# GCE A LEVEL MARKING SCHEME

**AUTUMN 2021**

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

**INTRODUCTION**

This marking scheme was used by WJEC for the 2021 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

# GCE A LEVEL MEDIA STUDIES

## AUTUMN 2021 MARK SCHEME

## COMPONENT 2: MEDIA FORMS AND PRODUCTS IN DEPTH

## GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

## Band Descriptors

There is an assessment grid for each question. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark within that band should be awarded.
- Where the candidate's work adequately meets the descriptors, a mark in the middle of that band should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark within that band should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band, and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

## Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some aspects of the product(s)/question that candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

**Assessment Objectives**

**AO1**      Demonstrate knowledge and understanding of:
- the theoretical framework of media
- contexts of media and their influence on media products and processes.

**AO1 1a**    Demonstrate knowledge of the theoretical framework of media.

**AO1 1b**    Demonstrate understanding of the theoretical framework of media.

**AO1 2a**    Demonstrate knowledge of contexts of media and their influence on media products and processes.

**AO1 2b**    Demonstrate understanding of contexts of media and their influence on media products and processes.

**AO2**      Apply knowledge and understanding of the theoretical framework of media to:
- analyse media products, including in relation to their contexts and through the use of academic theories
- evaluate academic theories
- make judgements and draw conclusions.

**AO2 1**     Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.

**AO2 2**     Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories.

**AO2 3**     Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

**Assessment Objective Coverage in Component 2**

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

## Section A – Television in the Global Age

1.  Steve Neale argues that genres may be dominated by repetition, but they are also marked by difference, variation and change.

    Evaluate this theory of genre. Use the set episodes of *Life on Mars* and *The Bridge* to support your answer. [30]

2.  Steve Neale argues that genres may be dominated by repetition, but they are also marked by difference, variation and change.

    Evaluate this theory of genre. Use the set episodes of *Humans* and *The Returned* to support your answer. [30]

3.  Steve Neale argues that genres may be dominated by repetition, but they are also marked by difference, variation and change.

    Evaluate this theory of genre. Use the set episode of *The Jinx* and *No Burqas Behind Bars* to support your answer. [30]

| Band | AO1 1a and b<br>Demonstrate knowledge and understanding of the theoretical framework of media | AO2 2<br>Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories |
|---|---|---|
| 5 | **13-15 marks**<br>• Excellent knowledge and understanding of relevant aspects of the theoretical framework.<br>• Discussion is likely to be perceptive, insightful, and critically informed by a detailed knowledge and understanding of Neale's theory. | **13-15 marks**<br>• Excellent application of knowledge and understanding of the theoretical framework to evaluate Neale's theory of genre.<br>• Evaluation is insightful, thorough and critically informed.<br>• Arguments regarding the validity of Neale's theory are fully supported with detailed reference to specific aspects of the set television products. |
| 4 | **10-12 marks**<br>• Good knowledge and understanding of relevant aspects of the theoretical framework.<br>• Discussion is likely to be logical, coherent, and informed by a secure knowledge and understanding of Neale's theory. | **10-12 marks**<br>• Good application of knowledge and understanding of the theoretical framework to evaluate Neale's theory of genre.<br>• Evaluation is logical.<br>• Arguments regarding the validity of Neale's theory are well supported with reference to relevant aspects of the set television products. |

| | | 7-9 marks | 7-9 marks |
|---|---|---|---|
| **3** | | • Satisfactory knowledge and understanding of relevant aspects of the theoretical framework.<br>• Discussion is likely to be reasonable and straightforward, demonstrating a generally sound knowledge and understanding of Neale's theory. | • Satisfactory application of knowledge and understanding of the theoretical framework to evaluate Neale's theory of genre.<br>• Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate Neale's theory of genre.<br>• Arguments will be supported with some appropriate reference to relevant aspects of the set television products. |
| | | **4-6 marks** | **4-6 marks** |
| **2** | | • Basic knowledge and understanding of relevant aspects of the theoretical framework.<br>• Discussion is likely to be undeveloped, demonstrating a partial knowledge and understanding of Neale's theory. There may be a tendency to simply describe. | • Basic application of knowledge and understanding of the theoretical framework to evaluate Neale's theory of genre.<br>• Description is likely to displace evaluation and there may be a tendency to simply describe features of the set products.<br>• Arguments are undeveloped and only partially supported by reference to the set television products. |
| | | **1-3 marks** | **1-3 marks** |
| **1** | | • Minimal, if any, knowledge and understanding of relevant aspects of the theoretical framework.<br>• Discussion is likely to be superficial and generalised, demonstrating little or no knowledge and understanding of Neale's theory. | • Minimal application of knowledge and understanding of the theoretical framework to evaluate Neale's theory of genre.<br>• Minimal, if any, evaluation.<br>• Any conclusions drawn are superficial, generalised and lacking supporting evidence from the set television products |
| | **0 marks**<br>Response not worthy of credit. | | |

