



Practice Papers for GCSE (9–1) Eduqas

Component 1: Exploring the Media

Fifth Edition, October 2025



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Contents

Product Support from ZigZag Education	ii
Terms and Conditions of Use	iii
Teacher’s Introduction.....	1
Exam Information.....	2
The Exam	2
The Assessment Objectives.....	2
Using the Mark Schemes and the Indicative Content	3
Examination Tips	3
Specification Coverage	4
Practice Papers.....	5
Practice Paper 1	5
Mark Scheme	9
Practice Paper 2	19
Mark Scheme	23
Practice Paper 3	33
Mark Scheme	37
Practice Paper 4	47
Mark Scheme	51
Appendix 1 – Colour Copies of Unseen Products	61
Appendix 2 – 2026 Exam Content: This Girl Can and The Archers	Enclosed

Teacher's Introduction

This material is intended to help prepare students for the GCSE (9–1) Media Studies Eduqas (C680QS) 2017 Specification for Component 1: Exploring the Media.

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

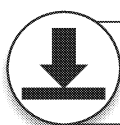
All the set products for **assessment from 2027** are covered across the four papers, and questions are drawn from Eduqas's guidance, covering the key topics for each set product. The practice papers include questions relating to all aspects of the theoretical framework, media theories and relevant contexts. Detailed analysis of all the set products is provided in the indicative content.

Pages from this resource which are relevant to the set product for assessment in **2026** (*This Girl Can* and *The Archers*) can be found in the appendix at the end of the resource.

Remember!

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

One **unseen** text has also been included in each exam paper, as indicated by Eduqas. Black-and-white printed copies of the unseen products are included in the resource. Colour copies of the unseen products have been provided as an appendix at the end of the resource.



PDF colour versions of the 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**

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.

Extensive mark schemes are provided for every question. Each mark scheme gives either the correct answer, or detailed indicative content for that question. **Detailed indicative content** is also included along with the 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 for a well-known examining body, and on the materials provided by Eduqas on their website. Students should always look carefully at how many marks are allocated to a question, as the exam board may not always follow the same format.

Please note: The Examination Information section on the following pages discusses the entire Media Exam (both Components 1 and 2). This resource only provides practice papers for Component 1.

October 2025

Fourth Edition, November 2023

Changes have been made to the resource to account for the changes to the set products for assessment from 2025.

Fifth Edition, October 2025

Changes have been made to the resource to account for the changes to the set products for assessment from 2027.

Selected Pages Only

This sample shows a limited selection of pages.

Exam Information

The Exam

The exam consists of two papers, each one of 1 hour 30 minutes.

Component One, 80 marks

Section A: *Media Language, Representations, Contexts*

This section will include questions on two forms taken from:

- Magazines
- Advertising and Marketing including Film Posters
- Newspapers
- It will also include an unseen text which will be a magazine, advert, film poster

Section B: *Audiences, Industries*

This section will include questions on two forms taken from:

- Radio
- Video Games
- Film (Film is only assessed for Industries, not Audiences)
- Newspapers

Component Two, 60 marks

Section A: any aspects from *Media Language, Representations, Audiences, Industries*

This section will include questions on:

- Television, including responses to an extract from one of the two Television texts

Section B: any aspects from *Media Language, Representations, Audiences, Industries*

This section will include questions on:

- Music, including music video and the online, social and participatory media of music

The Assessment Objectives

The examinations assess you against AO1 and AO2. AO3 is assessed via the Non-Exam Assessment.

AO1: You must show your **knowledge and understanding** of:

- the theoretical framework of media
- contexts of media and how contexts influence media products and processes

AO2: You must **analyse** media products by:

- using the theoretical framework of media, including in relation to their contexts
- making judgements and drawing conclusions from this analysis

For marking purposes, the AOs have been further divided as shown below. Each division of the AOs.

