



Media Studies

GCSE (9–1) | AQA | 8572

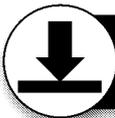


GCSE (9–1) AQA

Unseen Preparation Pack

Media One: Section A: Language and Representation

Second Edition, June 2024



Download support files
from zzed.uk/productsupport

zigzageducation.co.uk

POD
12661

Publish your own work... Write to a brief...
Register at publishmenow.co.uk

Follow us on X (Twitter) [@ZigZagMediaFilm](https://twitter.com/ZigZagMediaFilm)

Contents

| | |
|---|------------|
| Product Support from ZigZag Education | ii |
| Terms and Conditions of Use | iii |
| Teacher’s Introduction..... | 1 |
| Introductory Notes on the Exam | 2 |
| Recapping Media Language | 4 |
| Recapping Representation | 8 |
| Unseen Product Practice | 11 |
| Magazines: <i>Esquire</i> and <i>Globe</i> | 11 |
| Newspapers: <i>The Sun</i> and the <i>Daily Express</i> | 19 |
| Print Advertisements: Nike and Weetabix..... | 25 |
| Online, Social and Participatory Media: David Beckham..... | 30 |
| Key Term Glossary | 36 |
| Further Unseen Practice | 39 |
| Answers | 41 |
| Recapping Media Language | 41 |
| Recapping Representation..... | 43 |
| Unseen Product Practice..... | 45 |

Teacher's Introduction

This resource is designed to prepare students for what is one of the more difficult aspects of the GCSE (9–1) AQA (8572) Media Studies specification: answering questions on an unseen product / unseen products for Media One Section A: Language and Representation.

Remember!

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

These questions can be challenging as students will not be able to rely on the same knowledge and analytical experience they acquire when working with the close study products. In the exam, students will have to analyse **at least** one unseen print product. This may take the form of a magazine cover, a newspaper front page, a print advertisement or an online blog.

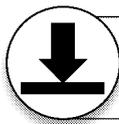
The questions asked about the unseen product may relate to media language or representation. These questions are designed for students to apply their skills in semiotic analysis to unfamiliar products. They will also test their ability to quickly identify codes and conventions of media forms, the ways in which language is used to communicate meaning, and the ways in which these meanings are used to construct representations.

Throughout this resource your students will be given a variety of unseen texts, both historical and modern, for each of the media forms that they could be faced with. As well as this variety, they will also tackle questions that support those who need extra scaffolding while pushing others to extend their knowledge and develop the skills needed to tackle the questions independently.

Cross-curricular links with English are also utilised throughout this resource; drawing parallels, in places, with the unseen poetry section of the literature exam. See the table below for a breakdown of forms and products studied in this pack.

| Subject | Unseen product | Task breakdown |
|--|---|--|
| Magazine covers | <i>Esquire</i> (2012) <i>Esquire</i> (2004) <i>Globe</i> (2019) | <ul style="list-style-type: none">• Main tasks (×6)• Extension tasks (×3)• Exam-style questions: Language (×2)• Exam-style questions: Representation (×1) |
| Newspapers | <i>The Sun</i> (2016) <i>Daily Mirror</i> (2016) <i>The Guardian</i> (2019) | <ul style="list-style-type: none">• Main tasks (×6)• Extension tasks (×3)• Exam-style questions: Language (×2)• Exam-style questions: Representation (×1) |
| Print adverts | Nike (2019) Nestlé chocolate advert (1957) | <ul style="list-style-type: none">• Main tasks (×6)• Extension tasks (×3)• Exam-style questions: Language (×2)• Exam-style questions: Representation (×1) |
| Online, social and participatory media | Vicky Flip Flop blog Olivia & Alice blog | <ul style="list-style-type: none">• Main tasks (×3)• Extension tasks (×1)• Exam-style questions: Language (×1) |

June 2024



Colour copies of selected pages from this resource (marked with the downloads symbol) are provided on the ZigZag Education Support Files system, which can be accessed via zzed.uk/productsupport

Second Edition, June 2024

Amendments have been made to the resource so that it is relevant to the set products for examination from 2025.



Introductory Notes on the Exam

Hopefully, you'll already be familiar with a lot of this; just in case, here is a breakdown with a little bit of information on what you'll be assessed on.

Media One

Media (or paper) One, as suggested by the title, will focus on the way that you explore, investigate and decode the texts that you have studied in class. It is split into two sections:

Section A will test you on **some of the following close study products:**

- Magazine front covers (*Tatler*, January 2021 and *Heat*, 21–27 November 2020)
- Newspaper front pages (*The Times* and the *Daily Mirror*)
- Advertisements (OMO print advert 1955, Galaxy video advert 2013 and Republic of Korea)
- Online, social and participatory media, and video games (Marcus Rashford, Lara Croft and Hollywood)

The questions in this section are likely to come to a total of **47 marks**. The section is likely to include the following:

- A multiple-choice question asking you to correctly identify a particular code or semiotic product, followed by an essay question in which you will have to comment on the unseen text.
- 12-mark questions asking you to focus on the ways in which a specific close study product uses media language (e.g. narrative elements, typography, semiotic codes).
- 8-mark questions asking you to focus on the ways in which specific close study products represent representations of people, places, social groups and ideas.

It is also likely that you will be asked to explain how a specific close study product reflects the values of the time. Questions on these items tend to be worth between **8 and 12 marks**.

Note: The structure is not guaranteed to be the exact structure of Section A. The brief is intended to give you an idea of the kinds of question you might expect. One thing you can be guaranteed is that you will be asked to analyse **at least one** unseen product in Section A.

Section B will test you on **two of the following:**

- Online, social and participatory media, and video games (Marcus Rashford, Lara Croft and Hollywood)
- Radio (Radio 1 Launch Day: The Tony Blackburn Breakfast Show (1967), and *Radio 1*)
- Newspapers (*The Times* and the *Daily Mirror*)
- Film (*Black Widow* (2021) and *I, Daniel Blake*)
- Music videos (Arctic Monkeys, 'I Bet You Look Good on the Dancefloor' and *Radio 1*)

The questions in this section are likely to come to a total of **33 marks**. The section is likely to include the following:

- At least one question exploring **Media Industries**. These questions will focus on the industry behind specific close study products. Elements you might be asked to explore include: convergence; Representation and constraints; Funding; Monetisation.
- At least one question exploring **Audiences**. You'll need to investigate how close study products appeal to their audiences. You're likely (though not guaranteed) to be questioned on Katz's uses and gratifications theory.
- You are guaranteed to be asked a **20-mark question** – the longest question in the section. This question will usually require you to read a statement (relating to **Industries** or **Audiences**) to which you agree with it.
- There will be no unseen product(s) in **Section B**.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



How to Approach the Unseen Product (aka 'Steps to Success!')

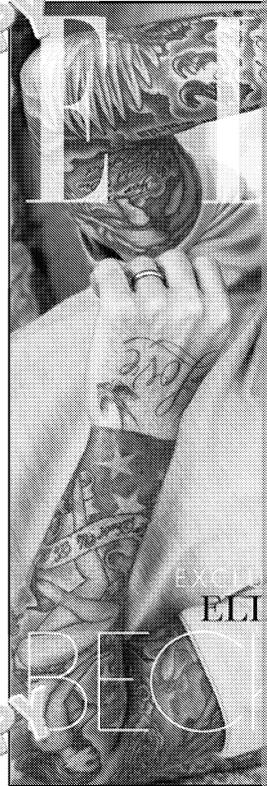
Example Questions

1. On the cover of *Elle* (Figure 1), David Beckham is looking directly at the camera. What is this an example of? (1)

Shade 1 response only.

- A. Direct mode of address
- B. Enigma code
- C. Action code
- D. Typographic code

2. Analyse the ways in which layout and design elements are used to communicate meaning on the cover of *Elle*. (12)



Elle (magazine): © He
Comm

Step 1: Read the questions carefully and highlight the key words (particularly for

So many students jump straight into the question without taking the time to read the question carefully. Although it might seem like it's going really quickly, you have the time to take a moment to think about what the question is asking. Highlighting the key words is an excellent way to do this, and you can then spot the focus again more easily if you have a blank moment in the exam.

Analyse the ways in which **layout** and **design** elements are used to **communicate** meaning on the cover of *Elle*. (12)

Step 2: Annotate the unseen text

We'll go into more detail on annotations later on in the resource, but you do have the time to **annotate** the text printed on the page. You can make some notes; if you use different coloured ink then you could make different coloured codes that represent the different

Step 3: Make a little plan

We're not talking a giant, super-detailed plan here, but you should consider how you can structure your response. It can also help to structure your ideas so you don't spend too long repeating the same point multiple times.

INSPECTION COPY

**COPYRIGHT
PROTECTED**

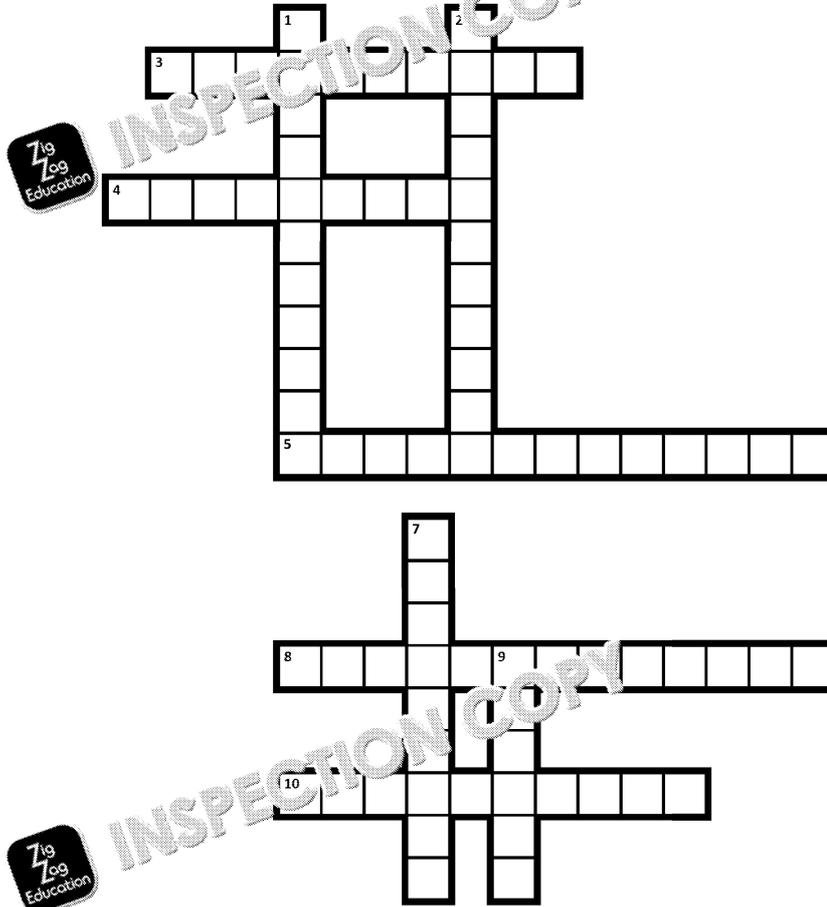




Recapping Media Language

Task 1: Language

The 1-mark multiple-choice questions you are likely to be asked in the exam will be based on the crossword below to revise some key media language terms.



Across

- 3 The literal meaning of a sign or symbol (10)
- 4 When a section of text clarifies or reinforces the meaning of an image (or vice versa) (9)
- 5 The ways in which media products can visually convey meaning through imagery, design and layout, etc. rather than through text or language (3-6,5)
- 8 When one media text references another in order to shape meaning and affect audience interpretation (15)
- 10 The style of font used in a print media product. This helps to create a logo style or brand identity while also helping to establish genre.

Down

- 1 The meanings associated with a symbol (11)
- 2 The arrangement of elements in an image (4,2,5)
- 6 The study and understanding of the meaning they convey (11)
- 7 When language is used to make something seem more than it really is (9)
- 9 A general way in which media products (particularly TV) are made (11)

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Task 2: Important Theories

Fill in the missing key words in the boxes below.

Roland Barthes – Semiotic Codes

1. **Action codes** – objects or events that result in progression of a narrative
2. _____ codes – the set-up and resolution of a puzzle
3. _____ codes that refer to additional meaning through the use of connotation
4. _____ codes – a range of non-literal references found in a product, normally presented through two contrasting codes, e.g. good vs evil
5. _____ codes – all references found within a text that can be understood with good knowledge of news, events and culture

Tzvetan Todorov

1. **Equilibrium** – narrative. The
2. _____ balance is disrupted by an event
3. _____ which the protagonist attempts to restore through the disruption of the action
4. _____ attempt(s) to restore equilibrium by confronting the event
5. _____ (this need not be a return to equilibrium)

INSPECTION COPY



INSPECTION COPY



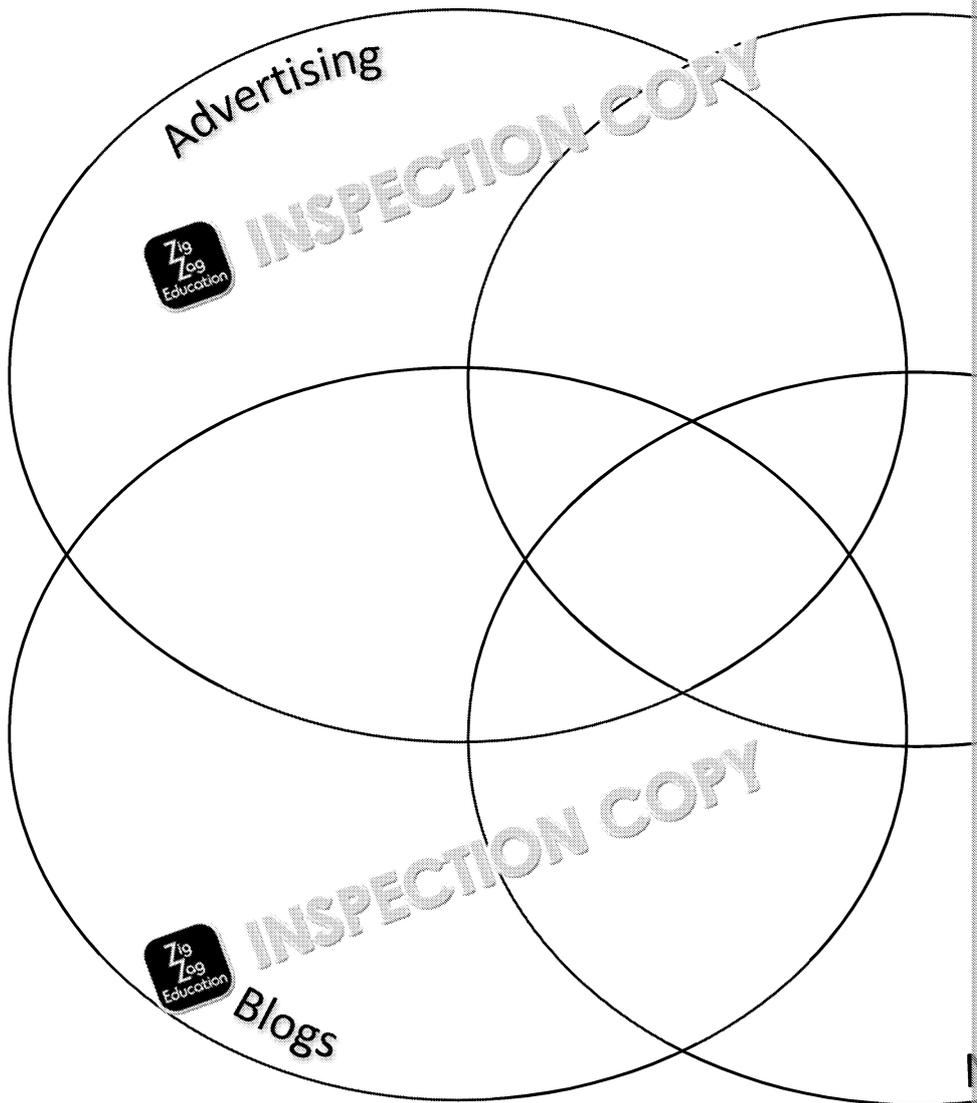
INSPECTION COPY

COPYRIGHT
PROTECTED



Task 3: Identifying Codes and Conventions

Look at the different codes and conventions below. Complete the Venn diagram to show in which types of print media product the codes and conventions can be found.



