

**2017 specification  
exam from 2021**

# Topic Tests

for A Level Eduqas Media Studies

Component 1: Media Products, Industries  
and Audiences

Second Edition, November 2023

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# Teacher's Introduction

This resource comprises 20 topic tests on the Eduqas (A680QS) A Level Media Studies specification for Component 1: Media Products, Industries and Audiences. The course content is divided between the tests to cover the whole of Component 1.

These topic tests are designed to test the students' knowledge of the course content. In addition, they enable the teacher to diagnose the students' strengths and weaknesses in certain areas. To this effect, there is a range of question types aiming to test different skills, including:

- **Factual questions:** some simpler factual questions are included to ensure that all the content and basics are covered, and to allow weaker learners access to some marks.
- **Application questions:** these questions are not in exam style, and their purpose is to test the ability of students to apply their knowledge.
- **Exam-style questions:** where appropriate, topics may contain one or more short versions of exam-style questions, to prepare students for what they might meet in the exam, and to test exam skills.

Suggested answers are included at the back of this resource and can be used for teacher, self- or peer-assessment.

## When to use this resource

This resource can be used at the end of teaching a topic, in class or as a homework task, to encourage confidence and assess knowledge in a particular topic area. The students can also use the tests for revision later on, directly before the exam.

*November 2023*

## Second Edition, November 2023

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

## TEST 11: MUSIC VIDEOS – REPRESENTATION

This section applies to the video for 'Riptide' by Vance Joy.

- What are some of the concepts or issues presented in the video?
- How does the nature of the video's production influence who and what is represented?
- Could the text be described as depicting 'reality' authentically? Why, or why not?
- a. How do the technical and visual codes used to depict violence and horror? Write brief explanations for each type of code listed in the table below.

Visual codes	Technical codes

- b. Why might the choice of violence as a theme be described as unusual within the context of the song itself?
- How are women depicted in the video? What are the possible practical and ideological reasons behind these decisions? Refer to relevant theories of representation in your answer.
- What does the stylised and abstracted way in which people, themes and concepts are represented say about the intention of the video? Is it supposed to act as a social comment or convey another message?

This section applies to the video for 'New Generation Going Under' by Sam Fender.

- How does the music video represent working-class life, and what messages does it convey about the conditions of life for those in these conditions?
- In what ways does the music video challenge traditional representations of working-class life? How does this have on the audience?
- How does Sam Fender use the music video to convey a viewpoint on social issues? How does he address topics such as mental health and social inequality?
- How do the technical and visual codes in the music video contribute to the overall message?

This section applies to the video for 'Little Bit of Love' by Tom Grennan.

- How are representations of masculinity constructed in the 'Little Bit of Love' video? How does the video challenge notions of toxic masculinity?
- In what ways does Tom Grennan use the music video to explore aspects of his identity? How do these relate to his focus on self-representation in his music?
- How are audiences positioned to respond to and interpret the representation of masculinity in the video?
- Analyse the use of stereotypes in the music video.

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This section applies to the video for 'Formation' by Beyoncé.

1. How does director Melina Matsoukas explore bell hooks' idea of a societal hierarchy and for what purposes?
2. How are the following concepts and issue depicted in the video?

Police brutality	
Race relations in American society over time	
The American South	
African-American hair and style	
Religion	
The Civil Rights Movement	

3. How does the video comment on mainstream beauty standards and the idea of 'real' beauty? What are these standards?
4. The police officers in the video are predominantly white and dressed in tactical gear. What do these casting and costuming decisions by the producers of the video suggest?
5. How does the video for Formation reflecting changing representations of women in mainstream media?
6. How might *Formation* be interpreted as a response to patterns of representation in American media? Referencing *Formation* specifically, argue for and against the statement: *Female performers can be sexually empowered without catering to male audiences.*

This section applies to the video for 'Turntables' by Janelle Monáe.

1. How does Janelle Monáe use real-life characters and believable characters to construct the 'Turntables' music video?
2. How does Janelle Monáe project a positive representation of gender and, in particular, of Black women in the 'Turntables' music video?
3. How does Janelle Monáe challenge stereotypical representations of under-represented groups in the music video?
4. In what ways does Janelle Monáe use the music video to encourage the audience to seek change?

This section applies to the video for 'Underdog' by Alicia Keys.

1. How does the music video for 'Underdog' challenge stereotypes of marginalised, homeless individuals and young single mothers?
2. In what ways does the director, Wendy Morgan, use the music video to position a different definition of the 'underdog'?
3. To what extent does the 'Underdog' music video challenge stereotypical representations of gender? Referencing bell hooks' theories of race, class and sex.
4. How does the music video position the audience to engage with issues of social identity? What techniques are used to amplify the lyrics and engage the audience with their situations?

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## TEST 12: MUSIC VIDEOS – MEDIA CO

This section applies to the video for 'Riptide' by Vance Joy.

- Where is Vance Joy from? Choose the correct option.
  - Canada
  - New Zealand
  - Scotland
  - Australia
- How does the fact that Vance Joy is not from the USA make the global success of the song unusual?
  - Why is the US music industry one of the most dominant in the English-speaking world?
- Where is YouTube based, and when was it formed?
- Why were online music videos more important at the time of the release of 'Riptide' than in the early days of the Internet?
- For a new artist or musician outside the mainstream, what impact could a YouTube video have on their career and popularity, and why?
- Why is the dominance of YouTube as an online video-hosting platform potentially a problem for consumers and smaller creators?
- Which major music industry award did the song win in 2013? Choose the correct option.
  - AERO
  - ARIA
  - ALIAS
  - AREA
- What musical genres does 'Riptide' fall under?
  - How might the lyrics for 'Riptide' have been influenced by other music videos?
  - How is the video for 'Riptide' unconventional for its musical genre?

This section applies to the video for 'Seventeen Going Under' by Sam Fender.

- Sam Fender is from which city in the UK?
  - Manchester
  - Liverpool
  - Newcastle
  - Bristol
- In which year was Sam Fender nominated for the Critics' Choice Award at the Brit Awards?
  - 2018
  - 2019
  - 2020
  - 2021
- Outline the social and cultural context surrounding the music video.
- How does the music video offer social commentary and challenge audience expectations of social media?
- What TikTok trend was sparked by the lyrics of 'Seventeen Going Under', and what themes of the music video?

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This section applies to the video for 'Little Bit of Love' by Tom Grennan.

1. How does the 'Little Bit of Love' music video reflect Tom Grennan's personal musical influences?
2. What social issues are addressed in the 'Little Bit of Love' music video?
  - A. Poverty and homelessness
  - B. Crime and gangs
  - C. Discrimination and inequality
  - D. Environmental issues
3. How is the narrative of the music video influenced by social and cultural context?
  - A. It is a social commentary and challenges audience perceptions of social issues
  - B. It features famous actors and celebrities in cameo roles
  - C. It uses cutting-edge special effects to create a futuristic world
  - D. It features a completely fictional storyline with no basis in reality
4. How does the 'Little Bit of Love' music video reflect the social and cultural context of the time?

This section applies to the video for 'Formation' by Beyoncé.

1. How does the content of the video relate to changes in mainstream society?
2. The sinking New Orleans PD patrol car is a reference to the devastation of Hurricane Katrina in 2005. What is the significance of this event to the video, and how does it convey issues conveyed?
3. The video depicts police officers holding up their hands – what significance does the phrase 'hands up, don't shoot' have to the video and the messages conveyed?
4. What does the video say about *Lemonade* as an album?
5. How does the content of 'Formation' reflect Beyoncé's personal life and upbringing?
6. Given the politically charged nature of the work, what were some of the potential rewards for Columbia as a major record label? Give three examples for each with explanations.

Risk	Reward

7. Why was Beyoncé's performance at the 2016 NFL Super Bowl controversial?
8. Who is the young girl dancing in the pink dress inside the plantation mansion?

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This section applies to the video for 'Turntables' by Janelle Monáe.

1. What political issues are referenced in the 'Turntables' music video?
2. How does the music video challenge audience perceptions?
3. In what ways does the 'Turntables' music video reflect the historical misrepresentation of ethnic minorities in America?
4. How does the 'Turntables' music video address contemporary political issues? Lives Matter movement, the Families Belong Together campaign?



This section applies to the video for 'Underdog' by Alicia Keys.

1. In what ways does the 'Underdog' music video challenge audience perceptions of social groups?
2. What does the narrative of the 'Underdog' music video offer?
  - A. Social commentary and challenges to audience perceptions of particular social groups
  - B. A reinforcement of stereotypes of marginalised groups
  - C. A lack of representation for under-represented social groups
  - D. A reinforcement of the dominant ideology of society
3. How might different audiences respond to the 'Underdog' music video?
  - A. By feeling represented and empowered by the messages encoded in the video
  - B. By feeling reinforced in their negative perceptions of under-represented social groups
  - C. By feeling indifferent to the representation of under-represented social groups
  - D. By feeling a lack of representation in their own social group




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## TEST 13: RADIO – MEDIA INDUSTRY

- Where does the term 'radio' actually come from?
- What is a PSB, and what is its function?
- How is the BBC funded?
- Who regulates radio in the UK? Choose the correct option.

 BBC	Royal Radiography Society	IPSO
---	---------------------------	------

- List three things that the BBC is legally obligated to be or to do as a public service broadcaster.
- How is the radio industry coping with the changes in how audiences are consuming audio content?
  - How could BBC Radio adapt to overcome these new obstacles?
  - Can the BBC compete in the new digital media landscape?
- How is the nature of the BBC as a public service broadcaster reflected in the *Have You Heard George's Podcast*?
- What are some of the advantages of the shift from broadcast to podcast for the producers?
- How and why is regulation for the BBC different from that of a commercial radio station?
- What specifically about the nature of *Woman's Hour* or *Have You Heard George's Podcast* reflects changes in the traditional radio structures in the mainstream media?
- Livingstone and others argue that there is an inherent conflict in media regulation of the rights of citizens and the rights of the public as consumers. Give three rights for each side with a specific focus on BBC Radio as a public service broadcaster.

The rights of citizens	The rights of the public as consumers

- What is it about the way in which podcasts are made and distributed that makes them more difficult to regulate than a broadcast radio show? Give at least two points with specific examples.

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## TEST 14: RADIO – AUDIENCE

1. a. What does the content of *Woman's Hour* or *Have You Heard George's Podcast* tell you about the demographic the producers are aiming for compared to the primary *Woman's Hour* demographic?  
b. How does this goal align with the technical format of the podcast?
2. Copy and complete the table below with demographic and psychographic information about the audience of *Woman's Hour* or *Have You Heard George's Podcast*.

Age group(s)	
Gender	
Professional category (e.g. ABC1)	
Personal interests	
Attitudes	
Level of education	

3. Podcasting has become a hugely popular medium and a serious contender to the radio establishment. What does this trend convey about the modern creator–consumer relationship?
4. How might the readings of *Woman's Hour* or *Have You Heard George's Podcast* be interpreted? Identify the two different demographics and give a preferred reading for both categories.

	Demographic 1:	Demographic 2:
Preferred		
Negotiated		
Oppositional		

5. a. How does *Woman's Hour* or *Have You Heard George's Podcast* aim for a particular audience?  
b. Compared to a non-professionally produced podcast, how does *Woman's Hour* or *Have You Heard George's Podcast* have an advantage when it comes to audience reach?
6. a. How might the fact that the core premise of the show is based on the idea of a woman's hour be appealing to a potential audience member?  
b. Conversely, why might this premise be alienating or unappealing to potential audience members?

