

Practice Papers for A Level AQA Media Studies

Media Two

S Mills and S Oram

Third Edition, October 2024

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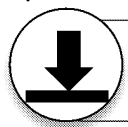
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Teacher's Introduction

This material is intended to help prepare students for the A Level Media Studies 2017 AQA (7572) Specification, for first assessment from **2024**, for **Media Two**.



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**

Four full examination papers are provided, each one closely modelled on AQA's 2017 specification examination format. Each paper includes mark schemes and indicative content for each question.

All the **close study products** are covered across the four papers, and questions are drawn from AQA's guidance, covering the key topics for each close study product. The practice papers include questions relating to all aspects of the theoretical framework, media theories and relevant contexts. Detailed analysis of all the close study products is provided in the indicative content for each examination question.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

Close study products:

Television:	Magazines	Online, Social and Participatory Media and Video Games
<ul style="list-style-type: none">• <i>Capital</i> (Series 1, Episode1)• <i>Deutschland 83</i> (Series 1, Episode1)• <i>The Responder</i> (Series 1, Episode 1)• <i>Lupin</i> (Series 2, Episode 1)• <i>No Offence</i> (Series 1, Episode1)• <i>The Killing</i> (Series 1, Episode1)	<ul style="list-style-type: none">• <i>GQ</i> – extracts from the March 2022 edition• <i>The Gentlewoman</i> – issue 23	<ul style="list-style-type: none">• Taylor Swift social media presence• The Voice• Horizon Forbidden West (2022)• The Sims FreePlay

Unseen texts:

One **unseen** text has also been included in each exam paper, as indicated by AQA. Printed copies of the unseen products are included in the resource and colour copies can be accessed via our free updates system (zzed.uk/freeupdates).

- Practice Paper 1: *Cosmopolitan* front cover featuring Tess Holliday (2018)
- Practice Paper 2: Far Cry New Dawn video game box art (2018)
- Practice Paper 3: Netflix page for drama series *Dark* (2018)
- Practice Paper 4: *Enable* online disability magazine feature article (2018)

Mark schemes are provided for every question showing the marks awarded for each AO and describing the skills and level required in each mark band.

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.

Working through all four 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. The materials are based on my experience as an examiner for a well-known examining body, and on the materials provided by AQA on their website.

Practice papers for Media One are available at: zzed.uk/media-one

Dr Sara Mills and S Oram, January 2023

Second Edition, January 2023

Changes have been made to the resource to account for the changes made to the close study products, for assessment from 2024.

Third Edition, October 2024

Changes made to the resource to account for the changes made to the close study products, for assessment from 2025 (Taylor Swift replaces Zendaya).

Exam Information

The exam

The exam consists of two papers. This section discusses Paper 2: Media Two.

Media Two: 84 marks, 2 hours (35% of total qualification)

The examination is likely to have four questions and will cover two or all three of an 'in-depth' close study product, and so questions may be asked on media language, audiences, contexts or a combination of these.

Forms:

- Television
- Magazine
- Online, Participatory Media and Video Games

Question 1 will be a medium-length question and have an unseen product for analysis. It may be a print text. It may not always be the same form as the close study products (CSPs) areas studied.

Questions 2, 3 and 4 are longer questions. Each question is likely to ask candidates to:

- Q2 is likely to be an extended response question with a focus on an area of media. Questions take into account the quality of the writing, including the ability to develop a line of argument which is logical, relevant, coherent and substantiated. Spelling and punctuation so on will also be considered.
- Q3 is likely to focus specifically on the contexts of media.
- Q4 is likely to be a synoptic question. Synoptic questions require candidates to draw on knowledge of the theoretical framework and range more freely across all the topics and areas studied.

Note: While the questions will cover the areas indicated, they may not always occur. Candidates are advised to read the instructions on the front of the exam paper and the questions carefully to identify which question is synoptic, which is context-based and so on.

The Assessment Objectives

The examination assesses AO1 and AO2. AO3 is assessed via the Non-Examination Assessment (NEA).

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

AO2

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

AO Totals: Media Two AO1: 10%, AO2: 25%, AO3: 5% of the total examination mark

Using the mark schemes and indicative content

The mark schemes are based on those provided by AQA. They set out the general guide, used on a consistent basis. The indicative content is there to show what kind of answer is expected. Other valid answers will always be given due credit. There is no expectation that answers should follow the indicative content, and certainly no expectation that answers should match the indicative content!