**Questions 1, 2 and 3: Indicative Content**

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

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

**AO1 and AO2**

In evaluating Neale's theory of genre, responses are likely to discuss some of the following:

• Genre codes and conventions
• Genre hybridity
• The extent to which genres can be seen as dynamic and historically relative
• The extent to which genre conventions can be seen as socially and culturally relative
• The way in which genre conventions can be challenged or subverted
• The degree of variation within genres

1.      In evaluating Neale's theory, responses are likely to refer to some of the following aspects of *Life on Mars* and *The Bridge*:

   • The codes and conventions of the crime drama and the ways in which they are used in each of the set products
   • The degree of difference in the plot and narrative structure of each of the set products (e.g. the way in which the initial crime disrupts the equilibrium and sets up a mystery for the investigator/audience to solve in each of the shows)
   • The degree to which the representation of stock characters in each of the set products differs from other representations within the same genre (e.g. how far characters such as Gene Hunt and Saga Noren differ from other crime drama protagonists)
   • The use of generic crime drama iconography in each of the set products (e.g. the use of familiar props, costumes and settings such as police stations, crime scenes, police cars, forensic suits, police uniforms etc.)
   • The way in which *Life on Mars* parodies the conventions of the crime drama genre
   • The extent to which the time-travel element of *Life on Mars* introduces a degree of variation to the crime drama genre (hybridity)
   • The extent to which Nordic Noir shows such as *The Bridge* can be seen to introduce a degree of variation to the crime drama genre through the use of a distinctively Scandinavian aesthetic

2.      In evaluating Neale's theory, responses are likely to refer to some of the following aspects of *Humans* and *The Returned*:

- The codes and conventions of science-fiction and zombie shows/supernatural thrillers and the ways in which they are used in the set products
- The degree to which the plot and narrative structure of each of the set products differs from others within the same genre (e.g. the way in which *Humans* uses the science-fiction trope of robots/androids rebelling against their human creators)
- The degree to which the representation of stock characters in each of the set products differs from other representations within the same genre (e.g. how far the representation of characters such as Camille differs from that of other zombies in comparable shows)
- The use of generic iconography in each of the set products (e.g. the way in which the opening title sequence of *Humans* uses the iconography of science-fiction)
- The extent to which *Humans* can be seen to mark a change from earlier science-fiction programmes through its exploration of contemporary cultural issues and anxieties (e.g. those regarding the development of artificial intelligence)
- The way in which *Humans* introduces a degree of variation to the science-fiction genre by combining it with some of the conventions of soap opera (hybridity)
- The extent to which *The Returned* can be seen to provide a French/European variation on the American zombie drama

3.      In evaluating Neale's theory, responses are likely to refer to some of the following aspects of *The Jinx* and *No Burqas Behind Bars*:

- The codes and conventions of the documentary and the ways in which they are used in each of the set products
- The degree of difference in the narrative structure of each of the set products (e.g. *The Jinx* takes the form of a serial while *No Burqas Behind Bars* is a self-contained narrative)
- The extent to which the set products draw on different documentary modes (e.g. the way in which *The Jinx* draws on the participatory and reflexive modes while *No Burqas Behind Bars* uses the observational mode)
- The extent to which the set products can be seen to differ in terms of their focus or purpose (e.g. *The Jinx* focuses on the psychology of an individual subject (Robert Durst) while *No Burqas Behind Bars* addresses broader sociological issues)
- The way in which *The Jinx* uses the conventions of the true crime documentary subgenre
- The way in which *The Jinx* introduces a degree of variation by combining documentary conventions with those more commonly associated with fictional genres such as thrillers/crime dramas (hybridity)
- The extent to which the public service funding and function of *No Burqas Behind Bars* can be seen to differentiate it from other more commercial documentaries

