



Media Studies

A Level | Eduqas | A680QS



# Practice Papers

for A Level Eduqas  
Component 1: Media Products,  
Industries and Audiences

Edition 3.1, June 2024

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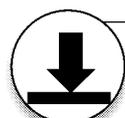
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# Teacher's Introduction

This material is intended to help prepare students for the A Level Media Studies Eduqas (A680QS) 2017 specification, examined from 2019 onwards, for **Component 1: Media Products, Industries and Audiences**.

**Five full examination-style papers** are provided, each one closely modelled on the examination format of the Eduqas 2017 specification. Each paper includes a mark scheme and indicative content for each question.

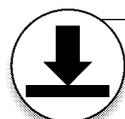
All of the **set products for assessment from 2024** are covered across the five papers, and questions are drawn from Eduqas's guidance, covering the key topics for each set product.



Pages from this resource which are relevant to the set products for final assessment in **2023** are available on the ZigZag Education support files system, which can be accessed via [zzed.uk/productsupport](https://zzed.uk/productsupport)

**Unseen** texts have also been included in each exam paper, as indicated by Eduqas.

- Black-and-white copies of the printed unseen products are included in the resource. Colour copies of the printed unseen products have also been provided as an appendix at the end of the resource, as well as on our product support system.
- Unseen audiovisual resources have also been included in each exam paper. You can access these freely on the Internet, using sites such as YouTube.



PDF colour versions of the printed unseen products used in the practice papers are also provided on the ZigZag Education Support Files system, which can be accessed via [zzed.uk/productsupport](https://zzed.uk/productsupport)

The practice papers include questions relating to all aspects of the theoretical framework, media theories and relevant contexts. Detailed analysis of all the set products is provided in the indicative content:

- **An extensive mark scheme** is provided for every question. Each mark scheme gives either the correct answer or detailed indicative content for that question.
- **Detailed indicative content** is included along with a mark scheme for each relevant question. This gives students (and teachers) a clear idea of what kind of ideas *could* be addressed in the answer. It helps students to improve and develop their knowledge and their exam technique.

The materials here are based on my experience as an examiner, and on the materials provided by Eduqas. Working through all five papers will provide students with an excellent opportunity not only to extend and refine their knowledge, but to get used to the question style, format and approach of the exam, and to practise their examination skills and techniques.

August 2022

#### Third Edition, September 2022

This resource has been updated in line with specification changes to set products for exams from 2024.

#### Edition 3.1, June 2024

Minor corrections have been applied to clarify the use of unseen audiovisual resources on pages 7, 22, 37, 52 and 66.

## Free Updates!

Register your email address to receive any future free updates\* made to this resource or other Media resources your school has purchased, and details of any promotions for your subject.

\* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

Go to [zzed.uk/freeupdates](https://zzed.uk/freeupdates)

## Set Products and Unseen Products

### Set Products

Advertising and marketing, including film posters:

- *Tide* advertisement
- *Super. Human.* advertisement
- *Kiss of the Vampire* film poster

Music video:

| Group 1                       | Group 2                                   |
|-------------------------------|---|
| <i>Formation</i> , Beyoncé    | <i>Riptide</i> , Vance Joy                |
| <i>Turntable</i> , The Weeknd | <i>Seventeen Going Under</i> , Sam Fender |
| <i>Underdog</i> , The Roots   | <i>Little Bit of Love</i> , Tom Grennan   |

Newspapers:

- *Daily Mirror*
- *The Times*

Video games:

- Assassin's Creed franchise

Radio:

- *Woman's Hour* OR *Have You Heard George's Podcast?*

Film:

- *Black Panther*
- *I, Daniel Blake*

### Unseen Products

- Music video *Formation*, Beyoncé
- Music video *Essence*, Burna Boy ft. Stormzy
- Music video *Happy*, Marshmello ft. Bastille
- Advertisement for Sure, 'Not Done Yet'
- Advertisement for Adidas, 'Run for the Oceans – Impossible is Nothing'
- Advertisement for #Afrovisibility, Project Embrace
- Operation Black Vote poster
- Front page of *The Daily Telegraph* (8<sup>th</sup> October 2018)
- Front page of the *Daily Mail* (7<sup>th</sup> July 2022)
- Film poster for *Vampire in Brooklyn*
- Film poster for *Pride and Prejudice and Zombies*

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## Examination Information

The exam consists of two papers. This section discusses the entire Media exam (coursework and exam). This resource provides Practice Papers for Component 1 only.

### Paper 1: Component One: Media Products, Industries and Audiences

90 marks, 2 hours 15 minutes, (35% of total qualification)

Section A: **Analysing Media Language and Representation** 45 marks, 1 hour 30 minutes

This section will include questions on two forms taken from:

- Newspapers
- Advertising and marketing (including film posters)
- Music videos

It will include unseen texts, which may be from the same form or from different forms.

- Q1 will always include an unseen audiovisual text. This may be a question on Language
- Q2 will always include an unseen print text or texts. This may be a question on Language

Section B: **Understanding Media Industries and Audiences** 45 marks, 45 minutes

The 'Industries' questions will be on one form taken from:

- Newspapers
- Radio
- Video games
- Film: cross-media study

The 'Audiences' questions will be on one form taken from:

- Newspapers
- Advertising and marketing
- Radio
- Video games

The same form cannot be used for both Industries and Audiences.

There are no unseen texts in Section B.

### Assessment Objectives

The examination assesses you against AO1 and AO2. AO3 is assessed via the Non-examined assessment (coursework).

#### AO1

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

#### AO2

- **AO2 1** Apply knowledge and understanding of the theoretical framework of media products, including their relation to their contexts and through the use of academic theories
- **AO2 2** Apply knowledge and understanding of the theoretical framework of media products, including their relation to their contexts and through the use of academic theories
- **AO2 3** Apply knowledge and understanding of the theoretical framework of media products, including their relation to their contexts and through the use of academic theories to draw conclusions

#### AO1/AO2 totals

Component 1 AO1: 17.5% AO2: 17.5% – **35%** of the total examination mark

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## AO coverage in Component 1

| AO  | Q1 | Q2 | Q3a | Q3b | Q3c | Q3d |
|-----|----|----|-----|-----|-----|-----|
| AO1 |    |    | ✓   | ✓   | ✓   | ✓   |
| AO2 | ✓  | ✓  |     |     |     |     |

### Using the Mark Schemes and the Indicative Content

The mark schemes are based on those provided by Eduqas.