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Specification Coverage

Media Two AO1: 10%, AO2: 25% – 84 marks, 35% of the total			
Practice Paper 1	Question	Product	
	Q1	Unseen – <i>Cosmopolitan</i> magazine front cover	
	Q2	Magazines – <i>GQ</i> and <i>The Gentlewoman</i>	The
	Q3	Television – choice of CSP pair	
	Q4	OSPM/VG – The Voice and The Sims FreePlay	
Practice Paper 2	Q1	Unseen – Far Cry New Dawn box art	
	Q2	OSPM/VG – The Sims FreePlay and Horizon Forbidden West	The
	Q3	Magazines – <i>GQ</i> and <i>The Gentlewoman</i>	
	Q4	Television – choice of CSP pair	
Practice Paper 3	Q1	Unseen – Netflix page for drama series <i>Dark</i>	
	Q2	Television – choice of CSP pair	The
	Q3	OSPM/VG – Taylor Swift and Horizon Forbidden West	
	Q4	Magazines – <i>GQ</i> and <i>The Gentlewoman</i>	
Practice Paper 4	Q1	Unseen – <i>Enable</i> online disability magazine feature article	
	Q2	OSPM/VG – Horizon Forbidden West and The Sims FreePlay	The
	Q3	Television – choice of CSP pair	
	Q4	Magazines – <i>GQ</i> and <i>The Gentlewoman</i>	

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ZigZag Practice Exam

Supporting A Level AQA Media Studies

Media Studies

Media Two

Practice Paper 1

Name

Time allowed: 2 hours

Instructions to Candidates:

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

Information

- Total marks: 84
- The number of marks is given at the end of each question. The number indicates the length of the response required.
- Question 2 is an extended response question. In this answer, you will be assessed on the quality of your written response, including the ability to develop a clear argument which is logical, relevant, coherent and substantiated.
- Question 4 is a synoptic question. In this answer you are expected to demonstrate your understanding from across the full range of the course.

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Study Figure 1. Answer **all** the questions.

Figure 1



Cosmopolitan Magazine ©

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0 1

Analyse Figure 1 using the following ideas about audiences from culture studies:

- socialisation
- standardisation
- enculturation

Handwritten answer area with horizontal lines. The text "INSPECTION COPY" is written diagonally across the page. A small logo "Zig Zag Education" is visible in the bottom left corner of the answer area.

[If you need more space, please continue your answer on a separate sheet]

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Curran and Seaton suggest that the concentration of ownership of media companies limits creativity and variety in the pursuit of profit.

How far do you think this view of the way ownership shapes media products? Refer to your close study products *GQ* and *The Gentlewoman* in your answer.

Handwriting practice lines for the answer.

[If you need more space, please continue your answer on a separate sheet of paper.]

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Representations are often rooted in reality. How far do the representation study products reflect the social context?

Handwriting practice lines for the answer.

[If you need more space, please continue your answer on a

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Why is it increasingly important for contemporary products to offer participation, interactivity and creativity?

Refer to your close study products The Voice and The Sims FreePlay

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Preview of Questions Ends Here

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.

Practice Paper 4

Q	Part	Marking Guidance
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01	AO2 1 Apply knowledge and understanding of the theoretical framework to analyse media products through the use of academic research	
	Level	Mark Range
	3	7–9 marks
	2	4–6 marks
	1	1–3 marks
	0	0 marks
<p>Indicative content</p> <p>The indicative content below is not prescriptive. Answers are not expected to include all the points listed. All valid points should be given due credit.</p> <p>AO2</p> <p>This question assesses candidates' ability to apply their knowledge and understanding of the theoretical framework of representation to analyse an unseen media product. To achieve marks in the higher bands, candidates will take a critical approach to the product, applying the key ideas of dominant ideology and audience positioning to the product. In the lower bands, candidates will offer examples from the product to support their analysis. In the middle bands, candidates will offer examples from the product to support their analysis. In the lower bands, candidates will offer examples from the product to support their analysis.</p> <p>Responses are likely to consider:</p> <ul style="list-style-type: none"> How dominant ideologies represent the values of the powerful in society, such as the mass media, the BBC, the Government How and why audience positioning is achieved through the representation of the product <p>With reference to the unseen product, a range of interpretations are possible:</p> <ul style="list-style-type: none"> How the dominant ideology of the product supports the inclusion of disabled people How the product is 'Enable – The UK's leading disability and life' suggesting it will give prominence to stories of disabled people 		