## Section B – Magazines: Mainstream and Alternative Media

4.	To what extent do social and cultural contexts influence audience interpretations of magazines? Refer to the set editions of *Woman* and *Adbusters* to support your response. 	[30]

5.	To what extent do social and cultural contexts influence audience interpretations of magazines? Refer to the set editions of *Woman's Realm* and *Huck* to support your response. 	[30]

6.	To what extent do social and cultural contexts influence audience interpretations of magazines? Refer to the set editions of *Vogue* and *The Big Issue* to support your response. 	[30]

| Band | AO1 2a and 2b<br>Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes | AO2 3<br>Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions |
|---|---|---|
| 5 | **13-15 marks**<br>• Excellent knowledge and understanding of the influence of contextual factors on audience reception<br>• Discussion of the way in which social and cultural contexts may influence audience interpretations of the set magazine products is perceptive and insightful<br>• A detailed understanding of the significance of relevant social and cultural factors is shown | **13-15 marks**<br>• Excellent application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions.<br>• Judgements and conclusions are perceptive, insightful and fully supported with detailed reference to specific aspects of the set products. |
| 4 | **10-12 marks**<br>• Good knowledge and understanding of the influence of contextual factors on audience reception<br>• Discussion of the way in which social and cultural contexts may influence audience interpretations of the set magazine products is logical<br>• A secure understanding of the significance of relevant social and cultural factors is shown | **10-12 marks**<br>• Good application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions.<br>• Judgements and conclusions are logical, coherent and well supported with reference to relevant aspects of the set products. |

| | | |
|---|---|---|
| **3** | **7-9 marks**<br>• Satisfactory knowledge and understanding of the influence of contextual factors on audience reception<br>• Discussion of the way in which social and cultural contexts may influence audience interpretations of the set magazine products is generally sound<br>• A reasonable understanding of the significance of relevant social and cultural factors is shown | **7-9 marks**<br>• Satisfactory application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions.<br>• Judgements and conclusions are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set products. |
| **2** | **4-6 marks**<br>• Basic knowledge and understanding of the influence of contextual factors on audience reception<br>• Discussion of the way in which social and cultural contexts may influence audience interpretations of the set magazine products is undeveloped<br>• A basic understanding of social and cultural factors is shown | **4-6 marks**<br>• Basic application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions.<br>• Basic judgements are made, and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples from the set products. |
| **1** | **1-3 marks**<br>• Minimal knowledge and understanding of the influence of contextual factors on audience reception<br>• Any discussion of the way in which social and cultural contexts may influence audience interpretations of the set magazine products is superficial and generalised<br>• A very limited understanding of social and cultural factors is shown | **1-3 marks**<br>• Minimal application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions.<br>• Any conclusions drawn are superficial, generalised and lacking supporting evidence from the set products. |
| | **0 marks**<br>Response not worthy of credit. | |

**Questions 4, 5 and 6: Indicative Content**

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

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

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

**AO1**
Responses are likely to demonstrate knowledge and understanding of the influence of social and cultural contexts on audience interpretations by referring to some of the following:

- The extent to which social and cultural norms might influence audience interpretations of magazines
- The extent to which social and cultural values might influence audience interpretations of magazines
- The extent to which social and cultural circumstances might influence audience interpretations of magazines
- The extent to which magazines can be read in different ways
- The extent to which audience interpretations of magazines are determined by the encoder
- Relevant critical theories (e.g. Hall's reception theory, Gerbner's cultivation theory, Gauntlett's theory of identity etc.)

**AO2**
In making judgements and drawing conclusions, there is no specific requirement to argue that social and cultural contexts *do* influence audience interpretations of magazines; candidates may come to a range of conclusions. Some may argue that it is impossible to determine the extent to which social and cultural contexts influence audience interpretations of magazines (e.g. because there is a range of factors that can influence audience interpretations, or because social and cultural contexts do not affect all readers in the same way or to the same extent, or because the extent of this influence cannot easily be quantified). Some may argue that social and cultural contexts have a significant influence on audience interpretations of magazines, while others may argue that the influence of social and cultural contexts is negligible. All of these responses are perfectly acceptable, provided that they are clearly substantiated and supported with appropriate reference to the set magazine products.