AO1 1a	knowledge of the theoretical framework
AO1 1b	understanding of the theoretical framework
AO1 2a	knowledge of the contexts of media and their influence on products and processes
AO1 2b	understanding of the contexts of media and their influence on products and processes
AO2 1a	analyse products using the theoretical framework of media, including in relation to their contexts
AO2 1b	make judgements and draw conclusions

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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, used

Remember – the indicative content is there to show you what kind of points could be made. Points will always be given due credit. There is no expectation that you should cover all the points in the indicative content, and certainly no expectation that you should cover **all** the points in the indicative content.

Examination Tips

- Timing – as a very rough guide, there is about 1 minute per mark in Component 1 (written paper). Therefore a 5-mark question in Component 1 should take about 5 minutes to plan and write. One minute per mark is a very rough guide and allow for some thinking and checking time. Expectations for each answer should be guided by this.
- Your 'English' skills and communication ability – known as The Quality of Written Communication (QWC) – is considered in longer (10 mark+) questions, which is Question 2b in these papers. It is about punctuation, paragraphs and developing a clear line of reasoning. It isn't the awarding of marks, but it does count.
- Shorter answers should still be clear and easy to understand, but QWC is not assessed in these.
- Synoptic questions reward you for ranging more freely across the entirety of your course. There will usually be one synoptic question.
- Your answers can show either breadth (covering a lot of points in not much detail) or depth (covering a few 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	Representation	Industry
Practice Paper 1	Magazines: <i>Vogue</i>	Film Posters: <i>Unseen (Prevenge)</i> and <i>No Time to Die</i>	Newspapers: <i>The Sun</i>
Practice Paper 2	Newspapers: <i>The Sun</i>	Advertising: <i>Unseen (Maybelline)</i> and <i>Quality Street</i>	Video Games: Fortnite
Practice Paper 3	Film posters: <i>No Time to Die</i>	Newspapers: <i>Unseen (Daily Mail)</i> and <i>The Guardian</i>	Radio: <i>Desert Island Discs</i>
Practice Paper 4	Advertising: NHS 111	Magazines: <i>Unseen (Ms.)</i> and <i>GQ</i>	Film: <i>No Time to Die</i>

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GCSE Media Studies

Component 1: Exploring the Media

Practice Paper 1

Name



Time allowed

1 hour 30 minutes

Extra materials required

Clean copy of the set products for Section A.

Instructions

Answer all of the questions.

Cross out any work you do not wish to be marked.

Information

- The total marks available for this paper is **80**.
- The number of marks available for each question is shown in brackets.
- Please use good English and present your work clearly.
- You are advised to spend about 55 minutes on Section A.
- You are advised to spend about 35 minutes on Section B.
- Question 2b requires an **extended response**. In this answer, you will be assessed on the quality of your written communication, including developing a clear, sustained line of argument which is logical, relevant and coherent.
- Question 3 is a **synoptic** question. In your answer you should use your knowledge and understanding from across the full media course.

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Section A: Exploring Media Language and Representation

Answer **all** parts of Questions 1 and 2.
Spend about 55 minutes on this section.

Media Language

Question 1 is based on *Vogue* magazine from the set products.
Use the magazine cover when answering the question.

1. Explore how the cover of *Vogue* magazine uses these aspects of media language:
 - (a) coverlines
 - (b) images
 - (c) layout

Representation

2. (a) Explain how social and historical context influences film posters. Refer to the set products to support your points.

Question 2b is based on the film poster for *No Time to Die* from the set products and the film poster for *Prevenge*, found on p. 7.

- (b) Compare the representation of the main character in the film poster for *No Time to Die* with the film poster for *Prevenge*.

In your response, you must:

- consider the choices the producers have made about how to represent the main character
- consider how far the representation of the main character is similar to the representation of the main character in the other film poster
- consider how far the representation of the main character is different to the representation of the main character in the other film poster

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Resource A – the film poster for *Prevenge*, an independent British film released

To be used with Section A Question 2b.



Prevenge © Western Edge Pictures, 2016



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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.

