



**Media Studies**

GCSE (9–1) | AQA | 8572



**2017 specification**  
exams from 2026

# Practice Papers for GCSE AQA

## Media One

Sixth Edition, October 2024

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# Teacher's Introduction

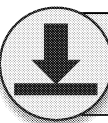
This material is intended to help prepare students for the 2017 AQA (8572) Media Studies GCSE (9–1) Media One specification, examined from 2023 onwards.

**Five examination papers** are provided, each one closely modelled on AQA's new examination format. Each paper includes mark schemes and indicative content for each question.

## Remember!

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

All the **Close Study Products** for 2026 assessment are covered across the five papers, and questions are drawn from AQA's guidance, covering both the key topics for questions, and also some of the less common areas. Printed copies of the Close Study Products are not included in the resource as access is provided by the exam board. The papers include questions relating to all aspects of the theoretical framework, media theories and relevant contexts. Detailed analysis of all the products is provided in the indicative content.



Pages from this resource which are relevant to the set products for **2025** assessment are temporarily available on the ZigZag Education Support Files system, which can be accessed via **zzed.uk/productsupport**

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



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

Working through all five papers will provide students with an excellent opportunity not only to extend and refine their knowledge, but also to get used to the question style, format and approach of the exam, and to practise their examination skills and techniques.

**Extensive mark schemes** are provided for every question. Each mark scheme gives either the correct answer, or detailed relevant and indicative content for that question.

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

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

The Practice Papers can be used as classwork, practice tests, or as mock exams. Students can self-assess, peer-assess or be teacher-assessed. Students could do the Practice Papers as 'open book' exams with all their notes present, or as a 'proper' test, with only clean copies of the Set Products available, depending on the level of challenge required.

If students and teachers would like to study the exam format in more depth, analysing and practising the different types of question, understanding the mark schemes and practising and applying their examination skills for the Media Studies exams, then ZigZag also has a detailed and helpful **Exam Preparation Pack** for GCSE AQA Media Studies available for this specification. Go to **zzed.uk/8728-website** to preview and order.

**Please note:** In order to support your exam practice fully and ensure that this resource covers all potential forms of exam structure, Practice Exam Paper 5 includes an unseen screenshot of the Radio 1 Live Lounge website in Section B of the paper, rather than Section A.

*October 2024*

### Update Fourth Edition, September 2022

This resource has been updated in line with specification changes to set products for exams from 2023.

### Update Fifth Edition, April 2024

This resource has been updated in line with specification changes to set products for exams from 2025.

### Update Sixth Edition, October 2024

This resource has been updated in line with specification changes to set products for exams from 2026.

## Examination Information

### Close Study Products

All the sample questions, answers and activities are based on the Close Study Product.

Television:

- *His Dark Materials* (2020), BBC TV Series – Series 2, Episode 1: 'The City of Mirrors'
- *Dr Who*, 'An Unearthly Child' (1963)

Online, social and participatory media, including video games:

- *Lara Croft Go* – video game
- *BLACKPINK The Game* – video game
- *Kim Kardashian* – online, social and participatory media
- *Marcus Rashford* – online, social and participatory media

Newspapers:

- *Daily Mail*
- *The Times*

Advertising and marketing:

- Galaxy television advert featuring Audrey Hepburn
- OMO print advertisement (1955)
- Represent television advert featuring Lady Leshurr for the NHS blood donation campaign

Radio:

- Radio 1 Launch Day. *The Tony Blackburn Breakfast Show* (1967)
- Kiss Breakfast on Kiss Radio

Film:

- *Black Widow* (2021)
- *I, Daniel Blake* (2016)

Magazines:

- Front cover of *Tatler*, January 2021
- Front cover of *Heat*, 21–27 November 2020

Music videos:

- Arctic Monkeys – 'I Bet You Look Good on the Dancefloor'
- BLACKPINK – 'How You Like That'

### Unseens

- *Ms.* magazine cover
- Peta print advertisement
- *Daily Mail* newspaper front cover
- 'About Jim' section of the *Express* magazine, blogger Jim Chapman
- Home page of the official website for Radio 1, January 2018

### The Examination

The exam consists of two papers, each one of 1 hour 30 minutes and 84 marks.

#### Media One

Section A: Media Language, Representations, Contexts

Two forms taken from:

- magazines
- advertising and marketing
- newspapers
- online, social and participatory media and video games
- can also include an unseen text

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## Section B: Audiences, Industries, Contexts

Two forms taken from:

- radio
- music videos
- film (film is only assessed for Industries, not Audiences)
- newspapers
- online, social and participatory media and video games
- can also include an unseen text

## Media Two

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

- television, including responses to an extract from one of the two television C

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

One form from:

- newspapers
- online, social and participatory media and video games

## The Assessment Objectives

The examinations assess students against AO1 and AO2. AO3 is assessed via the NEA (coursework).