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## TEST 15: RADIO – MEDIA CONTE

1. What is podcasting? Choose the correct definition.
  - i. Pre-recorded audio shows that are predominantly non-fiction talk shows b scripted content such as drama or comedy. They can be downloaded or stre the Internet.
  - ii. A specific form of radio signal that is more ro and long distance than di
  - iii. A type of music streaming service.
  - iv. A particular type of radio show with no music and a group of people having room known ca the 'pod' in the radio industry.
2. a. When was the BBC founded?  
 b. When was BBC Radio founded?  
 c. When did *Woman's Hour* become a podcast?
3. a. Given that *Woman's Hour* originally broadcast in the 1940s, what does the control of mass media at the time?  
 b. How does this exemplify the idea of 'tokenism'?
4. Digital technology is breaking down the barriers to entry to creativity, such as w What are some of the potential benefits and potential problems of this shift in c Give two examples with explanations for each category.
5. a. The fourth-wave feminist movement that is currently ongoing aims for 'int What are some of the key ideas and beliefs of intersectional feminism? Select the four correct options.

Recognises the importance of race, class, poverty, sexuality and gender identity as factors of oppression	Advocates for reproductive rights, including abortion and sexual health education	Strongly of co
Does not regard race or ethnicity as relevant to the feminist movement, as minority groups are related to sex	Recognises that men of colour are also subject to oppression in society due to their race/ethnicity	Views proble replace
Excludes trans and non-binary people, and is supportive of equal rights for the LGBT community around the world	Excludes trans and non-binary people from the movement, believing these identities to be not real	If you

- b. Is *Woman's Hour* a feminist piece of media?
- c. Why might a feminist piece of content be at odds with the BBC's nature as

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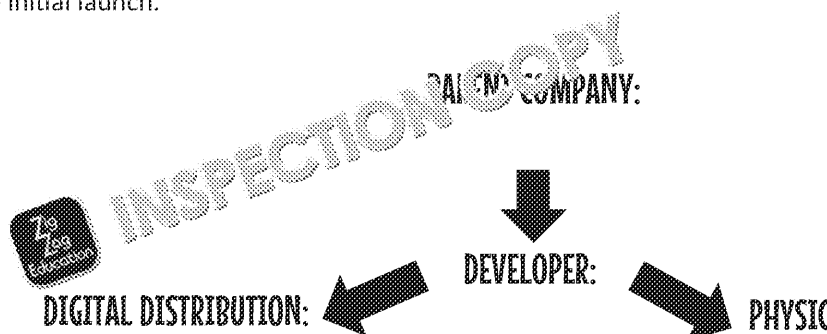


## TEST 16: VIDEO GAMES – MEDIA INDUSTRY

- How is the success of a video game such as Liberation that is released exclusively on the PS Vita subject to more risks than a game released on a variety of platforms?
- Copy and complete the details about the production of the background of Assassin's Creed.

Developer	
Publisher	
Release date	
Platform	
PEGI	

- How are video game genres often differentiated?
- What new issues of regulation have come about with digital distribution methods?
- Describe the launch strategy of Liberation and the possible reasoning behind it and creators.
- Why is gaming an expensive industry for both the creators and the consumers?
  - What are some negative effects of this?
  - What are some potential benefits of this?
- Copy and complete the diagram about the production and distribution chain of the initial launch.



- Which board gives age ratings and content warnings for games released in the UK?
  - PEGI
  - PGEI
  - BBFC
  - VTSC
- What are the three major video game markets?
- Violence is a major focus for video game regulators. Compared to a first-person shooter like the Call of Duty franchise, what specific aspects of the violence in Liberation concern for regulators?
  - Conversely, what aspects of Liberation might concern the possible influence of the game?
- What major change in console gaming was occurring during the time period of Liberation and how did the industry respond to this technological shift?
- The PS Vita is part of the PlayStation range, which is made by Sony. As one of the manufacturers and game publishers, as well as many other forms of entertainment conglomerate with only a few other equivalent competitors. How might the fact that these companies dominate the console market be detrimental for both game developers and consumers?

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## TEST 17: VIDEO GAMES – AUDIENCE

1. What are the demographics of the action adventure genre as a whole?
  - age range
  - gender
2.
  - a. With Aveline de Grandpré, Ubisoft introduced the first female protagonist. What could this indicate about the target demographic for Liberation?
  - b. However, the primary protagonist of Assassin's Creed III features a male protagonist, Desmond Miles, in the present day and Connor in the past. What does this mean for Ubisoft?
  - c. What does the release of the game on a handheld console indicate about the audience and activity?
3. What about the audience experience of gaming is unique compared to other media?
4. With regard to audience positioning, why do you think Ubisoft chose to release the game on the handheld PS Vita platform as an initial exclusive?
5. What are some of the possible differences in the demographics and psychographics of the full game, Assassin's Creed III, and Liberation as a spin-off game?
6.
  - a. Liberation, a game released several years ago, can be rated by users today. Referencing relevant theories, what does this indicate about modern audience relationships?
  - b. Do the opinions of critics still matter as much as they used to?
7. Assassin's Creed as a franchise has a dedicated player base. How might a dedicated fan express their interest through aspects of the game's fandom theory?
  - i. Fan fiction
  - ii. Cosplay
  - iii. Social media interaction
8. Which of Blumler and Katz's uses and gratifications might an audience gain from Liberation, and why?
9. Many media formats have become affordable and accessible to produce by a wide range of people, breaking down the traditional barriers between creator and consumer. In 2012, with the release of Liberation, was this the case with video games as a medium?
10. Video games have been criticised since the earliest days of the format in the media, with regard to young people. What have been the arguments and theoretical perspectives on video games causing violence, and what are the counterpoints against these?

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# TEST 18: VIDEO GAMES – MEDIA CO

1. Match the media form to the correct year of origin.

Radio
Motion pictures (film)
Broadcast television
Video games
Newspapers


2. a. What were the consoles were on sale in 2012/13?  
 b. What other handheld devices were competing directly with the PS Vita?  
 c. What other trend in casual gaming was also occurring at this time?

3. What are the two major factions in the Assassin's Creed franchise?

The Templars and the Assassins	The Rosicrucian Order and the Assassins	The S...
--------------------------------	---	----------

4. Assassin's Creed is an action-adventure game, but the premise of the series incorporates historical elements. What is the Animus machine?

5. Match up the protagonist Assassin character to the correct game in the Assassin's Creed franchise.

Ezio Auditore da Firenze
Altair Ibn-La'Ahad
Connor
Aveline de Grandpré

Assassin's Creed II
Assassin's Creed III
Assassin's Creed IV: Black Flag
Assassin's Creed: Liberation

6. Liberation meshes real history with the fictional events of the franchise. Circle the correct answer about the historical setting of Liberation.

- a. The game takes place in 1650 / 1745 / 1789 / 1765 / 1566.  
 b. Louisiana was a colony of France / England / Holland / Italy / Spain.  
 c. Much of the game takes place in Baton Rouge / Orlando / New Orleans / New York.

7. What other hugely successful game series in the same genre could be seen as a direct result of introducing a female protagonist into Assassin's Creed, and how has Assassin's Creed Liberation as a game?

8. How have video games as a form of media been historically represented and perceived by other industries, such as television or the press, and what could be the motivations behind this?

9. With regard to the gender and age demographics of gaming as a hobby, what are the common assumptions of the typical gamer? Choose from the options below.

- a. Gender  
 i. Overwhelmingly male (100/0)  
 ii. Predominantly male (75/25)  
 iii. A near-even split between male and female (50/50)  
 iv. Predominantly female (75/25)  
 v. Overwhelmingly female (100/0)  
 b. Age  
 i. Young children  
 ii. Teenagers  
 iii. Adults aged 18–34  
 iv. Middle-aged people  
 v. Elderly people

10. Following the introduction of the mainstream concepts of gaming audiences, do these assumptions align with the reality of gamer demographics? Why, or why not?

11. How are the following real historical events and social issues incorporated into the Assassin's Creed universe? Give explanations for each topic.

- Colonialism
- Religion
- Slavery
- Treatment of Native Americans

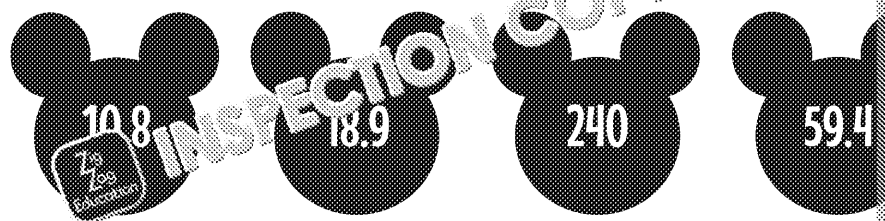
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## TEST 19: FILM MARKETING – MEDIA 1

1. What aspects of *I, Daniel Blake*'s production and marketing are specialised?
2. In 2018, how much revenue did the Walt Disney Company make (in billions of dollars)?



3. Referring to relevant theories, how does *I, Daniel Blake* defy conventions of the film industry? What are the reasons behind these decisions by the director and the producers?
4. What are some shared aspects of both films' marketing, and where do the two differ? Give two examples with explanations for each column of the table presented below.

Similarities	Differences

5. With the Marvel Cinematic Universe (MCU), Disney has popularised a way of testing its films. What is this technique and why is it effective?
6. How do the two films and their producers make use (or not) of the following aspects of Hesmondhalgh's concept of 'formatting' a text for maximum commercial success?
  - a. Star power
  - b. Serialisation
  - c. Genre
7. Disney has a huge number of media companies, intellectual properties and marketing properties. What issues of regulation could arise from a mass-media company's ownership of so many different types of media?
8. Complete the diagram below with details about Disney's use of synergy and tie-ins.



9. Disney and other major Hollywood studios have been criticised for under-representing people of colour (POC) in their films and also for lacking diversity behind the camera as well as in front. How, if at all, is this criticism applicable to *Black Panther* and its production background? Why, or why not?
10. How does the difference between the two films' production budgets influence their marketing strategies, and why?
11. How might the marketing strategies of *Black Panther* be seen as hoping to expand the MCU into new markets? Why?
12. Argue for and against the statement: Disney's ownership and production of major franchises such as Marvel, are detrimental to creativity and diversity in the film industry.

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## TEST 20: FILM MARKETING – MEDIA

1. Circle the two correct statements about social realism as a genre.

Focuses on the working-class struggle in society	Social realism is a mode of document	Emerged as a genre for
Incorporates supernatural elements into mundane life	Often rejects visual realism in favour of a grounded story	Many British films

2. What reputation does Ken Loach have as a film-maker, and what effect does this have on the marketing of his films?

3. a. What is the BFI?  
b. What function does the BFI have?  
c. What is the reputation of the work the BFI is associated with?

4. For *I, Daniel Blake*, the sociocultural context of austerity-era Britain is absolute understanding of the film. Fill in the table below about the various contextual factors.