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- How the focus on disability through the detailing of Lauren's 'low' addresses an audience with an in-depth interest in / knowledge
- How Steadman's achievements are highlighted through terming as well as her success on *Strictly Come Dancing*, positioning the audience to admire her achievements
- How the BBC's *Strictly Come Dancing* is complimented for its inclusion of celebrities, and also termed 'iconic', positioning the audience to view *Dancing* positively
- How the image of Steadman and dance partner AJ shows their enjoyment of dancing, supporting the idea of Steadman's success as a dancer
- How the image selected emphasises Steadman's beauty and femininity through her long pink dress and elegant hairstyle, and conforms to a white, cis-gendered, heteronormative ideology
- How audiences are positioned to take up preferred reading and viewing of *Strictly Come Dancing* for their inclusive policies
- How audiences are positioned to regard the participation of a disabled person in a dance competition as unusual enough to constitute news
- How audiences are positioned to regard participation in *Strictly Come Dancing* as a positive achievement for both Steadman and disabled people, and to see Steadman as a disabled person who is beautiful and successful

02

A01 1b Demonstrate understanding of the theoretical framework
A02 2 Apply knowledge and understanding of the theoretical framework to evaluate academic theories [10 marks]
A02 3 Apply knowledge and understanding of the theoretical framework to make judgements and draw conclusions [5 marks]

Level	Mark Range	Description
5	21–25 marks	<ul style="list-style-type: none"> • Excellent, thorough and appropriate understanding of the theoretical framework is applied to evaluate academic theories • Evaluation of academic theories is perceptively and critically informed • Excellent, thorough and appropriate understanding of the theoretical framework is applied to make judgements and draw conclusions • Judgements and conclusions are perceptively informed by detailed references to specific aspects of the products • Subject-specific terminology is used consistently
4	16–20 marks	<ul style="list-style-type: none"> • Good, appropriate application of understanding of the theoretical framework is applied to evaluate academic theories • Evaluation of academic theories is effective • Good, appropriate understanding of the theoretical framework is applied to make judgements and draw conclusions • Judgements and conclusions are effective, supported by reference to specific aspects of the close study products • Subject-specific terminology is used frequently
3	11–15 marks	<ul style="list-style-type: none"> • Satisfactory and largely appropriate understanding of the theoretical framework is applied to evaluate academic theories • Evaluation of academic theories is straightforward • Satisfactory and largely appropriate understanding of the theoretical framework is applied to make judgements and draw conclusions • Judgements and conclusions are straightforward, supported by some references to the close study products • Subject-specific terminology is used generally
2	6–10 marks	<ul style="list-style-type: none"> • Basic understanding of the theoretical framework is applied to evaluate the claim, although this may lack accuracy at times • Evaluation of academic theories is basic and limited

		<ul style="list-style-type: none"> • Basic understanding of the theoretical framework to make judgements and draw conclusions, at times relevance and/or accuracy at times • Judgements and conclusions are basic and only partially supported by references to the products • Subject-specific terminology is used occasionally
1	1–5 marks	<ul style="list-style-type: none"> • Minimal understanding of the theoretical framework to evaluate the claim and may lack relevance • Evaluation of academic theories is minimal • Minimal understanding of the theoretical framework to make judgements and draw conclusions and/or accuracy • Judgements and conclusions are minimal and only rarely supported by references to the products • Subject-specific terminology is used rarely
0	0 marks	No response or no work worthy of marks

Indicative content

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

There is no requirement to argue that Bandura's social learning theory explains the effects of video games. Various conclusions are acceptable, provided the theory is demonstrated and that judgements and conclusions are supported by reference to the products.

This question requires an extended response. To gain the higher marks, candidates must demonstrate a clear and sustained line of argument which is logical, relevant and substantiated.

AO1 and AO2

Responses are expected to evaluate how useful Bandura's social learning theory is in exploring the effects of video games on players. Reference should be made to the products to support the argument. This question assesses understanding of the framework of audiences and industry, and may focus on (although may not be limited to) the following:

- How audiences use media products in a range of different ways, including demographic factors as well as aspects of cultural capital and ideology
- The ways in which audiences may interpret media products, including how they interpret the same media product in a variety of ways
- The framework of regulation of the media in the UK
- How media regulation has been impacted by the development of new media
- How regulation functions in a global environment

Answers will demonstrate knowledge and understanding of the effects of video games on players, including:

- Bandura's ideas that the media can directly influence audiences, and that audiences are likely to model their behaviours and attitudes on what they see in the media
- Bandura's ideas of the 'copycat' where behaviours, particularly violent behaviours, are likely to be copied by members of the audience who see them in the media
- Arguments against Bandura's views, such as the increased media literacy of audiences and their ability to distinguish between fantasy worlds and the real world
- The lack of conclusive evidence for Bandura's theory
- Distinctions between heavy and light players of video games
- Distinctions between the potential effects of different genres of video games
- How the moral panics associated with video games are in relation to the products of games, usually first-person shooter games, and may not have relevance to other types of games
- How the concept of the active audience, where audience members actively engage with experiences and use the media to satisfy needs, and where products are interpreted in different ways, relates to Bandura's theory
- The shifting media landscape and developments in technology and how this relates to Bandura's theory

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- How far Bandura's social learning theory may be applied to aspects other than violence, such as the standardisation and enculturation associated with gender
- The relevance of regulation, and the contemporary challenges to an increasingly online and global market, and how this may prevent any negative effects of video games

Other theories may be considered to support or argue against Bandura's

- Hall's views that meanings may be negotiated and rejected, as may
- Gerbner's Cultivation theory and the idea that extended and repeated world of video games may normalise violence
- Jenkin's fandom and the influence that audience members have on and how audiences may use them in unauthorised ways
- Shirky's ideas of the end of audience and the participative nature of online media and the games industry values against the idea of

In evaluating the validity of the theory by reference to the close study of might consider:

- The Sims FreePlay enables audiences to construct a digital 'self' and multiple versions of what life could be like in a world provided by producers; this sense of agency could be argued to reject notions Bandura suggests audiences are prone to be affected by
- Sims players are not on a quest and do not have the role of 'hero' or opportunity for typical conflict and violence in usual gaming narratives
- The PEGI rating for The Sims FreePlay is 12, which allows for the violence of a slightly more graphic nature towards fantasy characters, violence towards human-like characters, but it is up to the player to behave in this way and it is not instigated by a producer's cue
- Sims provides an outlet for audiences both to participate and to reject, refutes Bandura's assumption that gamers are affected in a negative way, having a narrative imposed the audience are in control
- The audience can explore a range of emotions and play 'safely' or make choices within the safety of the platform, which could be constructed as liberating and suggests users can act with impunity
- Some gamers could be influenced to hold hegemonic attitudes to the values portrayed in the game, namely consumerist, materialistic attitudes on family and gender roles
- Some contemporary theories, such as Jenkins, could be used to counter asserting that audiences participate by sharing and discussing stories about the game on fan sites and gaming communities
- Horizon Forbidden West has a PEGI rating of 16 for violence, and ESRB rating of 'T' or 'Teens', suggesting it is suitable for players aged 13 and over; suggests that violence can be expected in the narrative
- The protagonist, Aloy, fights robotic creatures and human enemies; PEGI 16, there is evidence of blood but no gruesome graphics; the execution scenes, which could be argued to negatively influence players immersed in the narrative and side with the characters carrying out violence
- Horizon Forbidden West's genre is action-adventure; it is set in a post-apocalyptic world; racism is apparently absent; however, stereotypes are used to represent different cultures; the Orient in the game; tribes are portrayed, and communities also lend to the struggles and violence seen in the narrative
- Neither the Horizon Forbidden West franchise nor The Sims FreePlay have been associated with any moral panics over video game violence or its effects on children
- Cultivation theory suggests that spending a lot of time in the world of the game might reinforce the belief that fighting and shooting are effective ways of dealing with problems
- The puzzle-solving aspects of each of the games are equally as important as the action sequences, and are unlikely to lead to negative effects on players
- Horizon Forbidden West has been applauded for its positive representation of the lead character and her traits of strength, intelligence and resilience
- The Sims FreePlay has been celebrated by becoming inclusive and accessible; the LGBTQ+ community can feel they are not just seen but are represented

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A02 1 Apply knowledge and understanding of the theoretical framework to analyse media products, including in relation to their context
A02 3 Apply knowledge and understanding of the theoretical framework to make judgements and draw conclusions [10 marks]