Codes and Conventions

- | | |
|--|--|
| <ul style="list-style-type: none"> • Pull quote • Body text • Working links • Menu bar • Slogan • Masthead • Puff • Cover price • Trail • Anchor • Tags | <ul style="list-style-type: none"> • Social media icons • Coverlines • Logo • Comment threads • Pugs • White space • Slogan • Caption • Standfirst • Barcode • Typography |
|--|--|

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Task 4: How Language Leads to Meaning

It is more than likely that you will be asked how an unseen product uses elements to create meaning. Take a look at the front page of *The Sun* (unseen product).



The Sun (newspaper): © News UK, 2019

Listed below is a series of observations about the product. Complete each point by adding your own observations. An example has been provided to help you.

1. **Photoshop has been used to place former Prime Minister Theresa May's head on a dodo.** Tabloids like *The Sun* often make use of Photoshopping in order to hammer their message. This device has been used to create comedy. The fact that May is illustrated as a dodo (an extinct species) acts as semiotic code as it heavily implies that May's time as prime minister is over. **INSPECTION COPY**
2. *The Sun* has used a splash story...
3. The main headline uses wordplay in which the words 'Brexit' and 'Extinct' are combined to create a new word, 'Brextinct'.
4. In the subhead, the term 'Brextinct' has been used...
5. The masthead slogan reads: 'The people's paper for 50 years'...

INSPECTION COPY

**COPYRIGHT
PROTECTED**





Mapping Representation

Task 1: Representation

Take a minute to revise the knowledge you have relating to media representation. Add to the spider diagram what you know. One has been completed for you.



Representation

Genre

INSPECTION COPY

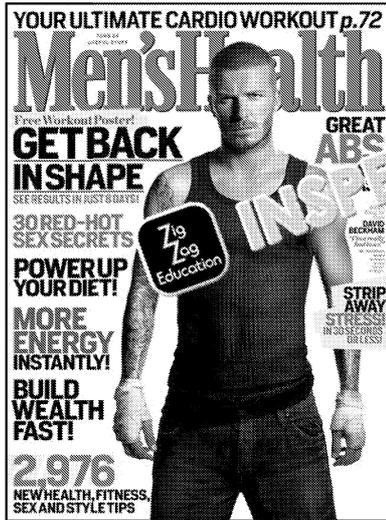
COPYRIGHT PROTECTED



Task 2: Justifying Ideas

As well as thinking about **what** could be represented, you also need to think about **how** images are created in a certain way.

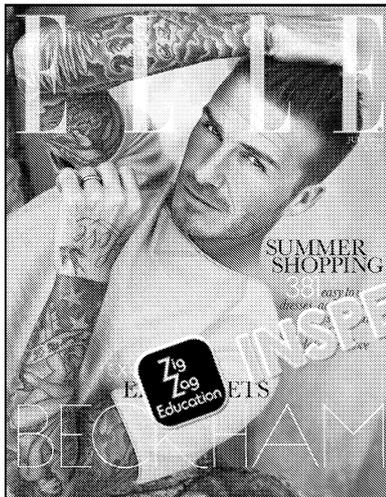
Look at the different images of David Beckham below.



Men's Health (magazine): © Hearst, 2008

Make a bullet-point list of the way Beckham is presented on the cover.

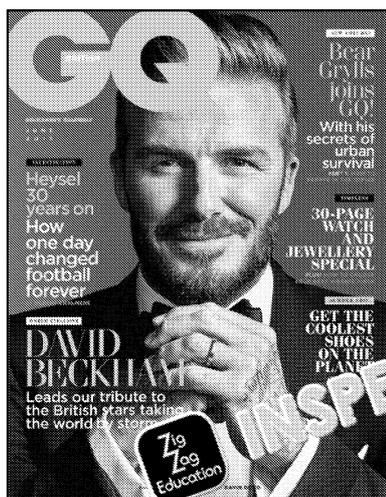
-
-
-
-
-
-



Elle (magazine): © Hachette Filipacchi Media/Hearst Communications, 2012

Now summarise **why** he is presented in this way. Think about **what** each magazine is trying to achieve.

-
-
-
-
-
-



GQ (magazine): © Condé Nast Inc., 2015

INSPECTION COPY

**COPYRIGHT
PROTECTED**





Unseen Product Practice

Magazines: *Esquire* and *Globe*

Practice Tasks

Task 1: Multiple Choice

Answer the following multiple choice questions about the unseen product below. Select one answer for each question.

- The name *Esquire* is written in a bold, handwritten-style font. Which **one** of the following codes is this an example of?
 - Typographic code
 - Non-verbal code
 - Enigma code
 - Post-production code
- Which of the following conventions does NOT appear on the magazine cover?
 - Masthead
 - Puff box
 - Slogan
 - Coverline
- Daniel Radcliffe is staring directly into the frame. What does this denote?
 - Eye contact
 - Look into the camera
 - Daniel Radcliffe
 - Direct audience address
- Radcliffe is described as 'Britain's Biggest Movie Star'. Which ONE of the following verbal codes is this an example of?
 - Imperative
 - Superlative
 - Rhetorical question
 - Intertextual reference
- What does the red background of the magazine cover denote?
 - The colour red
 - A background
 - Passion and excitement
 - A warning to be successful



Esq

It is more than likely to begin with a 1-mark question about an unseen product used to approaching a question. rely on a good knowledge of the product.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



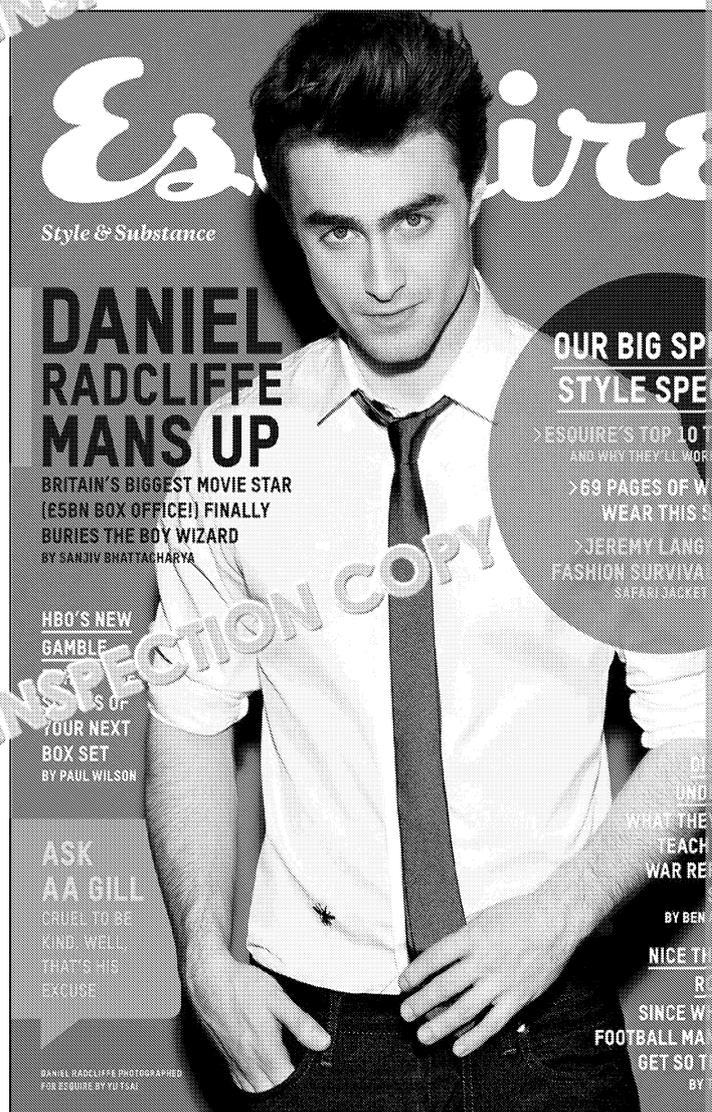
Task 2: How Elements Create Meaning

This task requires you to annotate the front cover of *Esquire* magazine. Through a close analysis, you will explore how the following elements of the cover are used to create meaning:

- Colour scheme
- Framing
- Mode of address
- Masthead
- Main coverline



INSPECTION COPY



INSPECTION COPY

Esquire (magazine): © Hearst, 2012

COPYRIGHT
PROTECTED



INSPECTION COPY

UNSEEN TIP!

- If you struggle with annotations then follow these two simple steps to
1. Label the key things that you can see / things that jump out at you
 2. Add to these labels by saying how they were used and what is su

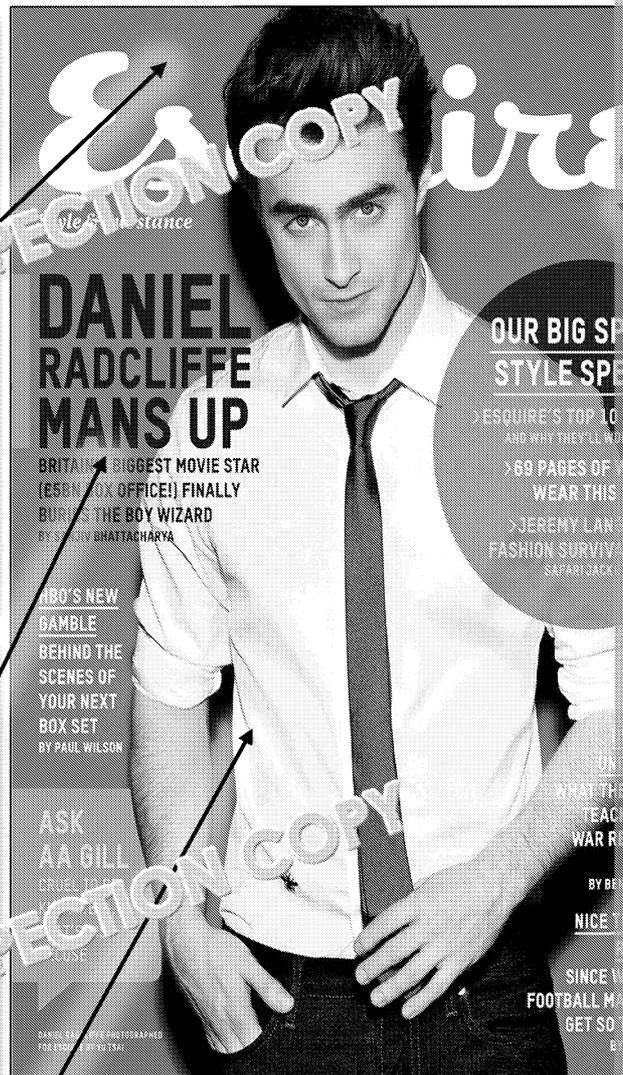


Task 3: Annotated *Esquire*

Check to see whether your annotations were correct for Task 2. Make a note of any you don't understand and look them up to help your analysis.

Colour scheme: the front cover consists entirely of primary colours. Radcliffe's black-and-white outfit connotes professionalism and maturity, tying in with the magazine's aim to show Radcliffe 'manning up'. The blood-red background invites connotations of power and passion, while the light blue boxes connote stability – all character traits typically applied to heterosexual males.

Main coverline: effectively anchors the image of Radcliffe showing himself as a 'mature' celebrity. In this context, 'Mans Up' acts as alternative wordplay for 'grows up' – he is presented as someone the magazine's readers can heavily identify with as a 'man up'.



Esquire (magazine): © Hearst, 2012

Radcliffe is **framed** in a medium shot showing his entire upper body. This places emphasis on his casual, slightly introverted pose. This conveys the star's maturing, increasingly stoic personality. Radcliffe is also positioned centrally within the frame. This makes him look powerful and important.

Mode of address: Radcliffe's direct gaze at the camera helps build a sense of intimacy with the star and *Esquire's* readers. The coverline directly addresses the audience directly, as if speaking to them, 'what they don't teach you in school'. This positions the magazine as a guide for men's lifestyle and a source of information for the target audience in order to...