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

Remember that indicative content is there to show you what kinds of points could be made. It does not mean that all the points will always be given due credit. There is no expectation that answers must cover all the indicative content, and certainly no expectation that answers should cover ALL of the indicative content!

### Examination Tips

- In Component 1 Section A, there are 45 marks available and it is suggested that you spend about 15 minutes on this section. However, this includes time for viewing and analysing the unseen poem.
- In Component 1 Section B, there are 45 marks available and it is suggested that you spend about 15 minutes on this section, which equates to roughly 1 minute per mark.
- Therefore, a 5-mark question in Component 1 should take about 5 minutes to plan and write, and a 12-mark question should take about 12 minutes to plan and write.
- In Component 2, there are 90 marks and 135 minutes available. There are no marks for the unseen poem, so you have about 1.5 minutes per mark, or about 45 minutes for each of sections A and B.
- Expectations of how much can be covered in each section should be informed by the mark schemes.
- Your English skills and writing ability – how well you write – will be considered in longer (30-mark) questions, the Representation question in Component 1 and the 30-mark questions in Component 2.
- QWC includes spelling, punctuation, paragraphs and developing a clear line of argument. It is important in awarding marks, but it does count.
- Shorter answers should still be clear and easy to understand, but QWC is not the main focus.
- Synoptic questions reward you for ranging more freely across the entirety of your course. There will usually be one synoptic question. It will usually be clearly labelled as a synoptic question. It will be clearly labelled as a synoptic question.
- Your answers can show either breadth (covering a lot of points in not much detail) or depth (covering fewer points but addressing these in more detail). There will never be time to cover everything.
- Strengths in one area of your work can outweigh weaknesses in another area. Focus on what you have written rather than what you have not included.

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Specification Coverage

| Component 1  |   |  |  |
|--|---|--|--|
|  | Media Language and Representation   |  |  |
| <b>Practice Paper 1</b><br>Set product: <i>Super Human</i> advertisement<br>Unseen product: Music video extract: <i>From Afar</i> by Vance Joy | Advertising and Marketing – Rep<br>Advertising and Marketing – Lang<br>Unseen product: Print advertisement: Operation Black Vote<br>Unseen product: Print advertisement: #Afrovisibility, Project Embrace | Advertising and Marketing – Lang<br>Unseen product: Print advertisement: Operation Black Vote<br>Unseen product: Print advertisement: #Afrovisibility, Project Embrace | Set product: <i>George's Paradise</i><br>Set product: <i>George's Paradise</i> |
| <b>Practice Paper 2</b><br>Set product: <i>Tide</i> advertisement<br>Unseen product: Audiovisual advertisement: <i>Sure, 'Not Done Yet'</i>    | Advertising and Marketing – Rep<br>Advertising and Marketing – Lang<br>Unseen product: <i>The Daily Telegraph</i>   | Newspapers – Lang<br>Unseen product: <i>The Daily Telegraph</i>  | Set product: <i>George's Paradise</i><br>Set product: <i>George's Paradise</i> |
| <b>Practice Paper 3</b><br>Unseen product: Audiovisual advertisement: Adidas, 'Run for the Occasion' 'Impossible is Nothing'                   | Advertising and Marketing – Rep<br>Advertising and Marketing – Lang<br>Set product: <i>Kiss of the Vampire</i><br>Unseen product: <i>Vampire in Brooklyn</i>  | Film Posters – Rep<br>Set product: <i>Kiss of the Vampire</i><br>Unseen product: <i>Vampire in Brooklyn</i>  | Set product: <i>George's Paradise</i><br>Set product: <i>George's Paradise</i> |
| <b>Practice Paper 4</b><br>Unseen product: Music video extract: <i>Happier</i> by Marshmello ft. Bastille                                      | Music Video – Lang<br>Unseen product: Music video extract: <i>Happier</i> by Marshmello ft. Bastille  | Newspapers – Rep<br>Set product: <i>Daily Mirror</i><br>Unseen product: <i>Daily Mail</i>  | Set product: <i>George's Paradise</i><br>Set product: franchise                |
| <b>Practice Paper 5</b><br>Set product: Music videos from Group 2<br>Unseen product: <i>Real Life</i> by Busta Rhymes ft. Stormzy              | Music Video – Rep<br>Set product: Music videos from Group 2<br>Unseen product: <i>Real Life</i> by Busta Rhymes ft. Stormzy   | Film Posters<br>Unseen product: <i>Pride and Prejudice and Zombies</i>   | Set product: <i>George's Paradise</i><br>Set product: <i>George's Paradise</i> |

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# ZigZag Practice Exam

## Supporting Eduqas A Level Media Studies

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### Practice Paper 1

Name



#### Time Allowed

2 hours 15 minutes

#### Additional Materials Required

In addition to this paper, you will need:

- to view an audiovisual resource for question 1
- a copy of print-based Resource A for use with question 2

#### Instructions to Candidates

- Answer **all** the questions in both sections.
- Cross out any work you do not wish to be marked.

#### Information for Candidates

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

Spend approximately 1 hour and 30 minutes on Section A, including viewing and studying the unseen products. Spend approximately 45 minutes on Section B.

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

Question 1 requires an extended response. In this answer, you will be assessed on the quality of your written response, including your ability to develop a clear and sustained line of argument which is logical, relevant, coherent and substantiated.

Question 3d is a **synoptic** question. In your answer, you will use knowledge and understanding from across the full Media Studies course. You will be rewarded for drawing together knowledge and understanding of the different areas of the theoretical framework and of relevant media contexts.



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Answer **all** questions from **both** sections.

## Section A: Analysing Media Language and Representation

### Representation

Question 1 is based on the unseen audiovisual resource and the advertisement for *Super. Human.* – that you have studied.

Unseen product: Vance Joy. *From Afar*. <https://www.youtube.com/watch?v=nYUc>

You will have **five minutes** to read question 1.

The music video will be screened **three times**.

**In the first viewing**, watch the music video.

**In the second viewing**, watch the music video and **make notes**.

You will then have **five more minutes** to **make additional notes**.

**In the third viewing**, watch the music video and **make final notes**.

After the third viewing you should answer question 1.

1. Compare how alternative representations in the music video *From Afar* and the advertisement for *Super. Human.* position audiences.
  - Consider how alternative representations are constructed.
  - Consider the similarities and differences in how representations position audiences.
  - Make judgements and draw conclusions about how far the range of representations reflects the range of cultural contexts.