Level	Mark Range	Description
5	21–25 marks	<ul style="list-style-type: none"> Excellent analysis of the products that is insightfully and explicitly informed by relevant media contexts Excellent, thorough and appropriate knowledge of the theoretical framework is applied to analyse the products Judgements and conclusions are perceptive, and supported by detailed analysis of the products and detailed links to contexts Subject-specific terminology is used consistently
4	16–20 marks	<ul style="list-style-type: none"> Good analysis of the products that is clearly informed by relevant media contexts Good, largely appropriate knowledge and understanding of the theoretical framework is applied to analyse the products Judgements and conclusions are valid, and well supported by analysis of the products and effective links to contexts Subject-specific terminology is used frequently
3	11–15 marks	<ul style="list-style-type: none"> Satisfactory analysis of the products with valid application of media contexts Satisfactory and largely appropriate knowledge of the theoretical framework is applied to analyse the products Judgements and conclusions are straightforward, and supported by some analysis of the products and some links to contexts Subject-specific terminology is used generally
2	6–10 marks	<ul style="list-style-type: none"> Basic analysis of the products with some understanding of media contexts Basic knowledge and understanding of the theoretical framework is applied to analyse the products, although this is limited and/or inaccurate at times Judgements and conclusions are basic and only supported by analysis of the products with few links to contexts Subject-specific terminology is used occasionally
1	1–5 marks	<ul style="list-style-type: none"> Minimal analysis of the products with limited, or no, application of media contexts Minimal knowledge and understanding of the theoretical framework is applied to analyse the products, and lacks relevance Judgements and conclusions are undeveloped, and not supported by analysis of the products; few or no links to contexts Subject-specific terminology is used rarely
0	0 marks	No response or no work worthy of marks

Indicative content

The indicative content below is not prescriptive. Answers are not expected to include all the points listed. All valid points should be given full credit.

A02

This question assesses candidates' ability to analyse their close study of relevant media products and make judgements and conclusions about them in relation to their contexts.

Candidates are likely to focus on (although may not be limited to):

- How media products are shaped by their process of production, distribution and consumption
- The importance of patterns of ownership and control within the media industries, which may include conglomerate ownership, vertical integration, diversification and globalisation
- The importance of economic factors, such as the influence of competition, profit/public funding, and how this may shape media industries and products
- The interrelationship between patterns of consumption and media products

Responses will explore the influence of economic factors on the close study of media products. A range of interpretations are possible. There is no requirement to argue that media products are not influenced by relevant contexts. Various conclusions are acceptable.

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knowledge and understanding of relevant contexts is demonstrated and conclusions are supported through analysis of the products.

In applying their knowledge and understanding of relevant contexts, and

- the significance of the models of ownership and/or funding in the industry, including whether media companies are privately or publicly owned, funded publicly or commercially, and whether they have a public service remit
- the increasing importance of co-productions, often international, in the contemporary television industry
- how production values may be influenced by economic factors
- the impact of risk aversion among producers in terms of commissioning television programmes
- Hesmondhalgh's cultural industries theory, including that media companies seek to maximise profit and minimise risk, by formatting their products
- Curran and Seaton's theories of 'Tiger and Industries' that creative products of quality are better supported by more socially diverse patterns of ownership

With reference to a close study products, answers may explore areas such as:

Capital
Capital was made by Kudos for the BBC, a public service broadcaster. As a PSB, the BBC has a remit of providing creative, high-quality television programming – basing the series on a popular literary novel suggests quality and distinctive

- A further aspect of the remit is to provide programming which represents the diverse communities of the UK and, although it is set in London, it appeals to the community
- *Capital* deals with issues of recent historical and contemporary divisions in society and multiculturalism, suggesting it will appeal to the population, who have paid their hypothecated tax to the BBC licence fee
- The remit also says that programming should reflect the values of the United Kingdom to the world; the partnership with Kudos allows the programme to be marketed worldwide, particularly to the US market
- As the BBC is funded by the licence fee, programmes have the funding to produce high production values, which is reflected in *Capital*
- As a BBC product, it has a transnational appeal, marketed overseas – see the BBC brand as a mark of quality
- In the UK audiences are likely to recognise the visual links to *EastEnders*, suggesting the BBC / Kudos are 'formatting programmes' to minimise risk

Deutschland 83

- *Deutschland 83* is an international co-production made by Sundance TV (US-based AMC network) and RTL Television (which is German and distributed by Freemantle)
- As such, it is expected to reach a global audience, showing in the UK and Germany
- RTL is the largest free-to-air broadcasting company in Germany, with a large audience
- Being a co-production of large companies gives the product financial security; further series have been commissioned
- It also provides the economic high production values, such as the high production values of the 1980s era
- *Deutschland 83* was commissioned in an economic context of the contemporary TV such as *Man in the High Castle* with its war themes, and other dramas, suggesting production companies were following a popular format to minimise their risk and maximise their profits
- The use of the popular soundtrack and other pop culture references in the marketing, help to maximise its appeal, minimise risk
- It is available on the Sundance TV website which has cultural prestige as a marker of quality
- In the UK, it is available on All 4's Walter Presents video on demand, which marks it as a quality, recommended foreign language drama