INSPECTION COPY

COPYRIGHT PROTECTED

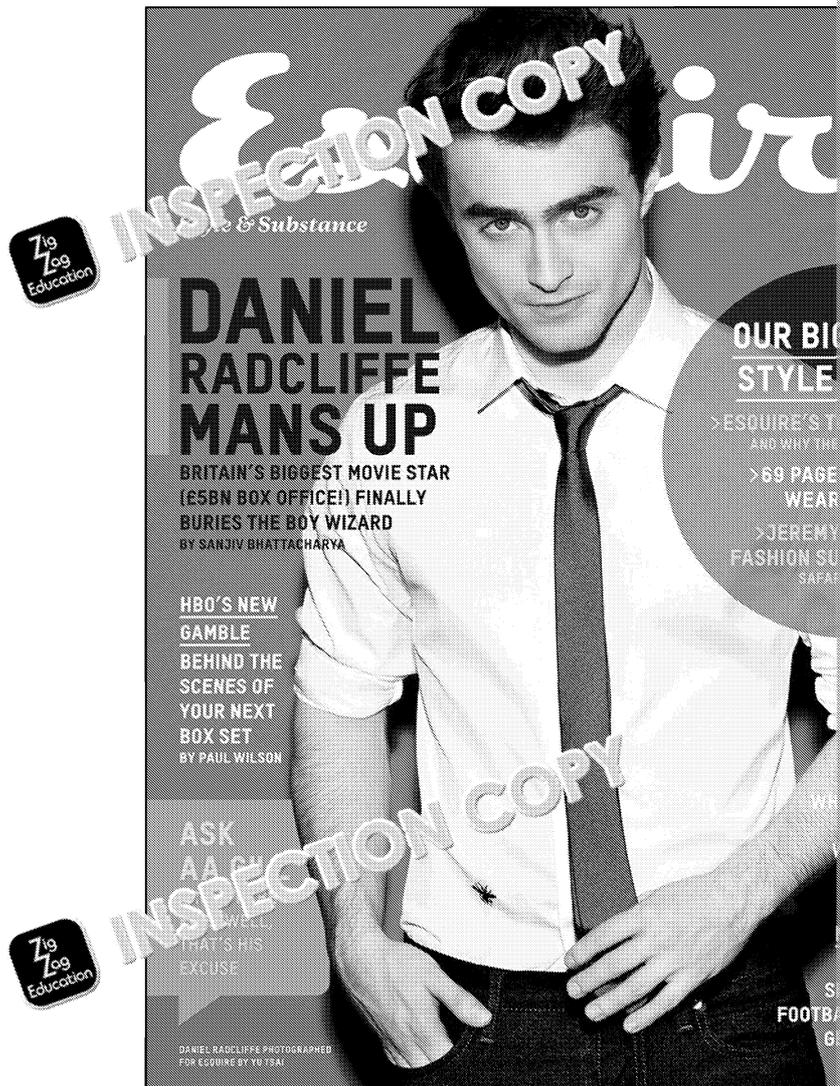


INSPECTION COPY



Task 4: Annotating *Esquire*

Annotate the way in which gender is represented in this example of *Esquire*.



Esquire (magazine): © Hearst, 2012

UNSEEN TIP!

You have already annotated elements of the cover and related them to representation simply requires you to take what you have observed about elements and relate that to people, groups and issues. If you are struggling exactly is being represented, start by approaching the five core issues of

- Gender
- Age
- Sexuality
- Ability
- Socioeconomic class

Use the acronym **GASES** to help you remember!

INSPECTION COPY

**COPYRIGHT
PROTECTED**



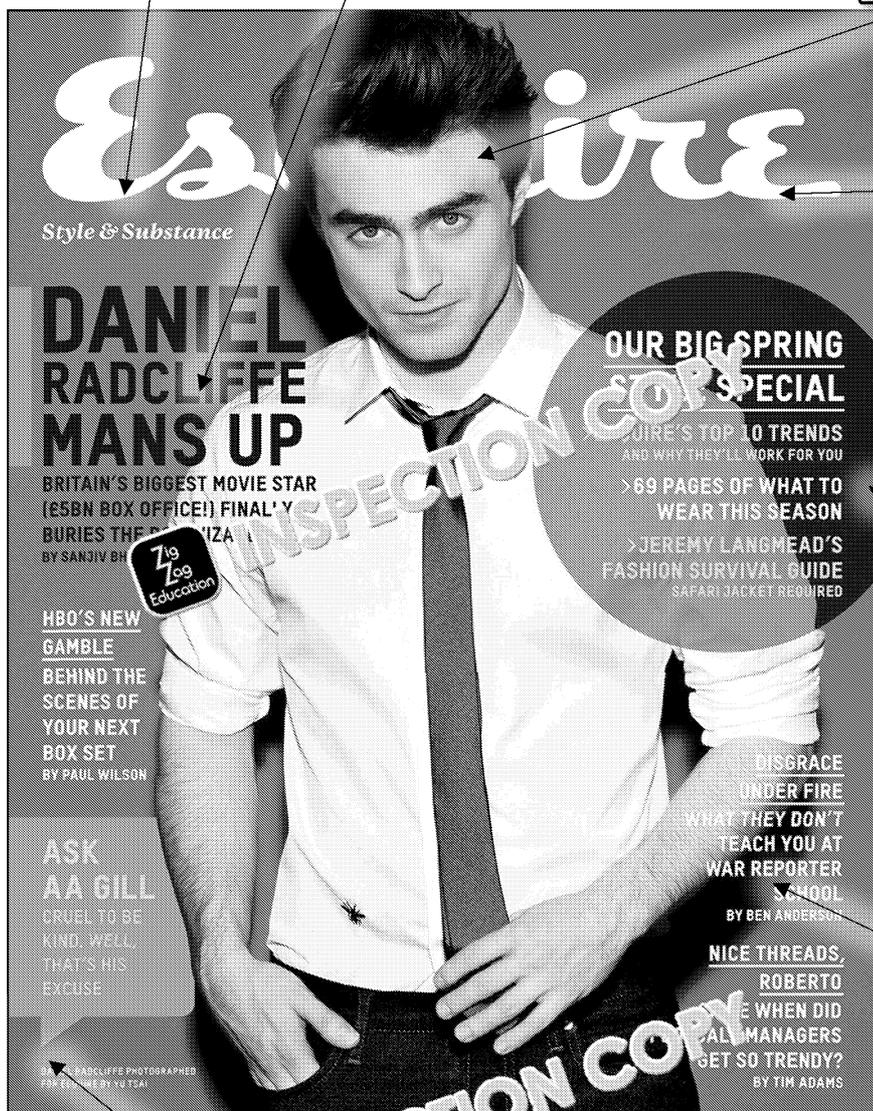
Task 5: Annotated *Esquire*

Compare the annotated version of *Esquire* (below) to what you have written down

The tag line is a play on words and implies a masculine magazine as females are commonly represented as choosing 'style' over 'substance' whereas men are presented as more practical.

The main coverline uses the colloquial term 'mans up'. This is something common to the demographic but also indicates a level of heteronormativity that the demographic may be relating to. Particularly because of the threatening tone of 'buries the boy wizard'. There is also binary opposition between the words 'boy' and 'man'.

Radcliff
char
men a
he
mat
man a
This ve
a
demo
tie cor
of add
now



The cover's tone and house style of the magazine connects to a male representation. Not only are these colours typically associated with men but red also represents strength and dominance.

INSPECTION COPY

COPYRIGHT
PROTECTED



Task 6: Highlighting the Key Terms

To help with your understanding of media and magazine key terms, highlight the version. There are 13 different terms that have been used but some of these are

Task 7: Types of Representation

Although gender is the most common type of representation in lifestyle magazines, you could be asked about any aspect of representation. For the following types, write a summary sentence or two explaining how the representation is constructed and used. It is a *Lequire* unseen product. The first one has been done for you

- **Gender:**  male gender is represented as strong and dominant. Daniel Radcliffe is stereotyped as he has grown up from a boy to a man.

- **Age:**
-

- **Ethnicity:**
-

- **Issues:**
-

- **Ideology:** 
-

UNSEEN TIP!

For all of your notes consider highlighting key terms so they stand out during your revision.



COPYRIGHT PROTECTED



Extension Tasks

Extension 1 – Adding Coverlines

Imagine that you have been asked to write three additional coverlines for the 2012 cover. You have been analysing in the previous section. Your task is to include the following:

- A coverline containing intertextuality (remember, Daniel Radcliffe had previous *Potter* films and *The Woman in Black*)
- A coverline containing an enigma code
- A coverline containing imperative language

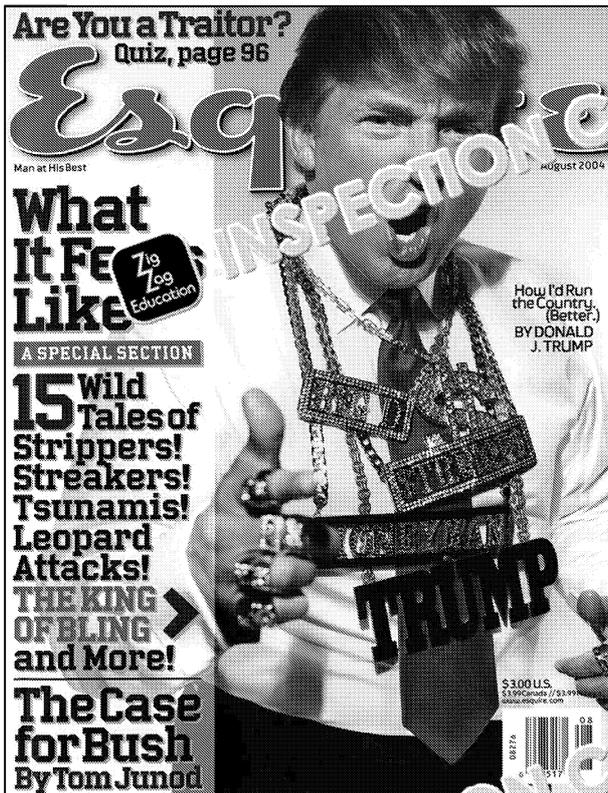
Extension 2 – Alternative Representation

Imagine that you were going to present Emma Watson, who played Hermione Granger, in a magazine. Explain how you would structure the following representations and write them up:

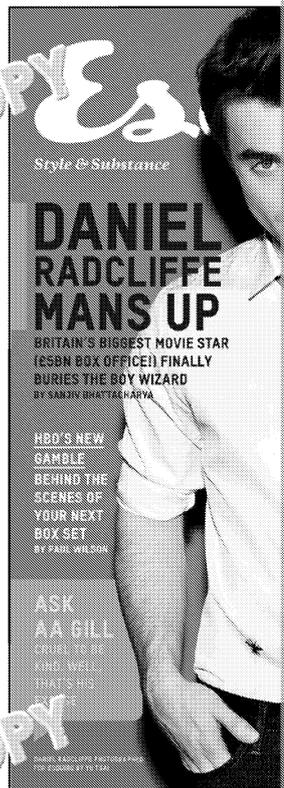
- Which magazine would you choose to feature her?
- What kind of cover image would you use?
- What would her coverline be about?
- What other coverlines would you include on the front page?
- What colours would you use?

Extension 3 – Drawing Comparisons

Take a look at the 2004 cover of *Esquire* (unseen product) as well as the 2012 cover. Create a table comparing the ways in which media language is used to appeal to a



Esquire (magazine): © Hearst, 2004



Esquire (magazine): © Time Inc., 2012

UNSEEN TIP!
Treat this like an English question to develop your skills!

Remember to...
You could be given a question about the cover, US or...

INSPECTION COPY

COPYRIGHT PROTECTED



Exam-style Questions

Figure 1:



Heat, June 2023

Exam-style Question 1

What does Holly Willoughby's face connote?

- A. Stress
- B. Hardship
- C. Fulfilled life
- D. Happy

Exam-style Question 2

Look at **Figure 1**. How does the front cover of *Heat* use elements of imagery, layout and typography to communicate meaning?

Exam-style Question 3

To what extent do you think the representations constructed in *Heat* are damaging to the public?



UNSEEN TIP!

Highlight key words of the question or make a plan to help your understanding.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Practice Tasks

Task 1: Annotating *The Sun* Front Page

Analyse the items that have been picked out on the front page below.



The Sun (newspaper): © News UK, 2016

INSPECTION COPY

COPYRIGHT
PROTECTED



You
has
rea
impar

Task 2: Annotated *The Sun* Front Page

Check to see if your annotations were correct – make a note of any terms that you find and look them up to help your analysis.

The Sun is a well-known red top newspaper. This means that the stories within it are likely to be sensationalised to create more entertainment.

The standstill of the demand for getting the Prime Minister it is very much a referendum referring to Cameron.

The buzzword 'Exclusive' implies that the demographic are getting something in *The Sun* that they can't get in any other paper. This acts as a unique selling point.

The use of the expletive in the headline shows the controversial ideology of the newspaper has. It is designed to represent the thoughts of the demographic as well as representing David Cameron as someone who does not care about the people he is meant to stand for (the demographic).



The Sun (newspaper): © News UK, 2016

The sub-headline indicates the narrative of the story which is David Cameron's resignation.

INSPECTION COPY

COPYRIGHT
PROTECTED



Task 3: Story Representation Key Terms

Define the following key terms that could be used when talking about story representation.

- **Controversial:**

.....

.....

- **Sensational:**

.....

.....

- **Exclusive:**

.....

.....

- **Dramatised:**

.....

.....

- **Biased:**

.....

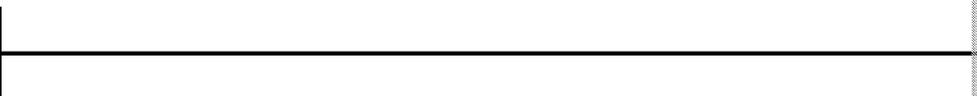
.....



INSPECTION COPY

Task 4: Political Spectrum

Newspapers are often influenced by the political parties that support them. This influence is often visible in the content of the papers themselves and also the way that the stories are presented. Find examples of different UK newspaper publications and place them on the political spectrum (you can start with the *Daily Mirror* and *The Times* (the two close study texts for Media One)).



LEFT WING
(e.g. the Labour Party)



INSPECTION COPY

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Task 5: Types of Paper

There are many different types of newspaper, and you could be faced with any of them. Listed below are a number of newspaper codes and conventions. If the code/convention is found in a particular type of newspaper, shade in the appropriate box to demonstrate your knowledge. Some have already been shaded in to help get you started.

Core newspaper types: Broadsheet; Tabloid; Middle-market; Freesheet

| Code/Convention | Type 1 | Type 2 | Type 3 |
|---|------------|---------|---------------|
| Higher ratio of text to images | Broadsheet | Tabloid | Middle-market |
| Traditional high circulation figures | Broadsheet | Tabloid | Middle-market |
| Red-top masthead | Broadsheet | Tabloid | Middle-market |
| C2DE audience | Broadsheet | Tabloid | Middle-market |
| Use of colloquial language (everyday speech) | Broadsheet | Tabloid | Middle-market |
| Focus on celebrity gossip | Broadsheet | Tabloid | Middle-market |
| Tends to cover international issues | Broadsheet | Tabloid | Middle-market |
| Political endorsements are revealed with subtlety | Broadsheet | Tabloid | Middle-market |
| Sensationalist headlines | Broadsheet | Tabloid | Middle-market |
| Inclusion of discount codes and coupons | Broadsheet | Tabloid | Middle-market |
| Reporting tends to be more in-depth | Broadsheet | Tabloid | Middle-market |
| Income generated through advertising | Broadsheet | Tabloid | Middle-market |



KEY TERMS!

