GCE A LEVEL MARKING SCHEME

SUMMER 2022

A LEVEL
MEDIA STUDIES - COMPONENT 2
A680U20-1

INTRODUCTION

This marking scheme was used by WJEC for the 2022 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.

EDUQAS GCE A LEVEL MEDIA STUDIES

COMPONENT 2: MEDIA FORMS AND PRODUCTS IN DEPTH

SUMMER 2022 MARK SCHEME

GENERAL INFORMATION

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

Band Descriptors

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

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

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

Indicative Content

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

Assessment Objectives

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

AO1 1a   Demonstrate knowledge of the theoretical framework of media.
AO1 1b   Demonstrate understanding of the theoretical framework of media.
AO1 2a   Demonstrate knowledge of contexts of media and their influence on media products and processes.
AO1 2b   Demonstrate understanding of contexts of media and their influence on media products and processes.

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

AO2 1   Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.
AO2 2   Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories.
AO2 3   Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 2

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

Section A – Television in the Global Age

1. (a) Explain Henry Jenkins' theory of fandom. Refer to *Life on Mars* to support your response. [15]

2. (a) Explain Henry Jenkins' theory of fandom. Refer to *Humans* to support your response. [15]

3. (a) Explain Henry Jenkins' theory of fandom. Refer to *The Jinx* to support your response. [15]

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

Questions 1(a), 2(a) and 3(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 may demonstrate knowledge and understanding of Henry Jenkins' theory of fandom by referring to some of the following:
- The idea that fans are active participants in the construction and circulation of textual meanings
- The idea that fans appropriate texts and read them in ways that are not fully authorised by the media producers ('textual poaching')
- The idea that fans construct their social and cultural identities through borrowing and inflecting mass culture images, and are part of a participatory culture that has a vital social dimension.

1. (a) In explaining Jenkins' theory of fandom, responses may, for example, refer to some of the following aspects of *Life on Mars*:

- The way in which the circulation of fan theories about the programme (e.g. regarding whether Sam is dead or in a coma or whether he has travelled back in time) demonstrates that fans are active participants in the construction and circulation of textual meanings
- The way in which fan fiction and fan art produced in response to *Life on Mars* demonstrates the idea that fans appropriate texts and read them in ways that are not fully authorised by the producers of the programme
- The way in which fan forums such as 'The Railway Arms' show that fans of *Life on Mars* are part of a participatory culture that has a vital social dimension
- The way in which the BBC encouraged active fan participation through the official website (e.g. by inviting fans to ask co-creator Matthew Graham questions about the show as well as sharing their own theories with him)

2. (a) In explaining Jenkins' theory of fandom, responses may, for example, refer to some of the following aspects of *Humans*:

- The way in which the circulation of fan theories about the programme (e.g. regarding Mia's true identity and motivation) demonstrates that fans are active participants in the construction and circulation of textual meanings
- The way in which fan fiction and fan art produced in response to *Humans* demonstrates the idea that fans appropriate texts and read them in ways that are not fully authorised by the producers of the programme
- The way in which fan forums such as the *Humans* subreddit and the *Humans* Fans Twitter page show that fans of the programme are part of a participatory culture that has a vital social dimension
- The way in which the makers of the programme encourage active fan participation (e.g. by inviting fans to submit examples of fan art to the official AMC Tumblr)

3. (a) In explaining Jenkins' theory of fandom, responses may, for example, refer to some of the following aspects of *The Jinx*:

- The way in which the circulation of fan theories about the programme (e.g. regarding Durst's innocence or guilt) demonstrates that fans are active participants in the construction and circulation of textual meanings
- The way in which fan fiction and fan art produced in response to *The Jinx* demonstrates the idea that fans appropriate texts and read them in ways that are not fully authorised by the producers of the programme
- The way in which fan forums such as the programme's subreddit show that fans of *The Jinx* are part of a participatory culture that has a vital social dimension
- The way in which the makers of the programme encouraged active fan participation (e.g. by inviting social media influencers to the premiere screening)

1. (b) Explore how representations in the set episode of *The Bridge* may position audiences. [15]

2. (b) Explore how representations in the set episode of *The Returned* may position audiences. [15]

3. (b) Explore how representations in *No Burqas Behind Bars* may position audiences. [15]

