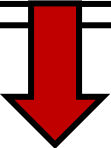


HOW TO APPROACH A QUESTION OF ANY TARIFF IN THE COMPONENT 2 EXAM:

STEP 1: HIGHLIGHT THE KEY WORDS.

You will not be awarded anytime to do this in the exam so I recommend this is done either during your planning time with the unseen or before you start responding to the question.

Also, be sparing with the words you highlight. If everything is highlighted, nothing is! A top tip is to imagine your highlighter is running low on ink.



10. Command words and examination question terminology for Components 1 and 2

Command Words	Definition
Compare (AO2)	Consider the similarities and differences between products; make judgements and draw conclusions. e.g. Compare how audiences are positioned by the representations in this Save The Children advertisement and the WaterAid advertisement you have studied. (SAMs – Component 1, Q1)
Explain (AO1)	Give information and reasons to demonstrate understanding of an aspect of the theoretical framework. e.g. Explain how ownership shapes media products. Refer to The Daily Mirror to support your points. (SAMs – Component 1, Q3d)
To what extent/How far (AO2 – ‘make judgements and draw conclusions’, but question may also include AO1)	Consider to what degree a statement or idea is true or applicable to particular media products or processes; make judgements and draw conclusions. e.g. To what extent can the set episode of Life On Mars be seen as postmodern? (SAMs – Component 2, Q1a)
Evaluate (AO2)	Make judgements about the validity or usefulness of a theory or theoretical approach in relation to media forms and products; develop an argument, draw conclusions. e.g. Compared with the past, David Gauntlett argues that in the media today ‘we no longer get singular, straightforward messages about ideal types of male and female identities.’ Evaluate the validity of this claim with reference to the set editions of Woman and Adbusters and the historical contexts in which they were produced. (SAMs – Component 2, Q4-6)
Discuss (AO1)	Consider and explore relevant ideas in relation to media products and processes to demonstrate understanding of an aspect of the theoretical framework. e.g. Television production takes place within an economic context. Discuss the influence of economic factors on The Bridge. (SAMs – Component 2, Q1-3b)
Analyse (AO2)	Critically examine elements of media language to identify the ways in which media products construct and communicate meanings and generate responses. This may be linked to making judgements and drawing conclusions.

STEP 2: WHAT IS THE QUESTION ACTUALLY ASKING YOU TO DO?

These are what the Examining Board calls ‘Command Words’. These not only contextualise what you are being asked to write about but also form a blue print for the Board when they write your Exam questions. Know these off by heart and you’ll never be caught off guard.

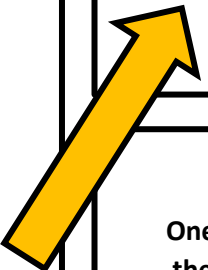
STEP 3: CONTEXTS

No matter the question, the mark, section or focus of the question, contexts need to be talked about. Contexts underpin everything. Remember, no Media text is created in a vacuum. It will have been influenced by issues in the past or present. Media is often constructed with the goal of bringing your attention to an issue e.g. the food bank crisis in ‘I, Daniel Blake’ and/or will be constructed by producers who expect audiences to be up-to-date on current affairs.

THERE ARE FIVE AND THEY ARE AS FOLLOWS:

- Political: Is there a political context in the film? Are political themes being brought up that are similar to issues currently going on.
- Historical: What period is the film set in? The future, the past, a mixture of the two? Are any historical issues being revisited?
- Social: Are any issues that currently are currently impacting upon society raised e.g. Global warming, immigration, government policies.
 - Economical: Does the film highlight issues around the economy e.g. The recession
- Cultural: What cultures are represented? If particular groups are represented, we as audiences might be able to associate with their situation. Are any cultures underrepresented?

TOP TIP: Why not make it easier on yourself whilst impressing the examiner and hybridise them. If you use social contexts, you can shorten it to ‘Socio’ e.g. ‘Dream’ is a movie that shines a light on many socio/cultural, historical and economic issues and debates.



