⌐ • Judgements and concl⌐ supported by some re⌐

	4–6 marks	4–
2	• Basic knowledge and understanding of the theoretical framework, although this may lack relevance and/or accuracy at times • A basic and limited understanding of the set products is demonstrated, with limited discussion, and may describe the set products • Limited an... ... media ...o... ...aps with some ...le.ance or inaccuracy	• Basic knowledge and u... framework is applied t... although this may lack... times • Evaluation of academi... ...eveloped, and only ...ef...ences to the set p... • Basic knowledge and u... framework is applied t... conclusions, although... accuracy at times • Judgements and concl... undeveloped, and only references to the set p...
1	**1–3 marks** • Minimal or no knowledge and understanding of the theoretical framework, and answer may lack relevance, accuracy and clarity • Minimal or no understanding of the set products is demonstrated • Unlikely to refer to any relevant media theories	**1–** • Minimal or no knowle... theoretical framework... theories; answer may... clarity • Evaluation of academi... not relevant or approp... • Minimal or no knowle... theoretical framework... and draw conclusions,... accuracy and clarity • ...e.vant or appropriat... ...are lacking
	0 marks • No response ... ...wo...worthy of marks...	**0** • No response, or no wo...

Indicative C... – Questions 7 and 8

Questions 7 and 8 require an extended response. To achieve marks in the highe...
a clear and sustained line of argument which is logical, relevant, coherent and su...

Answers should refer to both set products. For bands 4 and 5, it is expected that t...
texts; at band 3 and below, coverage may be more unequal. If there is reference t...
answer should be placed in the band which best represents the quality of the wor...

Answers are expected to show knowledge and understanding of how far changin...
relationships between producers and audiences, and evidence this with referenc...
language from the set products. To achieve marks in the higher bands, answers...
of the influence of media contexts, applying them to specific examples of media...
In the middle bands, answers will show knowledge and und... ...standing of media...
of the set products, but the links between them a...e l... ...y to be less effective. In...
likely to show limited awareness of rel... ...texts, and links between context...
set products are likely to be un... ...eio...ed.

Answers sh... ...so ...e judgements and draw conclusions. In the higher band...
the 'to wha... ...' part of the question and draw valid conclusions that are sup...
products. In the middle bands, answers will show partial engagement with the '...
question and will draw straightforward conclusions largely supported by exampl...
lower bands, answers are unlikely to engage in debate around 'to what extent', a...
are not supported by examples, or simply describe aspects of the set products.

The indicative content below is not prescriptive. Answers are not expected to in
valid points should be given due credit.

AO1
Answers should demonstrate knowledge and understanding of media language
contexts, such as:
- Visual and technical codes and how these are used to construct and convey
- Intertextuality, narrative and use of codes and conventions, and how these
  meaning

Historical contexts
- How recent technological changes – such as the move from paper-based ph
  onscreen media digital products – have influenced the media language of te
- How the prevalence of new technology, such as smartphones, has influence
- How audience interpretations and expectations of media language may refl

Social and cultural contexts
- How the conventions of a genre, including the media language of websites,
- How far social and cultural contexts influence the use of media language

Economic context
- How issues of funding, ownership and the drive for economic success may i
  media products

Reference will also be made to changing relationships between producers and a
- Jenkins' views of 'fandom', such as:
  - the idea that online media offers fans the opportunity to participate ad
    construction of meanings in media texts and in the circulation of textua
  - the idea of 'poaching texts', i.e. that texts can be appropriated by fans
    are not expected or authorised by the original media producers
  - the idea that fans of texts by many construct their own social and cultu
    and adapting existing media texts
  - the ways that media texts contribute to a participatory culture that play
    cultural lives of fans
- Shirkey's view of the 'end of audience', such as:
  - the idea that the Internet and other digital technologies have changed
    audiences and consumers, and that audiences cannot be seen as passiv
    rather as contributors and participants who adapt and circulate existin
    sharing their own texts
- Hall's reception theory of an active audience interpreting texts in different v
- The extent to which the set products demonstrate the 'creeping commercia
- The extent to which the content of the set products is influenced by the nee
  advertisers and be 'brand compliant'
- The extent to which the set products can be viewed as a means to target a
  deliver this audience to advertisers