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Lupin

- *Lupin* was produced by Gaumont Film Company, a well-established French production company; it was commissioned by Netflix and trending 'foreign' TV crime drama series to be brought to a global audience
- *Lupin* was created in part to fulfil Netflix's vow to include 30% of European origins
- The high production values and novel protagonist gave audiences and of high quality to add to their media consumption
- Being the product of a large, successful company gave the show the further two series were commissioned

The Responder

- *The Responder* was originally made for the BBC by British company Productions in association with Freemantle; however, it has since gained a global audience via Disney+, Freeview and Canal+, BritBox for the other companies for various territories
- The BBC is a global broadcaster with a global appeal and a reputation for which it uses to market programmes overseas
- As a public service broadcaster has a remit to provide programming which is in the public interest, and the postmodern and time-slip elements of the narrative
- The BBC also has a remit to produce programming which represents diverse communities of the UK; *The Responder* deals with issues of mental health for men, which helps to create an awareness and so its audiences
- As the BBC is funded by the licence fee, programmes have the funding to produce high production values, which is reflected in *The Responder*
- *The Responder* was scheduled post-watershed, meaning that an adult audience targeted; the Monday evening slot has previously featured dramas such as *The Split*, so would prepare potential viewers for the style and quality

No Offence

- *No Offence* was produced by independent company AbbotVision, for Channel 4
- AbbotVision has had previous success with *Shameless*, which made it possible to finance for new projects
- Channel 4 is a public service broadcaster and has a remit to deliver programming, which may be seen in the dominance of women in the cast, relevant to contemporary concerns around inclusion and diversity
- *No Offence* may also be seen as fulfilling Channel 4's remit to nurture and cast of so many women in prominent roles
- *No Offence* was also shown in France on the main public national channel, allowing producers to target and reach both national and transnational audiences
- *No Offence* is available on All 4, which broadens the reach of the series to a wider audience by making it available beyond its initial broadcast run
- *No Offence* was commissioned in relation to the success of older procedural dramas such as *The Bill* and *Prime Suspect*, suggesting producers following a popular trend in order to minimise their risk and maximise their return

The Killing

- *The Killing* is a co-production of two public service broadcasters, the Danish and German
- The security of the backing of two large, stable companies allowed for an ambitious series (20 episodes) and for high production values and a cinematic style
- *The Killing* has been sold to over 120 countries including Australia and so on, enabling producers to target and reach both national and international audiences
- It has received many awards, such as International Emmys, which helped the programme and sell it on into further territories
- *The Killing* built from the success of *Wallander* and *Spiral*, both of which had been successful in international markets, suggesting production companies had identified an emerging trend in order to minimise their risk and maximise their return
- *The Killing* is regarded as the first subtitled foreign drama to really break into the mainstream and gained very high viewing figures in many territories

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A01 1a Demonstrate knowledge of the theoretical framework of
A01 1b Demonstrate understanding of the theoretical framework
A02 3 Apply knowledge and understanding of the theoretical framework to make judgements and draw conclusions [10 marks]

Level	Mark Range	Description
5	21–25 marks	<ul style="list-style-type: none"> Excellent knowledge of relevant aspects from theoretical framework Excellent, thorough and appropriate knowledge and understanding of the theoretical framework through consistently effective explanation of the issue Judgements and conclusions are perceptive and supported by detailed references to specific aspects of the close study products and the wider industry Subject-specific terminology is used consistently
4	16–20 marks	<ul style="list-style-type: none"> Good knowledge of relevant aspects from theoretical framework Good, appropriate understanding of the theoretical framework demonstrated through frequent relevant explanation of the issue Judgements and conclusions are effective, and supported by references to specific aspects of the close study products Subject-specific terminology is used frequently
3	11–15 marks	<ul style="list-style-type: none"> Satisfactory knowledge of some relevant aspects from theoretical framework Satisfactory and largely appropriate understanding of the theoretical framework is demonstrated through appropriate explanation of the issue Judgements and conclusions are straightforward and supported by some references to the close study products Subject-specific terminology is used generally
2	6–10 marks	<ul style="list-style-type: none"> Basic knowledge of relevant aspects of the theoretical framework Basic understanding of the theoretical framework demonstrated through occasionally appropriate explanation of the issue; this may lack relevance and/or accuracy at times Judgements and conclusions are basic and are partially supported by references to the close study products Subject-specific terminology is used occasionally
1	1–5 marks	<ul style="list-style-type: none"> Minimal knowledge of relevant aspects of the theoretical framework Minimal understanding of the theoretical framework demonstrated through limited explanation of the issue; this may lack relevance and/or accuracy Judgements and conclusions are minimal and are rarely supported by references to the close study products Subject-specific terminology is used rarely
0	0 marks	No response or no work worthy of marks