STEP 4: THEORISTS AND TERMINOLOGY

One of the biggest mistakes students make time and again is looking at a question heading in either Section A or B and waffling on about theories that do not belong to that section of the exam. Whilst you may raise a **Representational** theorist or term when writing a **Media Language** question for example, remember that the main focus should be on the **Media Language**.

BELOW ARE THE THEORISTS/ THEORIES THAT BELONG TO EACH HEADING OF THE AS EXAM! DON’T GET THEM MUDDLED UP:

Representation (6)	Stuart Hall’s theories on Representation/ David Gauntlett’s theories on Identity/ Liesbet Van Zoonen Feminist theory/ bell hooks Feminist theory/ Judith Butler Gender Performativity/ Paul Gilroy Postcolonial theory.
Audience (5)	Albert Bandura Media Effects/ George Gerbner’s Cultivation theory/ Stuart Hall’s Reception theory/ Henry Jenkins Fandom/ Clay Shirky end of Audience
Industry (3)	Curran and Seaton Power and Media Industries/ Livingstone and Lunt Regulation theory/ David Hesmondhalgh Cultural industries Inc. Horizontal and Vertical Integration.
Language (Media) (5)	Roland Barthes Semiotics/ Tzvetan Todorov Narratology/ Steve Neale’s Genre Theory/ Claude Levi Strauss Structuralism/ Jean Baudrillard Postmodernism.

THOSE HIGHLIGHTED IN RED ARE THE 10 NEW YEAR 13 THEORIES IF DOING AS/A2 COURSE!



EXAM TIMINGS AND BREAKDOWN:

Section A – Television in the Global Age

Answer one question in this section.

SEC A

Either,

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

0 1 'Television is a global industry.' To what extent do *Life on Mars* and *The Bridge* support this claim? [30]

Or,

Option 2: *Humans* and *The Returned*

0 2 'Television is a global industry.' To what extent do *Humans* and *The Returned* support this claim? [30]

Or,

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

0 3 'Television is a global industry.' To what extent do *The Jinx* and *No Burqas Behind Bars* support this claim? [30]

Section B – Magazines: Mainstream and Alternative Media

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

SEC B

Either,

Option 1: *Woman* and *Adbusters*

0 4 a) Discuss the influence of historical context on representations in the set edition of *Woman* magazine. [15]

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

Or,

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

0 5 a) Discuss the influence of historical context on representations in the set edition of *Woman's Realm* magazine. [15]

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

Or,

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

0 6 a) Discuss the influence of historical context on representations in the set edition of *Vogue* magazine. [15]

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

PAC (INTRO)	PEE (MAIN BODY)	PAP (CONCLUSION)	REMEMBER! A 30 MARKER WILL ALWAYS REQUIRE AN INTRO, MAIN BODY AND CONCLUSION. THERE IS NO ROOM FOR ERROR HERE, A TOP BAND IS DEPENDENT ON IT!
POINT (TOPIC SENTENCE) ANALYSIS CONCLUSION	POINT EVIDENCE EXPLAIN	POINT ARGUE POINT	
P= To begin, we as a society live in an age where it has never been easier to seek out the media we wish to consume whilst also in our role as the 5 th estate, adding to and communicating with one another, as prosumers, on a global scale. Some argue due to the proliferation of vlogs, blogs and websites like 'Zoella' and 'Attitude' that it is now easier than ever to find content tailored to our ideologies and socio/cultural preferences on a global scale.	(SEE EXAMPLES ON PAGE 3 OR 4 OF THE SCAFFOLD SHEET)	P= In conclusion, whilst I believe that social influencers such as 'Zoella' and Lifestyle magazines/websites such as 'Attitude' are guilty of entrenching societal norms and established behaviours within society, I take a pluralist reading of this debate and believe that whilst consumers may look to the media to construct and make sense of their own identities, ultimately there is such a plethora of choice, that it would be impossible to take a dominant reading of any one given identity. A= Whilst I appreciate the line of argument that the media has immense power as the 4 th estate, P= ...ultimately we do not live in a singular society with closed meaning. The mainstream media offers us a variety of identities and content that one can choose to engage with or not. An application of Clay Shirkey's 'End of Audience' theory highlights this audience fragmentation whereby the hegemonic mass is no longer exposed to singular viewpoints and instead have the choice as to what they wish to consume as well as reject and now have the platform such as 'Zoella' within the 5 th estate to actively challenge opinions surrounding identity that they may disagree with.	
How far can aspects of identity be seen to affect the way in which audiences use online media? Discuss, with reference to Zoella and Attitude. You should refer to relevant academic theories in your response.			PAC, PEE AND PAP