Factor	Impact
Austerity policies	
The Department for Work and Pensions / the Job Centre	
The Conservative – Liberal Democrat coalition government at the time	
Setting of suburban Northern England	
The class divide in modern Britain	

5. Which major film festival award did *I, Daniel Blake* win? Highlight or tick the correct answer.

Palme d'Or at Cannes 2016	Academy Award for Best Foreign Film	Grand Prize of the Venice Biennale
Jury Prize at Sundance 2016	BAFTA for Outstanding British Film	Prix du public at Locarno 2017

6. The title and character of *Black Panther* has meaning and significance beyond Comics. What are the other connotations and meanings of this name, given the cultural contexts of the film? Do you think these choices were intentional or not?

7. How does the appearance and tone of *Black Panther*'s marketing compare to the book medium?

8. a. What reputation has mainstream American cinema held with regard to representation?  
b. How might *Black Panther* be seen as a response to this?

9. a. What is the MCU?  
b. What films came before and after *Black Panther* in the MCU?

10. How successful/unsuccessful were both films in achieving the goals and intentions of their media marketers?

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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.

# ANSWERS

## TEST 1: NEWSPAPERS – MEDIA LANGUAGE

1. (2 marks)
  - Broadsheet
  - Tabloid
2. (2 marks)
  - Entertainment
  - He raises questions in a reader by withholding enough key information at the start of the article.
3. Answers such as these are acceptable: (4 marks)
  - Selection reflects which stories the producers choose to cover and which stories they downplay.
  - Mediation in newspapers involves how the stories are written, edited and packaged.
  - These choices are intentionally made with an awareness of how they will be received by the audience.
  - Producers can use these processes to convey their ideology by framing a real-world event in a particular way.
4. Answers with a similar level of analysis/explanation are acceptable: (5 marks)
  - **The size and placement of the image** – the large, central placement (although it is not the largest) immediately catches the reader's eye. The pull quote anchors meaning by highlighting the significance of the parliamentary actions.
  - **Boris Johnson's appearance and expression** – Johnson's smug expression could suggest a sense of remorse for his actions or those of his colleagues; use of a close-up shot could focus on his involvement and responsibility in the scandal; could also highlight the seriousness of the situation and the public interest in uncovering the truth.
  - **The headline** – clear and concise, using simple language that is easy to understand; the seriousness and importance of the investigation; the quantitative focus 'four people' suggests an isolated incident, rather than a pattern of behaviour, which could connote a larger issue.
  - **The masthead** – the crest connotes age and importance. The text 'founded 1789', indicating the length of time that *The Times* has been in publication.
  - **The size and layout of the columns** – the amount of text on a front page conveys the importance of the story, as well as signifying the complexity of the story. The layout of the columns places primary focus on the image.
5. Answers such as these are acceptable: (3 marks)
  - These close similarities, particularly the visuals, indicate that the genre of tabloid has been established through the repetition of these elements.
  - This could show that these visual conventions (e.g. the red masthead) have been used by other newspapers, suggesting that texts have all used a very similar style.
  - According to Steven Neale, this could also show that the genre is becoming standardised, as well as repetition.
6. Answers such as these are acceptable: (3 marks)
  - The front page of *The Times* emphasises factual reporting by incorporating direct quotes and a clear report, whereas the *Daily Mirror* focuses on sensationalism and populism, using emotive language and criticising the inadequacies of the Conservative government, despite presenting a balanced view.
  - There is much more use of colour and photography on the front page of the *Daily Mirror*, which suggests a more visual and sensationalist approach.
  - *The Times* features far more text and article copy on its front page, whereas the *Daily Mirror* focuses on a large central image.

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7. Answers such as these are acceptable: (2 marks)
- The front page of the *Daily Mirror* features a large, eye-catching image and a language criticising the government, conveying a focus on emotional response over factual content.
  - The front page of *The Times* is dominated by a major central image; however, it is less assuming, and the columns of text in small print along both sides of the image are more concerned with long-form articles that are more about analysis than sensationalism.
8. Answers such as these are acceptable: (4 marks)
- Narratives in newspaper articles provide factual information, whereas a fictional narrative provides fictional information over the progress of the plot for the purpose of tension.
  - The most important information is told first, and the less crucial details are told towards the end.
  - Relationships can be presented as one of Propp's character archetypes – a political character can be characterised as either an antagonist or a villain, for example.
  - Todorov's narrative structure, especially the 'restoration of equilibrium', is not always clear as there are often ongoing events and it is not always clear what the outcome will be.
9. Answers such as these are acceptable: (3 marks)
- 'Fallout' suggests negative consequences or repercussions, which could connote mismanagement or controversy surrounding the events leading up to the report.
  - Could connote that the government (Conservatives, i.e. the 'elite') are against the *Daily Mirror* is known as a 'working-class people's newspaper'.
  - The slogan holds connotations of righteousness, justice and solidarity, in line with the newspaper's ethos.
10. Answers such as these are acceptable: (4 marks)
- The *Times* headline uses a simple and concise headline and language that creates a sense of accountability, suggesting that the PM is potentially guilty of wrongdoing.
  - The *Times* headline may also be seen to emphasise the 'rumour' – creating a sense of suspicion given *The Times*' broadsheet quality and comprehensive journalism ethos.
  - The *Daily Mirror*'s use of numbers and specific details creates a sense of continuity – the headline suggests there is a lot of evidence against him and yet he still denies it.
  - 'Zero Shame' creates a sense of moral outrage and suggests that those involved are being held accountable.
  - The *Daily Mirror* headline uses perhaps more dramatic and emotive language to create a sense of importance. Words such as 'probed', 'attended' and 'shame' connote a sense of scandal.
  - The use of numbers and specific details creates a sense that there is overwhelming evidence – this is not just some baseless rumour or hearsay but is backed up by concrete evidence.
  - It may also be seen as one of Propp's 'narratemes' – the villain is the character who opposes the hero and seeks to thwart their goals – Boris Johnson can be seen as the villain and attending parties during lockdown.

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## TEST 2: NEWSPAPERS – REPRESENTATION

1. (2 marks)

- *Daily Mirror* – left-wing
- *The Times* – centre-right (right-leaning is also acceptable)

2. Answer such as: (3 marks)

- All media involves selection and mediation.
- These processes mean that certain aspects of reality are chosen over others and by the choices of the media producers.
- The nature of media means that they cannot be a window into reality but

3. (8 marks)

	<i>Daily Mirror</i>	
Conservative Party	Very negatively	M
Labour Party	Very positively	M
Rishi Sunak	Very negatively	M
Keir Starmer	Very positively	V

4. (2 marks)

- A particular representation of a group or an issue can result in a pattern of representation.
- These patterns can strengthen the idea in the newspaper's core audience that the representation is accurate to the real world because of their consistency and frequency, regardless of whether it is.

5. Answers and explanations such as these are acceptable: (6 marks)

- The *Daily Mirror* is depicting the Prime Minister as lacking accountability, immunity and privilege – this displays a complete distrust of the government.
  - The newspaper has used numbers and specific details to create a sense of scale and magnitude, suggesting that there is a wealth of evidence against him and yet he remains unaccountable.
  - This creates a sense of moral outrage and suggests that those involved in the scandal are lacking in decency or ethics.
  - Use of language such as 'probed', 'attended' and 'shame' creates a sense of wrongdoing or scandal and suggest that the allegations are significant and credible.
  - The use of numbers and specific details further emphasises the overwhelming nature of the scandal, suggesting that these are not just rumours or hearsay.
  - The newspaper portrays Johnson as the organiser and attendee of lockdown parties, flouting COVID-19 rules and putting public health at risk.
- The *Times*' focuses on a factual account of the event rather than sensationalism.
  - The use of a simple and concise headline and language that creates a sense of objectivity, suggesting that Johnson is potentially guilty of wrongdoing.
  - This reflects *The Times*' commitment to accurate and impartial reporting and journalistic ethics. The emphasis on the number 'four' in the headline creates a sense of highlighting the report's findings in a way that reflects *The Times*' broadsheet journalism ethos.
  - The use of objective language and factual reporting to convey the details of the scandal, avoiding sensationalising or emotive language.

6. Answers such as these are acceptable: (4 marks)

- The *Daily Mirror*'s left-leaning stance and its critical view of the Conservative government of Boris Johnson portrays Johnson as a figure of power and privilege who is being held accountable.
- The *Daily Mirror* also emphasises the contrast between Johnson's behaviour and the pandemic, creating a sense of moral outrage and injustice.
- *The Times*' centre-right stance and its focus on impartial reporting shape its coverage, providing a more factual and objective coverage of the scandal, highlighting the Gray report without taking a clear political stance.
- *The Times* emphasises the importance of accurate and impartial reporting and coverage of the scandal.

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7. Answers such as these are acceptable: (8 marks)

- The *Daily Mirror* has represented Boris Johnson as a man who lacks moral character, is unethical and irresponsible, despite the 'credible' evidence against him.
- The newspaper uses language to create a sense of moral outrage around the Partygate scandal, presenting Johnson as a figure of power and privilege who is involved in unethical or immoral behaviour.
- By using juxtaposition – Boris Johnson as 'shameless' in contrast to the 'crushing' evidence – the newspaper constructs a representation of Johnson as having violated 'the moral code assumed of a Prime Minister'. The use of juxtaposition emphasises the contrast between Johnson's actions and the values expected of a Prime Minister, implying that he has fallen short of the moral standards expected of a Prime Minister.
- The *Daily Mirror* uses words such as 'sleazy' and 'defiance' to describe Johnson, suggesting he is not fit for public office. The image of Johnson may be considered unflattering, emphasizing his lack of moral authority or to portray him in a negative light.
- The headline 'Boris Johnson going out' in the *Daily Mirror* creates an impression that Boris Johnson is being proven guilty by the Sue Gray report, he remains unaccountable for his actions. His accountability and moral high ground may be attributed to his power and privilege, despite being found guilty.
- *The Times* presents a perhaps more balanced representation of Johnson through its headline, which lends credibility to the report's findings. While the image of Johnson looks unflattering, the overall tone of the front page is more neutral, reflecting its centrist stance. It provides a fair and balanced representation of the Partygate scandal and Johnson's role in it.
- The use of pull quotes in *The Times* is aimed to emphasise the factual details of the scandal. The absence of the Prime Minister's name in these quotes may suggest that Johnson is not as heavily involved as the *Daily Mirror* suggests.