COMPONENT 1 – PRACTICE PAPER 3

MARK SCHEME

Section A: Media Language and Media Representations

1. Explore how the film poster for *No Time to Die* uses these aspects of media language:
 - (a) narrative codes
 - (b) images

AO2 1a Analyse media products using the theoretical framework of media language	
5 marks	<ul style="list-style-type: none">• Excellent, thorough and detailed analysis of the media language used• Consistent focus on the potential meanings or possible connotations of the media language used
4 marks	<ul style="list-style-type: none">• Reasonably comprehensive analysis of the media language used• Focus on the potential meanings or possible connotations of the media language used
3 marks	<ul style="list-style-type: none">• Satisfactory analysis of some aspects of the media language used• General focus on the potential meanings or possible connotations of the media language used, but some parts are descriptive
2 marks	<ul style="list-style-type: none">• Basic analysis of some aspects of the media language used in the text• Limited focus on the potential meanings or possible connotations of the media language used and mostly descriptive
1 marks	<ul style="list-style-type: none">• Minimal or no analysis of the media language used in the text• Descriptive and minimal
0 marks	<ul style="list-style-type: none">• No response given or no work worthy of credit

Question 1a: Indicative Content

The indicative content is not prescriptive and all relevant and valid points should be accepted. Candidates are not expected to include all the points listed below.

Candidates may use semiotic terms in their responses such as connotation and denotation. They are not required to access the upper bands of the mark scheme. A semiotic approach can be incorporated into an analysis of the potential intended or implied meanings of specific elements of the media language in the text. Higher level responses will consider media language and media representations in more depth. Lower level responses will tend to consider the more obvious and straightforward aspects of media language and media representations. Lower level responses will tend to describe rather than analyse.

Narrative codes

- Guns are used as props to reinforce audience's expectations of the action/thriller genre and to connote that each character is alert
- Nomi's military costume is a signifier for her role as a 00 agent – her role is full of action, calm, focused and controlled paralanguage which suggests a more progressive representation of women in this genre of film
- The bad guy, Mr. White, reflects many of the Proppian character archetypes – for example, he can be considered a 'villain' – furthermore his mask acts as an enigma concealing his identity, and as such this makes the plot more interesting
- The iconography is highly typical of the action/thriller genre – an iconic 'shadow' tuxedo is playing upon the audience easily recognising Bond
- The profile shot of Bond side-on creates a sense of intimacy as the audience can see his serious expression

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AO2 1a	
Analyse media products using the theoretical framework of media	
9–10 marks	<ul style="list-style-type: none"> Excellent, thorough and detailed analysis of the media language used Consistent focus on the potential meanings or possible connotations of the media language used
7–8 marks	<ul style="list-style-type: none"> Good, reasonably comprehensive analysis of the media language used Focus on the potential meanings or possible connotations of the media language used
5–6 marks	<ul style="list-style-type: none"> Satisfactory analysis of some aspects of the media language used General focus on the potential meanings or possible connotations of the media language used, but some points are descriptive
3–4 marks	<ul style="list-style-type: none"> Basic analysis of some aspects of the media language used in the text Limited focus on the potential meanings or possible connotations of the media language used and mostly descriptive
1–2 marks	<ul style="list-style-type: none"> Minimal or no analysis of the media language used in the text Descriptive and minimal
0 marks	No response given or no work worthy of credit

Question 1b: Indicative Content

The indicative content is not prescriptive and all relevant and valid points should be included. Candidates are not expected to include all the points listed below.

Candidates may use semiotic terms in their responses such as connotation and denotation. These are not required to access the upper bands of the mark scheme. A semiotic approach can be incorporated into an analysis of the potential intended or implied meanings of specific elements of the language in the text. Higher level responses will consider media language and media theory. Lower level answers will tend to consider the more obvious and straightforward aspects of media language. Lower level answers will tend to describe rather than analyse.