Middle-market = a type of newspaper with content that falls between that of a tabloid. The *Daily Mail* and the *Daily Express* are key examples of middle-market newspapers. They are widely considered to be tabloids, but they have black-and-white mastheads and do not refer to themselves as red tops.

Freesheet = usually a tabloid newspaper that is given out for free. *Metro* is the most popular freesheet and it also has the highest circulation figure of any British newspaper.

Task 6: Images and Headlines

The combination of images and headlines is what provides the narratives and reports of the news. It is also a key demographic, but these can be skewed to provide an inaccurate or biased story.

Practise this yourself by finding an image (could be of a person or group of people) and writing a headline. This image is to be used in the story on the front page of a newspaper. Now write a headline that seems positive, and then write another headline to make the story seem negative.



**COPYRIGHT
PROTECTED**



Exam-style Questions

Figure 1:



INSPECTION COPY

Exam-style Question 1

The red box in the left-hand third of the front page is an example of which newspaper feature of the following:

- A. Coverline
- B. Standfirst
- C. Pull quote
- D. Buzzword

Exam-style Question 2

Look at Figure 1 and analyse how choices in written language are used to convey meaning.

Exam-style Question 3

Analyse the ways in which *The Guardian* (unseen product) constructs representations of an audience that is socially and politically liberal.

**COPYRIGHT
PROTECTED**



Practice Tasks

Task 1: Annotating Nike Advert

What can you annotate on an advert like the one below? What, on the surface, appears to be the main message of the advert?



INSPECTION COPY



Nike (advert): © Nike, 2009



INSPECTION COPY

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Task 2: Annotated Nike Advert

How did you do? Check your progress below.

Men are usually associated with sport but here the woman appears to be overtaking him suggesting that she is the more dominant gender. However, he is also appearing to be in the lead. This suggests that he is the protagonist / her progress.

The woman could be categorised as a **protagonist** given that we can see her face. She appears focused as she isn't distracted by the man beside her.

The neon colours stand out greatly against the black **background**. They help make the brand seem more energising but they are also associated with the female gender. The pink colour is the only one that goes beyond the protagonists, emphasising that the female is dominant and in the lead.



Nike (advert): © Nike, 2009

The technology featured indicates the time that this advert was produced but could also be considered as **product placement** given that it's obviously placed and clear for the demographic.

The white font stands out against the **low-key** lighting used in the advert. It is in **sans serif** font showing the informality of the **brand** but is also in capitals to add emphasis.

UNSEEN TIP!
In your unseen preparation you will only ever be presented with unseen print products. In the prospect of analysing a video advertisement or a YouTube video.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Task 3: What's the Point?

To get a good understanding of what is used in advertising we first need to think about advertisements?

Create a list of all the reasons advertisements are used.

-
-
-
-
-
-
-
-
-
-
-



INSPECTION COPY

Task 4: Using Colour

Print adverts have got to be visually engaging in order to be successful. A good way to do this is to use colour. For each of the colours below explain what the connotations are:

- | | |
|----------------|----------------|
| • Red | • Orange |
| • Yellow | • Green |
| • Blue | • Pink |
| • Purple | • White |
| • Grey | • Black |
| • Brown | |



INSPECTION COPY

Task 5: Celebrity Endorsement

Many companies choose to use celebrities to endorse their products. To begin with think of a product and explain that using a celebrity brings to a product.

1.
2.
3.
4.
5.



INSPECTION COPY

**COPYRIGHT
PROTECTED**



Now, choose a print advert that uses a celebrity, and consider what the celebrity says about the product.

1.
2.
3.
4.
5.

Task 6: Negative Representations

Not all advertising is positive. Sometimes the ASA has to step in because companies use negative representations that cause controversy and upset/anger among audiences.

Take a look at the controversial Protein World 'Are you beach body ready?' advert (you can find this easily on Google Images).

Explain what caused the controversy surrounding the advert. Then imagine that you are part of the team who worked on this advert. Why do you think they made the decisions that they did?

Extension Tasks

Extension 1 – Perfume Advertisements

A good place to look when considering negative representations are advertisements for perfume. Perfume producers know that consumers will smell the perfume through the advert so producers have to think about different ways to suggest the perfume.

Find an example of a fragrance advert. Once you have found one, explain:

1. What the advert suggests about the fragrance
2. How it makes these suggestions

Extension 2 – Knowing All the Tricks

There are a number of linguistic techniques used by the producers of print adverts to stand out among the competition. Conduct some online research to find examples of the following techniques in existing print adverts. Make a note of the quote and the advertisement. One example is:

- **Shock tactics** – 'Every cigarette rots you from the inside out' – **Public Health**
- **Intertextuality**
- **Rule of three**
- **Rhetorical question**
- **Hyperbole**
- **Alliteration**

Extension 3 – Branding

Many products that use print advertisements have strong branding associated with them. At first glance the audience are able to identify the product even if the logo is not visible. Imagine that you are creating a new laundry detergent (such as OMO). Create a brand name and a logo. For each, explain the choices that you have made and justify your reasons.

**COPYRIGHT
PROTECTED**



Exam-style Questions

Figure 1:

did
someone
say
chocolate!

WHEN a girl hears the word chocolate, she hopes for Nestlé's Milk Chocolate. It melts into that velvet smoothness and that rich creamy flavour. You'll know why Nestlé's Milk Chocolate is such a favourite.

NESTLÉ'S
2 oz milk
chocolate

milk chocolate at its very best

Nestlé milk chocolate (advert): © Nestlé, 1957

Exam-style Question 1

The slogan of the Nestlé milk chocolate advert (unseen product) is an example of **one** of the following:

- A. Rhetorical question
- B. Wordplay
- C. Alliteration
- D. Superlative

Exam-style Question 2

Look at **Figure 1**. Analyse the advertisement to show how different elements contribute to its effectiveness.

Exam-style Question 3

Analyse the representation of women on the Nestlé milk chocolate advert.



UNSEEN TIP!

It is still possible to make references to historical, social and cultural context in relation to unseen products, particularly for representation questions. For example, you can use your knowledge about the roles of women in the 1950s from your study of the unseen product. Apply this knowledge to **Exam-style Question 3**.

INSPECTION COPY

COPYRIGHT
PROTECTED



Task 1: Annotated David Beckham's Website

How did you do? Check your progress below.



<https://www.davidbeckham.com/>

- The written text on the website is concise and carefully crafted to complement the imagery. It includes brief introductory text to different sections, such as Beckham's biography, career highlights, and philanthropic endeavours.
- The language used is professional yet approachable, aiming to engage the audience without overshadowing the visual content.
- Additionally, there are occasional updates and blog posts written in a more informal tone, allowing Beckham to connect with his fans on a personal level.
- The language serves various functions, including informational (providing facts about Beckham's life and career), expressive (conveying emotions and personality traits), and interactional (engaging with the audience). This multilayered approach to language helps create a comprehensive representation of Beckham's identity and facilitates interaction with the website's content.

House style

- The website's house style reflects Beckham's persona and brand. It employs a sophisticated and predominantly black-and-white colour scheme, which conveys a sense of elegance and timelessness.
- The layout is clean and intuitive, prioritising visual elements over excessive text. This minimalist design mirrors Beckham's own sense of style and reinforces his image as a trendsetter.
- The website's house style can be analysed through Roland Barthes' concept of the 'myth'. Elements such as the colour scheme and layout, are transformed into symbols that represent Beckham's identity. Through repetition and association, these symbols contribute to the myth-making process, reinforcing Beckham's celebrity status and cultural significance.

- The website includes various interactive elements through social media integration, allowing visitors to share content and engage directly with Beckham's brand.
- Additionally, the website offers options to sign up for newsletters, join Beckham's club, and participate in exclusive events. These participatory elements foster a sense of belonging and strengthen the connection between Beckham and his audience.
- The participatory nature of the website, such as Jenkins' concept of 'participatory media', provides a platform for collaboration and user-generated content, contributing to a dynamic and evolving digital presence. This not only enhances the website's appeal but also extends Beckham's influence beyond traditional boundaries.

- The images on the website play a crucial role in defining Beckham's public persona. The use of professional and stylish photographs, often featuring him in formal attire or as a family man, serves to reinforce his image as a sophisticated and aspirational style icon.
- Additionally, the website includes candid photos of Beckham's family life, which adds a relatable and personal touch to his public image.
- The use of professional photography and carefully curated content in the creation of Beckham's website reflects his status as both a glamorous celebrity and a family man, aligning with his public persona.
- This use of carefully selected images aligns with the concept of decoding media messages through visual analysis. Beckham, as a celebrity, a father, and a family man, offers visitors a rich set of visual cues for decoding his own cultural and personal identity, reinforcing or challenging the constructed image.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



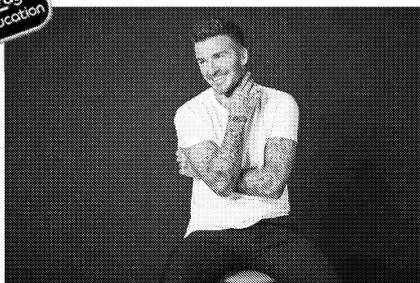
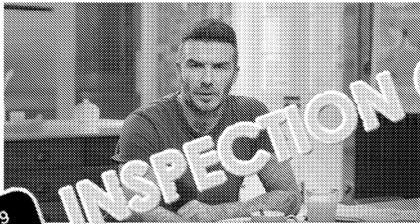
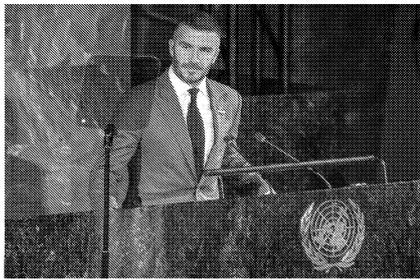
Task 2: Annotating David Beckham's Website

Annotate elements of David Beckham's **website key codes and conventions** using categories to guide you:

- Images
- Design
- Layout
- Branding
- Social media integration
- Multimedia content
- Clear call to action
- Accessibility features
- Search functionality
- Mobile optimisation



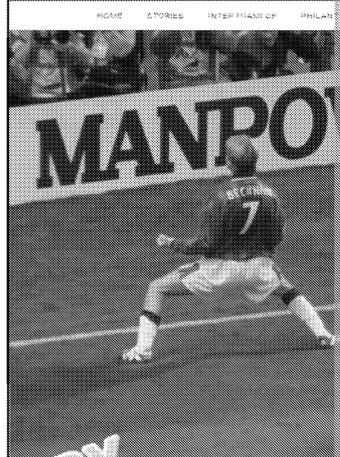
David Beckham supports some important charities and projects that seek to drive change for the better both in Britain and around the world



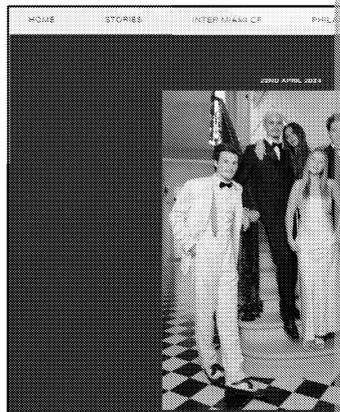
David Beckham is proud to be part of the United Nations campaign to help children in need and support to help create a better world for the future.



Instagram
Facebook
Weibo
Contact
Twitter



DAVID BECKHAM - Now streaming on Netflix



David proudly shares a photo with his family ahead of the event.



The Spice Girls reunite for a fun, nostalgic performance at a party.

<https://www.davidbeckham.com/>

INSPECTION COPY

COPYRIGHT
PROTECTED



Task 2: Annotated David Beckham's Website

How did you do? Check your progress below.



<https://www.davidbeckham.com/>

Accessibility features: The website includes accessibility features such as alt text for images and keyboard navigation options. These features ensure that the website is usable by individuals with disabilities and adheres to accessibility standards.

Search functionality: A search bar is provided to enable users to quickly find specific content or information within the website. This convention enhances usability, especially for users seeking specific details or updates.

Mobile optimization: The website is optimised for mobile devices, with features such as mobile-friendly navigation menus, responsive image scaling, and touch-friendly elements. This ensures a seamless browsing experience for users accessing the website on smartphones or tablets.

Website key Images: The professional images of Beckham, his endeavours, and conventions enhance the professional appearance of the website.

Design: The responsive design, including the use of a grid and smart phone and usability device they enhance the user experience.

Layout: The clean and minimalist design and clear navigation conventions attract attention to key content and facilitates ease of use.

Branding: The consistent branding elements, including the use of David Beckham's name and colour scheme (black and white), makes the website easily identifiable.

Social media: The prominent use of social media profiles allows users to connect with Beckham's brand. This convention uses social media for engagement and interaction.

Multimedia: The use of high-quality photographs, videos, and interactive elements enhances the user experience and provides a dynamic and engaging interface.

Clear call to action: The website uses clear calls to action, such as 'Sign up for the club' or 'Explore more', to guide users to the next step on the website. This convention encourages user behaviour and increases the website's conversion rate.

INSPECTION COPY

COPYRIGHT PROTECTED



Task 3: Drawing Comparisons

Visit Marcus Rashford's official website and make a list of the similarities and differences between Marcus Rashford's website and David Beckham's website from **Task 2**. Think about:

- House style
- Mode of address
- Use of imagery
- Tone
- Representation of people, places and issues

Marcus Rashford's official website is: <https://www.marcusrashfordofficial.com/>

Extension 

Extension 1 – Design Your Own Website

This is a chance for you to apply your knowledge of blogs to a practical task. Design a website in a genre of your choice. Consider the following:

- What will you cover on your website?
- Who is your main target audience?
- Establish the house style of your home page
- Identify at least two images you would use on your home page
- What would appear in your menu bar?
- How would you utilise social media?
- How would you enable your audience to participate?



UNSEEN TIP!