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

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

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

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

For marking purposes, the AOs have been further divided as shown below. Each of the following are sub-divisions of the AOs.

AO1 1a Show knowledge of the theoretical framework of media studies.

AO1 1b Show understanding of the theoretical framework of media studies.

AO1 2a Show knowledge of the contexts of media and their influence on products

AO1 2b Show understanding of the contexts of media and their influence on products

AO2 1a Analyse media products using the theoretical framework, including in relation to their context

AO2 1b Make judgements and draw conclusions from this analysis.

However, in all but the shortest questions, these do tend to overlap significantly. For example, you can show *understanding* (AO1 1b, AO1 2b) without also showing *knowledge* (AO1 1a, AO1 2a). You can show *judgements and draw conclusions* (AO2 1b) without having necessarily at some point shown *knowledge* (AO1 1a, AO1 2a) from which to draw these conclusions (AO2 1a).

## Weightings:

Media One and Media Two are each worth 35% of your total Media Studies GCSE. The NEA is worth 30% of your total Media Studies GCSE. The remaining 10% is assessed via the NEA (coursework).

- In Media One, 20% is AO1, and 15% is AO2. This means that in Media One, knowledge and understanding is assessed, but not analysis.
- In Media Two, 10% is AO1, and 25% is AO2. This means that in Media Two, analysis is assessed, but not knowledge and understanding.

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## Using the Indicative Content

The indicative content is there to show you what kind of points could be considered to be given due credit. There is no expectation that you should cover the points in the indicative content, and certainly no expectation that you should cover ALL the points in the indicative content.

## Examination Tips for Students

- Timing issues – as a very rough guide, there is about 1 minute per mark (84 marks in 84 minutes). Therefore a 6-mark question should take about 6 minutes to think about and answer, and should take about 20 minutes to plan and write. Expectations of how much you should be guided by this.
- Your 'English' skills and writing ability – known as the Quality of Written Communication – are considered in longer (20-mark+) questions. It isn't the most important or main factor in a question, but spelling, punctuation, paragraphs and developing a clear line of reasoning. It is not marked in these answers, but it does count. Clearer answers should still be clear and easy to read. It is not marked in these answers.
- Extended responses – offer you the opportunity to develop your ideas, and to show a clear line of reasoning, which is logical, relevant and coherent.
- Synoptic questions require you to range more freely across all the topics and to show your course.
- Use of subject-specific terminology is important and is rewarded in higher marks (20 and above). However, answers without this terminology can still access the higher marks if they have sufficient other strengths. However, you should become very familiar with the terminology. Consult and test yourself on AQA's published list of subject-specific terminology at <http://www.aqa.org.uk/resources/media-studies/gcse/media-studies/teach/>
- Answers may show either breadth (covering a lot of points in not much detail) or depth (covering a few points but addressing these in more detail). There will never be time to cover everything.
- Strengths in one area can outweigh weaknesses in another area, and marking is based on what you have written rather than what you have not included.
- In Media Studies, there are always many possible ways to respond to questions. Unusual or atypical answers will always be given due credit if they meet the mark scheme.



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## Specification Cross Reference

Paper		Media Form							
		Advertisements	Magazines	Radio	Music Videos	Film	Television	OSP Media	Newspapers
1	Media One	Galaxy OMO	Tatler  <b>Unseen</b>	Kiss Breakfast  Radio 1				Marcus Rashford Kim Kardashian	
	Media Two						Doctor Who His Dark Materials		The Times Daily Mirror
2	Media One	<b>Unseen</b> Galaxy	Heat Tatler		Arctic Monkeys BLACKPINK				Daily Mirror
	Media Two						Doctor Who His Dark Materials	Marcus Rashford Kim Kardashian BLACKPINK The Game – video game Lara Croft Go	
3	Media One	Galaxy Represent		Kiss Breakfast	Arctic Monkeys BLACKPINK				<b>Unseen</b> The Times
	Media Two						Doctor Who Class	BLACKPINK The Game – video game Lara Croft Go	
4	Media One		Heat Tatler		Arctic Monkeys BLACKPINK	I, Daniel Blake Black Widow		Unseen Marcus Rashford	
	Media Two								



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# ZigZag Practice Exam

## Supporting GCSE (9–1) AQA Media Studies

### Media Studies

#### Media One

#### Practice Paper 1

Name	
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**Time allowed:** 1 hour 30 minutes

**Extra materials required:**

Clean copy of the front cover of *Tatler* magazine (Close Study Product)

Clean copy of the OMO advertisement (Close Study Product)

**Instructions:**

- Answer all the questions.
- Write in the spaces provided.
- Cross out any work you do not wish to be marked.