Images

- The central profile image of Bond is used to highlight a sense of intimacy since the intense gaze and serious expression – the profile shot also highlights perhaps the masculinity of the character which reinforces the action element of the genre
- The main image also reinforces that Bond is the main protagonist of the series as the serious expression are codes which highlight that he is the 'hero' of the narrative
- The other images of Bond are action shots – these highlight him to be determined, brave, resolute and calculation are reinforced through the paralanguage
- The direct address from Safin and Q is conventional for this genre of film position
- The action shots of the bikes and an Aston Martin car are again codes which reinforce the film
- The image of Rami Malek (Safin) reflects male dominance – his paralanguage suggesting he will be a key narrative figure in the film
- High-key lighting is used to present the women as beautiful and attractive; common to this genre of film as the female characters in Bond films, as these women fit with the 'Bond Girl' archetype

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2. (a) Explain how political contexts influence newspapers. Refer to *The Guardian* in your points.

AO1 2a and AO1 2b Demonstrate knowledge and understanding of the contexts of media and their processes	
5 marks	<ul style="list-style-type: none"> Excellent, accurate and detailed knowledge and understanding of how political contexts influence media products Appropriate and effective reference to the set product to support the points made
4 marks	<ul style="list-style-type: none"> Good, accurate knowledge and understanding of how relevant political contexts influence media products Appropriate reference to the set product to support the points made
3 marks	<ul style="list-style-type: none"> Satisfactory and largely accurate knowledge and understanding of how political contexts can influence media products Some reference to the set product to support the points made
2 marks	<ul style="list-style-type: none"> Basic knowledge of relevant contexts and basic or minimal understanding of how they can influence media products Limited reference to the set product
1 marks	<ul style="list-style-type: none"> Minimal knowledge of relevant contexts Minimal or no reference to the set product The answer is brief or not complete
0 marks	<ul style="list-style-type: none"> No response given or no work worthy of credit

Question 2a: Indicative Content

The indicative content is not prescriptive and all relevant and valid points should be included. Candidates are not expected to include all the points listed below.

Higher level responses are likely to show understanding of the influence of social and political contexts on the set product clearly and explicitly to support the points made. At the mid-level responses may show more obvious or straightforward aspects of the topic, while at the lower levels, answers are likely to be more basic.

Answers are likely to show knowledge of political contexts and understanding of how they influence media products such as *The Guardian* newspaper. For example:

- The Guardian* newspaper is part of The Guardian Media Group and is owned by the Scott Trust
- The Scott Trust has no owner or shareholders and profits are reinvested into the newspaper
- This ownership model allows *The Guardian* to have more editorial freedom and is not linked to satisfying corporate advertisers or shareholders
- The Guardian* newspaper has a left-wing liberal political bias
- COVID lockdown meant that many people had to isolate and refrain from social activities. A scandal involved a large number of Conservative ministers (including Boris Johnson) who had to isolate, met up for parties
- The Guardian* newspaper cover references Cummings, the PM's Chief Political Adviser, who was involved in a scandal which described the activities that took place at No. 10 during coronavirus.

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2. (b) Compare the representation of politicians in *The Guardian* and the *Daily*

In your response, you must:

- consider the choices the producers have made about how to represent politicians
- consider how far the representation of politicians is similar in the two products
- consider how far the representation of politicians is different in the two products