Section C – Media in the Online Age

Answer one question in this section.

SEC C

Either,

Option 1: *PointlessBlog* and *DesiMag*

0 7 Clay Shirky argues that audiences in today's online age are no longer passive consumers of media content. Evaluate this 'end of audience' theory. Refer to *PointlessBlog* and *DesiMag* to support your answer. [30]

Or,

Option 2: *Zoella* and *Attitude*

0 8 Clay Shirky argues that audiences in today's online age are no longer passive consumers of media content. Evaluate this 'end of audience' theory. Refer to *Zoella* and the *Attitude* website to support your answer. [30]

END OF PAPER

IMPORTANT!

Each year, on the Component 2 paper, you can have a variation of the following:

- ! A 30 marker
- ! A 30 marker on a named theorist
- ! A split question. For instance, a 15/15 marker split.

SUGGESTED TIMINGS:

15 MARKER= 25 MINS

30 MARKER= 50 MINS

WHAT YOU NEED TO KNOW ABOUT COMPONENT 2:

- This is the Official Component 2 paper from 2019. You will notice, unlike the Component 1 paper, this exam comes in three parts:

A. Television in the Global Age
B. Magazines (Mainstream)
C. Online Media

- You need to ensure that you know which option you are studying, as you will need to identify in your paper what question you are writing! For example, if I am doing:

'Life On Mars' = Question 1
'Vogue' = Question 6
'Zoella' = Question 8

Obviously you will reference your texts in the question but don't leave anything to chance.

CONNECTIVE/ SENTENCE STARTERS AND HOW TO STRUCTURE IN PERSPECTIVES:

Juxtaposed to the previous point...

In continuation of the aforementioned point...

Moreover, an application of Stuart Hall's reception theory, one may argue, would establish that...

Furthermore, a pluralist perspective would argue...

In addition,

Moreover,

Furthermore,

To contextualise the following point further,

In contrast, a political-economist may counter this argument establishing that...

TOP TIP: REMEMBER, COMPONENT TWO ASSESSES ALL OF RAIL. YOU MAY EVEN FIND SOMETIMES THAT A QUESTION HAS TWO RAIL TERMS/ A CONTEXT FOCUS MIXED TOGETHER.

MOREOVER, UNLIKE COMPONENT 1, YOU WILL NOT HAVE A NICE SUB-HEADING BLATANTLY DETAILING THE SPECIFIC RAIL FOCUS, SO BE SURE TO READ THE QUESTIONS! YOU WILL HAVE A FEW MINUTES AT THE START OF COMPONENT 2 TO DO THIS BEFORE YOUR 2 AND A HALF HOURS BEGINS.

TACKLING A SPLIT QUESTION:

Or,

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

0 6

- a) Discuss the influence of historical context on representations in the set edition of *Vogue* magazine. [15]
- b) Explore how the set edition of *The Big Issue* conveys viewpoints and ideologies. [15]

ADVICE ON A SPLIT QUESTION:

- Although some people write slower or faster than others, ideally you should be averaging a PEE paragraph every 5 minutes.
- The following two examples are how I would start both of my responses and can be used to scaffold your own response, or just serve as an exemplar. Remember, they are 15 markers so will require a topic sentence.