### Media Language

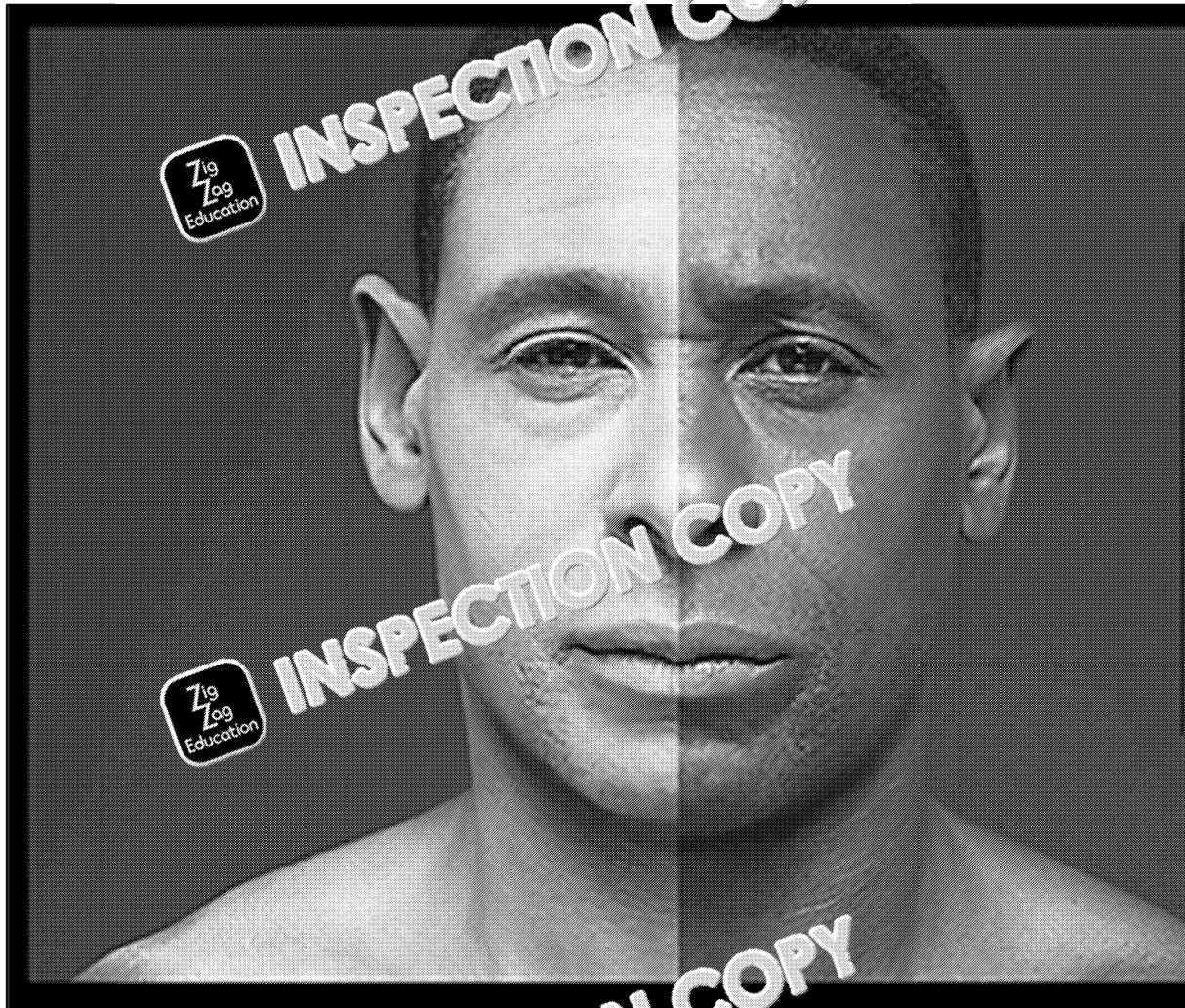
Question 2 is based on Resource A and B. Resource A consists of two print advertisements for the film *Vote* and features actor Dev Patel. Resource B is a billboard advertisement for the film *Vote* and features actor Dev Patel. See A carefully and use both advertisements when answering question 2.

2. Explain how binary oppositions contribute to the meaning created by these advertisements.

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## Section B: Understanding Media Industries and Audiences

3. (a) Identify **one** way radio stations may be funded.
- (b) Briefly explain a main difference between analogue radio and digital radio.
- (c) Explain how the 'podcasting revolution' has affected radio broadcasting. Refer to **either** *Woman's Hour* **or** *Have You Heard George's Podcast?* to support your points.

Question 3d. In your answer, you can use knowledge and understanding from any course. You are rewarded for drawing together knowledge and understanding from theoretical frameworks and of relevant media contexts.

- (d) Explain how the output of public service radio shows differs from that of commercial radio. Refer to **either** *Woman's Hour* **or** *Have You Heard George's Podcast?* to support your points.
4. (a) Explain how audiences' consumption of news can be influenced by mass media. Refer to *The Times* to support your points.
- (b) Explain how newspapers appeal to the different needs of mass and specialist audiences. Refer to *The Daily Mirror* to support your points.

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## **Preview of Questions Ends Here**

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This is a limited inspection copy. Sample of questions ends here to avoid students previewing questions before they are set. See contents page for details of the rest of the resource.

# Mark Scheme: Practice Paper 5

## General Information

Marking should be positive, rewarding achievement and what is included, and should

Marks awarded should be directly related to the marking criteria. Use the generic indicative content for each question to assess a response.

## Indicative Content

Indicative content outlines areas that students may explore in their responses. It is not intended to be a 'model answer'. Candidates are not expected to include everything. Students may consider aspects not included in the indicative content, and these should be rewarded.

All the examination questions provide opportunities for students to make informed judgements. Such responses should be rewarded appropriately.