Band	AO2 1a and AO2 1b Analyse media products using the theoretical framework of media theory and draw conclusions
5	<p>21–25 marks</p> <ul style="list-style-type: none"> • Excellent, thorough analysis of both the set product and the unseen product, with even the more complex aspects of the representations • Excellent, thorough and relevant comparisons made between the two products • Excellent, effective use made of relevant aspects of the theoretical framework (representation) and consistent use of appropriate terminology <p>Excellent, valid and justified conclusions and judgements are made about how far the representations are similar or different</p>
4	<p>16–20 marks</p> <ul style="list-style-type: none"> • Good, reasonably thorough analysis of both the set product and the unseen product, in places with some of the more complex aspects of the representations • Good, reasonably thorough and relevant comparisons made between the two products • Good, secure use made of relevant aspects of the theoretical framework and good use of appropriate terminology • Good, valid and justified conclusions and judgements are made about how far the representations are similar or different
3	<p>11–15 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of both the set product and the unseen product, focusing on more obvious or straightforward aspects of the representations • Satisfactory comparisons made between the two products, and one product more than the other • Satisfactory use made of aspects of the theoretical framework and appropriate use of terminology • Satisfactory and largely justified conclusions and judgements are made about how far the representations are similar or different
2	<p>6–10 marks</p> <ul style="list-style-type: none"> • Basic analysis of both the set product and the unseen product, focusing on the most obvious aspects • Basic comparisons made between the two products, with the focus on one product more than the other • Basic use made of aspects of the theoretical framework (representation) and terminology; may not be used in a fully relevant or accurate way • Basic conclusions and judgements are made about how far the representations are similar or different, but they may not be fully justified or reasoned
1	<p>1–5 marks</p> <ul style="list-style-type: none"> • Minimal analysis of both the set product and the unseen product • Minimal or no comparisons made between the two products, with the focus on one product more than the other • Minimal or no use made of aspects of the theoretical framework (representation) and terminology; may be used irrelevantly or inaccurately • Minimal or no conclusions and judgements are made about how far the representations are similar or different
0 marks	No response given or no work worthy of credit

Question 2b: Indicative Content

The indicative content is not prescriptive and all relevant and valid points should be considered. Candidates are not expected to include all the points listed below.

Higher level responses will consider the more complex aspects of representation; lower level responses will consider the more obvious and straightforward aspects of representation; lower band responses will describe rather than analyse.

To achieve Band 3 or above, answers must offer comparisons between the two products. Comparisons do not have to be analysed equally, although at Bands 4 and 5 both products will be analysed. At Bands 3 and below there may be more emphasis on one of the products.

Answers must make judgements and draw conclusions about the similarities or differences between the two representations. Answers may focus more on differences or focus more on similarities. Any of these approaches is acceptable, as long as the analysis is justified by the analysis offered.

Extended response questions also require that candidates develop a clear and sustained argument, which is logical, relevant and coherent in order to achieve the highest marks.

Answers are likely to consider points such as:

- Aspects of representation. For example:
 - Choices the producers have made about how to represent politicians
 - How images are selected, constructed and mediated
 - Stereotypes and countertypes of politicians
 - Messages, views and values inherent in representations of politicians
 - Theoretical perspectives such as selection, construction and mediation
- Analysis of the texts to show how representations are constructed. For example:
 - Selection and construction of images:
 - The Guardian*
 - The main image shows Johnson performing a leisure activity (i.e. running) which serves to construct an incompetent representation of Johnson
 - Candidates might question the relevance of the image in relation to the main text, which is a secondary lead, though it may be argued that this serves a purpose in constructing a representation of Johnson – the image is counter-stereotypical to the representation of politicians (especially Prime Ministers) that has been established as a result of newspaper and politically led stories
 - Daily Mail*
 - The image is of Boris Johnson, which features much more positive representation through the paralanguage which connotes victory and triumph
 - Candidates might remark upon Johnson's happy facial expressions which are highlighted by the image which is lit with high-key lighting to show him as competent and 'the right man for the job'
 - The suit connotes professionalism but the image is cropped to include only the head and shoulders, which suggests a scruffiness with his shirt coming unbuttoned and his misaligned tie
 - The image suggests Johnson is considered to be an 'elite' person and is not relatable to the general public
 - The language used:
 - The Guardian*
 - The image and headline may not, on the face of it, be connected. The headline 'Cummins accuses PM of lying' and the image of Johnson running, which is used to anchor the headline 'Cummins accuses PM of lying', shows a clear divide in Johnson's cabinet and perhaps the *Guardian's* oppositional stance to the events at No. 10 during lockdown
 - Candidates might discuss the interesting choice of lexis in the headline 'Cummins accuses PM of lying'. In a typical broadsheet, the language used is far more typical of a tabloid, which is more sensational and exaggeration of 'human drama' – perhaps this is used to highlight the seriousness of the accusations made by Cummings
 - The caption anchors the image, which is used to further construct Johnson as a figure of authority who is clownish and incompetent
 - Daily Mail*
 - The image and headline are connected. The headline 'Cummins accuses PM of lying' and the image of Johnson running, which is used to anchor the headline 'Cummins accuses PM of lying', shows a clear divide in Johnson's cabinet and perhaps the *Daily Mail's* oppositional stance to the events at No. 10 during lockdown
 - Candidates might discuss the interesting choice of lexis in the headline 'Cummins accuses PM of lying'. In a typical broadsheet, the language used is far more typical of a tabloid, which is more sensational and exaggeration of 'human drama' – perhaps this is used to highlight the seriousness of the accusations made by Cummings
 - The caption anchors the image, which is used to further construct Johnson as a figure of authority who is clownish and incompetent