**Information:**

- The marks for each question are shown in brackets.
- The maximum mark for this paper is 84.
- Please use good English and present your work clearly.
- Question 10 requires an **extended response**. In this answer, you will be assessed on your written communication, including developing a clear and sustained line of argument that is logical, relevant and coherent.

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You are advised to spend around 60 minutes on this section.

Shade one lozenge only.

- 00000000



use now representations on the cover of *Tatler* magazine (Close appeal to the target audience of young women.

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Education

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Figure 1  
Ms. magazine cover

Go to  
PDF



Ms. magazine © Liber

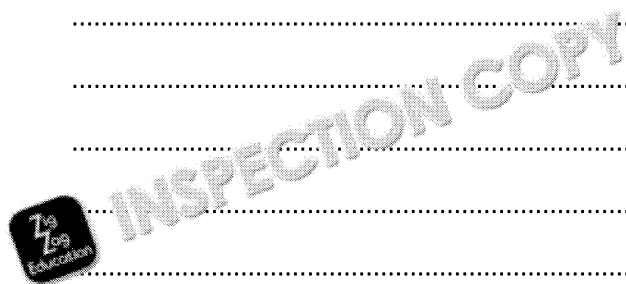
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03

Look at Figure 1. Analyse the text to comment on how and why representations have been constructed.



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04

1



What does the celebrity Audrey Hepburn connote in the Galaxy advertisement (product)?



04 . 2

Why do advertisements use celebrities to promote their products?  
In your answer you should refer to the Galaxy advertisement (Close



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05

Analyse the narrative features of the OMO advertisement (Close  
relevant aspects of Propp's theory.



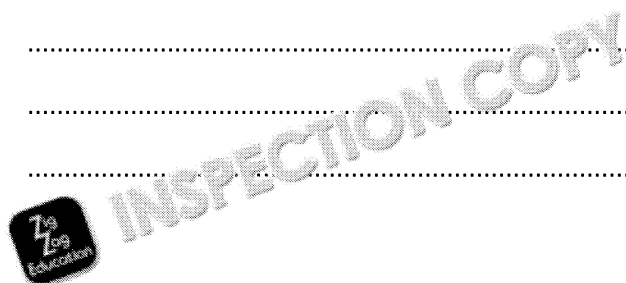
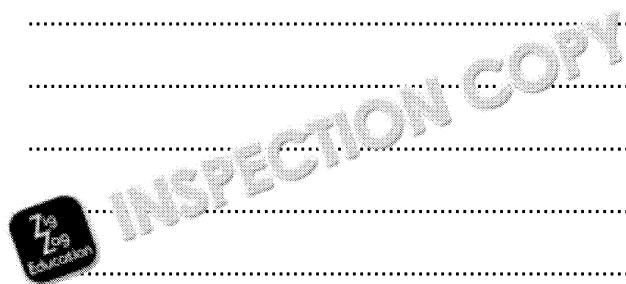
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Explain how advertisements reflect the views and values of the time.  
Refer to the OMO advertisement (Close Study Product) in your answer.



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You are advised to spend around 30 minutes on this section.

Briefly explain the meaning of the term 'convergence'.

the BBC launched Radio 1 in 1967 with *The Tony Blackburn Breakfast Show* (a Product), how successful was this show in meeting the needs of its target audience?

Explain how the consumption and use of music radio is different today

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1	0
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'Online, social and participatory media is just another way for celebrities to promote their body image through which they can sell their products.'

How far do you agree with this statement?

In your answer you should refer to:

- Kim Kardashian (Close Study Product) – online, social and participatory contexts, including technological changes
- how celebrities use online, social and participatory media to build their public image
- how participation offers pleasure, uses and gratifications to the audience


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END OF QUESTIONS

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## **Preview of Questions Ends Here**