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# TEST 3: NEWSPAPERS – MEDIA INDUSTRIES

1. a. IPSO (1 mark)  
b. Independent Press Standards Organisation (1 mark)
2. (2 marks)
  - *The Times* – vertical integration and horizontal integration
  - *Daily Mirror* – vertical integration
3. a. Answers such as these are acceptable: (3 marks)
  - Production involves a large number of writers, editors, printers, legal team
  - Printing requires huge quantities of material and energy to produce each day.
  - Distribution requires a national network of shipping in order to get the papers to stockists to be purchased by consumers.
  - Rights to exclusive stories and celebrity interviews are expensive.
  - High-profile journalists or columnists may have high salaries / freelance rates
 b. The advert at the bottom of the front page indicates that newspapers require a lot of money to produce.
4. (1 mark)  
Fleet Street
5. Answers such as these are acceptable: (4 marks)
  - The fact that many major news conglomerates, such as News UK, have control over the press could be seen as a few extremely wealthy people controlling the way of manipulating and influencing people for their own purposes and agendas.
  - Livingstone and Lunt would put forward this is a potential problem for the right to accurate information – biases often obscure or misrepresent the truth to fit an agenda.
  - The press is entitled to express opinions; however, political conflicts come with them and are owned by a small number of conglomerates.
  - Curran and Seaton put forward that a few major media companies have real power over the public's interest to create monopolies in order that a variety of voices can be heard.
6. Answers such as these are acceptable: (4 marks)
  - The Leveson Inquiry was a legal inquiry into the journalistic practices of British newspapers, including scandals including phone hacking, falsified stories and corruption.
  - In particular, the *News of the World* and its editorial staff were heavily criticised by the Leveson's committee, eventually resulting in the newspaper being shut down.
  - Afterwards, the committee published a lengthy document with guidelines about the newspaper industry, and the reputation of the industry among the public was damaged.
  - *The Times* was connected to the Leveson Inquiry because its parent company, News UK, owned *the World* and other British tabloids.
  - The *Daily Mirror* was connected because its journalists and its editor at the time were involved in the phone-hacking scandal.
7. Answers such as these are acceptable: (4 marks)
  - Gambling is legal in the UK; however, it can be addictive and has the potential to become addictive.
  - The presentation of gambling on the front page of the *Daily Mirror* is clearly encouraging.
  - There is no age restriction on who can gamble on the *Daily Mirror*.
  - For regulators, this means that an argument could be made that the front page of the *Daily Mirror* is promoting gambling to children and young people, even if they cannot actually gamble.

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8. (8 marks)

	<i>The Times</i>	
Year of first publication	1839	1
Publisher	Times Newspapers	T
Owner	News Corp	R
Average daily print circulation in 2018 (to the nearest 100,000)	300,000	50

9. Answers such as these are acceptable: (2 marks)

- A political story reported plainly may be unengaging or even alienating to the general public, such as the Brexit negotiations.
- Emotional journalism, however, does not require someone to have an interest or prior knowledge of the subject.
- In the past, newspapers have sold more papers by turning a dull and complex political narrative into a more engaging one.

10. Answers such as these are acceptable: (4 marks)

- The *Daily Mirror* posts a large amount of its content on its website, Mirror Online, and its social media presence.
- The *Times* also posts content online on its website.
- Both the *Daily Mirror* and *The Times* offer digital subscriptions.
- The *Daily Mirror's* print version is declining; however, its online readership has been growing.
- The *Times's* online readership and numbers of digital subscriptions have also been growing.
- The digital versions of both newspapers are succeeding, indicating that they are appealing to a contemporary audience.

11. Answers such as these are acceptable: (8 marks)

- For
  - The fact that major conglomerates such as News Corp own multiple papers through these media products allows a small group of individuals to dictate the news agenda.
  - Curran and Seaton put forward that mass media companies such as News Corp are driven by power and profit, and use this as a justification or exaggeration to sell papers.
  - The Leveson Inquiry showed that the British press was rife with unethical practices and falsified information.
  - The political biases of news outlets have mirrored the increasingly polarised nature of British society, leading to a cycle of radicalisation and conflict that only further divides people and media.
- Against
  - A free press that is allowed to express its views without state censorship should not be taken away.
  - Government-controlled press is a dangerous facet of authoritarian regimes such as the North Korean regime, and other dictatorships.
  - Having no press at all would leave people uninformed about the world they live in.
  - Livingstone and Lunt's concept of the struggle for the rights of citizens versus the state is applicable, as overregulation of the newspaper industry might encroach on what their government is doing.
  - The industry is not completely unregulated as the Independent Press Standards Organisation can fine and punish newspapers and journalists.
  - Libel lawsuits and other legal avenues can be taken to fight against press freedom.
  - Major action has been taken since the Leveson Inquiry to make sure that the industry is upholding journalistic standards, and the inquiry showed that the government had become corrupt.

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## TEST 4: NEWSPAPERS – AUDIENCES

1. (1 mark)

- a. There is a one-way relationship between the professional creators and the audience.

2. (6 marks)

<b>The Times</b>	Conservative
	Predominantly middle class
<b>Daily Mirror</b>	Labour
	Predominantly working class
	Majority C2DE

3. (2 marks)

- Broadsheets are commonly associated with the middle/upper classes.
- Tabloids are traditionally associated with working-class readers.
- There is an assumption that more middle/upper-class people are university educated, whereas broadsheets are associated with the middle/upper classes.

4. Answers such as these are acceptable: (6 marks)

<b>The Times</b>	
Centre-right/right-leaning political views – they may be Conservative but opposed to extreme right-wing parties such as the BNP, UKIP or the Brexit Party.	Left-wing/left-leaning beliefs of the paper and these would not read.
Neutral, or supportive of May – they may be cautiously optimistic or have a generally supportive attitude towards the Conservative government as a whole.	Dislike or distrust of May, predominantly Labour in opposition to May.
Active interest in politics/diplomacy – the dominance of the political story over the sporting event shows where the main interests of the audience are likely to lie.	Strong interest in horseracing, the Chelsea and Arsenal Premier League teasers show the audience's interest in football.
Neutral, or supportive of Brexit – the UK leaving the EU is mostly supported by Conservative voters, meaning that readers of <i>The Times</i> are likely to align with this.	Opposed to Brexit – more outspoken and have pro-EU views and they likely hold similar views.
Desire to stay informed – newspapers are sources of information and they need to know what is going on in the world, a key factor in consuming news content.	Desire to stay informed, and the need for information about the world is a key factor.
Interest in details and specifics – <i>The Times</i> is a broadsheet, with longer and more in-depth articles than a tabloid, appealing to detail-oriented people.	Desire to feel justified in their oppositional stance on the Conservative government, those same views to feel.

5. Answers such as these are acceptable: (4 marks)

- Newspapers such as the *Daily Mirror* and *The Times* often have a stance or bias.
- Narratives are created about social issues, groups of people and individuals – the *Daily Mirror* is repeatedly critical of former Labour leader Jeremy Corbyn across multiple issues, while the *Daily Mail* is notoriously opposed towards immigration and asylum seekers throughout years.
- Cultivation theory puts forward that the repetition of these narratives over time leads to internalising these views themselves.

6. a. Answers such as these are acceptable: (6 marks)

- Mean world syndrome is an element of cultivation theory and Gross's cultivation theory.
- It outlines that the media – especially mainstream news and non-fiction – is often negative, over positive as they receive larger responses and are more likely to enter the news cycle.
- These negative narratives of murder, terrorism, environmental disaster, etc. – are more dramatic and frightening, making them more likely to be consumed.
- A heavy media consumer of these negative narratives is, therefore, likely to have a more dangerous and frightening view of the world than the factual reality.
- For newspapers, a negative front-page headline is typically going to be more likely to be consumed than a benign, happy story.
- *The Times*' headline mentions 'despair' and the *Daily Mirror*'s headline mentions 'mayhem', 'loses' and 'chaos' – all of these are words with negative connotations, showing how negativity is prioritised by their editors.

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- b. Answers such as these are acceptable: (3 marks)
- Mean world syndrome relies on consumption of a limited number of mainstream news sources.
  - Digital technology allows audiences to access a wide variety of news media, not just mainstream, or even individual journalists.
  - The ability to access a far wider array of perspectives and sources means audiences are less susceptible to the phenomenon of mean world syndrome.

7. Answers such as these are acceptable: (5 marks)
- Identity – applicable. The shared beliefs and identity between the reader and the newspaper can strengthen their own identity as a result.
  - Information – applicable. The news content and current affairs are a definite source of information for the audience to learn from and be informed by.
  - Entertainment – less applicable / not applicable – the content and style of writing in newspapers, such as opinion pieces, cartoon strips or additional material beyond the article itself, might be more engaging for a reader.
  - Escapism – less applicable / not applicable. Newspapers are focused on the real world and are highly unlikely to fulfil an audience's need for escapism.
  - Social interaction – applicable. The stories and opinion pieces might instigate discussion and interaction among audience members.

These answers are examples only. Answers with a similar level of analysis and explanation can be argued as 'applicable'.

8. Answers such as these are acceptable: (4 marks)
- It is likely that readers already believe similar ideas and hold similar values before they read the newspaper, so this attracts them to the newspaper in the first place.
  - Cultivation theory puts forward that repeated consumption of mass media with similar content results in the audience strongly aligning their personal views with those of the media.
  - Newspapers are openly biased, and if a reader were to get their news information from only one source, they are unlikely to have a well-rounded or balanced view of an event.
  - Repeat consumption of only one source of news may also instil distrust of other news sources. A heavy consumer of the *Daily Mirror* or *The Sun* may come to view the *Daily Mirror* as inaccurate, and vice versa.
9. a. (2 marks)  
Sensationalism is when the emotional or dramatic elements of a news story are exaggerated to evoke a strong response from an audience member.
- b. (1 mark)  
• The *Daily Mirror*
- c. Answers such as these are acceptable: (1 mark)
- It could be viewed as focusing on emotions over evidence or information.
  - It might be viewed as blatant manipulation, putting off potential readers.
  - Repeated consumers may become emotionally exhausted by the constant sensationalism.

10. Answer such as these are acceptable: (2 marks)
- The *Daily Mirror* aims to appeal to the 18–30-year-old demographic. The fact that it has a large online presence dramatically indicates that its audience prefers digital distribution and online news.
  - The *Times* caters to an older audience demographic, who may want the familiar print format and may simply be less interested in / adept at using technology as a primary source of news.

11. Answers such as these are acceptable: (4 marks)
- Social media allows audiences to learn about breaking news through a social network like Twitter that allows them to keep informed as it happens in real time.
  - Audiences can often get news and current affairs information from a variety of sources, rather than just one, as opposed to solely getting information from a single source like a newspaper.
  - An individual can respond directly to a news story online via the comments section or by using the sharing functions of the networks such as retweeting, sharing to their timeline or messaging.
  - Audiences may often consume more falsified or inaccurate stories, as online news is accessible to almost anyone, without any regulation.

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12. Answers such as these are acceptable: (8 marks)

a. Changes in audiences

- Audiences have become less trusting of established newspapers and the way they publish them, a trend that is unlikely to reverse.
- This distrust could be seen as an element of postmodernist thought, where grand narratives about the world presented to them by a newspaper and their own perception.
- Current audiences are less likely to get their news from a single source, so they often pick and choose information from a range of varied number of online sources.

b. Changes in the industry

- Paper printing is becoming less and less viable from a financial, practical and environmental point of view.
- Hesmondhalgh's argument that mass media is profit-driven applies here, as publishers' profit margins become thinner and thinner.
- Some of the newspaper companies that are rapidly declining now may go bankrupt, so the future of the industry could see only a few larger established paper companies.
- This could be a negative change, leaving only a few conglomerates (or even one) in control of the newspaper industry.
- If a monopoly were to be established, this would be infringing on the rights of the public (Livingstone and Lunt) as well as the rights of consumer choice.

c. Changes in technology

- More and more people currently get their news via online sources and this trend is unlikely to reverse, due to the ubiquity of smartphones and the ever-growing user base of the Internet.
- In the future, many newspapers may become completely online – essentially transforming into an online news site in order to adapt and survive as a company.