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

Questions 1(b), 2(b) and 3(b): Indicative Content

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

AO2

In applying knowledge and understanding of the theoretical framework to analyse the set television product, responses may refer to some of the following:
- The way in which representations may align audiences with particular people or characters
- The way in which representations may align audiences with particular attitudes, values, beliefs, ideologies or viewpoints
- The way in which representations may position audiences to view issues, events, individuals or social groups in particular ways (e.g. assuming the dominant-hegemonic position or making a preferred reading)
- The way in which representations may position audiences to respond to television products in particular ways
- Stuart Hall's theory of representation (e.g. the idea that representation is the production of meaning through language)
- George Gerbner's cultivation theory (e.g. the idea that representations can shape and influence the way in which people view the world around them, and the idea that cultivation reinforces mainstream values and dominant ideologies)

1. (b) In exploring how representations in the set episode of *The Bridge* may position audiences, responses may, for example, refer to some of the following:

- The way in which the representation of Helle Anker's murder places the audience in the position of armchair detectives, trying to work out who is responsible for the crime and what their motivations might be
- The way in which the representation of Saga may position audiences to see her as an empowered, independent figure, and possibly a role model or icon
- The way in which the representation of Henrik may position audiences to view him (initially) as a mysterious and suspicious character
- The way in which the negative representation of more right-wing, reactionary or non-politically correct figures such as Lise Anderson and Hanne Thomsen (who is represented in binary opposition to Saga) may align the audience with more liberal, politically correct values

2. (b) In exploring how representations in the set episode of *The Returned* may position audiences, responses may, for example, refer to some of the following:

- The way in which the programme's representation of 'the returned' places the audience in the position of armchair detectives, trying to work out how and why Camille, Victor and Simon have come back from the dead
- The way in which audiences may be positioned to identify or empathise with the families and loved ones of those who have returned (e.g. through Claire's representation as the grief-stricken mother reunited with her lost daughter)
- The way in which the representation of Victor is constructed to have a particular effect on the audience, evoking a sense of eeriness, unease or the uncanny
- The way in which the representation of spaces and places, such as the isolated mountain town setting, are constructed to evoke a sense of eeriness, unease or dread

3. (b) In exploring how representations in *No Burqas Behind Bars* may position audiences, responses may, for example, refer to some of the following:

- The way in which the representation of issues such as the imprisonment of women for so-called 'moral crimes' aligns the audience with liberal values
- The way in which the representation of Middle Eastern culture as 'other' may align the audience with an ethnocentric/Eurocentric western gaze
- The way in which the representations of gender in the documentary may align the audience with a feminist viewpoint
- The way in which the representations of Sima, Sara and Najibeh may position audiences to empathise or sympathise with their plight

Section B – Magazines: Mainstream and Alternative Media

4. Evaluate the strengths and weaknesses of semiotic approaches to magazine analysis.
Refer to Roland Barthes' theory of semiotics and the set editions of *Woman* and *Adbusters* in your response. [30]

5. Evaluate the strengths and weaknesses of semiotic approaches to magazine analysis.
Refer to Roland Barthes' theory of semiotics and the set editions of *Woman's Realm* and *Huck* in your response. [30]

6. Evaluate the strengths and weaknesses of semiotic approaches to magazine analysis.
Refer to Roland Barthes' theory of semiotics and the set editions of *Vogue* and *The Big Issue* in your response. [30]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media	AO2 2 Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories
5	**13-15 marks** • Excellent knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set magazine products is perceptive, insightful, and critically informed by a detailed knowledge and understanding of semiotic theory.	**13-15 marks** • Excellent application of knowledge and understanding of the theoretical framework to evaluate semiotic theory. • Evaluation is insightful, thorough and critically informed. • Arguments regarding the strengths and weaknesses of semiotic theory are fully supported with detailed reference to specific aspects of the set products.
4	**10-12 marks** • Good knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set magazine products is logical, coherent, and informed by a secure knowledge and understanding of semiotic theory.	**10-12 marks** • Good application of knowledge and understanding of the theoretical framework to evaluate semiotic theory. • Evaluation is logical. • Arguments regarding the strengths and weaknesses of semiotic theory are well supported with reference to relevant aspects of the set products.