AO2
With reference to the online case studies, answer may refer to the following:

gal-dem
- As an online magazine layout is optimised to be easy to read on screen:
  - on the main page, a heading straddles the page
  - the navigation bar is clean and simple with a lot of white space
  - there are no side bars or adverts on the home page
  - the site is laid out in a simple grid pattern for easy scanning
  - there is a high image-to-text ratio on the landing page, with large imag
  - within the articles, there is extensive use of white space, and fairly sho
    quotes

- Viewers can move quickly between websites, so techniques are used to eng[...]
  - Stories and articles frequently use a dramatic lead to entice readers, e.[...] in Ghana inspired me to become an activist in Brixton' (site accessed 1[...]
  - There is frequent use of teaser headlines, which operate as clickbait to[...] other pages of the site, such as the question posed by the headline 'Ho[...] black Ariel?' (site accessed 19th July 2019)
  - Stories often rely on 'star power' to appeal and [...] a global aspect, su[...] Trump's racism (site accessed 19th July 2[...])
  - Stories and articles are organis[...] upload date, ensuring that recenc[...] encouraging readers to [...] regularly to the site for new content
  - Social media l[...] prominent to encourage readers to connect with[...] w[...] vi[...] of linked social media content helps to increase the [...] su[...] oogle
  - Likewise, social media is used to drive new audiences to the main site; [...] based tweets with weblinks
- Economic context affects content:
  - Initially stories were sourced from 'volunteer' writers; the site has now[...] has full-time paid staff and pays its writers
  - The site still seeks pitches and contributions from the wider communit[...] continues to reflect the voices of this community, rather than being na[...] few paid journalists
- The relationship between producers and audiences hasn't changed significa[...] become producers by pitching and writing articles, and connect with the sit[...] back to producers, offering limited comment and feedback

Attitude
- As an online magazine, layout is optimised to be [...] read on screen:
  - 'chunked' text blocks in an 'F patte[...] for easy scanning – text is broken[...] emboldening, headings [...] headings and white space
  - a high image-to-t[...] such as in the article titled 'Happy birthday [...] hott[...] m[...] which features extensive pictures of the actor with [...] N[...] er 2018)
  - us[...] sts and bullet points that can be scanned quickly
  - the initial landing page will tend to use an elliptical header which omits[...]
- Viewers can move quickly between websites, so techniques are used to eng[...]
  - Stories and articles frequently use a dramatic lead to entice readers
  - Use of teaser headlines, which operate as click bait to entice readers to[...] the site (and, as a result, gain more 'eyeballs' on the advertising conten[...] headline 'Man accused of murdering schoolmate Blaze Bernstein has p[...] accessed 12th November 2018)
  - Stories and articles are organised by upload date, ensuring that recenc[...] encouraging readers to return regularly to the site for new content
  - Social media links are prominent to encourage readers to connect with[...] ways; having a lot of linked social media content he[...] s to increase the [...] such as Google
  - Likewise, social media is used to d[...] n[...] audiences to the main site; [...] featuring sensationalise[...] nt [...] th web links
- Economic context aff[...] content:
  - Adv[...] in[...] ed on every page in banners and wraparounds, suc[...] p[...] (site accessed 12th November 2018)
  - Co[...] tition for advertisers, and the low fees advertisers pay, creates a[...] cheap to produce and changes quickly; therefore, images tend to be se[...] used under 'fair use' to avoid paying copyright; stories are often select[...]