## Section A: Analysing Media Language and Representation

- Compare the choices made by producers in the construction of representations and beliefs.
  - Consider how the representations are constructed.
  - Consider the similarities and differences in how music videos reflect the producers and artists.
  - Consider how far the representations relate to relevant contexts by making judgements and conclusions.

| Band | AC2: 3 and AO2: 3<br>Apply knowledge and understanding of theoretical framework of media to analyse media products in relation to their contexts and make judgements and conclusions   |
|------|--|
| 5    | <p><b>25–30 marks</b></p> <ul style="list-style-type: none"> <li>Excellent, thorough and appropriate knowledge and understanding of relevant media theories applied to analyse the unseen and set texts</li> <li>Analysis of the representations in both texts is insightful and detailed, informed by relevant media theories</li> <li>Detailed and appropriate comparisons are made of the representations within the texts</li> <li>Judgements and conclusions relating the texts to relevant media contexts supported by detailed references to specific aspects of the texts</li> </ul>           |
| 4    | <p><b>19–24 marks</b></p> <ul style="list-style-type: none"> <li>Good, appropriate application of knowledge and understanding of relevant media theories applied to analyse the unseen and set texts</li> <li>Analysis of the representations in both texts is effective and may be informed by relevant media theories where relevant</li> <li>Reasonably detailed and appropriate comparisons are made of the representations within the texts</li> <li>Judgements and conclusions relating the texts to relevant media contexts supported by references to specific aspects of the texts</li> </ul> |
| 3    | <p><b>13–18 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of relevant media theories to analyse the unseen and set texts</li> <li>Analysis of the representations in both texts is valid and straightforward</li> <li>Satisfactory comparisons are made of the representations within the texts, but may be unbalanced, with more focus on one text than the other</li> <li>Judgements and conclusions relating the texts to relevant media contexts supported by some references to the texts</li> </ul>  |

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|   |  |
|---|--|
| 2 | <p style="text-align: center;"><b>7–12 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework is and set texts, although this may lack relevance and/or accuracy at</li> <li>• Analysis of the representations in both texts is undeveloped and</li> <li>• Basic comparisons are made of the representations within the texts likely to be unbalanced, with more focus on one text than the other</li> <li>• Judgements and conclusions relating the texts to relevant media con undeveloped, and only partially supported by references to the text</li> </ul> |
| 1 | <p style="text-align: center;"><b>1–6 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal or basic knowledge and understanding of the theoretical framework and set texts, and may lack relevance, accuracy and clarity</li> <li>• Analysis of the representations in the texts is general and/or superficial</li> <li>• Few or no comparisons are made of the representations within the texts likely to focus mainly on one text</li> <li>• Relevant or appropriate judgements and conclusions are lacking</li> </ul>   |
|   | <p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response, or no work worthy of marks</li> </ul>  |

### Indicative Content: Question 1

Question 1 requires an extended response. To achieve marks in the highest bands, and sustained line of argument which is logical, relevant, coherent and substantial.

All of the bullet points in the question should be addressed, but they do not have to be addressed discretely. Answers that do not address all of the bullet points should be marked according to the descriptors in the marking grid.

Answers should include comparison of the unseen text with the set product text. In the highest bands, answers will consider more detailed aspects of representation, and either reference to relevant theories. However, explicit reference to theories is not specifically required in the highest bands. In the middle bands, answers are likely to consider the more obvious representations. In the lower bands, answers are likely to be largely descriptive.

To achieve band 3 or higher, answers must include direct comparisons of the unseen text with the set product text. For band 4 or 5, it is expected that there is balanced coverage of both texts; at band 2 the coverage may be more unequal.

Answers should consider how far the representations relate to relevant media contexts. In the highest bands, answers will engage explicitly with the 'how far' aspect of the question. In the middle bands, answers will show knowledge of contexts and straightforward engagement with the question. In the lower bands, answers are likely to have limited awareness of contexts.

The indicative content below is not prescriptive. Answers are not expected to include all points. Invalid points should be given due credit. Candidates are expected to answer on **one** text from **Group 2** (either Riptide, Vance Joy or Seventeen Going Under, Sam Fender or Little Mix).

### AO2

Responses will apply knowledge and understanding of aspects of representation of media, such as:

- the way in which representations are represented through a process of selection and construction of media language
- stereotypes and countertypes
- misrepresentation and under-representation
- how audiences respond to, interpret and use representations
- theoretical perspectives on representation and audience interpretation, including:
  - Hall's view of stereotyping relating to power

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- Gilroy's view of the continuing influence of colonial discourses and 'othering'
- Gauntlett's identity theory of the 'pick and mix' and the identity 'toolkit' that can be used or navigated around

Responses will analyse how the representations of social groups are constructed:

- performers' representations of themselves
- the choice of characters/actors and how this is used to instruct representation
- visual, auditory and technical codes and how these are used to construct representation
- intertextuality, narrative and use of genre and conventions and how these are used
- how far representations may be judged as stereotypes, countertypes and misrepresentations
- how representations may function to influence audience identity, e.g. as a 'toolkit'
- how 'readings' may be interpreted, accepted, negotiated or rejected by audiences
- how far representations conform to hegemonic values of race, and what this reflects
- how far colonial views of race are challenged or supported, and what this reflects

Responses will consider the choices made by media producers as to how representations reflect values, attitudes and beliefs, such as:

- aspects of media language, including technical, audio and visual codes, to construct representation
- effect of paradigmatic choices on the way in which the products are interpreted
- purpose of different media products and how this influences the choices in their production
- how stereotypes can be used positively or negatively to reflect their own ideologies
- editing in order to appeal to audiences and to communicate meaning
- shot type and size, framing and composition

Responses will analyse the choices made by producers in the construction of representations of attitudes and beliefs in the *Real Life* music video, such as:

- the settings and iconography of the *Real Life* music video, including urban housing estates, social conflict and poverty as well as the vulnerability of young people growing up in these environments
- the choice of narrative structure, such as when we follow the storyline unfold through the lives of the characters
- the choice of camera work and lighting to construct the representation of hopeless young people who are being forgotten
- the focus through personalisation – by giving the audience an insight into each character, so that audience members who may personally identify with these struggles that you are experiencing
- in the first section of the extract, technical codes such as shot-reverse-shot and close-up shots show the young people as a unit, fostering positive attitudes towards them by showing their togetherness
- in the first half of the video, the camerawork and editing portray the characters as resilient; despite their struggles they are still very strong; candidates may comment on the characters displaying tenacity and perseverance in their own particular challenges
- *Real Life* does, however, create a disproportionately negative representation of young people in the second half with the stabbing sequence
- candidates may discuss the binary opposition of 'dark versus light', with the first half being light with plenty of natural lighting, suggesting a message of positivity and hope surrounding the characters, while the dark lighting of the second part has much more of a negative feel, perhaps reflecting the stereotypical views and ideologies surrounding the young black males
- Burna Boy (the song's artist) may be utilising this medium to convey a message of social critique, attacking not only the victims' families and friends as well as the victims themselves
- editing of the stabbing sequence suggest that these things occur far too frequently
- the montage sequence from the perpetrator's point of view implies quick regret (the perpetrator washing his bloodied hands, for instance), while also expressing a sense of detachment in modern society and possibly evoking the concept of a 'lost youth'.