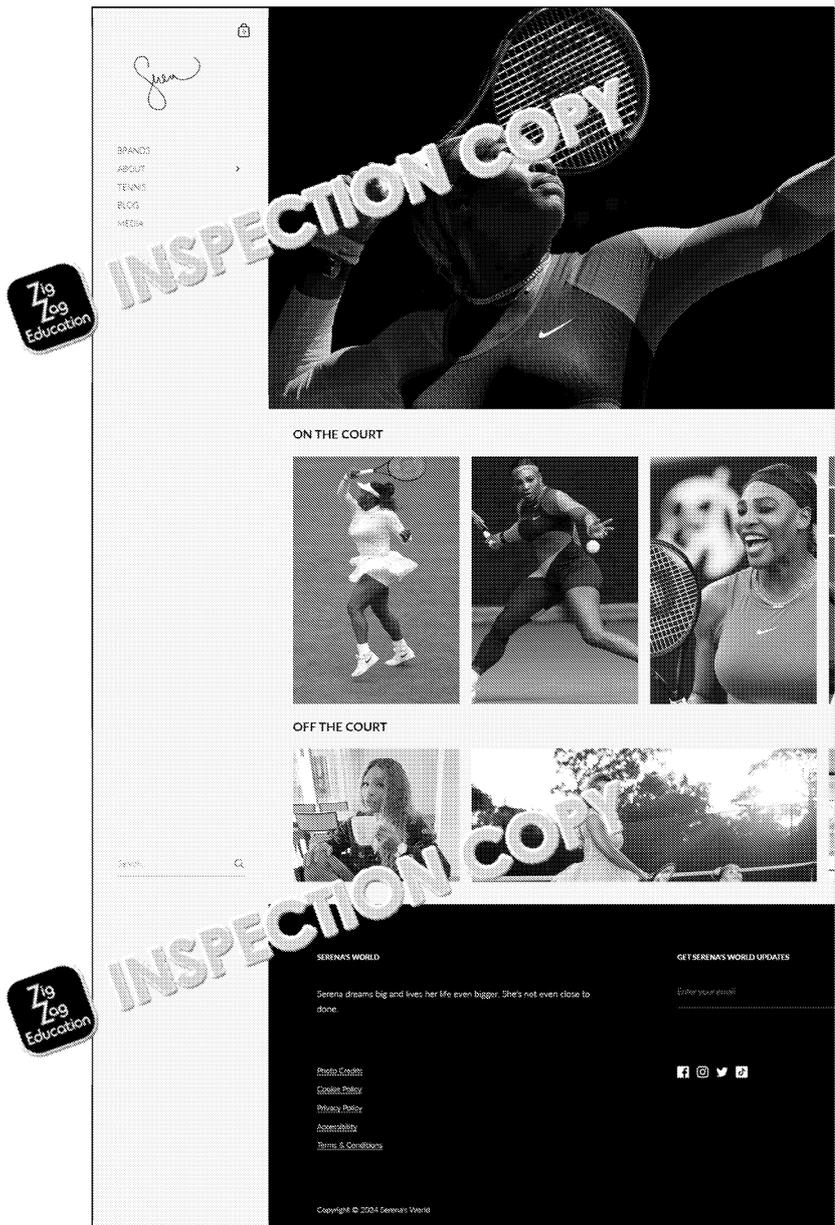
More than any other media form, **Online, social and participatory media** offer a wide range of different products, from blogs and official websites to YouTube channels and social media pages. It might be a good idea to make a list of codes and conventions for these products. Compare blogs and official websites so you can approach unseen products with the same confidence as you could with magazines or newspapers.



**COPYRIGHT
PROTECTED**



Figure 1:



<https://www.serena.com>

Exam-style Question 1

Analyse **Figure 1**. How does Serena Williams establish her own specific house style?

INSPECTION COPY

**COPYRIGHT
PROTECTED**





Key Term Glossary

| | |
|------------------------|---|
| Alliteration | When the same consonant sound is repeated at the start of words in a sentence in order to emphasise style or a particular meaning. |
| Anchorage | When the text on a page holds the image in place to give it meaning. |
| ASA | The Advertising Standards Authority. They check that anything published is appropriate. |
| Audiences | The people who the product is aimed at. |
| Background | Anything that is further away from the camera or behind the main subject. |
| Bias | Spinning a story to only present a particular idea. A product presents an unbalanced viewpoint. |
| Binary Oppositions | This is a theory suggested by Levi-Strauss who said for a product to be successful there has to be opposition with men/women or rich/poor. |
| Brand Name | The name of the company or set of products in a product. |
| Buzzword | A word that creates excitement and is designed to be used with the product. |
| Caption | A description of an image, normally positioned below it. |
| Celebrity Endorsement | When a well-known celebrity puts their name to a product that is reputable and that they use it in their daily life. |
| Close-up Shot | A shot that normally focuses on the face of an individual or an object. It is designed to convey emotions. |
| Colloquial Language | Everyday, informal language that tends to be used in spoken communication. |
| Colour Palette | The range and mix of colours that are used within a product. |
| Connotative | The suggestions that a particular part of the product conveys. |
| Conservative Party | Major political party in Britain that believes in the limited government intervention. |
| Context | Everything that is going on when the product is made. It can include what is going on in history (historical context) or within people's cultures (cultural context). |
| Controversial | A story which is likely to cause a lot of disagreement. |
| Conventions | The typical elements that are used in a product to help the audience to find it. |
| Coverline | The stories included on the front page of a magazine or newspaper. |
| Demographic | The audience that the product is aimed at. |
| Denotation | The literal meaning of an element in a media product. |
| Direct Mode of Address | When a model looks directly at the camera. This is the audience when they view the product. |
| Dramatise | A story that has been deliberately exaggerated to be more attractive within the audience. |
| Dress Codes | The clothing or style of clothes that are worn within a product. |
| Exclusive | A story that is only broadcast/published by one media outlet and is attractive. |

INSPECTION COPY

**COPYRIGHT
PROTECTED**



| | |
|-----------------------|---|
| Font | The style and type of text that is used – this is also |
| Freesheet | A newspaper that is free to the audience. This is usually placed outside train stations or in public |
| Genre | The category or style that the product belongs to |
| House Style | This allows businesses/producers to maintain a consistent presentation across all forms of written communication. It encompasses elements such as colour, font, style |
| Hybrid | When a product is a combination of more than one media type |
| Hyperbole | When language is used to exaggerate statements to be larger or more extreme than it really is. |
| Hypermasculine | When elements of masculinity are emphasised to promote and present a stereotyped male figure. |
| Iconography | When symbols, images or icons are used to create a visual demographic. |
| Ideology | The values and beliefs of a company/person. |
| Industries | The companies who create the products and the services |
| Informal | When a product is more considered, more conversational |
| Intertextuality | When one media text references another in order to affect audience interpretation. |
| Labour Party | Major political party in Britain that believes in government intervention, particularly investment in public services |
| Logo | A symbol that begins to stand for the product. The audience recognises this logo and always associate it with the product |
| Low Key | Refers to the dark lighting that includes a lot of shadows. Things more dramatic and tense. |
| Masthead | The title of a magazine or newspaper publication located at the front page of each issue. |
| Menu Bar | A long, thin section of text, usually situated towards the top which lists usable links to categorised subsections |
| Middle-market | This kind of newspaper falls between a tabloid, which is more informal, and a broadsheet, which is more formal and used for news |
| Mise en Scène | The arrangement of people and objects within a scene |
| Narrative | The storyline to the product. |
| Primary (demographic) | Primary means first or initial. This usually refers to the product is aimed at. |
| Product Placement | When a different product or item is included in a media product for further advertisement of the product and persuade the audience to buy it |
| Protagonist | The main character in a media product |
| Puff | Also known as a splash, an added incentive feature in a magazine, often contrasting in style to the rest of the page |
| Pug | Information located on the outer corners of a media product to attract the audience's attention and draw their eyes to the main content |
| Pull Quote | Short, attention-grabbing quotation from the featured article in a newspaper, used to highlight key points or make the text exciting. |

COPYRIGHT
PROTECTED

| | |
|----------------------------|--|
| Red Top | A tabloid newspaper that has a red masthead, is |
| Representation | The way that products, people, events and places |
| Rhetorical Question | A question that dramatically implies an answer to the audience to answer for themselves. |
| Rule of Three | The act of making speech or text more memorable by breaking down ideas into three points. |
| Sans Serif | A type of font such as Comic Sans which has no serifs. This usually implies informality. |
| Sensationalised | Language that has been deliberately exaggerated for excitement. |
| Serif | A font such as Times New Roman which has serifs on the letters. This normally suggests formality. |
| Shock Tactics | When elements of media language are used to elicit a response from an audience. |
| Slogan | A catchy sentence or phrase that helps the audience remember. Also known as a tag line . |
| Standfirst | A short, introductory sentence that summarises the main points of the text. |
| Stereotypical | A type of representation that is exaggerated or oversimplified. |
| Sub-genre | A secondary genre that could be applied to a primary genre. |
| Sub-headline | A secondary headline in a paper that breaks the main headline into smaller pieces of information about the story. |
| Superlative | When language is used to present something as the best or worst. e.g. 'Best', 'Great', 'Worst', 'Finest'. |
| Symbol | An image or icon that comes to represent something. |
| Tag | A word used on the cover of a magazine or on a newspaper to catch the audience's attention, e.g. 'Plus!' or 'More!' as a buzzword . |
| Title | The name of the product. |
| Tone | Established through the choice of words, style of writing and layout. Refers to the way in which a media product conveys its message. |
| Trail | When text on the front page of a newspaper is cut off and a page number is provided so audiences can continue reading on the next page. |
| Typography | The style of font used in a print media product. It helps to establish a style or brand identity while also helping to establish a hierarchy of information. |
| White Space | A term used to refer to the empty space between elements of a composition. |
| Unique Selling Point (USP) | Something that makes the product different from others. It may be a reason why the audience want to buy it. |

**COPYRIGHT
PROTECTED**





Further Unseen Practice

Magazines

- <https://www.channel24.co.za/The-Juice/News/nom7251-imbatha-stuns-on-activism-issue-20180723>
- <https://www.cosmopolitan.com/uk/news/a22003945/stephanie-yeboah-dou-cosmopolitan-cover-criticism>
- <http://www.get-the-story.com/article/blake-lively-on-the-front-cover-of-vogue>
- <https://www.fashionista.com/topic/mens-style-magazine-australia-january-2018>
- <http://www.designskills.com/inspiration/magazine-cover-design/>
- <https://fashionweekdaily.com/emilia-clarke-covers-harpers-bazaar/>
- https://thelifestylelibrary.com/now-read-latest-till-magazine/till_magazine_07_v9_final_print_front-cover/
- <https://www.bandt.com.au/media/the-secret-to-picking-a-winning-magazine>
- <http://mwk-g.info/front-magazine-cover/front-magazine-cover-magazine-magazine-blackgirls-on-the-front-page-free/>
- <https://www.qthemusic.com/q-cover-archive-the-10s>

Newspapers

- <https://www.thepaperboy.com/uk/daily-express/front-pages-today.cfm?frontpage>
- <https://www.boriswatch.co.uk/2008/07/05/todays-newspapers/>
- <https://www.buzz.ie/news/wednesdays-irish-and-uk-newspaper-front-pages>
- <https://www.theguardian.com/media/gallery/?f=2015-may-06/general-election>
- <https://www.liverpoolecho.co.uk/news/liverpool-news/gallery/front-page-today>
- <https://metro.co.uk/2017/06/16/creative-solutions-of-uk-newspaper-front-pages-parliament-6696723/>
- <https://www.thepaperboy.com/uk/daily-mail/front-pages-today.cfm?frontpage>
- <https://www.thepaperboy.com/uk/the-independent/front-pages-today.cfm?frontpage>
- <https://www.businessinsider.com/margaret-thatcher-uk-front-pages-2013-4>

Advertising

- <https://www.pmg-pm.co.uk/2015/07/the-best-print-ads-of-2015-so-far/> Please note that **in this link contain content that may be upsetting or difficult for some students. Please check any content carefully beforehand to judge its suitability for their class.**
- https://www.boredpanda.com/vintage-ads/?utm_source=google&utm_medium=organic&utm_campaign=organic
- <https://www.alamy.com/stock-photo-original-1950s-vintage-print-advertiser-advertising-52047402.html>
- <https://www.designyourway.net/blog/inspiration/the-best-40-beer-print-ads-will-sink-your-fangs-into-great-taste/>
- <http://colouringinteam.co.uk/creative-content/print-advert-for-frijj-milkshake>
- <http://bussnova.com/creative-content/print-ads/analysing-print-ads-analysing-print-ads-cadburys-stanta>
- <https://www.creativebloq.com/blog/100-brilliant-print-adverts/>
- <http://www.designskills.com/inspiration/best-print-ads/>
- <https://www.thrillist.com/home/the-best-retro-1980s-ads-vintage-ads>
- <https://pixel77.com/print-ad-designs-through-the-decades-the-60s/>

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Online, Social and Participatory Media

- <https://makeawebsitehub.com/examples-of-blogs/>
- <https://blog.hubspot.com/marketing/best-personal-websites>
- <https://www.rankxl.com/examples-successful-blogs/>
- <https://www.instagram.com/mosalah>
- <https://zlatanibrahimovic.com/>
- <https://www.instagram.com/jazzjenniray>
- <https://twitter.com/elonmusk> – example
- <https://investinmusk.com/> – example
- <https://www.instagram.com/itsjojosiwa> – example
- <https://www.instagram.com/itsjojosiwa.com/> – example
- <https://www.stormzy.com/> – example
- <https://twitter.com/KimKardashian> – example
- <https://www.instagram.com/kimkardashian/> – example
- <https://skknbykim.com/en-gb> – example



INSPECTION COPY



INSPECTION COPY

INSPECTION COPY

**COPYRIGHT
PROTECTED**

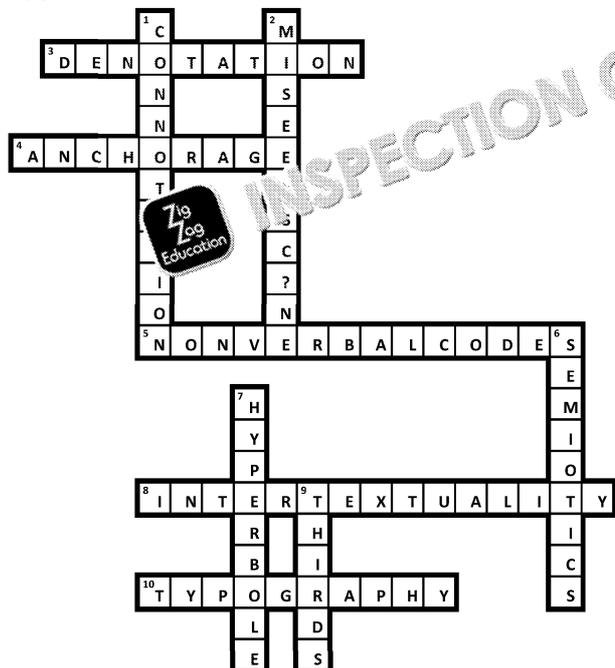




Answers

Recapping Media Language

Task 1



Task 2

- Action codes** – objects or events that result in the progression of a narrative
- Enigma codes** – the set-up and resolution of a puzzle
- Semic codes** – signs that refer to a functional meaning through the use of conventionalized signs
- Symbolic codes** – references to non-literal references found in a product, normally contrasting two ideas, e.g. good vs evil
- Cultural references** – all references found within a text that can be understood with reference to events and culture

- Equilibrium** – a state of balance in the narrative. There is no visible conflict.
- Disruption** – the point at which the balance is disturbed by an action or event.
- Recognition of disruption** – the point at which the protagonist(s) acknowledge(s) the problem and decide(s) to take action.
- Resolution** – the character(s) attempt(s) to solve the problem (usually by confronting the antagonist).
- New equilibrium** – balance is restored (this need not be identical to the original equilibrium).