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## TEST 5: NEWSPAPERS – MEDIA CONTEXTS

1. a. (2 marks)
  - Partygate refers to a scandal involving former UK Prime Minister Boris Johnson. It refers to allegations that he and his staff breached COVID-19 lockdown restrictions at Downing Street during the pandemic.
- b. Lockdown refers to a set of restrictions and measures put in place by governments to control the spread of COVID-19. (1 mark)
- c. Boris Johnson faced significant criticism and scrutiny as a result of the Partygate scandal. He resigned shortly afterwards. (1 mark)
- d. Answers such as these are acceptable: (2 marks)
  - The Partygate scandal was still ongoing.
  - The Sue Gray report had been recently released and the fallout and public reaction to it.
  - The newspapers were reporting the findings as they were revealed, often before the full picture was known.

2. Answers such as these are acceptable: (4 marks)
  - Many people criticised Boris Johnson and his government for violating COVID-19 rules by not enforcing strict restrictions on the public. This led to accusations of hypocrisy as Johnson and his staff appeared to be above the rules that they were enforcing.
  - The Partygate scandal highlighted the lack of accountability and transparency in the government, leading to a feeling that Johnson was not taking responsibility for his actions or facing adequate consequences.
  - The Partygate scandal also highlighted issues around elite privilege and the perception that the government was exempt from the same rules and restrictions as the general public.
  - The Partygate scandal caused loss of trust and integrity in the government, with many people feeling misled and lied to about his actions.

3. (6 marks)

Left wing	A belief in social equality and opportunity
	The state should support citizens through welfare
Right wing	Support for trade unions and workers' groups
	Opposed to 'big' government
	Individual responsibility
	Strict attitudes towards immigration

4. (2 marks)
  - The *Daily Mirror* is left-leaning and supportive of the Labour Party.
  - Most other red-top British tabloids have a strongly right-wing affiliation, such as the *Daily Mail*.

5. (2 marks)
  - The *Times* is a broadsheet, and the cultural association that a broadsheet is more serious and more reputable than the *Daily Mirror*, regardless of how accurate its stories are.
  - The paper was first published in the 1800s and often companies or institutions are more trustworthy, accurate and reputable compared to newer papers.

6. Answers such as these are acceptable: (8 marks)
  - Scandals
    - The poor reputation of tabloid journalism
      1. The Leveson Inquiry into the culture, practices and ethics of the press (the parent company of *The Times*) is a phone-hacking scandal that has had a lasting negative impact on the press in contemporary Britain.
      2. 'Tabloid journalism' has become a derogatory term, used to describe journalism that is inaccurate or offensive.
      3. UK tabloids have become notorious for being the gutter press, most notably the *Daily Mail*.
      4. The *Daily Mail* has been widely and consistently criticised for racist, sexist stories and for encouraging bigotry and prejudice.
      5. The *Daily Mail* has become so renowned for spreading misinformation that it is often cited as a source for being unreliable.

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- Anti-journalism in mainstream politics
  - Donald Trump
    1. Donald Trump's populist approach has been highly critical of the media, focusing on Trump's personal feelings rather than any real credibility or compliance.
    2. He has become notoriously combative towards what he labels 'fake news', which has lost mainstream traction as a result (some use it mockingly, but a large number use it genuinely).
    3. This culture of distrust and disdain towards journalists for faking stories has been anti-American has bled into UK society as well.
  - Nigel Farage and the Brexiteer campaign
    1. US and UK politics have been closely linked, and Nigel Farage – former leader of the UK Independence Party – has a personal relationship with Donald Trump.
    2. Farage has a hostile attitude towards the press, especially the BBC for being a 'left-wing bias'.



7. (1 mark)  
Politicians and government staff have been known to leak information to favoured journalists.
8. (1 mark)  
A political view that aims to make people feel they are being manipulated by powerful interests.
9. a. (2 marks)  
  - The UK and the USA are both major global capitalist economies.
  - There has been a close cultural and diplomatic relationship between the two countries through trade agreements, military alliances, cultural overlaps and entertainment.
- b. (2 marks)  
  - UK audiences are often strongly influenced by American media and culture.
  - This can be seen in the rise of distrust towards journalists in both countries.
10. a. (1 mark)  
A political system whereby the people vote in free elections.
- b. (2 marks)  
  - A free press is one that is not controlled by the government.
  - This means that journalists can report and comment on the government and its actions, and the public, who have the right to know what is happening.
- c. As long as these are acceptable: (6 marks)  
  - For
    - Conglomerates such as News Corp are owned and controlled by a small number of wealthy individuals.
    - This means that these newspapers can be used to push the political agenda of the wealthy individuals.
    - The influence and power that the press has over the opinions of voters is as it is being used by powerful people to control and influence the government.
  - Against
    - Even though many newspapers are openly politically biased, the public can choose to read a particular newspaper if they do not want to.
    - The strict definition of a free press refers to government censorship, such as with dictatorial regimes, and this is not the case with the British press.
    - There are regulatory boards in place that can impose penalties for misreporting or breaking journalistic standards, something that would not be possible in a dictatorship.



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## TEST 6: ADVERTISING AND MARKETING – MEDIA LA

1. (2 marks)

- The advert focuses on the athletes themselves and their incredible abilities, rather than on the fact that they are disabled or disadvantaged – this promotes Channel 4's ethos of promoting diversity and challenging audience's perceptions.
- Striking visuals and a distinctive aesthetic – high production values are consistent with the channel's image. The channel has always been associated with cutting-edge design and innovation.
- Unconventional visual cues and imagery intended to evoke a sense of cognitive dissonance, challenging conventional perceptions of disability – reflecting Channel 4's ethos of representing diverse perspectives and challenging traditional norms.

2. Answer these questions: (4 marks)

- Visual
  - The costume and styling of the housewife – the polka dots, headscarf, curlers – are characteristic of 1950s American society.
  - The hand-drawn/hand-painted illustration style is distinctly 1950s and characteristic of the media at the time.
- Technical
  - The fact that it is a print advert designed to be shown in magazines – a medium that was popular in the 1950s.
  - The fact that it has been hand-drawn and coloured (instead of being a photograph) is reflective of the primitive state of media technology at the time.

3. (5 marks)

Element	Effect
Handwritten appearance of the primary font	Appears personal and 'wholesome'; fits the aesthetic of a small, independent grocery store
Red-coloured text for the slogan, 'Tide' branding and other key information	Matches the visuals of a red box for a consolidated brand; the red colour is eye-catching and vibrant – signifies the brand's identity and addresses the assumed female audience
Direct mode of address as 'No wonder you're here...'	Implies that a female reader who is not buying Tide is being outcast of sorts
Use of superlatives and hyperbole	Clearly and directly sings the praises of the product, suggesting it is worth buying
Large amount of copy (i.e. body text)	Comes across as confident and self-assured, like a sales pitch; implies there is a lot of important information about the product and take in

4. Answers such as these are acceptable: (4 marks)

- Her hair is light brunette and tightly curled, a style that was popular in the 1950s, often associated with models such as Marilyn Monroe. However, the headscarf reinforces the idea of a housewife.
- The neatness of her hair, and the fact that she is wearing a full face of make-up, including eyebrows, are indicators of the societal standards placed on women to be presentable and attractive.
- She is young, conventionally attractive and slim – characteristics that would have been valued by the dominant hegemonic ideology in society.
- The fact that she is white is also significant – 1950s America was racially segregated, and when they were, they would be offensive. The woman represents what a woman should be in a racist and patriarchal society: white, young, attractive, and a submissive housewife and mother.

5. Answers such as these are acceptable: (2 marks)

- Hand-drawn illustration added production value and artistic quality to an advertisement.
- Cameras were much less sophisticated and had far lower image quality than modern digital cameras.
- Reproducing a colour illustration was easier and cheaper than copying and reproducing a photograph.
- Popularity of comic books led to a bleed over of that illustrated aesthetic into mainstream advertising.

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6. a. Answers such as these are acceptable: (4 marks)
- The American dream is the idea that in America, as a free, capitalist society, you can fulfil your dreams.
  - The concept is tied to the idea of wealth and consumerism, and that gaining wealth will fulfil you.
  - The Tide print advert depicts an idealised version of domestic life.
  - The advert presents a route to a better life through purchasing a product. The route to the 'dream' is through having an income and buying products.
- b. (2 marks)
- The American dream is a grand narrative of a society that presents a clear path to a better life.
  - Postmodernists totally reject the notion of any grand narrative as the narrative cannot be consolidated into a straightforward narrative.
7. (2 marks)
- To showcase the extraordinary abilities and achievements of the Paralympic athletes and challenge stereotypes and perceptions of disability.
  - To create a sense of energy and intensity that positions the Paralympians as equal to their able-bodied counterparts in the Olympic Games.
  - Showcasing the intensity of the Paralympic Games aims to challenge any preconceptions that may have about the abilities of Paralympic athletes.
  - To showcase a diverse range of Paralympic athletes and their 'stories' and to highlight that disability can be overcome in sport.
  - To promote greater inclusivity around Paralympic athletes and create a sense of community around the Games.
8. Answers such as these are acceptable: (4 marks)
- Gothic refers to an artistic, literary, architectural and aesthetic style that came into being in the 18th century.
  - Examples of Gothic literature include Bram Stoker's *Dracula*, Mary Shelley's *Frankenstein* and Edgar Allan Poe, where death, murder, romance, sexual desire, tragedy and loss are common themes.
  - These characters and stories have been hugely influential, especially on the horror genre (e.g. the poster for *Kiss of the Vampire*).
  - A modern audience might understand the term as 'gothic' referring to the gothic architecture influenced by the original gothic cultural tradition.
9. (8 marks)
- Enigma – the lack of information or context given about the scene unfolding so the audience is left wondering 'Who is the villain?', 'Will the victims survive and escape?'.
  - Action – the poses and gestures of the actors, combined with the bats flying around, suggest what is currently happening but that more action is going to happen in future over the course of the film.
  - Symbolic – the full moon is a symbol for the supernatural; the castle is symbolic of vampires, due to the look and style of it; the bats are symbolic of vampirism and the night.
  - Referential – the specific look of many of the elements, such as the appearance of the vampire, up to it, the luxurious and flamboyant dress of the vampire, and the bats biting the victims, can be interpreted as references to the tradition of vampires in Gothic literature, or horror films.
10. Answers such as these are acceptable: (6 marks)
- The appearance of the vampire – the cape, the waistcoat and the slick hair are the most iconic depiction of an aristocratic vampire.
  - The castle is an allusion to Gothic architecture, with the many spires and buttresses which are also common settings in Gothic art and literature that the film is paying homage to.
  - The pointed and bloodied appearance of the 'V' is a reference to a fundamental element of vampire mythology – the bloodsucking fangs used to kill a victim.
  - The bloodsucking bats are a reference to vampire mythology and folklore where they are often depicted as vampire hunters.
  - The full moon is another reference to horror myths and literature, where the full moon is often associated with supernatural happenings and events.
  - All of these intertextual references add to the overall Gothic and horrific tone of the film, creating a sense of mystery and fear, and these references act as a visual shorthand by incorporating highly recognisable elements into the mise en scène.