Indicative content

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

Responses are expected to assess how far magazines use aspects of narrative, oppositions, enigma and narratology to target, appeal to, and possibly seduce different audiences. Reference should be made to the close study products to support judgements. To achieve marks in the higher bands, answers will clearly engage with the issue and make judgements and draw conclusions that are supported by effective analysis of the products. In the middle bands, answers are likely to engage to some extent and use examples in a straightforward way to support their judgements and conclusions. In the lower bands, answers are unlikely to engage with the issue and may not make judgements or draw conclusions that are supported by analysis; they are likely to simply describe the language or describe the close study products.

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There is no requirement to argue that the magazines do or do not use such as binary oppositions, enigma and narratology to target, appeal to or construct specific audiences. Various conclusions are acceptable, provided the issue is demonstrated and that judgements and conclusions are based on analysis of the products.

This is a synoptic question. To achieve the higher bands, answers should draw elements from across the course of study to inform their analysis of the judgements. Answers do not have to refer to all four areas of the theoretical contexts of the media.

AO1 and AO2

This question assesses understanding of the theoretical framework of media audiences and industries, and may focus on *Grail* though may not be limited to it.

Media Language

- How the combination of various elements of media language can create meaning
- How media language can incorporate viewpoints and ideologies
- How the conventions of a genre are both dynamic and socially constructed
- The significance of challenging and/or subverting genre conventions
- The way that audiences may respond to and interpret various aspects of media language

Audiences

- How audiences are segmented and categorised by media producers, including by age, gender, social class, lifestyle, taste and so on
- How the different needs of mass and specialised audiences are reflected in media organisations, including through targeting
- The role and importance of niche, fan and other specialised audiences in media

Industry

- How media organisations maintain a variety of audiences, both nationally and internationally, including through marketing
- How media producers may target, appeal to, reach, address and promote specific audiences

Applying the theory to the close study products may result in analysis of the following:

Media Language

GQ

- A narrative about lifestyle is created through the references to 'Art and Fashion' – the magazine's coverline 'Who is Robert Pattinson?' suggests that the featured star has altered his appearance so drastically, what new styles has he created that deserve such recognition, and what Francis Ford Coppola's 'new' film is promising inside the magazine – audiences will want to see what Coppola is doing 'now' – 50 years after the infamous franchise.
- Enigma codes are employed to arouse the audience's interest and curiosity – the 'new' film is presented as a mystery, a 'transformation' of sorts, or a 'new' narrative, or 'transformation' of sorts.
- Using Robert Pattinson on the front cover could relate to Propp's 'hero' with him being associated with the DC dark hero Batman – a fighter associated with violence and brooding angst – anchored to the 'public' actor's clean image.
- A Todorov application could see the cover star as perhaps suggesting a 'hero' – male identity in crisis, whereby 'unmasking' their true sense of individuality, a 'new' narrative, or 'transformation' of sorts.
- Transformation narrative could also be applied to the coverline 'Who is Robert Pattinson?' – audiences will want to see what Coppola is doing 'now' – 50 years after the infamous franchise.
- Font styles used also contrast between the formal typeset used for 'Art and Fashion' / 'Who is Robert Pattinson?' and the lines 'Grail', and then the lines 'Art and Fashion' / 'Who is Robert Pattinson?' in a more informal font; this could represent the binaries used to show different sides of the magazine.
- The feature article relating to *Bridgerton*'s star actor Jonathan Bailey's narrative of his life before and after the blockbuster on Netflix; his 'before' life with the 'after' presented as hopeful and full of opportunity.
- The medium close-up shots of Bailey present him as an alluring figure of success and achievement.