Task 3

- Pull quote** – Magazines and Newspapers
- Body text** – Advertising, Magazines, Newspapers and Blogs
- Working links** – Blogs
- Menu bar** – Blogs
- Slogan** – Advertising
- Masthead** – Magazines and Newspapers
- Puff** – Advertising
- Cover lines** – Magazines and Newspapers
- Trail** – Newspapers
- Anchorage** – Advertising, Magazines, Newspapers and Blogs
- Tags** – Magazines and Newspapers
- Social media icons** – Blogs
- Coverlines** – Magazines

INSPECTION COPY

COPYRIGHT
PROTECTED



- **Logo** – Advertising and Blogs
- **Comment threads** – Blogs
- **Pugs** – Magazines
- **White space** – Newspapers and Blogs
- **Slogan** – Advertising
- **Caption** – Advertising, Magazines, Newspapers and Blogs
- **Standfirst** – Newspapers
- **Barcode** – Magazines
- **Typography** – Advertising, Magazines, Newspapers and Blogs

Task 4

Example analyses are provided below. Students should be credited for making alternative analyses as well as well argued analyses developed.

1. **Photoshop has been used to place former Prime Minister Theresa May's head on a pig's body.** Tabloids like *The Sun* often make use of Photoshopping in order to hammer their political agenda. This device has been used to create comedy. The fact that May is illustrated as a pig (a species that *The Sun* opposes her political strategies. Furthermore, the illustration of May as a pig (a species) acts as semiotic code as it heavily implies that May's time as prime minister was a failure.
2. ***The Sun* has used a splash story...** Newspapers generally make reference to a splash story on multiple pages in order to give their core demographic as much incentive to read the paper. *The Sun* has one story occupying the entire front page. *The Sun* clearly considers Brexit a major issue, and is evidently trying to hammer home the point that Theresa May is a failure. The use of a splash also ensures that the comical illustration will stick in the audience's mind.
3. **The main headline uses wordplay in which the words 'Brexit' and 'Extinct' are used.** As a tabloid, *The Sun* aims to entertain as well as inform. On one level, humorous wordplay appeals to the paper's target audience by making them laugh. At the same time, wordplay also conveys a political point (in this case, that Theresa May's deal will be rejected).
4. **In the subhead, the term 'crushed' has been used.** British tabloids are renowned for being sensationalist and emotive. The word 'crushed' invites multiple connotations of weakness and being easily defeated. Furthermore, the word has a triumphant undertone, suggesting that Theresa May deserves to be 'crushed' for putting forward a deal that does not satisfy the public.
5. **The masthead caption reads: 'The people's paper for 50 years'...** *The Sun* is a tabloid with a core readership by implying that the people have ownership of the paper. *The Sun* has been the case for 50 years. It is important for papers to establish trust with their readers in order to remain ahead of the competition. By emphasising its long history, *The Sun* is

**COPYRIGHT
PROTECTED**



INSPECTION COPY



Recapping Representation

Task 1

Answers should include (but are not limited to):

- Gender
- Age
- Place
- Ethnicity
- Culture
- Events
- Ideology
- Political
- Genre
- Narratives

Task 2

- *Men's Health* emphasise more of Beckham's physique by using a long shot to because the magazine belongs to a specialist genre, focusing on health and fitness.
- In *Elle* the focus is on his looks, shown by the close-up image. This is a typical of fashion magazines as the focus is on looks and style.
- In *GQ* his facial expression implies that Beckham looks smug, which links to the magazine's brand identity. *Quarterly*. It also represents the high price point of the magazine.
- The dress codes for *GQ* represent Beckham as a high class individual which is a key point of the magazine.
- The stance within the *Men's Health* magazine makes Beckham appear aggressive. This pose is designed to emphasise his muscles and his physique.
- The *Elle* cover represents Beckham in a more appealing and attractive way as the audience are female and will view Beckham through a female gaze, this is helped by the magazine's branding.
- There are contrasting representations in the clothing Beckham wears with black signifying strength and masculinity and white (*Elle*) implying purity. This is due to the magazine's target audience.

INSPECTION COPY

COPYRIGHT
PROTECTED



Task 3

Answers should include (but are not limited to):

Modern society would consider it highly unethical to advertise for sugar-heavy drinks at baby parties, particularly as conversations surrounding healthy eating and childhood obesity have developed.



It is rarer now for soft drinks to be sold in glass bottles. This only tends to be the case in restaurants, for example. Glass bottles certainly wouldn't be advertised at young children.

The colours are more muted. We are used to seeing vibrant colour palettes to grab attention.

INSPECTION COPY

COPYRIGHT PROTECTED



Unseen Product Practice

Magazines: Practice Tasks

Task 1

1. A. Typographic code
2. C. Slogan
3. D. Direct audience address
4. B. Superlative
5. A. The colour red

Task 6

1. Tag line
2. Repetition
3. Coverline
4. Demographic
5. Hypermasculinity
6. Binary opposition
7. Stereotypically
8. Iconic
9. Direct mode of address
10. Primary demographic
11. Conventional
12. Colour scheme
13. House style

Task 7

- **Gender:** *The male gender is represented as strong and dominant. Daniel Radcliffe is stereotypically as he has grown up from a boy to a man.*
- **Age:** There is a large focus on Radcliffe's age and his maturity. He is now represented as a man, which contrasts to the demographic's likely understanding of him as a 'boy wizard'.
- **Ethnicity:** Radcliffe is a successful white male which tends to be the dominant representation within the media. His presentation is similar to other males in magazine covers, using a direct mode of address.
- **Issues:** A more serious 'hard news' story in the 'The Face Under Fire' coverline is represented as smaller and more insignificant compared to the softer news stories surrounding the magazine's representation.
- **Ideology:** *Esquire's* news 'Style & Substance' which indicates that its value is on the fact that men and their leaders look good and will also last.

Extension 1

Example answers might look something like this:

- **Coverline (intertextuality)** – 'The boy who lives'; 'not just Harry anymore...'
- **Coverline (enigma code)** – 'Where does Radcliffe find his style?'; 'Exclusive in our next project'
- **Coverline (imperative)** – 'Find your spark'; 'Take a look back at Radcliffe's career'

Extension 2

- **Which magazine would you choose to feature her?**
Elle – Watson has been featured in this magazine previously so it would not be surprising to see her again within this publication.
Vogue – this is a high end, more expensive magazine and so it would illustrate her status since her time on *Harry Potter*.
Cosmopolitan – the demographic of this magazine are younger and, therefore, they would relate to Watson.
- **What kind of camera image would you use?**
Long shot – a long shot would emphasise Watson's figure which would mean she is being viewed through the male gaze but would also be conventional for representation in magazines.
Mid shot – the mid shot would be less sexualising for Watson meaning that she is being viewed as she represents and is trying to say rather than her body.
Close up – this would allow direct mode of address to have more impact and focus on her natural beauty.

INSPECTION COPY

COPYRIGHT
PROTECTED



What would her coverline be about?

Growing up from *Harry Potter* – this could be similar to Radcliffe’s presentation of her childhood.
 Her charity work – Watson is known for her charity work and this could act as an inspiration for an audience to follow in her footsteps and help others.
 Being a female role model – Watson could provide the demographic with a female role model.
 Presenting her ideology could represent her as a better role model than other celebrities.
 A publication more appealing to parents of the target demographic.

What other coverlines would you include on the front page?

Natural beauty – Watson could be used to emphasise her natural beauty to appeal to her young female audience.
 Taming the tamer – during her time as Hermione, Watson was known for her intelligence and could represent her growth and maturity as well as giving useful advice.
 Feminist ideals – Watson is known for speaking her mind and holds some feminist beliefs. A good way to represent feminist beliefs to a younger audience.

What colours would you use?

Rose gold – this colour is currently trending as well as presenting wealth more subtly.
 Pastels – are traditionally feminine and would suit coverlines such as the ones above.

Extension 3

Answers should include (but are not limited to):

| Esquire 2004 | |
|--|--|
| <ul style="list-style-type: none"> Aspirational figure – Donald Trump is a wealthy American businessman. In 2016, he became President of the United States. Facial expression – Trump staring directly into the frame, open mouthed, conveys aggression is a valuable quality. Costume – the juxtaposition of Trump’s suit with bling jewellery promotes a capitalist ideology. Trump has worked hard and is now reaping the rewards. Self-representation – bling jewellery reads ‘Trump’, implying that if men have self-belief, they will be successful. Main coverline: ‘What it feels like’ – paints Trump as a legendary figure who has achieved success beyond an ordinary person’s comprehension. Selection of cover star – Trump is an older man, visually different from the models, actors and sports stars usually found on magazine covers – implies that his money, confidence and material wealth make him an aspirational figure for young men. The ‘perfect body’ isn’t everything. Caption: ‘How I’d Run the Country (Briefer.)’ – magazine adopts Trump’s speaking style, creating the sense that Trump is addressing the reader personally through the captions. | <ul style="list-style-type: none"> Aspirational figure – Donald Trump is a wealthy American businessman. In 2016, he became President of the United States. Facial expression – Trump staring directly into the frame, open mouthed, conveys aggression is a valuable quality. Costume – the juxtaposition of Trump’s suit with bling jewellery promotes a capitalist ideology. Trump has worked hard and is now reaping the rewards. Self-representation – bling jewellery reads ‘Trump’, implying that if men have self-belief, they will be successful. Main coverline: ‘What it feels like’ – paints Trump as a legendary figure who has achieved success beyond an ordinary person’s comprehension. Selection of cover star – Trump is an older man, visually different from the models, actors and sports stars usually found on magazine covers – implies that his money, confidence and material wealth make him an aspirational figure for young men. The ‘perfect body’ isn’t everything. Caption: ‘How I’d Run the Country (Briefer.)’ – magazine adopts Trump’s speaking style, creating the sense that Trump is addressing the reader personally through the captions. |

COPYRIGHT PROTECTED



Magazines: Exam-style Questions

Exam-style Question 1

Correct answer: **A. Stressed**

Exam-style Question 2

| Band | Description |
|--|---|
| 4 Excellent 10–12 marks | <ul style="list-style-type: none"> Excellent analysis of unseen product – critically engaged, detailing how elements of media language and conventions of magazines are used to communicate meaning Excellent knowledge and understanding of theoretical frameworks Consistently effective and relevant use of subject-specific terminology |
| 3 Good 7–9 marks | <ul style="list-style-type: none"> Good analysis of unseen product – mostly engaging, with some media language elements and conventions of magazines are used to communicate meaning Good knowledge and understanding of theoretical frameworks Mostly effective and relevant use of subject-specific terminology |
| 2 Satisfactory 4–6 marks | <ul style="list-style-type: none"> Satisfactory analysis of unseen product – mostly engaging with straightforward aspects of how media language elements and conventions of magazines are used to communicate meaning Some knowledge and understanding of theoretical frameworks Some effective and relevant use of subject-specific terminology |
| 1 Minimal 1–3 marks | <ul style="list-style-type: none"> Basic description of unseen product – describes the most obvious aspects of how media language elements and conventions of magazines are used to communicate meaning Limited knowledge of theoretical frameworks Little or no use of subject-specific terminology |

Indicative content (the points provided are by no means exhaustive):

Imagery

- CHERYL'S TEARS OVER LATEST LIAISON SCANDAL:**
 The image employs close-up framing to capture Cheryl's tear-streaked face, conveying a sense of emotional resonance. Her use of emotive imagery serves to humanise the scandal, creating a connection with the audience, enhancing engagement with the story.
- PICKLE UP THE REINS: STACEY & JOE'S NEW LOVE RULES:**
 This picture may utilise compositional techniques such as body language and tension and uncertainty in Stacey and Joe's relationship. The use of mise en scene or tense positioning of the couple within the frame, enhances the visual narrative and inviting speculation from the audience.
- HOLLY 'THERE'S NO WAY BACK' HER ANGUISH OVER SHOCK CONFESSIONS:**
 The image likely employs lighting and framing techniques to convey a sense of emotional intensity. Close framing and soft lighting may enhance the intimacy of the scene, focusing on her facial expressions and conveying the depth of her emotional turmoil. This use of lighting and framing may create a sense of anticipation and intrigue among readers, encouraging them to delve deeper into the story.
- ON THE ROCKS? WHY MEGHAN FEARS HARRY WANTS OUT:**
 This picture may utilise framing and composition to focus attention on Meghan's face, drawing the viewer's gaze towards her apprehensive demeanour. The use of lighting and framing may enhance the emotional intensity of the moment, while selective focus may isolate Meghan, intensifying the sense of vulnerability and uncertainty conveyed by her expression.
- SJP'S FURY AT KIM'S BIG RETURN:**
 The image may employ facial expressions and gestures to convey Sarah J. Paxton's intense reaction to Kim Cattrall's return. Dynamic lighting and framing may enhance the intensity of her emotions through dramatic shadows and highlights. The use of body language and facial expressions may enhance the impact of the shot, inviting readers to speculate on the unfolding drama between the two personalities.
- INSIDE OLIVIA'S £50K HEN DO:**
 This picture may feature Olivia surrounded by opulent settings and a glamorous scene to convey the luxuriousness of her hen do. The use of vibrant colours and props creates a visually compelling scene, inviting readers to indulge in the lifestyle and immerse themselves in the glamour of her celebratory event.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Layout and design