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Daily Mail

- The main headline is a pun; it relates to the hand gesture in the image
 - Boris Johnson has revealed his true aims
 - The two subheadings give more detail
 - The first has a quote from Johnson which is in informal and direct language which uses No. 10 as a shorthand for Prime Minister / leader of the Conservative Party
 - The second subheading connotes that the whole Conservative Party is involved; placed together it connotes that the two events are connected, and the Conservative Party supports Boris Johnson's move to gain the leadership
 - The article implies some criticism of Johnson, stating that he 'is throwing away thousands of pounds' for his speech at a conference
 - The article uses language such as 'extraordinary' and 'dramatic' to make the story more exciting
- How far the representation of politicians is similar in the two newspapers. For example:
 - Both newspapers view politicians, especially Boris Johnson, as newsworthy
 - Both newspapers try to personalise the issues within the Conservative Party
 - Both newspapers dramatise and sensationalise events surrounding the Prime Minister
 - Both newspapers criticise the Prime Minister (Theresa May)
 - How far the representation of politicians is different in the two newspapers. For example:
 - *The Guardian* represents politicians as despairing and Johnson as a party clownish in appearance literally – this perspective is related to the political bias as *The Guardian* has a left-wing, liberal political bias
 - The readership of *The Guardian* tends to be well educated, relatively young and is stereotyped as social workers and teachers, which could be used to explain and deconstruct this particularly negative representation of Johnson
 - *The Guardian* newspaper often takes a news angle that shows its left-wing perspective and reflects the views and values of its core readership
 - The *Daily Mail* represents politicians, specifically Boris Johnson, in a general and positive way
 - This perspective is related to the political standpoint of the newspaper and its right-wing political bias which is largely in favour of the Conservative Party
 - The readership of the *Daily Mail* tends to be less well educated, majority middle class
 - The *Daily Mail* newspaper often takes a news angle that shows its right-wing perspective and reflects the views and values of its core readership
 - Make judgements and draw conclusions. For example:
 - Both newspapers reflect their own political standpoint
 - Both newspapers see the actions of politicians as a significant news issue
 - Both newspapers regard Boris Johnson as an elite person
 - The political standpoints of the newspapers lead to significant differences in their representation
 - Both newspapers cater to their audience demographic

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Section B: Exploring Media Industries and Audiences

3. (a) What is the BBC's main source of funding?

AO1 1a	
Demonstrate knowledge of the theoretical framework of media	
1 mark	The licence fee
0 marks	No response given or no work worthy of credit

3. (b) Give two ways in which Public Service Broadcasters differ from commercial broadcasters.

AO1 1a	
Demonstrate knowledge of the theoretical framework of media	
1 mark for each example up to a maximum of 2 marks	<ul style="list-style-type: none"> PSBs are funded by a licence fee, by charitable donations or by the state Commercial broadcasters are funded by selling advertising space to commercial companies PSBs usually have a remit to serve the public or to produce a public service Commercial broadcasters usually produce programming that is aimed at profit-making audiences and so draw in advertisers The main aim of commercial broadcasters is to generate revenue Commercial broadcasters show advertisements between and during programmes, and also have sponsored programmes, and allow product placement PSB broadcasters do not usually show advertising <p>All valid points should be given due credit</p>
0 marks	No response given or no work worthy of credit

3. (c) Briefly explain the role or purpose of the BBC.