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## TEST 7: ADVERTISING AND MARKETING – REPRESENTATION

1. Answers such as these are acceptable: (3 marks)
  - The sexual appearance of women has been used to market products aimed at women. The product will make them more appealing to women.
  - Women have been depicted as housewives and mothers in adverts for food, cleaning products, etc.
  - Female models have been used to market cosmetics, hair care and clothing.
  - Older women have often been depicted in reinforcing patriarchal roles for advertising.
  - Young, conventionally attractive female models are often used for health, sports and fitness products.
2. Answers such as these are acceptable: (4 marks)
  - In the 1950s, women are depicted as housewives who are actively enthusiastic about their domestic roles.
  - The ideal woman is dressed and styled in a way that carefully balances the idea of being practical and beautiful at all times, even in their own homes, with the idea that women should be respected.
  - The tone of the advert is very patronising, which indicates a historical societal view of women being acceptable.
  - The traditional gender roles of domesticity and passivity, and the expectation of being appealing, were views and ideas that were hugely common in the mainstream of the 1950s. There were exceptions arguing against this pattern of representation.
3. (2 marks)
  - Gauntlett's theory is that modern media depicts more fluid and varied depictions of gender.
  - The Tide print advert depicts extremely rigid and inflexible traditional womanly roles.
  - However, it is not a modern piece of media, it is from the 1950s, which conforms to the traditional gender roles.
4. Answers such as these are acceptable: (4 marks)
  - To challenge traditional stereotypes and perceptions of disability and to promote a more inclusive understanding of disability in society.
  - The advert showcases Paralympic athletes with different abilities and challenges, highlighting their unique experiences and abilities.
  - The advert effectively promotes a more nuanced and realistic view of disability.
  - Self-resolving narrative: The advert provides a context for each Paralympian's achievement, showing the struggles and challenges they have overcome in order to participate in the Paralympics.
  - The advert promotes a more empowering and positive narrative around disability and the capabilities of disabled people.
  - The advert portrays the Paralympic athletes' perseverance and resilience in the face of adversity, showing how they overcome obstacles and work hard to achieve their goals. The advert highlights the determination and hard work required to become a Paralympian to promote an empowering and positive narrative.
  - The athletes' determination to succeed despite setbacks and challenges is shown, challenging preconceptions and stereotypes about disability and embracing a more inclusive understanding of disabled people.

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5. Answers such as these are acceptable: (3 x 2 marks)

Theme/Concept	Representation
Disability	<p>The advert showcases a diverse range of Paralympic athletes who are presented as having the same determination, drive and commitment as able-bodied Olympians.</p> <p>Paralympic athletes are featured in familiar settings, such as the home. The advert portrays disability as a part of everyday life and helps to challenge the passivity of disabled individuals. The athletes are depicted in a way that humanises them.</p> <p>The advert promotes a more nuanced and realistic understanding of disability, challenging preconceptions or biases that audiences may have.</p>
Age	<p>Age is represented in a diverse way in the advert, with athletes ranging from younger athletes to older athletes. The advert highlights the fact that athletes can be at any stage of life, and promotes a more inclusive and respectful view across generations.</p>
Gender	<p>The advert presents a diverse and inclusive representation of gender, featuring female Paralympic athletes across a variety of events and activities. It challenges traditional gender stereotypes that often portray disabled women as passive, showcasing female Paralympic athletes as strong, resilient and capable of overcoming incredible challenges. The focus of the advert is on the achievements of the Paralympic athletes, rather than their gender, promoting a more nuanced understanding of disability in society.</p>

6. Answers such as these are acceptable: (10 marks)

- Social class
  - Vampires in Gothic literature have often been depicted wearing dark, luxurious clothing – both of which we see in the film poster.
  - As in the vampire literature tradition, the character could be seen as a symbol of the upper class, with vampires metaphorically sucking the blood of the Everyman – the difference between the quality of the vampire's clothing and that of the victim.
  - However, in the poster for *Kiss of the Vampire*, the dynamic has been slightly changed. The vampire could be seen as a more modern treatment of the class divide.
- Sexuality
  - Vampires have traditionally been associated with sexuality and temptation, often luring their victims into a false sense of security.
  - The scene shown seems to display this same attitude towards the vampire, showing a lot of skin – the female victim is wearing a short, low-cut dress, exposing her neck for biting.
  - Both victims appear even more vulnerable because of this exposure, reinforcing the vampire's cunning and able to fool victims rather than having to use brute force. In the film, the promise of on-screen nudity – something that has been a common trope in horror films as a style.
  - The title *Kiss of the Vampire* holds an allusion to sexuality/romance which highlights a potential area of weakness and vulnerability that someone or something could exploit.
- Violence
  - The depiction of violence is dramatic and spectacular, rather than being a quick execution or a street fight.
  - Through gesture codes and framing, the female 'vampire' appears to be dominant, indicating that she is able to bite an 'ordinary' victim – while the actual vampire appears almost passive.
  - The large vampire's face, as she is biting the hand of the brunette woman, is a powerful visual metaphor, reinforcing key tropes about the genre and style of the film.
  - The violence conveyed the binary oppositions of predator and prey, or dominant and subordinate. The violence is depicted as cruel and sadistic with a clear perpetrator, unlike the violence in *Dracula*.

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7. Answers such as these are acceptable: (4 marks)

- Subverts:
  - One of the women is taking an active role in the violence, whereas women are either the demure victim to be brutalised or the sexual temptress.
  - Her clothing could be seen as sexualised, but the implied violence and danger 'spectacle' to be viewed and enjoyed by an audience.
- Conforms to:
  - One woman, seemingly passed out or incapacitated, is very much the horror female victim. In addition, her being young, blonde, white and conventional representation.
  - Both women, despite the fact that one is seemingly an antagonist, are with their curves and beauty to appeal to an assumed male spectator.

8. Answers such as these are acceptable: (10 marks)

- The women featured in both adverts are conventionally attractive in their appearance.
- They are all young, white and slim.
- These depictions can be described as 'Eurocentric' because they present a standard idea of white skin, straight noses and blue/green eyes being elevated above others.
- The women's clothing in the *Kiss of the Vampire* film poster is more sexually suggestive and erotic aspects to the vampire horror genre.
- Overall, however, they all exhibit clothing, hair and make-up that are conventional to the 1950s and early 1960s.
- Both texts come from Western societies with histories of white supremacy and the depictions of women in media echo these social norms and conventions.
- Aside from the one vampire woman in the *Kiss of the Vampire* poster, the others reflect the mainstream social norms of women being traditionally feminine, passive objects.
- These adverts show how the depiction of women in imagery has been used as a tool of ideology and can reinforce existing ideals of beauty and gender.
- These attitudes have changed over time as a result of a widespread social movement and feminist activism.
- Media representations have had to change to reflect these changing societal norms.

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## TEST 8: ADVERTISING AND MARKETING – AUDIENCE

1. (3 marks)

- The Tide print advert aims to get you to buy the product repeatedly.
- The poster for *Kiss of the Vampire* aims to get you to see the film in cinemas.
- The Super. Human. video aims to promote greater awareness, and inclusivity of

2. Answers such as these are acceptable: (6 marks)

Tide

- Mainstreamer  
The advert promises that if you are a housewife, Tide can help you manage your household.
- Climber  
The advertisement of the American dream – make money, buy things and become successful – appeals to people who want to climb the social hierarchy.

Super. Human.

- Reformer  
May be particularly drawn to the advert's promotion of diversity, inclusivity and celebration of human achievement and resilience.
- Explorer  
May be drawn to the advert's promotion of innovation, creativity and new ideas.

*Kiss of the Vampire*

- Explorer  
Horror films that mix sexuality with violence, such as *Kiss of the Vampire*, often tastes outside the mainstream. Explorers seek new things and new experiences they consume.

3. a. (4 marks)

- The 'hypodermic syringe' concept of injecting something beneath the skin.
- In the past, the main concern was that an audience passively absorbs and adopts them uncritically.
- Since the 1980s, attitudes have changed to view the audience as active and engaged.
- Modern attitudes view that audiences react in a multitude of ways to the message (context, audience psychology, social and cultural upbringing, beliefs).

b. (2 marks)

- The Tide advert makes claims that are not backed up by facts, assuming a questioning.
- The tone and direct mode of address come across as instructing someone to convince someone of the benefits or pander to emotional response.

c. (2 marks)

- The Super. Human. advert challenges the idea that disability is a barrier to more empowering and positive narrative around disability.

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4. Answers such as these are acceptable: (6 marks)

	1950s audiences	
<b>Preferred</b>	<p>Believing the claims in the advert and buying Tide as a result</p> <p>Agreeing with the depiction of women as active housewives</p> <p>An audience that actively uses Tide and is encouraged to continue buying the product as a result</p>	<p>Recognising that women is a product that emerged from the 1950s</p> <p>A fondness for the illustrated style makes it desirable</p> <p>Some groups may see it as stereotypical of something that society</p>
<b>Negotiated</b>	<p>They may not totally believe the claims of the advert, or they may be aware that advertisers can pretty much tell lies without any consequence</p> <p>A younger female audience may be questioning of the narrative that a woman's role is in the home as a wife and mother</p>	<p>A neutral attitude towards the poster</p> <p>Understanding that women were the dominant force in the home at the time, the advertisement is a reflection of systemic prejudice</p>
<b>Oppositional</b>	<p>Strong distrust of advertisers</p> <p>Brand loyal to the manufacturer of a similar product, so unwilling to budge from their position</p> <p>Women who worked and had more freedom during WWII and were forced back into domestic roles may be completely opposed to the depiction of women as delicate domestic beings who can be talked down to</p>	<p>Strong dislike of the poster, viewing it as a lie</p> <p>Hold the view that the advertisement is unacceptable and offensive at the time as women didn't have the right to speak up about their own lives</p>

5. (2 marks)

- Enforcement of film ratings and checking may have been less rigorous in 1963, meaning that the film was seen by a wider audience.
- In 1963, the general level of buzz and hype around the film.
- Audiences who are too young to see it but remember the poster may be interested in seeing it at rescreenings or on home media.

6. (4 marks)

- Audience in 1963
  - Awareness of the ongoing Hammer horror trend
  - View the poster as being sincere and genuine as a horror film
- Contemporary audience
  - Less or no awareness of Hammer films and the Hammer horror trend of the 1960s
  - View the poster as kitsch and campy for the aesthetic and technical quality
  - Unlikely to view it as being creepy or unnerving but more dramatic and theatrical

7. Answers such as these are acceptable: (6 marks)

- Part of the human condition is a desire to understand concepts that we all experience but are often afraid of, such as death and loneliness.
- Often, the violence, death and terror in horror films are symbolic or representative of more complex themes – the titular 'kiss' in *The Kiss of the Vampire* being an example of how horror often explores intimacy and love as well as rejection, etc.
- The Hammer horror spectacle is a vehicle for deeper themes and ideas, something that is often overlooked. The Hammer horror trend was heavily influenced by the Gothic literature that the Hammer horror trend was heavily influenced by.
- Horror films can be a way of exploring these distressing yet inescapable concepts in a way that is both entertaining and stimulating.
- Threat and fear produce adrenaline, a hormone that is also released during the ride of a rollercoaster).
- Some audiences may genuinely have a love for the Gothic aesthetic and iconography of *Vampire* with their ominous yet lavish use of sets, costumes and lighting.