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

25 MINS

0 6

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

To begin, **historical contexts** influence the **construction** and **mediation** of magazines in a variety of ways, no more so than in the set edition of 'Vogue'. For instance, as 'Vogue' is a print publication that strives to keep up with and report the newest fashion trends, lifestyle tips and beauty advice, it is vital to the **institution** and the **readership** that it is of the **zeitgeist**. An example of this is even evident within the advertising the magazine chose to feature within its pages at the time. The 'Imperial Leather' advert for example, **represents** an **archetypal mediation** of the maternal mother within the domestic sphere, washing her child. One may argue, that from a **socio/cultural** and **historical** reading of the text, many women at the time would have sought not only to **adhere** to this idealised **representation** of **femininity** and **domesticity** but would have actively identified with it due to **societal norms** at the time. This is further reinforced by Stuart Hall's 'Conceptual Roadmap' theory whereby he stated that **representations** are created via a process of **selection and combination** with the intention of creating **cultural** understanding within the intended **audience**, in this case the 'Vogue' **readership**, via the key signifier of the woman within the advert. The **selection** of the white protagonist would have also been **socio/culturally** and **historically** applicable at the time, with many of the British **hegemonic mass** being white themselves.

Either,

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

1. (a) To what extent can the set episode of *Life On Mars* be seen as postmodern? [15]
- (b) Television production takes place within an economic context. Discuss the influence of economic factors on *The Bridge*. [15]

KEY FOR BOTH QUESTIONS: **Media Language.** **Representation term.** **Audience term.** **Industry term.** **Words/ phrases used within the question indicating to the Examiner I have read & understand what I am being asked to do.** **Theorist/ theory.** **Contexts.**

25 MINS

- (b) Television production takes place within an economic context. Discuss the influence of economic factors on *The Bridge*. [15]

1b. Firstly, the **production** of television and namely television series like that of 'The Bridge', are reliant upon and also restricted by the **financial** and **economic** contexts in which they are made. **Budgets, casts, crew** as well as the **exhibition** and **distribution** of a TV series are all extremely expensive and within the **socio/cultural** and **economic** context of today's saturated television **market**, whereby **acquisitions** are bought in **internationally** due to the advantage of them being pre-packaged and cost effective, original content can at times be overlooked or subject to restricted **budgets**. An example of this is the **funding** structure of 'The Bridge', Season 3. 'The Bridge' Seasons 1 and 2 had enjoyed high acclaim/ **ratings** in Denmark and Sweden as well as in the UK on BBC4. The show's premise, that being a crime that requires the co-investigation of the Swedish detective Saga and the Danish detective Henrik, also mirrors how the show was **produced**. Freelance international (Swedish **production company**) and Nimbus Film (Danish **production company**) **co-produced** the third season of 'The Bridge' with the show also receiving **grants** from various Scandinavian Film and TV organisations as well as a sizeable 400,000 Euro grant from the Creative Europe Programme, a part of the European Union that supports, nurtures and funds member state content for **domestic** and **international audiences**.

YOU'LL NOTICE THE ABOVE OUTLINES THE DEBATE NICELY BEFORE WE BEGIN THE MAIN PEE STRUCTURE OF THE ESSAY. IT IS IMPORTANT TO ESTABLISH THE VARIOUS CONTEXTUAL ISSUES UPON TV PRODUCTION BEFORE WE BEGIN DISCUSSING THE QUESTION. WATCH NOW, HOW I WOULD START DECONSTRUCTING THIS DEBATE...

In continuation of the above, **co-productions** have become a norm within the Television **industry** as opposed to that of vertically integrated, **in-house production's**. An application of David Hesmondhalgh's concepts on media risk and **commercial viability** are evidence of this perspective. For example, 'The Bridge' being **co-produced** by several **institutions** minimised risk and the potential of financial loss. This is important because...

Option 2: Zoella and Attitude		KEY FOR BOTH QUESTIONS: Media Language Representation term. Audience term. Industry term. Words/ phrases used within the question indicating to the Examiner I have read & understand what I am being asked to do. Theorist/ theory.
8.	How far can aspects of identity be seen to affect the way in which audiences use online media? Discuss, with reference to Zoella and Attitude. [30]	50 minutes is a long time to spend on one question, all be it a 30 marker. This is why knowing your 19 theorists as well as some additional ones is paramount. Whilst I am not necessarily expecting you to write 10 paragraphs in this time (a paragraph every 5 minutes), a 30 marker needs an Intro, PEE body and a Conclusion. If you can't do that in 50 Minutes the Examiner is going to find you out pretty quickly, so beware!
You should refer to relevant academic theories in your response.		