4.      In discussing the extent to which social and cultural contexts influence audience interpretations of the set editions of *Woman* and *Adbusters*, responses may refer to some of the following:

- The extent to which dominant social and cultural norms might lead readers to make a preferred reading of the messages regarding beautification conveyed in articles and features in *Woman* such as 'Are You an A-Level Beauty?'
- The extent to which social and cultural changes in the 1960s might lead some readers to make an oppositional reading of features in *Woman* such as the interview with Alfred Hitchcock (e.g. some may regard his attitudes towards women as outdated and/or patriarchal)
- The extent to which the cultural shift from 'make-do-and-mend' to 'shop and spend' that occurred between the 1940s and the 1950s/1960s might influence audience interpretations of features in *Woman* such as 'A Present for Your Kitchen'.
- The extent to which social and cultural context might influence audience interpretations of the front cover of the set edition of *Adbusters* (e.g. the image and main cover-line ''POST-WEST' might have a different set of meanings for those in the West compared with those living in non-Western societies and cultures)
- The extent to which social and cultural context might influence audience interpretations of *Adbusters*' representation of issues such as climate change, social inequality and homelessness (e.g. whether those living in affluent consumerist societies that promote individualism and capitalism might read articles such as 'SAVE THE PLANET, KILL YOURSELF' differently compared with those living in different social circumstances)

5.      In discussing the extent to which social and cultural contexts influence audience interpretations of the set editions of *Woman's Realm* and *Huck*, responses may refer to some of the following:

- The extent to which dominant social and cultural norms might lead readers to make a preferred reading of the messages regarding beautification conveyed in articles and features in *Woman's Realm* such as 'Bottled Beauty'
- The extent to which social and cultural changes in the 1960s might lead some readers to make an oppositional reading of the representations of gender in features in *Woman's Realm* such as 'The Sunday Cook' (e.g. some may regard these representations as outdated and/or patriarchal)
- The extent to which the cultural shift from 'make-do-and-mend' to 'shop and spend' that occurred between the 1940s and the 1950s/1960s might influence audience interpretations of the advertisements in *Woman's Realm* (e.g. for Gor-Ray Skirts)
- the extent to which articles in *Huck* such as 'Öcalan's Angels' and 'Teenage Utopia' might be read differently by British readers compared with those living in the countries and cultures that are the focus of these articles
- the extent to which features in *Huck* such as the 'Beyond Binary' article might be read differently by those living in more liberal societies compared with those living in societies with more conservative attitudes towards drag and genderqueer identities

6.	In discussing the extent to which social and cultural contexts influence audience interpretations of the set editions of *Vogue* and *The Big Issue*, responses may refer to some of the following:

- The extent to which audience interpretations of the fashion spreads and advertisements in the set edition of *Vogue* might be influenced by broader social and cultural trends (e.g. the more permissive society of the 1960s and the rise of subcultures such as the hippy movement might lead readers to make a preferred reading of the Cutex 'bare essentials' advertisement)
- the extent to which the social and cultural circumstances of the reader might influence how they view the articles and features in the set edition of *Vogue* (e.g. whether those with higher levels of disposable income and greater financial independence might view the 'Holiday Heatwave' fashion spread and the 'Money: Questions and Answers' feature differently compared with those in less affluent social circumstances)
- the extent to which social and cultural contexts might influence the way in which readers interpret the representations of different cultures in *Vogue* (e.g. non-Western readers might view some of the representations in the 'Picnics Probable and Improbable' feature as ethnocentric)
- the extent to which features in *The Big Issue* such as Grayson Perry's 'Letter to My Younger Self' might be read differently by those living in more liberal societies compared with those living in societies with more conservative attitudes towards transvestism
- the extent to which cultural discourses of homelessness circulating within the wider society might shape and influence audience interpretations of features in the set edition of *The Big Issue* such as 'My Pitch', 'Moving On' and the Editor's Letter

**Section C – Media in the Online Age**

7.    (a)    Explain the impact of the Internet and online platforms such as YouTube on media regulation. Refer to *Alfie Deyes/PointlessBlog* in your response.    [15]