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- the producers' core beliefs and values are expressed in the concluding sequence where a young man may have died. The message is to encourage the next generation to do better than another because their acts have far-reaching repercussions.
- it is possible that candidates may recognise and draw upon intertextual references to a popular television series (e.g. *Top Boy*), in explaining how mainstream media often marginalises black males
- candidates may talk about the poetic scene at the end of the music video where the young man hopes to counteract the domestic turmoil suffered by marginalised young black men with the idea that the media unjustly stereotypes young black men
- responses may suggest that the music video tries to convey a message of hope and a better representation of how young black men are stereotypically portrayed by the media
- responses may also draw on the stereotyping of young black men to create a narrative which is reinforced by mainstream media

Responses will also analyse the choices made by producers in the construction of the video, including values, attitudes and beliefs in their chosen music video (set text), including, for example:

### **Riptide**

- the fragmented and disembodied representation of women in the music video
- the polysemic nature of the music video; montage and purposefully disconnected images encourage interpretation and instead encourage the audience to build their own construction of meaning
- the fact that *Riptide* encourages a voyeuristic reading of women, often portraying them as objects of the male gaze, encouraging a 'male gaze' perspective
- intertextuality with the horror genre and its depiction of women; the use of the term 'victim' to suggest that women are the objects of violence; candidates may talk about this being recalled here, perhaps citing theories such as those of van Zoonen or Butler
- the vulnerability of the females in the music video is suggested through both the close-up shots of women tied up and running away, which again perpetuates the view that women are objects of the video narratives
- it might be argued that the music video trivialises violence and uses sexualised images of women to gratify the male gaze

### **Seventeen Going Under**

- the decision to portray young people as hopeless (similar to that of the *Real World* video) is conveyed through the muted colour palette
- the technical codes, such as close-up shots without context and establishing shots, may reflect the raw and 'unfiltered' message of the music video. The message is conveyed through production values or extensive narrative sequences, but is instead shown through direct images to communicate the message in a straightforward way.
- the settings and locations reflecting aspects of realism, especially of those associated with urban street scenes, domestic situations, and scenes at the coast allow audiences to relate to the struggles experienced by the young characters in the video
- Sam Fender positions himself as a member of the group, implying that he is an authentic character in real-life struggles. Candidates may, however, comment on how, in his lip-syncing, Fender while the people in the background seem forgotten, possibly reflecting the marginalisation of people in modern society and similarly exploring the idea of 'lost youth' as in the *Real World* video
- the introspective narrative through narrative gesture codes and direct mode of address allows candidates to explore the narrative sequence in Funder's own past
- Sam Fender's beliefs are reflected in the purpose and main message of the music video, which is a pluralistic representation of groups commonly misrepresented and marginalised in society
- candidates may discuss how Fender's opposition to the dominant ideology is reflected in his treatment in addition to the artist's up-and-coming character
- candidates may discuss the ways in which the music video invokes discussion about the most vulnerable in society

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### Little Bit of Love

- unusual representation of sibling love conveyed through the raw visual treatment perhaps also reflecting the alternative genre of the video
- paradigmatic choices such as the use of real, believable characters and a local setting
- the use of technical codes such as the establishing and close-up shots as a means of representing personal experiences
- linear narrative exploring Grennan's relationship with his brother who seems to be someone such as those of a 'lost youth' (candidates may draw similarities with the *Real Life* video)
- this idea of 'lost youth' is presented through long shots – for example, of the brother looking out of the window
- representation of masculinity opposes the hegemonic toxic ideology but instead represents a form of unconditional love between two brothers
- candidates may draw upon the range of technical codes including, for example, the use of medium shots of Grennan hugging and protecting his younger brother in the video
- the fact that the music video is a promotional vehicle for Tom Grennan in itself is significant – such reflects his own personal struggles of growing up and being accepted
- responses may also draw upon the impressive lip-syncing performance shots and indie style
- representation of gender could be considered fluid (through, for example, the use of long hair and baggy trousers) to reflect the progressive attitudes towards masculinity in contemporary culture

Responses will make judgements and draw conclusions about how far the representation fits into media contexts, such as:

- all music videos will have different social and cultural contexts surrounding them – for instance Burna Boy, through his music video *Real Life*, addresses the social issues of being marginalised and growing up in socially conflicted environments to present a different perspective to audience perceptions of these stereotypes
- how audiences may perceive and interpret representations based on their own experiences and knowledge
- how music videos from Group 1 may give social commentaries on important societal issues such as growing up in a place of socio-economic deprivation, or fitting in with a particular subculture
- how music videos reflect their genre conventions and use these as methods of conveying their messages and ideological perspectives and viewpoints – candidates may compare these videos to their subgenre of music video and have strong messages to convey to their audience
- all music videos from Group 2 use authentic, believable UK settings and three-dimensional characters to construct their viewpoints and ideologies, frequently allowing audiences to gain a sense of identification of the struggles being represented
- how music videos reflect an almost utopian lifestyle – perhaps the message of the video is that if they took the message of the music video on board
- the hegemonic representation is constructed in *Real Life*, but it also challenges it to make a societal statement about how life could be better than it is now

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## Media Language

Question 2 is based on Resource A. Resource A is a film poster for *Pride and Prejudice and Zombies* 2016. Study Resource A carefully before answering the question.