HOW FAR CAN ASPECTS OF IDENTITY BE SEEN TO AFFECT THE WAY IN WHICH AUDIENCES USE ONLINE MEDIA? DISCUSS, WITH REFERENCE TO ZOELLA AND ATTITUDE. YOU SHOULD REFER TO RELEVANT ACADEMIC THEORIES IN YOUR RESPONSE.

To begin, we as a society live in an age where it has never been easier to seek out the media we wish to consume whilst also in our role as the 5th estate, adding to and communicating with one another, as prosumers, on a global scale. Some argue due to the proliferation of vlogs, blogs and websites like ‘Zoella’ and ‘Attitude’ that it is now easier than ever to find content tailored to our ideologies and socio/cultural preferences on a global scale. Throughout the course of this essay I will explore this debate, assessing it against various critical theory and contextual influences, in the hope of arriving at a justified and evidenced conclusion.

Firstly, one may argue that an important irony to identify from the start is the notion that ‘Zoella’ uses mainstream media herself to construct an online identity/persona. A perfect example of this is her brand name itself, her real name in fact being Zoe Sugg. At the time of writing this, according to the social networking tracker ‘Social Blade’, ‘Zoella’ has 11,400,000 subscribers on You Tube. Appearing relatable and creating a personalised experience for such a sizeable viewership is therefore a challenge but ‘Zoella’ adopts various techniques in the construction of her content that achieve this. Via ‘Zoella’s’ multi-platform brand identity, we are provided with a constructed representation of ‘Zoella’ across her vlogs, blogs and website. For instance, the construction of ‘Zoella’s’ 2019 edition of ‘Vlogmas’ is a perfect example of this, whereby viewers are not only invited to observe Zoella and her family on Christmas Eve but are positioned to view her in locations such as her kitchen, car and in arguably a person’s most private space, their bedroom. Via the use of selection and combination, ‘Zoella’ hybridises an informal, often colloquial mode of address, with locations such as those mentioned previously in an effort to better identify with her viewership, which are hegemonically British teenagers- women in their early thirties. Colloquial greetings and personal pronouns such as “Hey guys” or “Thank you for watching”, render the content applicable to whoever is watching it domestically or worldwide. An application of Stuart Hall’s Shared Conceptual Roadmap may further throw light on the above reasoning. This theory establishes that the media and those within it construct their content with signifiers such as props, locations and themes that are universally associated with and understood by people, Christmas being a perfect example of this worldwide.

In continuation of the above, the notion of creating an identity and modelling it upon those within mainstream media is not a new one. For instance, an exploration of ‘Attitude’ against Judith Butler’s theory of Gender Performativity is, one may further establish, another example of people using online media to adapt and construct their own identity and ideologies. ‘Attitude’ is available in print and online and is the UK’s best-selling gay magazine. The magazine and website cover a spectrum of issues facing the LGBTQ+ community both domestically and worldwide and establish on their website that they are respected for their “...topical reporting and social campaigning”. With such a powerful platform, an application of Butler may establish that ‘Attitude’ is a pivotal part of gender performativity and a source for gay men to assess and refine/change their own identity. The LGBTQ+ community, whilst vocal and increased in number due to progressive shifts in equality are still within the maligned mass within society compared to that of the heterosexual hegemonic mass, rendering ‘Attitude’s importance as a source of information for the UK’s male gay populace all the more important. As Butler outlines, we are not born with a gender and/or traits associated with gender such as masculinity and femininity. Instead, these traits are cultivated and often forced upon us with regards to hegemonic societal norms. Consequently, Butler established that we act out or perform our gender and describes such acts as rituals we carry out in an effort to adhere to societal pressures. ‘Attitude’ offers an alternative viewpoint and set of ideologies for the LGBTQ+ sub-culture, thus offering a counter-cultural representation, that the LGBTQ+ community can use to navigate their own sexual preferences/ identity outside of societal norms distributed by the mainstream media in it’s often heterosexual mediation of people and events and role as an ideological state apparatus. Alternatively, some may view ‘Zoella’ as somewhat adhering to established and regressive stereotypes surrounding idealised versions of beauty within society. The content within ‘Zoella’s’ blogs and vlogs often relates to fashion, make-up tutorials and the notion of carrying out the aforementioned rituals by Butler.