- o News stories and entertainment stories are mixed with 'sponsored con
  readers to advertisers' sites, such as an advertorial for a health product
  'Say goodbye to stomach troubles: here's how' (site accessed 12th Nove
- The relationship between producers and audiences hasn't changed significa
  connect with the magazine through social media and speak back to produce
  feedback

Zoe Sugg
- The development of YouTube, the   ebcams, and the increased usage
  for a new genre of vlogs   popular
- The media language   vloggers is designed to create the sense of an
  conne   et   vloggers and their audience
- This un   ed effect is achieved by the use of recognisable locations, typ
  emphasising the intimate relationship between vlogger and viewer.
- The use of everyday mise en scène, such as the homely locations and the n
  realism – *Zoe Sugg* often appears in her pyjamas, sitting on her bed, sugges
  life
- The single camera perspective and the direct address to camera make it see
  directly to the webcam and to the audience
- The use of jump cuts provides narrative energy but also makes the filming s
  and more authentic as a result
- The narratives are simple and everyday, featuring frequent references to sh
  'haul' with her fans, such as her video 'Huge Summer Primark Haul' (June 20
  her seem relatable for the audience, and plays down her millionaire status.
- She emphasises her humble nature, referring to her success as having 'my o
  and adding an aside in which she describes the succe   her book '(pinche
  ordinary person (site accessed 29th Novembe
- In addition, romance narratives are   t   ugh the relationship betwe
  successful vlogger Alfie Dev   equently posts collaborative video
- *Zoe Sugg* also offers   arratives focusing on her struggles with anxi
  relatab   se   en accompanied by images of her without make-up,
  auther
- The nar   ves are seemingly unscripted, and mistakes are often included, n
  authentic and uncrafted; for example, in her 'Huge Summer Primark Haul' (
  get distracted, commenting on the rain outside before returning to her topi
- The verbal codes used are casual, informal and down-to-earth, reflecting th
  as when *Zoe Sugg* refers to wearing a new lipstick: 'That's it, I've cracked ou
  autumn in my book' (site accessed 29th November 2018)
- Material is uploaded on a weekly basis, or more frequently, giving a sense o
  narrative for audiences to engage with
- Vloggers seek regular feedback, suggesting they are in a genuine friendship
  Zoe Sugg's 'Who Run The World' post on 8th March 2017, where she says, 'I
  you are learning about me and my life, I can also learn a lot from you too ju
  tweets.'
- Responses to the post indicate that audience   ni   s feel very close to Zo
  inspiration and a friend, and clearly   t   ense of identification, com
  have with her
- Social media allow   to further connect with vloggers and to activ
  vlogge   ti   se of two-way communication and positioning audie
  rather   ssive
- *Zoe Sugg* positions herself as the 'best friend', allowing audiences to gain id
  with her

JJ Olatunji / KSI

- Producers such as *KSI* have emerged from the proliferation and emergence
  convergence – the Internet and the globalised nature of media production
  platforms for audiences to create their own media through, for example, Yo
- Traditional media production has changed and now involves active audience
  successful in the ever-evolving online media; below-the-line comments and
  allows producers such as *KSI* to get feedback from audiences
- *KSI*'s style suggests a less mediated image – the mise en scène of his room a
  address mean that producers such as ... can connect more with their audie
- The intimate style and lifestyle content of his YouTube channel, such as the
  and gaming, mean that a greater audience is 'hooked in'
- The edit style is semi-professional, perhaps suggesting a more mediated
  more s...
- Digital convergence has enabled YouTube personas to diversify into traditio
  now has a debut album and has collaborated with artists such as Tom Grenn
  Digital Farm Animals
- *KSI* has two channels: *KSI* – which arguably includes a more mediated and 'p
  persona, and a more personal channel – *JJ Olatunji* – which is a less scripted
  online persona
- The fact that *KSI* has been recognised as a pioneer of the vlogging phenome
  the Year' (2016) award
- The ways in which sociocultural contexts impact media producers – such as
  audiences to the 'Sidemen' channel – *KSI* spread a false rumour that he will
  members to create 'diss tracks' and thus drawing attention to the group
- The ways in which digital convergence has enabled producers to have a mor
  connection to its followers (through, for example, Twitter streams)

Preview of Answers Ends Here