AO1 1b	
Demonstrate understanding of the theoretical framework of media	
2 marks for a valid explanation	<p>The BBC has a remit (role or purpose):</p> <ul style="list-style-type: none"> To promote learning and education through its programming To promote creativity and excellence through encouraging new talent through delivering high-quality programming To promote positive social values and citizenship through its programming To represent all of the population across the UK, producing content that reflects the diversity of the nation and the diversity of their values and experiences To represent the UK to the wider world, and represent the world to the UK with a positive representation of the UK To promote the use of new technologies such as digital television <p>All valid points should be given due credit</p>
1 mark for a partial explanation	<ul style="list-style-type: none"> Educate Inform Entertain Diversity Serve the public <p>All valid points should be given due credit</p>
0 marks	No response given or no work worthy of credit

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3. (d) Explain how *Desert Island Discs* helps the BBC to fulfil its role or purpose

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoretical framework
	10–12 marks
4	<ul style="list-style-type: none"> Excellent, accurate and detailed knowledge and understanding of the theoretical framework Appropriate and effective reference to the set product to support the points made Highly effective use of terminology
	7–9 marks
3	<ul style="list-style-type: none"> Good, accurate knowledge and understanding of the relevant aspects of the theoretical framework Appropriate reference to the set product to support the points made Effective use of terminology
	4–6 marks
2	<ul style="list-style-type: none"> Satisfactory and largely accurate knowledge and understanding of the theoretical framework Some reference to the set product to support the points made Some relevant use of terminology
	1–3 marks
1	<ul style="list-style-type: none"> Basic knowledge of relevant contexts and basic or minimal understanding of the theoretical framework Limited reference to the set product Basic or no use of relevant terminology
0 marks	No response given or no work worthy of credit

Question 3d: Indicative Content

The indicative content is not prescriptive and all relevant and valid points should be included. Candidates are not expected to include all the points listed below.

Responses at the higher levels are likely to engage with industry issues and may refer to the show's format, genre, perhaps considering narratives, settings, characters and so on. At the mid-level, responses are likely to focus on more obvious or straightforward aspects of the topic, while at the lower levels, answers are likely to be more basic.

Responses should show knowledge and understanding of the set product and refer to it to support the points made, but textual analysis of the product is not required and should not be credited.

Answers are likely to show knowledge and understanding of the theoretical framework of the BBC and *Desert Island Discs*. For example:

- Desert Island Discs* is very popular and has a high audience of 3 million loyal listeners, which helps the BBC to justify charging a licence fee.
- Desert Island Discs* helps the BBC to fulfil its remit to promote entertainment and culture through the anecdotes featured in the show via the guest interviews, and information about the guests.
- Desert Island Discs* helps the BBC to fulfil its remit to 'bring the UK to the world' by hosting an array of famous guests from across the world and a range of sectors, thus reaching a wide audience across the UK.
- British culture is celebrated through the choice of guests, such as HRH Prince Charles in 1981, and the format including an archive of significant cultural items, such as the *Complete Works of Shakespeare* and the *Complete Works of Sir Isaac Newton*.
- The BBC is a public service broadcaster and aims to 'serve' the British public. *Desert Island Discs* is a programme that should fulfil its remit.

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4. (a) What is the PEGI age rating for Fortnite?

AO1 1a	
Demonstrate knowledge of the theoretical framework of media	
1 mark for a valid point	PEGI 12
0 marks	No response given or no work worthy of credit

4. (b) Identify one reason why Fortnite may have received this age rating.