2. Explain how genre conventions communicate meaning in this film poster.

| Band | AO2: 1<br>Apply knowledge and understanding of the theoretical framework of media language  |
|------|---|
| 5    | <b>13–15 marks</b> <ul style="list-style-type: none"> <li>Excellent, thorough and appropriate knowledge and understanding is applied to analyse the texts</li> <li>Analysis of the texts is insightful and detailed, and may be explicitly informed by media theory</li> </ul>                    |
| 4    | <b>10–12 marks</b> <ul style="list-style-type: none"> <li>Good, appropriate application of knowledge and understanding of the theoretical framework is applied to analyse the texts</li> <li>Analysis of the texts is effective and may be informed by media theory</li> </ul>                    |
| 3    | <b>7–9 marks</b> <ul style="list-style-type: none"> <li>Satisfactory and largely appropriate knowledge and understanding of the theoretical framework is applied to analyse the texts</li> <li>Analysis of the texts is valid and straightforward</li> </ul>                                      |
| 2    | <b>4–6 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge and understanding of the theoretical framework is applied to analyse the texts, although this may lack relevance and/or accuracy at times</li> <li>Analysis of the texts is undeveloped and may be descriptive</li> </ul> |
| 1    | <b>1–3 marks</b> <ul style="list-style-type: none"> <li>Minimal or no knowledge and understanding of the theoretical framework is applied to analyse the texts, and may lack relevance, accuracy and clarity</li> <li>Analysis of the texts is general and/or superficial</li> </ul>              |
|      | <b>0 marks</b> <ul style="list-style-type: none"> <li>No response, or no work, or work not worthy of marks</li> </ul>   |

### Indicative Content: Question 2

Answers should include examples from the unseen poster and explore how generic codes and conventions are used to convey meaning in the examples selected. For bands 4 and 5, it is expected that candidates will provide examples and exploration of their meaning; at band 3, coverage may be more uneven and at bands 1 and 2, coverage of the texts may be limited.

To achieve marks in the higher bands, answers will consider more detailed aspects of the poster and explicitly use or implicitly apply relevant theories. However, explicit reference to theory is not required to access the higher mark bands. In the middle mark bands, answers are likely to focus on more straightforward aspects of media language. In the lower bands, answers are likely to be more descriptive.

The indicative content below is not prescriptive. Answers are not expected to include every point. Valid points should be given due credit.

### AO2

Responses will explore examples of how the film poster uses generic codes and conventions such as:

#### *Pride and Prejudice and Zombies*

- By 2016, the zombie genre had become saturated, and the genre had evolved into subgenres and hybrids.
- The title uses the hybrid nature of the film, drawing on historical/costume drama and zombie genre conventions.
- The title uses decorative flourishes, with a serif font. The styling and the font make it seem like a historical/costume drama.
- The key word 'zombies' is larger and more central, drawing attention to the genre.
- The main image shows the main actors in the film, in positions which show they are dressed in historical/costume drama.
- The costumes use the codes and conventions of historical/costume drama, with the main character wearing trousers, which would not have been typical of historical/costume drama. The patterns on the clothes also relate to the combination of the two different genres.

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- The colour palette is dark and grey, linking to horror films.
- The hordes of zombies in the background and the grey hands reaching towards the foreground are both key visual signifiers for the zombie genre and are part of the genre's iconography.
- The costumes are key visual signifiers for costume dramas, and the swords are key visual signifiers for historical action films.
- The stars are listed with the more highly paid actors first and in order of fame, as shown both by her prominent position in the poster and by her being listed first.
- The enigmas suggested in the poster create suspense about how zombies are connected, and some suspense about the fate of the main actors (Barthes' 'enigma').
- Binary oppositions are created between the zombies and the main character, and layout (positioning of elements on the poster) used to signify the opposition.
- The poster can be seen as part of the 'parody' phase of the genre cycle, when longer films are made without irony or adaptation.



3. (a) Briefly explain what is meant by 'vertical integration'.

| <b>AO1: 1a</b>  |  |
|---|--|
| <b>Demonstrate knowledge of the theoretical framework of vertical integration</b>                             |  |
| <b>2 marks</b><br><b>An accurate and effective explanation</b>  | <ul style="list-style-type: none"> <li>• When a company in one part of the supply chain develops expertise in other parts of the supply chain, a production company might merge with or buy out a cinema chain, so all the profit from the film is made by the overall company.</li> </ul> <p>All valid responses should be duly credited.</p> |
| <b>1 mark</b><br><b>A basic explanation, an incomplete explanation or an explanation with some inaccuracy</b> | <ul style="list-style-type: none"> <li>• A film company owns a cinema.</li> <li>• One company owns other companies, such as its own cinema.</li> </ul> <p>All valid responses should be duly credited.</p>   |
| <b>0 marks</b>  | <ul style="list-style-type: none"> <li>• No response, or no work worthy of marks</li> </ul>  |

3. (b) Explain how socio-economic contexts affect the success of independent films. Refer to *Blade Runner*, *La Bête* and *La Nielle* to support your points.



| <b>Band</b>  | <b>AO1: 1a and 1b</b>   |
|--|---|
| <b>Demonstrate knowledge and understanding of the theoretical framework of socio-economic contexts</b> |   |
| <b>5</b>   | <b>9–10 marks</b>   |
|  | <ul style="list-style-type: none"> <li>• Excellent, thorough and appropriate knowledge and understanding of the issue</li> <li>• A thorough and detailed understanding of the issue is demonstrated, with relevant examples</li> </ul>          |
| <b>4</b>   | <b>7–8 marks</b>  |
|  | <ul style="list-style-type: none"> <li>• Good, appropriate application of knowledge and understanding of the issue</li> <li>• A secure and clear understanding of the issue is demonstrated; points are made</li> </ul>                         |
| <b>3</b>   | <b>5–6 marks</b>  |
|  | <ul style="list-style-type: none"> <li>• Satisfactory and largely appropriate knowledge and understanding of the issue</li> <li>• A reasonable and straightforward understanding of the issue is demonstrated, with some development</li> </ul> |
| <b>2</b>   | <b>3–4 marks</b>  |
|  | <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, and/or accurate examples</li> <li>• A limited understanding of the issue is demonstrated</li> </ul>                                    |
| <b>1</b>   | <b>1–2 marks</b>  |
|  | <ul style="list-style-type: none"> <li>• Minimal or no knowledge and understanding of the theoretical framework, and/or accuracy and clarity</li> <li>• Minimal or no understanding of the issue is demonstrated</li> </ul>                     |
|  | <b>0 marks</b>  |
|  | <ul style="list-style-type: none"> <li>• No response, or no work worthy of marks</li> </ul>   |



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**Indicative Content: Question 3b**

The indicative content below is not prescriptive. Answers are not expected to include all points. Invalid points should be given due credit.

Answers are expected to show knowledge and understanding of the film industry. In the lower bands, answers will consider more detailed aspects of the benefits and disadvantages of a film studio, and explicitly address the potential impact of this on the success of a film; the examples of benefits and disadvantages to support the argument. In the middle bands, answers will consider the more obvious or straightforward aspects of the benefits and disadvantages of a film studio. In the lower bands, answers are likely to simply describe what it means.