In contrast however, whilst one may establish with a presentation of the two-step flow that ‘Zoella’ and ‘Attitude’ are both socio/cultural opinion leaders within today’s society, responsible for disseminating their viewpoints and ideologies to that of mainstream audiences via a sizeable cross-media brand, both texts offer readers a spectrum of articles, vlogs and content to view. A pluralist perspective for example, would establish that ‘Zoella’ is open about and posts about her own issues with anxiety and body confidence whilst ‘Attitudes’ website includes an ‘Opinions’ tab upon its navigation bar whereby the magazine explores taboo topics and socio/cultural, political and historical issues that face the LGBTQ+ community, particularly that of gay men. Articles such as 'Being a fat queer person is political - we represent the abandonment of fitting in' and 'This is what it was like to grow up gay when homosexuality was illegal' offer readers multiple ways to navigate the site and ultimately, take a dominant, negotiated and/or oppositional reading based upon their own standpoint. As David Gauntlett establishes, “We use these narratives to frame our experiences and to bring order to the stream of ‘stuff’ that goes on in our lives”. Unlike viewpoints held by those such as Butler, Gauntlett proposes that one’s gender/identity is not acted out due to restrictions placed upon us by society and ideological state apparatuses such as the media but alternatively that consumers instead use the media to both navigate and experiment with their identity, a plethora of texts with polysemic meaning rendering the notion that identities are forced upon us, redundant.

Juxtaposed to this opinion however, is the notion of hyper-reality and the construction of reality within the media. Jean Baudrillard establishes that the media in its role as the 4th Estate at first held a mirror up to society and exposed corruption, falsehoods and inaccuracies within society but that in today’s media-saturated society it is now predominantly responsible for attributing to such issues, creating a hyper-reality that we except as reality/ a simulation. This, one may establish is extremely important when looking at the power the media holds and opinion leaders such as ‘Zoella’ and ‘Attitude’ harness with such a large following/fandom. Whilst ‘Zoella’ for example on occasion appears without make-up and in casual attire, more often than not she is often constructed in a way that conforms to regressive stereotypes and societal norms surrounding what women should look like. This notion of hyper-reality is bolstered all the more so by the fact that ‘Zoella’ has a manager and a sizeable team behind her that are employed to update and edit her content regularly, to the extent that a single person could not do this on an hourly basis. Whilst a post-feminist perspective may argue that it is a woman’s right to look however she wants and that is not the business of anyone else, one cannot help but draw parallels with identity debates within our current zeitgeist concerning body positivity, hyper-sexualisation and mental wellbeing.

In conclusion, whilst I believe that social influencers such as ‘Zoella’ and Lifestyle magazines/websites such as ‘Attitude’ are guilty of entrenching societal norms and established behaviours within society, I take a pluralist reading of this debate and believe that whilst consumers may look to the media to construct and make sense of their own identities, ultimately there is such a plethora of choice, that it would be impossible to take a dominant reading of any one given identity. Whilst I appreciate the line of argument that the media has immense power as the 4th estate, ultimately we do not live in a singular society with closed meaning. The mainstream media offers us a variety of identities and content that one can choose to engage with or not. An application of Clay Shirkey’s ‘End of Audience’ theory highlights this audience fragmentation whereby the hegemonic mass is no longer exposed to singular viewpoints and instead have the choice as to what they wish to consume as well as reject and now have the platform such as ‘Zoella’ within the 5th estate to actively challenge opinions surrounding identity that they may disagree with.