3	**7-9 marks** • Satisfactory knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set magazine products is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of semiotic theory.	**7-9 marks** • Satisfactory application of knowledge and understanding of the theoretical framework to evaluate semiotic theory. • Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate semiotic theory. • Arguments will be supported with some appropriate reference to relevant aspects of the set products.
2	**4-6 marks** • Basic knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set magazine products is undeveloped, demonstrating a partial knowledge and understanding of semiotic theory. There may be a tendency to simply describe.	**4-6 marks** • Basic application of knowledge and understanding of the theoretical framework to evaluate semiotic theory. • Description is likely to displace evaluation and there may be a tendency to simply describe features of the set products. • Arguments are undeveloped and only partially supported by reference to the set products.
1	**1-3 marks** • Minimal, if any, knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the set magazine products is superficial and generalised, demonstrating little or no knowledge and understanding of semiotic theory.	**1-3 marks** • Minimal application of knowledge and understanding of the theoretical framework to evaluate semiotic theory. • Minimal, if any, evaluation. • Any conclusions drawn are superficial, generalised and lacking supporting evidence from the set products
	0 marks • 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 of the two set products required by the question is discussed, the response should be assessed using a 'best fit' approach, but cannot be awarded a mark any higher than Band 3.

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 semiotic approaches to magazine analysis, responses are likely to discuss some of the following:

- How semiotic theory can be used to analyse the way in which magazines communicate meanings through a process of signification
- The way in which semiotic theory can be used to identify the dominant signifiers within a magazine text and their role in producing textual meaning
- The way in which semiotic theory can be used to explore the connotative meanings of signs within a magazine text and the different levels at which signs function
- The way in which semiotic theory can be used to uncover or reveal the hidden or underlying meanings within a magazine text
- How semiotic theory can be used to highlight or draw attention to the way in which constructed meanings can come to seem self-evident, achieving the status of myth through a process of naturalisation
- The extent to which semiotic theory fails to take into account the intentions of the encoder (e.g. by focusing simply on the text itself)
- The extent to which semiotic theory fails to take into account the contexts in which communication/media production take place (e.g. by focusing simply on the text itself)
- The extent to which semiotic theory fails to take into account the role of the reader in producing or determining textual meaning (e.g. by focusing simply on the text itself)
- The extent to which semiotic theory fails to take into account the pleasures that magazines offer and the way in which they are *actually* used by readers

4. In evaluating the strengths and limitations of semiotic approaches to magazine analysis, responses may refer to some of the following aspects of *Woman* and *Adbusters*:

- the way in which semiotic theory can be used to explore the construction of particular myths of femininity in the set edition of *Woman* magazine (e.g. in the 'Alfred Hitchcock Unravels the Mystery of British Women' feature and the 'Are You an A-Level Beauty?' feature)
- the way in which semiotic theory can be used to explore the connotative significance of particular aspects of the set edition of *Woman* magazine (e.g. the cover image or the Max Factor advert)
- the extent to which semiotic theory fails to take into account the significance of the historical context in which the set edition of *Woman* magazine was produced (e.g. the way in which the messages about femininity articulated in features such as 'Are You an A Level Beauty?' and the Breeze advert are shaped by social and cultural norms and ideals at the time the magazine was produced)
- the extent to which semiotic theory fails to account for the pleasures that the set edition of *Woman* offers and the ways in which it might have been used by actual readers at the time
- how semiotic analysis can be used to explore the way in which the set edition of *Adbusters* uses culture jamming to subvert dominant meanings and ideologies in spoof advertisements such as the one for Louboutin shoes
- the extent to which semiotic theory fails to take into account the significance of the context in which particular images or articles appear and the way in which this shapes their meaning (e.g. the fact that the Zuchetti 'HIM' advert is juxtaposed with other articles and features highlighting issues of climate change, poverty and famine)
- the extent to which semiotic theory fails to take into account the significance of the institutional and economic context in which the set edition of *Adbusters* was produced (e.g. the significance of its position outside the commercial mainstream and the way in which its signifying practices are informed by its anti-capitalist/anti-consumerist stance)

5. In evaluating the strengths and limitations of semiotic approaches to magazine analysis, responses may refer to some of the following aspects of *Woman's Realm* and *Huck*:

- the way in which semiotic theory can be used to explore the construction of particular myths of femininity in the set edition of *Woman's Realm* magazine (e.g. in the 'Bottled Beauty' feature and the Australian Sultanas advert)
- the way in which semiotic theory can be used to explore the connotative significance of particular aspects of the set edition of *Woman's Realm* magazine (e.g. the cover image or the 'Sunday Cook' feature)
- the extent to which semiotic theory fails to take into account the significance of the historical context in which the set edition of *Woman's Realm* magazine was produced (e.g. the way in which the messages about femininity articulated in features such as 'The Sunday Cook' and the Australian Sultanas advert are shaped by social and cultural norms and ideals at the time the magazine was produced)
- the extent to which semiotic theory fails to account for the pleasures that the set edition of *Woman's Realm* offers and the ways in which it might have been used by actual readers at the time
- how semiotic analysis can be used to explore the way in which the set edition of *Huck* signifies its resistance to mainstream culture through the codes and signs that it uses (e.g. as seen in the cover image and the 'Statement of Intent')
- the extent to which semiotic theory fails to account for the different ways in which features in the set edition of *Huck* such as 'Teenage Utopia: Brussels Skaters' and 'Beyond Binary: Gender Stories' might be used by readers (e.g. some might use such articles as tools for identity construction while others might simply use them as a source of information)
- the extent to which semiotic theory fails to take into account the significance of the institutional and economic context in which the set edition of *Huck* was produced (e.g. the significance of its position outside the commercial mainstream and the way in which its signifying practices are informed by its independent, countercultural ethos)

6. In evaluating the strengths and limitations of semiotic approaches to magazine analysis, responses may refer to some of the following aspects of *Vogue* and *The Big Issue*:

- the way in which semiotic theory can be used to explore the construction of particular myths of femininity in the set edition of *Vogue* magazine (e.g. in the 'Heatwave Holiday' feature and the Imperial Leather advert)
- the way in which semiotic theory can be used to explore the connotative significance of particular aspects of the set edition of *Vogue* magazine (e.g. the cover image or the 'Picnics Probable and Improbable' feature)
- the extent to which semiotic theory fails to take into account the significance of the historical context in which the set edition of *Vogue* magazine was produced (e.g. the way in which the messages about femininity articulated in features such as 'Money: Questions and Answers' and the Cutex 'Bare Essentials' advert are shaped by social and cultural norms and ideals at the time the magazine was produced)
- the extent to which semiotic theory fails to account for the pleasures that the set edition of *Vogue* offers and the ways in which it might have been used by actual readers at the time
- how semiotic analysis can be used to explore the way in which the set edition of *The Big Issue* conveys its messages about homelessness through the codes and signs that it uses (e.g. as seen in the 'Rise of the Homeless Bakers' and 'Vendor Success Stories: Moving On' features)
- the extent to which semiotic theory fails to account for the different ways in which features in the set edition of *The Big Issue* such as 'Vendor Success Stories: Moving On' and 'Letter to My Younger Self' might be used by readers (e.g. some might use such articles as tools for identity construction while others might simply use them for entertainment or information)
- the extent to which semiotic theory fails to take into account the significance of the institutional and economic context in which the set edition of *The Big Issue* was produced (e.g. the significance of its position outside the commercial mainstream and the way in which its signifying practices are informed by its social and ethical purpose)

Section C – Media in the Online Age

7. How much influence do economic factors have on online media products?
    Refer to *PointlessBlog* /*Alfie Deyes* and *gal-dem* in your response.   [30]

8. How much influence do economic factors have on online media products?
    Refer to *Zoella* /*Zoe Sugg* and the *Attitude* website in your response.   [30]

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes	AO2 3 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions
5	**13-15 marks** • Excellent knowledge and understanding of the influence of contextual factors on online media products • Discussion of the influence of economic factors on the set online products is perceptive and insightful • A detailed understanding of relevant economic factors is shown	**13-15 marks** • Excellent application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Judgements and conclusions are perceptive, insightful and fully supported with detailed reference to specific aspects of the set products.
4	**10-12 marks** • Good knowledge and understanding of the influence of contextual factors on online media products • Discussion of the influence of economic factors on the set online products is logical • A secure understanding of the significance of relevant economic factors is shown	**10-12 marks** • Good application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Judgements and conclusions are logical, coherent and well supported with reference to relevant aspects of the set products.
3	**7-9 marks** • Satisfactory knowledge and understanding of the influence of contextual factors on online media products • Discussion of the influence of economic factors on the set online products is generally sound • A reasonable understanding of the significance of relevant economic factors is shown	**7-9 marks** • Satisfactory application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Judgements and conclusions are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set products.