**AO1**

Responses must demonstrate knowledge and understanding of economic contexts of the success of a film, such as:

- Independent film studios do not have the financial and cultural power to attract stars, and, as such, rely on funding from charitable organisations. In reference to *I, Daniel Blake*, a small budget and relied on funding from the BFI, National Lottery and BBC to reinforce the public service broadcasting remit of the Royal Charter that 'to inform, educate and entertain'.
- Indie films rely on experimental genres and character-driven narratives, which *I, Daniel Blake* relied heavily on the narrative of the film critiquing the treatment of society, resonating with the wider public.
- Independent film studios often produce films that are likely to have a cultural impact that is significant in *I, Daniel Blake* due to its narrative and how it ignited a cultural change in society.
- Indie films are often produced with small marketing budgets, and *I, Daniel Blake* used guerrilla (BTL) marketing techniques such as synergy with the *Daily Mirror* newspaper, its left-wing, socialist, ideological perspective on the welfare system – as well as such as the murals projected on London landmarks.
- In addition to this, *I, Daniel Blake* relied on the star power of Ken Loach, a success whose popularity grew for his social realist genre of film-making.
- Small, independent film studios are often in competition with the 'Big Six' who are often funded primarily for profit and power (Curran and Seaton); however, this perspective is not necessarily true to the film industry.
- Hesmondhalgh's views may be used to explain how indie films are unlikely to become mainstream blockbuster films:
  - Companies within the cultural industry, such as major film studios, work to create a dominant position with their audiences.
  - They achieve this through horizontal and vertical integration.
  - They also achieve their dominance through creating products within well-established formats; for instance, by the use of a small number of A-list stars, by the use of franchises and serials.
  - This limits creativity and encourages the repeated production of similar products.

3. (c) Give an example of synergy in the film industry.

| AO1a<br>Demonstrate knowledge of the theoretical framework of media  |  |
|--|--|
| <p><b>1 mark</b></p> <p><b>An accurate definition or explanation</b></p>  | <p>Accept any combination of two products being co-released together that if they functioned individually. Linked products are examples of synergy.</p> <ul style="list-style-type: none"> <li>• Merchandise released with a new film, such as toys (for example, McDonald's created Happy Meals for film <i>The Lego Movie</i>)</li> <li>• The dual-marketing power of two products, such as a film and a book, released at the same time as a film</li> </ul> <p>All valid responses should be credited.</p> |
| <p><b>0 marks</b></p>  | <ul style="list-style-type: none"> <li>• No response, or no work worthy of marks</li> </ul>  |

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3. (d) Explain how media organisations try to minimise commercial risk. Refer to the set product to support your points.

| Band | AO1: 1a and 1b<br>Demonstrate knowledge and understanding of the theoretical framework  |
|------|---|
|      | <b>10–12 marks</b>  |
| 4    | <ul style="list-style-type: none"> <li>Excellent, thorough and appropriate knowledge and understanding of the theoretical framework</li> <li>Thorough and detailed references to the set product to support the points made, but</li> </ul>                             |
|      | <b>7–9 marks</b>  |
| 3    | <ul style="list-style-type: none"> <li>Good, appropriate application of knowledge and understanding of the theoretical framework</li> <li>Reasonably detailed references to the set product to support the points made, but</li> </ul>                                  |
|      | <b>4–6 marks</b>  |
| 2    | <ul style="list-style-type: none"> <li>Satisfactory and largely appropriate knowledge and understanding of the theoretical framework though this may lack development</li> <li>Straightforward references to the set product to support the points made, but</li> </ul> |
|      | <b>1–3 marks</b>  |
| 1    | <ul style="list-style-type: none"> <li>Basic knowledge and minimal understanding of the theoretical framework</li> <li>Partial relevance and/or accuracy at times</li> <li>Partial reference to the set product to support the points made, but</li> </ul>              |
|      | <b>0 marks</b>  |
|      | <ul style="list-style-type: none"> <li>No response, or no work worthy of marks</li> </ul>   |

### Indicative Content: Question 3d

The indicative content below is not prescriptive. Answers are not expected to include all points. Valid points should be given due credit.

In this question, candidates can use knowledge and understanding from across the course. While students will address Media Industries, but answers should be rewarded for drawing on understanding of areas such as Media Language, Representation and Audiences. At the higher bands, answers are likely to draw on knowledge and understanding from across the course.

### AO1

Responses will demonstrate knowledge and understanding of how media organisations try to minimise commercial risk within the film industry, and how this may shape products, such as:

- the nature of media ownership and funding models for film, such as conglomerates, vertically integrated and synergy
- the economic and commercial benefits of different models of ownership
- the ideological implications of different models of ownership
- the importance of funding to media products
- issues of creative freedom and variety within different models of funding
- theoretical approaches such as Hesmondhalgh's views on the cultural industries and discussion of power and media industries

Responses should refer to *Black Panther* to support points and show an understanding of the drive for media organisations to try to minimise commercial risk; for example:

- Black Panther* was produced by Marvel Studios, which is owned by Disney Pictures, a major, vertically integrated film studio and part of a media conglomerate. This provides more opportunities for cross-promotion and a distribution network that can help to guarantee the commercial success of a film and reduce the risk associated with production.
- The concept is based on established and successful Marvel Comics, where the character first appeared in 1966. This suggests that the character and concept have been tried and tested with an audience over the years.
- Two of the main characters, T'Challa and T'Chaka, also featured on screen in Marvel's *Wakanda Forever*.
- While producing the superhero film could have been seen as risky, Disney used the film to test the market of whether films with black characters would be positively received. That American audiences would respond positively.
- The film employed well-known actors such as Aaron Chadwick Boseman, Lupita Nyong'o and Forest Whitaker to give the film credibility and to bring in established fan bases.
- The marketing was extensive and made the release of the film into a 'cultural event'. Product tie-ins, high-status events such as the 'Welcome to Wakanda' catwalk show.

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Week, and the release of a Lexus car inspired by the film. The publicity also... Month to give it greater resonance as a positive cultural event in the USA.

- The film was a major commercial success and gained critical acclaim. It has become the highest-grossing Marvel Cinematic Universe films of all time. It gained positive critical acclaim on Rotten Tomatoes.
- The narrative focuses on Wakandan politics compromising and adapting to the American revolution. Hesmondhalgh suggests that the need to make a profit reduces the critical acclaim. *Black Panther* may be seen as an example of a film with a radical and socially critical message wrapped in a commercially palatable narrative.
- While the diversity of the film and its 'non-centric' themes may make it seem like an outlier, Seaton's view that the commercialisation of ownership limits creativity, in many ways *Black Panther* is a Marvel superhero film which fits well within the Hollywood blockbuster genre.