8.    (a)    Explain the impact of the Internet and online platforms such as YouTube on media regulation. Refer to *Zoe Sugg/Zoella* in your response.    [15]

| Band | AO1 1a and b<br>Demonstrate knowledge and understanding of the theoretical framework of media |
|---|---|
| 5 | **13-15 marks**<br>• Excellent knowledge and understanding of relevant aspects of the theoretical framework.<br>• Discussion of the set product is likely to be perceptive, insightful, and critically informed by a detailed knowledge and understanding of the impact of the Internet and online platforms on media regulation |
| 4 | **10-12 marks**<br>• Good knowledge and understanding of relevant aspects of the theoretical framework.<br>• Discussion of the set product is likely to be logical, coherent, and informed by a secure knowledge and understanding of the impact of the Internet and online platforms on media regulation |
| 3 | **7-9 marks**<br>• Satisfactory knowledge and understanding of relevant aspects of the theoretical framework.<br>• Discussion of the set product is likely to be reasonable and straightforward, demonstrating a generally sound knowledge and understanding of the impact of the Internet and online platforms on media regulation |
| 2 | **4-6 marks**<br>• Basic knowledge and understanding of relevant aspects of the theoretical framework.<br>• Discussion of the set product is likely to be undeveloped, demonstrating a partial knowledge and understanding of the impact of the Internet and online platforms on media regulation. There may be a tendency to simply describe. |
| 1 | **1-3 marks**<br>• Minimal, if any, knowledge and understanding of relevant aspects of the theoretical framework.<br>• Discussion of the set product is likely to be superficial and generalised, demonstrating little or no knowledge and understanding of the impact of the Internet and online platforms on media regulation |
|  | **0 marks**<br>Response not worthy of credit |

**Questions 7(a) and 8(a): Indicative Content**

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

**AO1**
Responses are likely to demonstrate knowledge and understanding of the impact of the Internet and online platforms on media regulation by referring to some of the following:

- The global nature of the Internet and the challenges this poses in terms of media regulation
- The way in which the Internet and 'new' digital technologies can be seen to have democratised the media, leading to a proliferation of content creators, and the challenges this poses in terms of regulation (e.g. with regard to the volume of content being produced and disseminated online)
- The speed at which material is produced and disseminated online and the challenges this poses in terms of media regulation
- Issues regarding the way in which data can be gathered, used and commercially exploited online (e.g. microtargeting and data harvesting)
- The way in which recent legislation such as the General Data Protection Regulation (GDPR) has sought to address some of these issues
- The challenges of protecting younger audiences from unsuitable content online
- The use of age verification systems
- The introduction of screen-time limits by some tech/social media companies
- The way in which regulatory bodies such as the ASA have responded to 'new' digital technologies and the emergence of 'new' online platforms such as YouTube (e.g. the role of the ASA in regulating online advertising, advertorial vlogs, product placement within vlogs etc.)
- Issues regarding who is responsible for content posted online (e.g. whether YouTube should be regarded as a platform or a publisher)
- The way in which social media companies and platforms regulate content (e.g. YouTube's 'Community Guidelines')
- Livingstone and Lunt's theory of regulation
- Shirky's 'end-of-audience' theory

7.      (a)      In discussing the impact of the Internet and online platforms on media regulation in relation to *Alfie Deyes*/*PointlessBlog*, responses may, for example, refer to some of the following:

- The extent to which the vlogs posted by *PointlessBlog*/Alfie Deyes comply with YouTube's 'Partner Programme' policies and 'Community Guidelines' (e.g. the restrictions on harmful dangerous, sexual, violent or graphic content)
- Issues regarding the regulation of product placement, advertising, and advertorials in *PointlessBlog* (e.g. videos such as 'FLYING TO DUBAI WITH ZOE' are labelled as paid-for advertorials in the description box)
- Issues regarding whether the content posted on Alfie Deyes' social media channels is suitable for younger audiences (e.g. whether videos such as 'NUTELLA BREAKFAST PARTY!!' contravene the CAP Code stipulation that HFSS product ads (adverts for products that are high in fat, salt or sugar) must not be directed at children

8.     (a)     In discussing the impact of the Internet and online platforms on media regulation in relation to *Zoella*, responses may, for example, refer to some of the following:

- The extent to which the vlogs posted by *Zoella* comply with YouTube's 'Partner Programme' policies and 'Community Guidelines' (e.g. the restrictions on harmful dangerous, sexual, violent or graphic content)
- Issues regarding the regulation of product placement, advertising, and advertorials on Zoella's blog and YouTube channel (e.g. the label stating 'This post contains paid-for advertorial for Benefit Cosmetics' that accompanies the 'EVERYDAY FESTIVE GLAM LOOK' post on Zoella's blog)
- Issues regarding whether the content posted on Zoella's blog and social media channels is suitable for younger audiences (e.g. the emphasis on beautification in her blogs and vlogs, and criticisms of images posted by Zoella on Snapchat being too 'sexualised')

7. (b) Explore how *gal-dem* challenges the misrepresentation of minority groups. [15]

8. (b) Explore how the *Attitude* website challenges the misrepresentation of minority groups. [15]

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

**Questions 7(b) and 8(b): Indicative Content**

*There is no stipulation regarding which particular minority group(s) candidates refer to when answering this question. For example, while those studying the* Attitude *website may focus on LGBTQ representations, they are not precluded from exploring how the set product challenges the misrepresentation of other minority groups.*

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

**AO2**
In applying knowledge and understanding of the theoretical framework of media to analyse the set online product, responses may discuss some of the following:

- The way in which minority groups may be misrepresented in the media
- The relationship between misrepresentation and under-representation (e.g. the way in which the misrepresentation of minority groups may be facilitated or exacerbated by the limited nature of their portrayal in the media)
- Issues regarding the stereotyping of minority groups and the way in which these stereotypes can be challenged or subverted
- The way in which minority groups may be constructed as 'other' in the mainstream media and how this practice of othering can be challenged or subverted
- The ideological significance of representations of minority groups and the way in which these representations convey attitudes, values and beliefs
- The way in which representations of minority groups are shaped by relevant contexts (e.g. institutional, economic, historical, social, cultural or political)
- The relevance of particular critical theories (e.g. Hall's theory of representation, theories around ethnicity and postcolonial theory such as that of Gilroy, Gauntlett's theory of identity etc.)

7.    (b)    In exploring how *gal-dem* challenges the misrepresentation of minority groups, responses may, for example, refer to some of the following:

- The misrepresentation and stereotyping of people of colour and LGBTQ people in mainstream media
- The way in which *gal-dem* offers a wider range of representations of people of colour and LGBTQ people than those typically found in mainstream media
- The way in which articles such as 'My name is Qudrat and I am not a terrorist' can be seen to challenge Islamophobic stereotypes
- The way in which articles such as 'Minority representation in film makes a difference' highlight issues of media visibility and the relationship between representation and self-perception, self-worth, freedom and power
- The way in which articles such as 'On the representation of Muslim women in the media' and 'Hip-hop Hijabis: the Muslim rappers smashing stereotypes' can be seen to challenge the reductive and limiting stereotypes of Muslim women that circulate in mainstream media

8.    (b)    In exploring how the *Attitude* website challenges the misrepresentation of minority groups, responses may, for example, refer to some of the following:

- The misrepresentation and stereotyping of LGBTQ people in mainstream media
- The way in which the *Attitude* website offers a wider range of LGBTQ representations than those typically found in mainstream media
- The way in which articles such as 'DC CAST TRANS, DEAF, PERSON OF COLOUR IN SEASON TWO OF 'TITANS') can be seen to challenge the misrepresentation of minority groups by offering more positive, empowering and heroic representations of those from minority social groups
- The way in which articles and features such as 'MEET THE STEREOTYPE-SMASHING MEN OF AFRICA'S FIRST GAY RUGBY CLUB' and 'ATTITUDE AND KOBOX LAUNCH PROUD CAMPAIGN TO STAMP OUT BIGOTRY IN BOXING' can be seen to challenge certain myths and stereotypes surrounding gay masculinity (e.g. challenging the stereotypical representation of gay men as effeminate and the notion that these sports are exclusively heterosexual domains)
- The way in which articles such as 'SURVIVAL OF THE FITTEST' STAR RYAN CLEARY ON FIGHTING MALE BISEXUAL STIGMA' can be seen to challenge the demonization of bisexual men as 'other'