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8. Answers such as these are acceptable: (8 marks)

- Tide
  - Tide preys on notions of insecurity – specifically that your washing is dirty, friends and neighbours, and thus that you are a failure as a housewife and
  - The advert also aims to convey that feelings of satisfaction and achievement promising instant gratification from buying it.
  - The advert presents Tide laundry powder as a ladder out of this insecurity, embracing the box, like a saviour.
  - This is the most clearly manipulative text as advertising often aims to instil in a person's life in order to view the product as a way of filling this void.
- *Kiss of the Vampire*
  - Like any film poster, the main goal is to instil the desire to watch the whole thing, promising the promise of action, the star power of the actors and/or the answered questions.
  - For a horror film poster, a sense of suspense and excitement are some of the advertiser may want to create in an audience member.
  - The aesthetics of the scene convey the genre and the Gothic style; the titles of the two women convey a romantic/sexual undertone; and the strange vampire seems afraid of the woman about to drain the blood of the knees, a question that will hopefully drive the audience to view the film.
  - This poster can hardly be described as manipulative; instead, it conveys the story of the film, and conveying a promise of excitement, titillation and so on of horror film marketing.
- Super. Human.
  - The emotional response that the producers are aiming to elicit is more confidence in audiences by showcasing the extraordinary abilities and achievements of Paralympic athletes, highlighting their dedication, perseverance and resilience in the face of adversity.
  - The advert presents a diverse range of Paralympic athletes with different disabilities, highlights the challenges and obstacles that they have had to overcome to achieve their success, and empathy from its audience.
  - The emotional responses the producers are seeking to elicit are largely positive, breaking traditional stereotypes and perceptions of disability, promoting greater acceptance of disabled people, and inspiring and empowering audiences with new knowledge.

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## TEST 9: ADVERTISING AND MARKETING – MEDIA CO

1. (1 mark)
  - Men would work and women would be expected to be housewives
  - Women were paid far less than men, and could not work at the same professions
  - Racial inequality was extremely common, and discrimination was often legal
2. a. (2 marks)
  - America was one of the Allied powers who had won WWII, but the country was unlike Europe, Russia and other parts of the world.
  - The economy was strong and this meant that people could buy consumer goods and cars were commonplace.
- b. Japan and Germany had lost WWII, and their economies were in a bad state, not even a struggle and despair in the wake of this defeat. (1 mark)
3. Answers such as these are acceptable: (4 marks)
  - Aspects that have changed
    - Tone is less demanding and commanding, and more about convincing and will improve their home life
    - More diverse representation, and women are not depicted solely as housewives
    - Often aims to appeal to feelings of vulnerability – focuses on the danger of not using the product
  - Aspects that remain the same
    - Claims about the efficacy of the product often sound scientific or factual and truthful or entirely accurate
    - Depiction of domestic bliss as being a result of using the product
    - Often depicts the product as a way of achieving a better life
4. (3 marks)
  - a. Super. Human. – via Channel 4 and later online through YouTube
  - b. *Kiss of the Vampire* – viewed physically on the screen
  - c. Tide print advert – viewed physically in magazines and other print media
5. (3 marks)
  - Channel 4 is a British public-service television broadcaster with a remit to provide programming that challenges traditional norms and represents diverse perspectives
  - The advert celebrates the diversity and inclusivity of Paralympic athletes, and does not depict disabled people by presenting disabled athletes as individuals who can achieve great things
  - The advert promotes social responsibility by highlighting the challenges and obstacles that disabled people have had to overcome.
  - The advert invites audiences to challenge their own preconceptions and stereotypes and embrace a more inclusive and reverting understanding of disabled people.
6. (2 marks)
  - It indicates that hyperbole and exaggeration were common ways of selling a product
  - Advertisers were not worried about being truthful, simply selling units.
  - Regulation concerning factual inaccuracies and unsubstantiated claims was very weak
7. (2 marks)
  - The style was a revival of Gothic horror that became known as Hammer horror
  - These films featured monsters from Gothic literature such as Frankenstein, Count Dracula, werewolves, ghosts, phantoms and other supernatural creatures
  - The aesthetic style was highly iconic, using the iconography of Gothic horror: creaking wooden doors, dramatic clothing, coffins, candles, moody lighting and a claustrophobic atmosphere

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8. Answers such as these are acceptable: (4 marks)
- The colour scheme of reds, greys and blacks, with a limited amount of white for other horror film posters, including previous Hammer horror films.
  - Equally, the colour scheme and the sexualised violence could be indirectly influenced by horrific imagery, such as Hieronymus Bosch or Francisco Goya.
  - The title's typography is bold and graphic, influenced by comic books and graphic novels, which have a similarly heavy weight and stylised appearance (such as the appearance of the word 'fangs').
  - The appearance and placement of the actor's and producers' names are conventional for horror film posters.
9. (1 mark)  
Trailers on television. Most trailers were screened in cinemas before/after the film.
10. (1 mark)  
a. Capitalism is an economic and political system whereby industry is run for profit by private individuals, not the government.
11. Answers such as these are acceptable: (6 marks)
- Tide
    - Tide's aesthetics are strongly linked to the time period of the 1950s when it was common.
    - In a modern context, this appears low-tech, kitsch or even quaint, dramatic and an advert.
    - Equally, viewing the depiction of women from a modern perspective draws attention to the text as sexist and unacceptable by modern advertising standards.
  - *Kiss of the Vampire*
    - The technical format of the poster being a painting / an illustration makes it stand out to the audience from a creative standpoint.
    - As an advert, a modern audience would be unresponsive to the lack of images and the lack of a painted advertisement.
    - *Kiss of the Vampire* appears theatrical and camp to a modern audience but it has been parodied since then and it would be hard for a modern audience to take it as genuine or serious as a result.

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# TEST 10: MUSIC VIDEOS – MEDIA LANGUAGE

This section applies to the video for 'Riptide' by Vance Joy.

1. (2 marks)
  - The video is unconventional as it is neither a performance nor a narrative music video.
  - It is unconventional as the musician does not feature in the video at all, something often associated with indie/folk style of music.
  - Instead it offers variation for the genre of indie music videos through the distinctive editing.
2. a. Answer such as these are acceptable: (3 marks)
  - Montage editing is a technique whereby disconnected shots are woven together to create a new meaning, in which shots are linked spatially and temporally).
  - The meaning comes through the combination and pacing of the editing.
  - Each individual shot holds a different meaning for an audience compared to what it would mean on its own.
  - The Kuleshov effect shows how two disparate shots can be connected to create a new meaning. For instance, a shot of a man looking followed by a shot of food conveys that the man is hungry, through the combination of shots in editing.
- b. Answers such as these are acceptable: (2 marks)
  - The editing together of two people snapping their gaze to the camera lens creates the impression they are looking at the money, and they are desiring it.
  - A shot of a woman escaping being tied to a tree is followed by a shot of her running and by a shot of a riptide wave, creating the impression she is escaping from the sea, perhaps for safety.
  - A sequence of a briefcase being packed, a letter of resignation being picked up, a car driving across a table, and a jetliner flying across the sky conveys the idea that someone is leaving away somewhere to a new life.
3. Answers such as these are acceptable: (6 marks)
  - The song makes reference to Michelle Pfeiffer, a renowned Hollywood actress, in the lyrics 'this woman is a film star or a day's of Hollywood films'.
  - The colourful retro clothes, cars, props, the bright colours and pastel tones, and the setting of the video, such as the shot of a man in a poncho, a Hawaiian shirt, a liqueur bottle, a watermelon, and a briefcase – could be allusions to the films of Wes Anderson, such as *The Royal Ten-Cent Store* and *Licence to Wed*, which are known for this same light-hearted, high-quality aesthetic.
  - A shot of a man dressed in a poncho and cowboy hat with long hair and a beard, and a bear in the background, could be seen as a reference to Western films through both the setting and the characters.
  - The VHS tape of *Velocite*, which is not a real film, is a specific reference to the style of the 1960s and 1970s, adding to the feeling of the video being cinematic and nostalgic.
4. Answers such as these are acceptable: (6 marks)
  - Visual
    - The sequence in which a cowboy is running and turns around to see himself, but also matches the lyrics 'this cowboy's running from himself'.
    - The shots of someone scribbling formulae on a science book convey a sense of intellectualism.
    - The shot of a woman's body being dragged under the bed creates an ominous feeling.
    - The clothing of the actors, such as the striped shirt and round sunglasses, makes the time period feel older and not modern, as well as tying into the indie music scene.
  - Technical
    - Panning and zooming of the camera draw attention to the camera as an object, making the viewer aware of the video being a constructed text.
    - The fast pace of the edits creates a driving, energetic feel to the video – matching the tone of the song.
    - Hard cuts between different scenes, locations and sequences create a sense of energy to match the tone of the song.
    - Text overlays either matching the lyrics or 'left' on the lyrics 'I wanna be a post-production choices amplifying the meaning of a shot.
    - Lighting changes, such as those in the shot where a woman is staring into a mirror, where the lighting becomes darker and the neon-purple light flashes rapidly to convey the mood of the video – they are not aiming for a realistic aesthetic.

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5. (2 marks)
- There are no consistent characters – actors appear in different roles in various
  - There is no story or plot.
  - There is no connection of time and place in the narrative; instead, they are com
  - There is no linear progression of time or action.
6. (3 marks)
- The video uses iconography and imagery from h
  - Stylistically influenced by indie cinema, particularly the work of Wes Anderson
  - References the second golden
7. Answers such as the following are acceptable: (8 marks)
- Irony
    - The overall tone is one of ironic insincerity – the video is not treating the
    - The overlay of the wrong lyrics as Joy sings ‘you’re gonna sing the words
  - Simulacrum
    - The indirect references to styles of film without a direct source – such as
    - Wes Anderson-esque indie aesthetics, and the classic Hollywood 1960s and
    - as simulacra, where these visual styles are clearly referential but years of
    - created a disconnect. A young audience may recognise the ‘retro’ nature
    - of the original sources.
  - Self-referentiality
    - The text overlays with the wrong lyrics – ‘you gone and sank the world’s
    - the words wrong’ – is an example of self-referentiality.
    - The entire video is a comically literal depiction of the lyrics, such as having
    - sings ‘running down to the riptide’.
  - Rejection of grand narratives
    - The lack of a cohesive narrative within the video itself could be seen as a
    - being essential to meaning
    - The implication of social class – ‘taking their bags, flying away and running
    - rejection of the traditional notion of a job providing fulfilment.

This section is for the video for ‘Seventeen Going Under’ by Sam Fender.

1. Answers such as these are acceptable: (4 marks)
- Non-linear progression and the narrative arcs are enigmatic, which perhaps su
  - a lot of different social groups.
  - Elliptic editing creates a fragmented and discontinued narrative – perhaps con
  - – and conveys a sense of ambiguity or uncertainty linking to the themes of soc
  - The video prominently features performance segments of Sam Fender singing
  - camera, which is a convention of performance music videos.
  - The use of mise en scène, lighting and camera angles in the music video enhanc
  - narrative and performance segments, which is a common technique used in m
  - The video also adheres to the common codes and conventions of hybrid music
  - and a variety of settings that complement the lyrics, the presence of the music
2. Answers such as these are acceptable: (5 marks)
- Conveys a viewpoint that challenges audience perceptions of social groups, par
  - represented and are particularly r
  - on Fender’s own ideology gained from
  - The ideologies in the video po
  - the audience to view these groups different
  - feel marginalised.
  - The video employs real settings and locations like the council estates and
  - that societal systems consistently fail the working-class individuals a
  - hardships encountered by those from such backgrounds.
  - The inclusion of gritty, realistic shots of urban environments and young people
  - reinforces the harsh realities faced by many members of these communities.
  - The video also offers a sense of hope and resilience, with shots of young people
  - their shared experiences, despite their hardships. This serves to challenge neg
  - positive representations of these social groups.