- The main image of Holly Willoughby on the front cover of *Heat* magazine from 2015 plays a key role in capturing readers' attention and conveying the theme or narrative of the context provided, it is likely that the main image of Holly portrays her in a state of emotional anguish, as indicated by the accompanying coverlines such as 'THERE'S NO MORE OVER SHOCK CONFESSIONS'.
- The image may utilise composition techniques such as close framing and facial expression to convey emotional turmoil effectively. Close framing may be employed to focus attention on readers to discern her expressions and emotions with clarity. Additionally, lighting and dramatic lighting adding depth and intensity to the mood of the image, with high contrast lighting adding depth and intensity.
- The main image of Holly Willoughby as a visual anchor for the cover, drawing readers' attention to her image and the accompanying headlines and articles. Through her facial expressions and body language, Holly's image communicates the central theme or message of the magazine, related to her personal struggles, revelations, or challenges she may be facing.
- The Cheryl image likely follows the rule of thirds, positioned off-centre to create visual interest. This composition technique draws attention to Cheryl's emotional expression and the accompanying headline.
- Bold and vibrant colours are employed in the main coverline, 'CHERYL'S TEARS OVER LATEST LIAM SCANDAL' to create contrast and visual impact. This main coverline is strategically positioned to draw attention, following the principle of emphasis and hierarchy.
- Secondary images of Stacey, Joe, Holly, Meghan, SJP and Olivia are arranged in a structured layout that enhances visual coherence and readability. Each image of the celebrities' expressions and gestures, drawing readers' attention to the accompanying headlines and articles.
- The placement of coverlines such as 'PICKLE NO.6! STACEY & JOE'S NEW LOVE: WHY MEGHAN FEARS HARRY WANTS OUT' follows the rule of thirds, ensuring they are positioned within the composition to create balance and harmony. This use of composition enhances the overall visual appeal of the cover and facilitates ease of navigation for readers.
- A bold and vibrant colour scheme is employed throughout the cover, featuring bright colours such as red, blue and yellow to create visual contrast and appeal. Bright colours such as red, blue and yellow highlight key elements such as headlines and images, drawing attention and creating a sense of urgency and excitement.
- The use of colour psychology may evoke specific emotions or associations in readers, enhancing the effectiveness of the cover in capturing and retaining attention. For example, warm colours like red and orange may evoke excitement or passion, while cool tones like blue may evoke calmness or interest.
- The coverline 'CHERYL'S TEARS OVER LATEST LIAM SCANDAL' is presented in large, bold fonts, ensuring that it stands out prominently on the cover. This use of typography enhances readability, ensuring that the main coverline is legible and easy to comprehend.
- Additional coverlines and taglines, such as 'PICKLE NO.6! STACEY & JOE'S NEW LOVE: WHY MEGHAN FEARS HARRY WANTS OUT', are presented in smaller fonts, providing context and enhancing the overall narrative structure of the cover.

Exam-style Question 3

| Band | Description |
|--|---|
| <p>4 Excellent 7–8 marks</p> | <ul style="list-style-type: none"> • Excellent and detailed analysis of the unseen product that covers all aspects of the representations • Consistent use of representation theory and subject-specific terminology • Well-reasoned judgements are made and conclusions are drawn |
| <p>3 Satisfactory 5–6 marks</p> | <ul style="list-style-type: none"> • Good analysis of unseen product that considers some complex aspects • Mostly effective use of representation theory and subject-specific terminology • Some detailed judgements are made and some conclusions are drawn |
| <p>2 Basic 3–4 marks</p> | <ul style="list-style-type: none"> • Satisfactory analysis of representation that is often more descriptive than analytical • Basic judgements are made and few conclusions are drawn |
| <p>1 Minimal 1–2 marks</p> | <ul style="list-style-type: none"> • Little, if any, analysis of the unseen product that is almost completely missing • Minimal reference to representation with almost no use of subject-specific terminology • Often this will contain errors. • There is a lack of judgements and few, if any, conclusions have been drawn |

COPYRIGHT PROTECTED



Indicative content (the points provided are by no means exhaustive):

- *Heat* magazine constructs representations that can be damaging by perpetuating unrealistic beauty standards through its portrayal of celebrities.
- The magazine often focuses on scandalous or sensationalised stories, which can lead to the vilification of individuals in the public eye.
- By prioritising gossip and sensationalism over substantive content, *Heat* perpetuates celebrity worship and intrusion into private lives, contributing to the erosion of privacy.
- The magazine's emphasis on physical appearance and ideal body image can contribute to the objectification of celebrities, reinforcing harmful beauty standards and promoting unhealthy comparisons.
- *Heat*'s coverage of relationships and personal lives can lead to the perpetuation of stereotypes surrounding gender roles, sexuality and interpersonal dynamics.
- The magazine's use of paparazzi-style photography and intrusive reporting can contribute to the harassment and exploitation of celebrities, infringing upon their right to privacy.
- *Heat*'s representations may also contribute to the normalisation of gossip culture, reducing complex individuals to mere entertainment fodder and trivialising personal struggles and hardships, reducing complex individuals to mere entertainment fodder.
- Overall, *Heat*'s constructions of representations have the potential to perpetuate harmful behaviours, impacting both celebrities and readers alike.

Newspaper Front Pages: Practice Tasks

Task 3

- **Controversial:** a story which is likely to cause a lot of disagreement from the public.
- **Sensational:** a story that has been deliberately exaggerated for entertainment purposes.
- **Exclusive:** a story that is only broadcast/published by one source making it more newsworthy.
- **Dramatised:** a story that has been deliberately exaggerated to create drama.
- **Biased:** spinning a story to only present a particular idea or viewpoint.

Task 4**Left Wing**

- ↑
- Daily Mirror
 - The Guardian
 - The Times
 - The Independent
 - Metro
 - The I
 - Daily Mail
 - The Daily Telegraph
 - Financial Times
 - Daily Star
 - The Sun
- ↓
- Daily Express

Right Wing

**COPYRIGHT
PROTECTED**



Task 5

| Code/Convention | Type 1 | Type 2 | |
|---|------------|---------|---|
| Higher ratio of text to images | Broadsheet | Tabloid | M |
| Traditionally higher readership figures | Broadsheet | Tabloid | M |
| Red-top masthead | Broadsheet | Tabloid | M |
| C2DE audience | Broadsheet | Tabloid | M |
| Use of colloquial language (everyday speech) | Broadsheet | Tabloid | M |
| Focus on celebrity gossip | Broadsheet | Tabloid | M |
| Tends to be more sensational | Broadsheet | Tabloid | M |
| Political endorsements are revealed with subtlety | Broadsheet | Tabloid | M |
| Sensationalist headlines | Broadsheet | Tabloid | M |
| Inclusion of discount codes and coupons | Broadsheet | Tabloid | M |
| Reporting tends to be more in-depth | Broadsheet | Tabloid | M |
| Income generated through advertising | Broadsheet | Tabloid | M |

Task 6: Personal response

Extension 1

- Genre – middle market newspaper
- Demographic – primary demographic – 18–25 year olds, L/C2, secondary dem women A-B/D-E
- Ideology – the paper aimed to be politically neutral but was produced by Trinity Mirror who held left-wing political views, suggesting that the paper would also hold the same views
- Content – the new paper was to ensure that it could be digested by busy people, the paper to be consumed within 30 minutes and to give information in a concise way
- Organisation – the paper was produced by Trinity Mirror who also produced the Daily Mirror
- One of the reasons that the paper failed was that the price was doubled after the merger, the reason was that the demographic it was pitched at didn't like newspapers and preferred their news such as through social media.

Extension 2

Answers should include (but are not limited to):

Tzvetan Todorov

- **Equilibrium** – the United Kingdom is still securely a part of the European Union, children, pension, pay packet and job – and the NHS – are safe (**prior to headlines**)
- **Disruption** – a referendum is called giving people the option to vote to leave the EU (**23rd June headline**)
- **Recognition of disruption** – the *Daily Mirror* recognises that it is important to remain in the Union. The uncertainty of Brexit is like a dark cloud to them. (**23rd June headline**)
- **Attempt to repair** – the *Daily Mirror* encourages Remain voters and Leave voters to vote. Both former are probably still in a state of confusion. (**24th June headline**)
- **New equilibrium** – Britain has left the European Union, leaving the country in a state of uncertainty. (**25th June headline**)

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Vladimir Propp

- The people of Britain are positioned as the **hero** of the narrative – they must ensure that their preferred outcome in the referendum happens
- The *Daily Mirror* positions itself as the **dispatcher** of the narrative – it encourages power and vote to remain
- The concept of Brexit is positioned as the **villain** of the narrative – it will lead to a dark future (described as a dark pit (**23rd June headline**))
- The *Daily Mirror* emphasises what the hero has to lose by establishing children and the NHS as the **princess/reward** (**23rd June headline**)
- The European Union is positioned as the **helper** in the narrative – this is visualised in the image of a face-painted couple kissing. The UK is stronger with the help of the EU
- David Cameron is positioned as the **false hero** of the narrative – he was meant to lead the country to a successful referendum's outcome but instead he resigns (**25th June headline**)

Binary opposites (examples include):

- The stability of remaining in the EU **vs** the uncertainty of leaving the EU
- Leave voters **vs** Remain voters
- The dark **vs** the light (**23rd June headline**)

Extension 3

| Reasons for... | Reasons for... |
|--|--|
| <ul style="list-style-type: none"> • Covers both sides of the argument • Provides the same level of coverage in each paper • Similar graphics and layout • Ultimately, the audience can make up their own mind | <ul style="list-style-type: none"> • Interfering with the audience's decision • Influences the audience's decision • No fair way to present the information • The influence of the media is too strong |

Newspaper Front Pages: Exam-style Questions

Exam-style Question 1

Correct answer:  Please quote

Exam-style Question 2

| Band | Description |
|---|---|
| <p>4 Excellent 10–12 marks</p>  | <ul style="list-style-type: none"> • Excellent analysis of unseen product – critically engages with the text, exploring aspects of how elements of written language and news conventions are used to convey meaning • Excellent knowledge and understanding of theoretical framework • Consistently effective and relevant use of subject-specific terminology |
| <p>3 Good 7–9 marks</p> | <ul style="list-style-type: none"> • Good analysis of unseen product – mostly engaging, exploring aspects of how written language elements and news conventions are used to convey meaning • Good knowledge and understanding of theoretical framework • Mostly effective and relevant use of subject-specific terminology |
| <p>2 Satisfactory 4–6 marks</p>  | <ul style="list-style-type: none"> • Satisfactory analysis of unseen product – mostly engaging, exploring straightforward aspects of how written language elements and news conventions are used to convey meaning • Some knowledge and understanding of theoretical framework • Some effective and relevant use of subject-specific terminology |
| <p>1 Minimal 1–3 marks</p> | <ul style="list-style-type: none"> • Basic description of unseen product – describes the most straightforward aspects of how written language elements and news conventions are used to convey meaning • Limited knowledge of theoretical framework • Little or no use of subject-specific terminology |

**COPYRIGHT
PROTECTED**



Indicative content (the points provided are by no means exhaustive):

- **Imprint:** very detailed in the context of all British papers – it reveals the date of the publication and the price of a regular subscription
- **Main headline:** formal in tone and focused on factual information – absence of sensationalist language found in tabloid papers
- **Main headline:** the word ‘kill’ is fairly emotive for a broadsheet – suggests tension between the main political parties. The inclusion of the term ‘alliance’ creates a sense of urgency, raises the stakes and makes the story more compelling to read.
- **Main headline:** by using emotive language, *The Guardian* has constructed syntactically binary opposites (Labour vs the Tories)
- **Main headline:** includes examples of assumed audience knowledge – *The Guardian* understands the context surrounding Brexit and to know that Boris Johnson is the Prime Minister. *The Guardian* constructs concise headlines that do not spoon-feed information to the readership of a liberal, educated audience.
- **Pull quote:** directly quoting a source is an effective way of making a news story feel more contemporary in a world in which accusations of ‘fake news’ are regularly raised. It is an endeavour to maintain the trust of their audiences
- **Secondary headline:** ‘High pollution days send hundreds to hospital’ – general register. However, the word ‘hundreds’ could be interpreted as inflammatory, suggesting a larger number of people than giving an actual figure would.
- **Secondary headline:** could offer insight into *The Guardian’s* left-leaning political stance. Parties such as the Labour Party, the Green Party and the Liberal Democrats are generally more concerned about environmental protection than the Conservative Party – it is in the interests of these issues such as pollution
- **Image caption:** ‘Tears of a champion’ – highly emotive language that places emphasis on the emotional response to winning a title as opposed to the title itself. This could be seen as a more humanist approach to journalism.
- **Image caption:** ‘Murray wins first title since his surgery’ – supports emotive language in the statement. This sentence is more likely to be found in broadsheet newspapers.
- **Trail story headline:** ‘500 in London Gallery hit by protest’ – ‘hit’ is an example of emotive language with connotations of aggression, even violence. The lack of information revealed in the headline encourages the audience to follow the trail and read more about the story.
- **Kicker headline:** ‘Lenny Henry: At school you got the cane. At home, the stick’ – the second person pronoun is designed to create a greater sense of personal connection to *The Guardian’s* leadership
- **Kicker headline:** ‘Lenny Henry “At school you got the cane. At home, the stick”’ – Lenny Henry could be seen to demonstrate *The Guardian’s* commitment to diversity, especially those often under-represented in the mainstream media. The focus on Henry also demonstrates a heavy focus on culture and the arts.
- **Kicker headline:** ‘Love or hook-ups? What’s the future for Tinder?’ – the most likely to be considered a ‘soft news’ topic that is more likely to be explored in tabloids than in broadsheets

COPYRIGHT
PROTECTED

INSPECTION COPY



Exam-style Question 3

| Band | Description |
|---|---|
| <p>4 Excellent 7–8 marks</p> | <ul style="list-style-type: none"> • Excellent and detailed analysis of the unseen product that considers all aspects of representation • Consistent use of representation theory and subject-specific terminology • Well-reasoned judgements are made and conclusions are drawn |
| <p>3 Satisfactory 5–6 marks</p> | <ul style="list-style-type: none"> • Good analysis of unseen product that considers some core aspects of representation • Mostly effective use of representation theory and subject-specific terminology • Some detailed judgements are made and some conclusions are drawn |
| <p>2 Basic 3–4 marks</p> | <ul style="list-style-type: none"> • Some analysis of representation that is often more descriptive than analytical • Some effective reference to representation and subject-specific terminology • Basic judgements are made and few conclusions are drawn |
| <p>1 Minimal 1–2 marks</p> | <ul style="list-style-type: none"> • Little, if any, analysis of the unseen product that is almost entirely descriptive • Minimal reference to representation with almost no use of subject-specific terminology • Often this will contain errors. • There is a lack of judgements and few, if any, conclusions are drawn |