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The Gentlewoman

- Enigma codes are employed through the absence of coverlines – this causes audiences to wonder what is contained
- An unusual feature shot of actress Scarlett Johansson is used to appeal to both the actress and of high art and fashion (she is wearing vibrant lipstick); the failure to anchor the image to anything but her name for the reader in that they wonder what 'her story' will be inside
- The title of the magazine connotes ideas of class and sophistication associated with 'gentlemen', but the play on words could entice a female audience
- The enigmas presented through the absence of information on the encoding where a preferred reading is not obvious, thus encourages readers to construct their own reading
- The feature article 'Modern Punches' presents a narrative which posits that it subverts the traditional traits and qualities associated with stereotypical binaries presented in the media, that she is fully prepared to 'punch' the usual 'unusual' role for women
- Binary oppositions are created within the narrative in an explicit way, positioning Ramla against an opposing fighter. Ramla was making her debut as an opponent was already an established fighter; the fact that Ramla is presented has as a 'hero' and role model for aspiring readers.
- The article 'Isabella Tree' presents the binary of humans versus nature
- The feature photograph focuses on nature with a large tree and landscape centrally, which infers that nature is important, which could position the article in a compliant manner as well as appealing to those who are concerned with issues over fast fashion and on-trend lifestyles, which are the usual focus of produced women's magazines
- The feature article presents an array of nature-inspired shots with a focus on the presence, which leads the narrative to focus on the landscape and nature

Audiences

GQ

- *GQ* is targeted at middle- to higher-class men with a psychographic of successful men; their interests are style, fashion, culture and business, who are likely to spend on products to support this lifestyle
- The front cover of this edition sets it apart somewhat from the competition, which could be seen as a ploy to entice new readers and fans of the actor, who may align themselves with his age, appeal and story of success

The Gentlewoman

- *The Gentlewoman* targets a wealthy upper-class female audience who are young to middle-aged, with a high level of disposable income; this demographic of AB women
- *The Gentlewoman* rejects the usual conventions with a focus on appearance and desirability, instead striking a note with the reformers, explorers and rebels
- *The Gentlewoman* targets a niche audience of females that favour quality and empowerment

Industries

GQ

- *GQ* is published by conglomerate Condé Nast; ideologies and narratives are distributed globally
- Horváth and Penzance's notion that companies 'maximise profit and minimise risk' by using easily recognised formats for audiences to consume holds true of *GQ* as it is a well-established publication that has stood the test of time and risk with its digital content that aims to keep the brand up to date with a social market
- *GQ* encodes the message that style, fashion, diversity, success and achievement are values for modern men to hold in order to forge an identity worth

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The Gentlewoman

- *The Gentlewoman* is an independent magazine, published by Gert Bennekom
- Curran and Seaton's theory suggests that niche operations have the potential to produce more diverse and less mainstream narratives as the power held by conglomerates is not a factor for independent firms
- *The Gentlewoman* is published biannually and promoted online; it is available in outlets (WHSmith, Waterstones) and by subscription
- *The Gentlewoman* has an encoded reading of female style, liberty and content is linked to the arts and stories of conservation which helps to attract an audience who value investment in both oneself and their world

As this is a synoptic question, answers may also draw on other areas of the framework, such as:

Representation

GQ

- Emphasis on Robert Pattinson's tough look and the reference to mobster culture may be interpreted as harking back to stereotypical ideas about masculinity, such as strength, power, aggression and violence being reinforced. This is not typical of *GQ* covers
- This is balanced by the mention of 'Art', 'Fashion' and 'Creativity', which reflects contemporary values of the target audience
- The image of Robert Pattinson has an intertextual reference to pulp magazine and lead man Sid Vicious, which has connotations of the 'bad boy' image. Brooding and ominous traits are emphasised by the fact that Pattinson plays the 'Batman' role from DC comics
- *GQ* represents some sense of diversity with the range of races and ethnicities in the article; however, a young, white, attractive male still takes 'centre stage' and, therefore, reinforces typical conventions of representation

The Gentlewoman

- *The Gentlewoman* constructs a representation of women that promotes empowerment, activism, entrepreneurship and creativity through lifestyle choices
- *The Gentlewoman* represents a diverse range of people, including people from different ethnic backgrounds; this inclusive approach shows a movement towards progressive ideas about femininity
- *The Gentlewoman* avoids the usual women's magazine focus on appearance, style, and relationships with men, instead focusing on achievement and sustainability

Contexts

GQ

- *GQ*, although a well-established brand, shows a movement with the inclusion of varied representations of masculinity
- *GQ* reaffirms cultural values of consumerism and body image through the use of market style brands and use of famous and respected celebrities
- *GQ* widens its reach by including individuals from the LGBTQ+ community

The Gentlewoman

- *The Gentlewoman* may be read as a response to post-feminism, and a celebration of the 'conservative' movement
- *The Gentlewoman* offers progressive ideas about lifestyle and values, and content that celebrates authenticity, empowerment and unique diversity

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