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3. Answers such as these are acceptable: (5 marks)
  - The music video's non-linear narrative style, which includes flashbacks and flashforwards, suggests that economic inequalities are systematic and deeply embedded in society.
  - The video presents the diverse perspectives of various young people through their personal narratives, illustrating the complexity of social inequality experienced by youth.
  - The discontented narrative ending of the non-linear structure reinforces the need for change to address systemic inequalities affecting young people.
4. Answers such as these are acceptable: (6 marks)
  - The use of a handheld camera creates a sense of realism; the video conveys that the subject matter is important, and the lyrics are emotionally charged.
  - The use of low-key lighting, especially in scenes set on the council estate, gives the video a gritty, somber tone, reflecting the themes of poverty and social injustice.
  - Close-up shots of the characters' expressions, especially during emotional high points, allow the audience to empathise with them and experience their pain and frustration.
  - The quick cutting to the beat and fast editing pace convey a sense of energy and urgency; the overall mood communicated is urgent and vital.
  - The use of mise-en-scène, lighting, settings and locations is symbolic; it is a visual representation of the deprivation experienced by young people.

**This section applies to the video for 'Little Bit of Love' by Tom Grennan.**

1. Answers such as these are acceptable: (4 marks)
  - Close-up shots convey his confident and charismatic star persona.
  - Performance to camera establishes him as a central figure.
  - Dress codes (e.g. the knitwear) have cultural connotations and create a distinctive look.
2. Answers such as these are acceptable: (4 marks)
  - Low-key lighting creates a moody atmosphere, perhaps reflective of the despair and hopelessness of the lyrics.
  - Close-up shots highlight Grennan's emotional performance while allowing the audience to see his raw, unfiltered feelings.
  - The use of real and domestic settings, such as urban streets, gardens and houses, adds a sense of authenticity and intimacy between the performer and the audience.
3. Answers such as these are acceptable: (8 marks)
  - Close-up shots of Grennan's face create a sense of intimacy and connection between him and the audience.
  - The rapid-cut montage sequence creates a sense of energy and disorientation, mirroring the chaotic and fragmented nature of the lyrics.
  - Elliptical editing in the cyclical narrative creates a sense of ambiguity and mystery, leaving the audience to wonder: What is the bag of money for?
  - The slight sepia tone and overall filmic look create a retro feel, evoking a sense of nostalgia for a bygone era / memory.
  - Settings and locations (e.g. the council estate, typically British garden) create a sense of authenticity perhaps reflective of Grennan's personal viewpoint.
  - Use of expressionistic camera style perhaps connotes a sense of chaos in Grennan's message that people can change.
4. Answers such as these are acceptable: (4 marks)
  - Elliptical editing allows audiences to make up their own interpretations – connecting the dots between different scenes.
  - The narrative incorporates elements of montage, where the sequence at the beginning alludes to the bond between the brothers, while the sequence at the end, with the brother thrown through the window, illustrates the severity of the situation.
  - Cyclical narrative creates a narrative enigma for the audience – the opening shot is explored through the first portion of the track and resolves at the end. This mirrors the journey of the characters from a state of equilibrium to the disequilibrium established at the beginning.

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5. Answers such as these are acceptable: (5 marks)
- Barthesian approaches to semiology
- Use of iconography may be significant; for example, the knitwear has cultural distinctive and unique persona.
  - The use of close-ups reflects the emotional intensity of the song and perhaps the importance of love and human connection, and that people can transcend their differences.
  - Filmic sepia treatment may suggest a desire to romanticise the past, especially masculinity representations being challenged.
  - Handheld camera style creates a sense of intimacy, as if a personal moment was captured; this is further emphasised by the anchorage of the title card at the beginning of the music video.
- Strauss's structuralist approaches
- Narrative enigma and typical editing create a sense of ambiguity about the meaning of the video.
  - Close-up shots may be used to heighten the message of the importance of love and connection.
  - Fast-paced montage creates a sense of immediacy around the message.
  - Binary oppositions in the video – light and dark, inside and outside, low and high – reflect the themes in the video and Grennan's star persona.

**This section applies to the video for 'Formation' by Beyoncé.**

1. Answers such as these are acceptable: (4 marks)
- The history of US slavery (specifically in the South, where plantations were most common).
  - An attitude of distrust and disdain towards the police; a depiction of the devastation of the civil rights movement.
  - The over-militarisation of the police; the shooting of Tamir Rice; the racial divide in the US.
  - Martin Luther King, Jr; the civil rights movement of the 1960s; the high rates of gun violence in the African American community.
2. Answers such as these are acceptable: (4 marks)
- The video is centred around specific social issues in American society and history.
  - To understand and unpack 'Formation' fully, an audience needs to understand the context of the video.
  - They need to understand the concept of racism, the history of America and the current state of the country.
  - 'Formation' is a piece of social commentary, and for this to be understood an audience needs to have an awareness of police brutality and other related concepts.
3. Answers such as these are acceptable: (2 marks)
- Symbolic
    - Much of the imagery within the video is symbolic of violence, e.g. the large gun pointing at a single child.
    - The setting and props of the plantation mansion symbolise the historical context of the USA.
  - Enigma
    - Some of the imagery raises questions in the audience – the depiction of the guns to confront a child raises the question 'Why is this happening?'.
  - Referential
    - The song is referential to aspects of US life and culture, such as Red Lobster and El Camino, which is a pick-up muscle car that appears in the video.
    - The video makes visual references to key phases and events in American history.
4. Answers such as these are acceptable: (2 marks)
- Beyoncé's huge popularity means that there is a high production value.
  - Columbia Records is one of the major American record labels, and Beyoncé is one of the most successful and valuable artists it has signed, which means it is likely to devote a lot of money to her videos.

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5. Answers such as these are acceptable: (8 marks)

<b>Placement of actors</b>	The ensemble placement of the women in the room conveys solidarity, as they are all on a similar level and size in the frame. Beyoncé's placement as the focal point of the image conveys her importance but does not relegate the other performers by placing them behind her.
<b>Camera dolly inwards from a mid shot to a close-up on Beyoncé</b>	The movement inwards allows the viewer's gaze of Beyoncé and become strengthened and focused. Beyoncé becomes larger in the frame as the camera dolly in, emphasising her importance and power.
<b>Clothing and accessories</b>	The white lace dresses being worn by the wealthy slave women, carried by black women furthers a sense of role reversal.
<b>Hair and make-up of the performers</b>	The performers are wearing hair in a variety of styles, including braids and other styles. This could be a way of rejecting mainstream Eurocentric beauty standards, historically prejudicial and discriminatory towards black people.
<b>Gesture and pose of Beyoncé</b>	Beyoncé's upright pose and commanding gaze into the camera, with her backing dancers convey a sense of high self-esteem and confidence.
<b>Setting and props</b>	The interior decoration of the plantation mansion conveys the power that slave owners held. However, the paintings have been replaced with ones of black people, reclaiming this history and the power that had been taken from them.

This section applies to the video for 'Turntables' by Janelle Monáe

1. Answers such as these are acceptable: (8 marks)

- The music video addresses concerns and issues such as systemic racism, police brutality and social justice in America.
- Video incorporates frequent cutaways to archival, documentary-like' footage of protests, police violence and moments of black pride to reinforce the long-standing struggle against racism.
- Video has frequent cutaway to 'user-generated' footage of protests, police brutality, to demonstrate the ongoing fight against systemic racism.
- Video contrasts the paradoxical iconography of American patriotism – for example, lip-synching against the American flag almost serve to demonstrate how often black people are overlooked/marginalised in the broader sociocultural history of America.
- Range of seemingly unconnected montage of successful black Americans seen as contributions that black Americans have made to American history.
- The video effectively counters stereotypes surrounding black American identity by showing Americans excelling in diverse fields – this sequence not only highlights the frequency of success by black Americans but also demonstrates their resilience and determination in the face of adversity.

2. Answers such as these are acceptable: (4 marks)

- Range of clothing codes, from traditional African attire to modern wear, suggest a connection to heritage and identity.
- Binaries of historical settings (through archival footage) and contemporary settings suggest that black experience has struggled both in the past and is continuing to do so; may suggest that systemic racism still exists but is perhaps even more overlooked in modern times.
- Footage of protests and gatherings highlights the collective strength of the black community.
- Paradoxical binary opposition of Monáe lip-synching against the American flag suggests a complex relationship between the black identity and American identity.
- American flag (Barthes – myth) – used to reinforce patriotism, freedom and the American dream, but for black Americans it may evoke a sense of oppression and a history of inequality.

3. Answers such as these are acceptable: (4 marks)

- An African American activist, using the video to reinforce systemic issues within America.
- 'Voice of God' – spokesperson for the black community and an artist deeply connected to her roots.
- Could be seen as the 'bridge' between the past and the future.
- Assertive non-verbal codes present her as a fearless and determined individual.

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4. Answers such as these are acceptable: (4 marks)
- American flag – powerful symbol of patriotism but has different cultural meanings (Barthes – myth).
  - Documentary archival footage presents historic struggles of the black community.
  - Protest signs juxtaposed against a wall of police highlight a call for justice.
  - Statue symbolises the acknowledgement of forgotten black history.

This section applies to the video for 'Underdog' by A'isha Khan.

1. Answers such as these are acceptable: (4 marks)
- Music video narrative can be seen as an anthem for under-represented individuals.
  - Linear narrative structure with brief close-up shots that introduce under-represented individuals are offered a deeper, more personal glimpse into their daily lives.
  - The 'underdog' symbolises the challenges individuals face and their resilience to overcome them.
  - Underdogs in the video are not passive victims but indeed are active agents of change and making a difference in their community.
  - Narrative structure celebrates the strength and determination of the community.
2. Answers such as these are acceptable: (6 marks)
- Close-ups of characters with positive non-verbal codes create a positive feeling.
  - Low-angle shots looking at the sky carry symbolic connotations of change and hope.
  - Tracking shots following characters create a sense of journey; paired with the positive outcome for these individuals.
  - Cutting to the beat is conventional of anthemic music videos.
  - Real locations add a degree of reality to the video and emphasise the realism of the scenarios being depicted.
3. Answers such as these are acceptable: (4 marks)
- Desaturated colours create connotations of realism and 'rawness' – may be used to emphasise the everyday struggles being depicted.
  - May be seen to create a sense of intimacy to the video, suggesting that the viewer is part of the story as it was in the past.
  - May be seen to contrast the positive non-verbal codes of the characters to the challenges they are facing the 'underdog'.
4. Answers such as these are acceptable: (4 marks)
- Range of binary oppositions can be seen, such as:
    - Challenge – Triumph
    - Individuality – Community
    - Urban – Rural
    - Inside – Outside
    - Young – Old
    - Expectation – Reality
  - The main ideological message of the video is to demonstrate that anyone can overcome adversity and have hope in our society – despite the odds, individuals can rise above their adversities.
  - The video also underscores the importance of community in challenging adversity.

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## **Preview of Answers Ends Here**

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