AO1 1a	
Demonstrate knowledge of the theoretical framework of media	
1 mark for a valid response	<ul style="list-style-type: none"> The game features 'frequent scenes of mild violence' <p>All valid points should be given due credit.</p>
0 marks	No response given or no work worthy of credit

4. (c) Explain two reasons why PEGI age ratings are important for video games

AO1 1b	
Demonstrate understanding of the theoretical framework of media	
2 marks for each valid and detailed explanation, up to a maximum of 4 marks	<ul style="list-style-type: none"> The age ratings are designed to identify aspects of a game that may be harmful to certain groups of people PEGI age ratings are specifically designed to prevent young people from accessing material designed for older people and which they may not be able to view it or engage with it PEGI age ratings are designed to protect children and young people from engaging with content that depicts violence, gambling, use of alcohol, tobacco or illegal drugs <p>All valid points should be given due credit</p>
1 mark for a valid point that is stated rather than explained, up to a total of 2 marks	<ul style="list-style-type: none"> To protect children To prevent children from playing violent games <p>All valid points should be given due credit</p>
0 marks	No response given or no work worthy of credit

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4. (d) Explain why video games may be seen as having a negative impact on play.
 answer.

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoretical framework including contexts
4	10–12 marks <ul style="list-style-type: none"> Excellent, accurate and detailed knowledge and understanding of the relevant aspects of the theoretical framework Appropriate and effective reference to the set product to support the points made Highly effective use of terminology and theoretical perspectives
3	7–9 marks <ul style="list-style-type: none"> Good, accurate knowledge and understanding of the relevant aspects of the theoretical framework Appropriate reference to the set product to support the points made Effective use of terminology and theoretical perspectives
2	4–6 marks <ul style="list-style-type: none"> Satisfactory and largely accurate knowledge and understanding of the theoretical framework Some reference to the set product to support the points made Largely relevant use of terminology and some reference to theoretical perspectives
1	1–3 marks <ul style="list-style-type: none"> Basic knowledge of relevant contexts and basic or minimal understanding of the theoretical framework Limited reference to the set product Basic or no use of relevant terminology or theoretical perspectives
0 marks	No response given or no work worthy of credit

Question 4d: Indicative Content

The indicative content is not prescriptive and all relevant and valid points should be included. Answers are not expected to include all the points listed below.

Responses at the higher levels are likely to engage with the impact of video games on play and reference to relevant theoretical perspectives. At the mid-levels, answers may consider some of the more straightforward aspects of the topic, while at the lower levels, answers will be largely descriptive.

Answers are likely to show knowledge and understanding of aspects of the theoretical framework, such as the impact of video games on play audiences, and they are likely to show knowledge and understanding of the set product, such as Fortnite.

- Fortnite has an age rating of 12 due to 'frequent scenes of mild violence'; however, the age rating system for video games is not always followed, and ratings of online games to be policed or enforced, and it is likely that children will play the game
- The in-game purchases have caused concern as some audiences may feel pressure to buy (otherwise they are called a 'no-skin'); some players have spent substantial amounts of their parents' money on in-game purchases
- The in-game chat features allows players to communicate and there have been concerns that children have been targeted through the chat features with inappropriate or even predatory conversations, leading to a loss of their sense of 'stranger danger' and assume they can safely talk with others online, which is not always the case.
- The fast-paced and competitiveness of Fortnite have been criticised for encouraging aggressive behaviour in players; it has also been seen as a 'gateway game', encouraging violent video games in children who may then go on to play other more violent and antisocial games
- Video games are designed to be engaging and to encourage players to keep playing, leading to a loss of control over their responses and become 'addicted' or obsessive over the game, leading to the neglect of other areas of their lives
- Players may waste time playing Fortnite instead of studying or socialising
- The dangers of playing Fortnite may have been exaggerated and the press may have sensationalised the risks
- The effects model has suggested that video games (particularly violent video games) can lead to aggressive behaviour, even inducing 'copycat' violence and murders. However, this theory has been criticised for being too simplistic
- Modern media audiences are media literate enough to recognise the difference between virtual and real life

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Preview of Answers Ends Here

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