Indicative content (the points provided are by no means exhaustive):

- **Lenny Henry** – the selection of Henry (as a black British comedian) demonstrates a commitment to celebrating ethnic diversity. Black artists have historically been excluded from mainstream media.
- **Henry** is framed in a close-up shot wearing a tuxedo, presenting him as a sophisticated and successful figure. *The Guardian* has constructed a positive representation of the comedian.
- **Henry's** references to 'the cane', 'the stick' and 'the shoe' appear to relate to children of his generation faced growing up – the quote is likely to strike an emotional chord with liberal readers who reject violence on any level.
- **Tinder** – *The Guardian* acknowledges that the dating app Tinder can be used for 'dating'. There is no indication that the paper wishes to shame people who use the app.
- **Labour** – newspapers such as *The Guardian* are rarely forthright in stating their political bias. The paper has subtly constructed the front page headline in a way that positions the protagonist of the new story – the Labour Party is taking action (by seeking to oust the antagonist (in this case, the prime minister). Furthermore, the emotive use of language represents Labour as a strong force to be reckoned with.
- **The prime minister** – the PM is represented as the opponent that must be stopped. This interpretation can be understood with the contextual knowledge that *The Guardian* is a Remain newspaper – it is politically opposed to Boris Johnson's Conservative, Brexit-supporting government.
- **Andy Murray** – the emotive caption 'Tears of a champion' is anchored by a large image of Murray waving at his fans. Socially liberal audiences might appreciate seeing a positive representation of a star crying. The extent to which men are encouraged to express their emotions is limited in mainstream media, with many liberal audiences believing that it is damaging for young men to cry.
- **Pollution** – the use of inflammatory language in the form of 'hundreds' helps to create a negative representation of pollution and those who cause it. The environment is one of the key issues for winning political parties – *The Guardian* is demonstrating its allegiance to these parties.
- **Extinction Rebellion** – the use of the emotive term 'hit' connotes aggression and violence. From a liberal standpoint, it is a centrist politically, and, therefore, is less likely to be perceived as radical by large sections of the general public.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Advertisements: Practice Tasks

Task 3

- To sell a product
- To convince the demographic to follow a particular viewpoint or ideology
- To promote a company
- To raise awareness
- To entertain audience

Task 4

- **Red:** Love, aggression, danger, warning
- **Orange:** warmth, friendliness, happiness
- **Yellow:** optimism, cowardliness,
- **Green:** nature, freshness, youthfulness
- **Blue:** relaxation, peacefulness, cold, sadness
- **Pink:** love, youthfulness, femininity
- **Purple:** mysteriousness, royalty, relaxation
- **White:** purity, peace, innocence
- **Grey:** dullness/boring, sadness
- **Black:** depression, evil, death
- **Brown:** earth, nature, dullness

Task 5

Advantages:

- Brings their own fan base to the product
- Can promote the product over their own social media
- Becomes the face of the product and something that the audience associates with
- Can widen the scope of the advertisement
- Adds to the meaning of the advertisement
- Provides a visual representation of the product

Task 6

The reason the advert was controversial was because it could be interpreted as promoting an unhealthy means. For example, the product is described as a 'meal' that is 'dangerous'. The image that has been used is also stereotypical and for a large portion of the population, it is not necessarily achievable through the product alone.

However, the company were likely using the model in order to show someone who is successful. They are also providing the audience with a goal to work towards as the model is using the conventions used within the industry.

Extension 1

Personal response

Extension 2

Responses depend on research

Extension 3

Personal response

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Advertisements: Exam-style Questions

Exam-style Question 1

Correct answer: **A**. Rhetorical question

Exam-style Question 2

| Band | Description |
|--|--|
| 4 Excellent 10–12 marks  | <ul style="list-style-type: none"> Excellent analysis of unseen product – critically engages with aspects of how media language elements and advertising conventions are used to communicate meaning Excellent knowledge and understanding of theoretical frameworks Consistently effective and relevant use of subject-specific terminology |
| 3 Good 7–9 marks | <ul style="list-style-type: none"> Good analysis of unseen product – mostly engaging, with some aspects of how media language elements and advertising conventions are used to communicate meaning Good knowledge and understanding of theoretical frameworks Mostly effective and relevant use of subject-specific terminology |
| 2 Satisfactory 4–6 marks | <ul style="list-style-type: none"> Satisfactory analysis of unseen product – mostly engaging, with some straightforward aspects of how media language elements and advertising conventions are used to communicate meaning Some knowledge and understanding of theoretical frameworks Some effective and relevant use of subject-specific terminology |
| 1 Minimal 1–3 marks | <ul style="list-style-type: none"> Basic description of unseen product – describes the main aspects of how media language elements and advertising conventions are used to communicate meaning Limited knowledge of theoretical frameworks Little or no use of subject-specific terminology |

Indicative content (the points provided are by no means exhaustive):

- Background:** plain background with a muted yellow colour palette. This tells the viewer that the advertisement is likely to be from the 1950s or the 1960s; however, the substantial amount of print advertisement of this period which tended to be more heavily saturated with colour.
- Colour scheme:** primarily comprised of reds and yellows. This combination of colours connotes energy, passion, desire and love – these connotations all relate to the emotive relationship with the chocolate bar.
- Main image:** a young woman looking enthusiastically towards a Nestlé chocolate bar, poking her head out from behind a large wall of chocolate – surreal imagery. A modern print advertisement would have two separate images of the product – modern print advertisements for contemporary audiences have become so familiar with the form of print advertisement that they would expect to see the product in a separate image.
- Model selection:** a young, white-skinned, conventionally attractive female model. This is a common feature of 1950s print adverts. To this day, chocolate advertisements tend to target women, as chocolate could connote the passion and desire she feels for the chocolate.
- Typography:** old-fashioned and plain serif font for the body text – it is also common on most modern print adverts. The typography of ‘did someone say chocolate?’ is playful in appearance.
- Brand name:** referenced twice in the body text and displayed on the main image. The brand name is a common feature of advertisements of this time. Companies such as Nestlé were particularly successful and therefore, felt more pressure to emphasise their brand name for audiences.
- Tagline:** ‘milk chocolate is the very best’ – the producers have used a superlative to suggest that their product is the best. This is a fairly old-fashioned technique and one that is unlikely to fall for – this supports the idea that media audiences have become more discerning.
- Slogan:** ‘did someone say chocolate!’ – the use of a rhetorical question directly addresses the viewer and helps to create an informal, conversational register – chocolate is, after all, a product that lends itself to tonally playful advertising campaigns.
- Mode of address (image):** the female model’s gaze is directed towards a chocolate bar, suggesting that the reader is witnessing a private and mischievous act.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



- **Mode of address (text):** the producers of the advert do not address their female audience using the third-person pronouns ('girl', 'she'). The implication is that men are more valued than women and girlfriends – in terms of context, this suggests that the advert was produced in a time when women had less power and agency in society.
- **Advertising copy:** contains a series of terms that connote luxury and sensuality such as 'rich', 'creamy'
- **Roland Barthes codes:** the way in which the young woman in the advert is referred to as a 'girl' is a code. In the 1950s, it was common for men to refer to a young woman as 'girl' and this mode of address are now outdated and would be considered offensive to modern audiences.
- **Narrative:** according to Vladimir Propp's character types, the model is positioned as the princess. She must go on a journey to acquire the chocolate bar (the princess/reward).

Exam-style question

| Band | Description |
|--|---|
| 4 Excellent 7–8 marks | <ul style="list-style-type: none"> • Excellent and detailed analysis of the unseen product that considers all aspects of how women are represented in the advert • Consistent use of representation theory and subject-specific terminology • Well-reasoned judgements are made and conclusions are drawn |
| 3 Satisfactory 5–6 marks | <ul style="list-style-type: none"> • Good analysis of the unseen product that considers some aspects of how women are represented in the advert • Mostly effective use of representation theory and subject-specific terminology • Some detailed judgements are made and some conclusions are drawn |
| 2 Basic 3–4 marks | <ul style="list-style-type: none"> • Satisfactory analysis of representation that is often more descriptive than analytical • Some effective reference to representation and subject-specific terminology • Basic judgements are made and few conclusions are drawn |
| 1 Minimal 1–2 marks | <ul style="list-style-type: none"> • Little, if any, analysis of the unseen product that is almost entirely descriptive • Minimal reference to representation theory with almost no use of subject-specific terminology • Often this will contain errors • There is a lack of judgements and few, if any, conclusions are drawn |

Indicative content (the points provided are by no means exhaustive):

- The woman selected to appear in the advert is white-skinned, brunette, young and attractive. Her red glove suggests that she is middle class – this particular representation across the majority of adverts throughout the 1950s and 1960s suggests that middle-class women or working-class women are entirely unrepresented.
- The woman's hairstyle is traditional for the period – she appears to fall into the 'housewife' category, often used to sell consumer products throughout the 1950s and 1960s.
- The woman's gaze is directed towards the chocolate – it is her one and only focus, suggesting that her passions or aspirations beyond this. In this sense, a reductive representation of women's interests.
- The woman's red glove invites connotations of love, desire and passion, as does the chocolate. Furthermore, the model appears to be heavily made-up and has thin, arched eyebrows, which encompasses a traditional sense of femininity.
- The woman's bare shoulder is exposed in a way that sexually objectifies her, suggesting that she is constructed in order to appeal to a heterosexual male audience – therefore, this aligns with Laura Mulvey's theory that mainstream media products are designed to appeal to a male gaze.
- The woman is referred to as a 'girl' – this would be considered a patronising mode of address that does not address a grown woman.
- Women are referred to using the third person pronoun ('girl', 'she') as opposed to 'you', suggesting that the producers are targeting women but appear to believe that it is up to men to buy the product.
- Producers have used the 'all women love chocolate' stereotype that perpetuates the idea that women are more likely to eat chocolate. Research has shown that women have higher serotonin levels in the brain in the week leading up to menstruation. A man's serotonin levels are also affected, but he is not as likely to eat chocolate. This suggests that men potentially acknowledge that men also enjoy chocolate.
- The advert constructs a representation of a patriarchal society in which women are not valued enough to spend their own money.

**COPYRIGHT
PROTECTED**



Online, Social, Participatory Media: Practice Tasks

Task 3

Dependent on the blog selected. All five indicative points from the question should be addressed.

Extension 1

Personal response (Creative Project)

Online, Social, Participatory Media: Exam-style Questions

Exam-style Question 1

| Band | Description |
|--|---|
| 4 Excellent 7–8 marks | <ul style="list-style-type: none"> Excellent analysis of unseen product – critically engages aspects of how media language elements and conventions are used to establish ‘house style’ Excellent knowledge and understanding of theoretical framework Consistently effective and relevant use of subject-specific terminology |
| 3 Good 5–6 marks | <ul style="list-style-type: none"> Good analysis of unseen product – mostly engaging, with aspects of how media language elements and conventions are used to establish ‘house style’ Good knowledge and understanding of theoretical framework Mostly effective and relevant use of subject-specific terminology |
| 2 Satisfactory 3–4 marks | <ul style="list-style-type: none"> Satisfactory analysis of unseen product – mostly engages straightforward aspects of how media language elements and conventions are used to establish ‘house style’ Some knowledge and understanding of theoretical framework Some effective and relevant use of subject-specific terminology |
| 1 Minimal 1–2 marks | <ul style="list-style-type: none"> Basic description of unseen product – describes the main features of how media language elements and conventions are used to establish ‘house style’ Limited knowledge of theoretical framework Little or no use of subject-specific terminology |

Indicative content (the points provided are by no means exhaustive)

- White space:** The home page of Serena Williams’ website employs white space and uncluttered layout. The generous white space surrounding elements such as the navigation bar and menu bar helps to direct attention to the content and improves readability. The layout adheres to the principle of visual balance and contributes to a polished and professional appearance. White space acts as the background (ground) against which the main content (figure) stands out, helping to focus on the central elements of the web page.
- Colour scheme:** The colour scheme of the home page predominantly consists of grey, with occasional bursts of vibrant colours such as red and yellow in the accents. The overall colour palette conveys sophistication and modernity, while the accent colours draw attention to specific elements. Overall, the colour scheme reflects Serena Williams’ personal style. The colour scheme can be analysed through semiotics, where colours can evoke emotional responses. For instance, the use of black and white suggests elegance and timelessness, while the vibrant accent colours inject energy and dynamism into the design.
- Typography:** The typography on the home page is sleek and modern, featuring a mix of sans-serif fonts and serif fonts. The choice of fonts strikes a balance between readability and style, ensuring the content is easy to read while maintaining a stylish appearance. Different font sizes are also employed strategically to highlight key messages and establish a clear hierarchy. In addition, the handwritten signature gives a personal tone to the overall website, reflecting Serena’s personal world. The selection of fonts and typography styles influences how the website is perceived and interpreted by users. In this instance, the clean and contemporary design contributes to the overall branding and user experience of the website.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



- **Menu bar:** The menu bar is prominently positioned at the top of the home page, offering navigation options such as 'ON THE COURT', 'OFF THE COURT' and 'SERENA'S STORY'. This bar categorises the content into distinct sections, making it easy for users to locate and explore different aspects of Serena Williams' life and career. The main menu is clearly visible and consistent, making it easy to navigate. By providing a clear and persistent navigation menu, users can readily access different sections without confusion.
- **Cover photo:** The cover photo occupies a prominent position at the top of the page, featuring a high-quality image of Serena Williams in action on the tennis court. The photo captures the intensity of her gameplay, serving as a compelling visual focal point that immediately captures the viewer's attention. The vibrant colours and dynamic composition of the photo reflect Serena's passion and status as one of the greatest tennis players of all time. It serves as an anchor for the page, establishing a sense of identity and setting the tone for the rest of the content. Additionally, the photo acts as a visual relay, conveying emotions and narratives that resonate with the audience, enhancing the overall image and cultural significance.
- **Social media icons:** Social media icons are prominently displayed at the bottom of the page, allowing users to connect with Serena Williams on various platforms such as Instagram, Facebook, and Twitter. These icons serve as gateways to Serena's online presence beyond the website, enabling users to follow her with her latest updates, photos and videos on social media. The inclusion of these icons reflects the importance of social media in the convergence culture, where different media platforms intersect and interact. By integrating social media into the website, Serena Williams extends her reach and fosters a sense of community, encouraging users who can actively participate in her online community and share content across different platforms.



INSPECTION COPY



INSPECTION COPY

COPYRIGHT
PROTECTED