		4-6 marks • Basic knowledge and understanding of the influence of contextual factors on online media products • Discussion of the influence of economic factors on the set online products is undeveloped • A basic understanding of economic factors is shown	4-6 marks • Basic application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Basic judgements are made, and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples from the set products.
2			
1		1-3 marks • Minimal knowledge and understanding of the influence of contextual factors on online media products • Any discussion of the influence of economic factors on the set online products is superficial and generalised • A very limited understanding of economic factors is shown	1-3 marks • Minimal application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Any conclusions drawn are superficial, generalised and lacking supporting evidence from the set products.
	0 marks • Response not worthy of credit.		

Questions 7 and 8: Indicative Content

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

If only one of the two set products required by the question is discussed, the response should be assessed using a 'best fit' approach, but cannot be awarded a mark any higher than Band 3.

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

AO1

In demonstrating knowledge and understanding of contexts and their influence on media products and processes, responses are likely to refer to some of the following:

- The way in which online products such as blogs and vlogs can be monetised
- The extent to which the Internet and online products such as blogs and vlogs have democratised the media (e.g. taking power and control away from big businesses and companies)
- The extent to which online products operate independently of commerce and business
- The ownership of online platforms and the way in which those platforms can be used to generate profit (e.g. as demonstrated by YouTube's Partner Program)
- The extent to which the producers of online products create or tailor content in order to deliver audiences to advertisers and sponsors
- The way in which online products are marketed
- Hesmondhalgh's theory of cultural industries (e.g. the idea that the Internet has been incorporated into a large, profit-orientated set of cultural industries; the idea that media producers seek to minimise risk and maximise audiences etc.)

- Curran and Seaton's theory of power and media industries (e.g. whether the logic of profit and power shapes and influences online media production and distribution; whether the Internet facilitates more varied and adventurous media productions by offering more socially diverse patterns of ownership etc.)

AO2

In making judgements and drawing conclusions, there is no requirement to argue that economic factors *do* have a significant influence on online products; candidates might equally conclude that economic factors have relatively little influence on online products, or that they influence online products to a certain extent. Various conclusions are acceptable, provided they are clearly substantiated.

7.   In discussing how much influence economic factors have on online products, responses may refer to the following aspects of *gal-dem* and Alfie Deyes' online content:

- The significance of the advertisements that feature on Alfie Deyes' YouTube channels (e.g. pre-roll ads)
- The significance of the paid-for advertorials that Alfie Deyes produces (e.g. the 'Big Nutella Celebrations in the Office!' video)
- The way in which Alfie Deyes uses online media to generate revenue through branding and merchandise
- The extent to which the content that Alfie Deyes creates and posts online is influenced by personal interest or audience demand rather than commercial considerations
- The extent to which the more socio-political nature of the content that *gal-dem* carries suggests that commercial considerations have relatively little impact on its editorial content
- The significance of *gal-dem*'s brand partnerships (e.g. with *The Guardian*) and the extent to which *gal-dem*'s switch from a volunteer-led structure to a business model demonstrates the influence of economic factors on online media products
- The extent to which the online shop on *gal-dem*'s website, which sells branded merchandise, demonstrates the influence of economic factors on online media products

8.   In discussing how much influence economic factors have on online products, responses may refer to the following aspects of the *Attitude* website and Zoella/Zoe Sugg's online content:

- The significance of the advertisements that feature on Zoella/Zoe Sugg's YouTube channels (e.g. pre-roll ads)
- The significance of the paid-for advertorials that Zoella/Zoe Sugg produces (e.g. the 'GRWM: Everyday Festive Glam Look' video promoting Benefit Cosmetics)
- The way in which Zoella/Zoe Sugg uses online media to generate revenue through branding and merchandise
- The extent to which the content that Zoella/Zoe Sugg creates and posts online is influenced by personal interest or audience demand rather than commercial considerations
- The extent to which the more socio-political nature of the content that the *Attitude* website carries suggests that commercial considerations have relatively little impact on its editorial content
- The range of advertising opportunities that the *Attitude* website offers (e.g. pre-roll ads, display ads, sponsorships, advertorials etc)
- The extent to which the *Attitude* website can be seen to promote consumer culture and whether this demonstrates the influence of economic factors on online products