Answers which achieve marks within the higher bands are likely to draw on knowledge from other areas of the theoretical framework and/or media contexts; for example:

- The media language of the marketing materials was 'toned down' to fit in with the conventions of Marvel superhero films to ensure a broader appeal and thus a greater profit. *Black Panther* features white characters, such as Martin Freeman, quite prominently.
  - The narrative of the film uses hegemonic and gendered representations such as patriarchy, influencing the fate of the entire nation/world.
  - The genre of the superhero film is a familiar and well-established genre, with *Black Panther* repeating many of the codes and conventions of the genre.
  - A pre-sold audience of Marvel fans existed, minimising risk for the producers.
4. (a) Explain how cultural circumstances may affect audience interpretation of the *Super. Human.* advertisement to support your points.

| Band | AO1: 1a and 1b<br>Demonstrate knowledge and understanding of the theoretical framework and/or media contexts  |
|------|---|
| 4    | <b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Excellent, thorough and appropriate knowledge and understanding of the theoretical framework and/or media contexts</li> <li>• Thorough and detailed references to the set product to support the points made</li> </ul>                               |
| 3    | <b>5-6 marks</b> <ul style="list-style-type: none"> <li>• Good and appropriate application of knowledge and understanding of the theoretical framework and/or media contexts</li> <li>• Sufficiently detailed references to the set product to support the points made</li> </ul>                               |
| 2    | <b>3-4 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory and largely appropriate knowledge and understanding of the theoretical framework and/or media contexts although this may lack development</li> <li>• Straightforward references to the set product to support the points made</li> </ul> |
| 1    | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>• Basic knowledge and minimal understanding of the theoretical framework and/or accuracy at times</li> <li>• Partial reference to the set product to support the points made, but not fully developed</li> </ul>  |
|      | <b>0 marks</b> <ul style="list-style-type: none"> <li>• No response, or no work worthy of marks</li> </ul>  |

**Indicative Content: Question 4a**

The indicative content below is not prescriptive. Answers are not expected to include all points. Valid points should be given due credit.

Answers are expected to show knowledge and understanding of audiences. To achieve the highest marks, answers will consider more detailed aspects of advertising and audiences and explain how advertising may influence audiences to adopt hegemonic values, and use specific references to the set product. In the middle mark bands, answers are likely to consider the more obvious or straightforward aspects of advertising and audiences. In the lower bands, answers are likely to simply list points about advertising and audiences, without really linking them.

**AO1**

Responses will demonstrate knowledge and understanding of media contexts and audience interpretation of advertisements; for instance:

- an anti-stereotypical approach to advertising a formerly marginalised and underrepresented group (disability) through the visual and audio codes in a warm and witty way to de-

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- the historical context that preceded the representation of disability in the media from a gender perspective and their preconceived ideas on disability; the advertisement goes on to deliver a positive and hopeful message
  - the inclusion of a fun and humorous soundtrack, 'So You Wanna Be A Boxer', especially for the advertisement, targeting older audiences of 35+ who may have an intertextuality with *Bugsy Malone*
  - the fact that producers must follow specific guidelines such as reflecting public opinion and all social groups evenly
  - a range of disabilities, ethnicities and genders are represented pluralistically and reflect the multiculturalism of the UK
4. (b) Explain how different audiences can use advertising products in different ways. Refer to the advertisement to support your points.

| Band | AO1: 1a and 1b<br>Demonstrate knowledge and understanding of the theoretical framework  |
|------|---|
|      | <b>10–12 marks</b>  |
| 4    | <ul style="list-style-type: none"> <li>• Excellent, thorough and appropriate knowledge and understanding of the theoretical framework</li> <li>• Thorough and detailed references to the set product to support the points made, but</li> </ul>                               |
|      | <b>7–9 marks</b>  |
| 3    | <ul style="list-style-type: none"> <li>• Good, appropriate application of knowledge and understanding of the theoretical framework</li> <li>• Reasonably detailed references to the set product to support the points made, but</li> </ul>                                    |
|      | <b>4–6 marks</b>  |
| 2    | <ul style="list-style-type: none"> <li>• Satisfactory and largely appropriate knowledge and understanding of the theoretical framework although this may lack development</li> <li>• Straightforward references to the set product to support the points made, but</li> </ul> |
|      | <b>1–3 marks</b>  |
| 1    | <ul style="list-style-type: none"> <li>• Basic knowledge and minimal understanding of the theoretical framework and/or relevance and/or accuracy at times</li> <li>• Partial reference to the set product to support the points made, but</li> </ul>                          |
|      | <b>0 marks</b>  |
|      | <ul style="list-style-type: none"> <li>• No response or work worthy of marks</li> </ul>   |

**Indicative Content: Question 4b**

The indicative content below is not prescriptive. Answers are not expected to include all points. Valid points should be given due credit.

Answers are expected to show knowledge and understanding of audiences. To achieve the highest marks, answers will refer explicitly to how the advertisement targets and constructs specific audiences. Examples to support their points. In the middle mark bands, answers are likely to cover the straightforward aspects of how adverts target audiences. In the lower bands, answers may refer to the advertisement and its audiences without linking them.

**AO1**

Answers will demonstrate knowledge and understanding of different ways audiences use advertising products; for instance:

- to develop cultural capital and awareness of pluralistic and progressive representation of a range of social groups represented as well as the positive representation of disabled people; real people might change audience perception
- awareness of how demographic factors might impact how audiences interpret the advertisement; for example, older audiences who might use the advertisement (the intertextual reference to *Bugsy Malone* through the inclusion of the 'So You Wanna Be A Boxer' soundtrack) or younger audiences who might find the representation quirky
- how some audiences who come from marginalised or misrepresented groups might see the advertisement as role models to inspire their identity (candidates might refer to Paralympians persevering despite their struggles)
- how some audiences might relate to the positive representation from Channel 4's remit to champion unheard voices and represent marginalised groups (candidates might refer to the wider Channel 4 ethos and repertoire of past advertising campaigns that have won up lots of critical acclaim – Channel 4 relies upon audiences' past viewing experience)

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## **Preview of Answers Ends Here**

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This is a limited inspection copy. Sample of answers ends here to stop students looking up answers to their assessments. See contents page for details of the rest of the resource.