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

# Practice Paper 5

MEDIA ONE

Q	Part	Marking guidance																		
01		A01 1a: Show knowledge of the theoretical framework of media studies A																		
02		<p><b>A02 1a Analyse media products in relation to the theoretical framework in relation to their contexts.</b></p> <table> <tr> <th>Level</th><th>Mark range</th><th>Description</th></tr> <tr> <td>4</td><td>10–12</td><td> <ul style="list-style-type: none"> <li>Excellent analysis of the product: detailed, with even the subtler aspects of how the product uses language</li> <li>Thorough and effective focus on the potential responses in different contexts</li> <li>Subject-specific terminology is used accurately throughout</li> </ul> </td></tr> <tr> <td>3</td><td>7–9</td><td> <ul style="list-style-type: none"> <li>Good analysis of the product: clear and engaging, with some of the subtler aspects of how the product uses language</li> <li>Mostly effective focus on the potential meanings, but may lack clarity in places</li> <li>Subject-specific terminology is used largely accurately</li> </ul> </td></tr> <tr> <td>2</td><td>4–6</td><td> <ul style="list-style-type: none"> <li>Satisfactory analysis, commenting on the more straightforward aspects of how the product uses language</li> <li>Some focus on the potential meaning conveyed, but may be inconsistent, mixing description with analysis</li> <li>Subject-specific terminology is used occasionally accurately or relevance</li> </ul> </td></tr> <tr> <td>1</td><td>1–3</td><td> <ul style="list-style-type: none"> <li>Basic analysis, describing the more obvious, straightforward aspects of how the product uses language</li> <li>Little focus on the potential meaning conveyed, mostly descriptive</li> <li>Little or no relevant use of subject-specific terminology</li> </ul> </td></tr> <tr> <td>0</td><td>0</td><td> <ul style="list-style-type: none"> <li>No work worthy of credit</li> </ul> </td></tr> </table> <p>May consider:</p> <ul style="list-style-type: none"> <li>Advertisements reflect, exploit and even contribute to the views and attitudes in which they were produced.</li> <li>Interpretations of texts are affected by the social and individual context of the audience.</li> <li>It is difficult to see women and people generally, in a post-feminist age, reacting in the same way as the original audience.</li> <li>The social and historical context in 1955, particularly related to women in the post-war period, is very different to the social and historical context today.</li> <li>Gender roles have changed, particularly the role of women as housewives. The central image of woman as housewife would not be as effective in the modern day; women today may have less focus on domesticity and more on the importance of cleanliness.</li> <li>The woman's facial expression suggests surprise, happiness and delight at her washing, which is unlikely to be recognised or replicated by modern audiences.</li> <li>Her clothes and rolled-up sleeves suggest a hard-working 'ordinary' woman, which may make her seem an outdated figure – the 'good housewife' is not as ideal for many modern women, as it was when the advert was produced.</li> </ul>	Level	Mark range	Description	4	10–12	<ul style="list-style-type: none"> <li>Excellent analysis of the product: detailed, with even the subtler aspects of how the product uses language</li> <li>Thorough and effective focus on the potential responses in different contexts</li> <li>Subject-specific terminology is used accurately throughout</li> </ul>	3	7–9	<ul style="list-style-type: none"> <li>Good analysis of the product: clear and engaging, with some of the subtler aspects of how the product uses language</li> <li>Mostly effective focus on the potential meanings, but may lack clarity in places</li> <li>Subject-specific terminology is used largely accurately</li> </ul>	2	4–6	<ul style="list-style-type: none"> <li>Satisfactory analysis, commenting on the more straightforward aspects of how the product uses language</li> <li>Some focus on the potential meaning conveyed, but may be inconsistent, mixing description with analysis</li> <li>Subject-specific terminology is used occasionally accurately or relevance</li> </ul>	1	1–3	<ul style="list-style-type: none"> <li>Basic analysis, describing the more obvious, straightforward aspects of how the product uses language</li> <li>Little focus on the potential meaning conveyed, mostly descriptive</li> <li>Little or no relevant use of subject-specific terminology</li> </ul>	0	0	<ul style="list-style-type: none"> <li>No work worthy of credit</li> </ul>
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	<ul style="list-style-type: none"> <li>The idea of 'washday' itself is an outdated concept due to better driers (Even hanging out the washing on a line may not be a common experience now as tumble driers now) as it was in the 1950s when everyone could do this)</li> <li>Verbal codes (language) have changed over time: the exaggerated claims about the effectiveness of the product may be scrutinised by the Advertising Standards Authority; the language used, such as 'Mother', is an outdated mode of address; the language of the advert may seem patronising to a modern audience.</li> <li>Technical codes (photography, printing, etc.) have changed over time: the style may have seemed persuasive in the 1950s but looks simplistic and dated now.</li> <li>Audiences today are more media literate and less likely to believe the claims of advertising.</li> <li>Advertising as a whole has changed over time, including moving from direct to indirect claims about a product to a more sophisticated approach.</li> <li>Advertising is better regulated and checked now and this increases the likelihood that advertisers avoid bold claims about the product.</li> </ul> <p>Other relevant points should always be considered.</p>
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03



AO2 1a Analyse media products in relation to the theoretical framework

Level	Mark range	Description
4	7-8	<ul style="list-style-type: none"> <li>Excellent analysis of the product: detailed and thorough with even the subtler aspects of how the representations to convey its message</li> <li>Thorough and effective focus on and understanding of the intended message of the product</li> <li>Subject-specific terminology is used accurately and relevantly throughout</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Good analysis of the product: clear and effective with some of the subtler aspects of how the representations to convey its message</li> <li>Mostly effective focus on and understanding of the intended message of the product, may lack clarity in some areas</li> <li>Subject-specific terminology is used largely accurately</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Satisfactory analysis, commenting on the straightforward aspects of how the product uses representations to convey its message</li> <li>Some focus on and understanding of the intended message of the product, but inconsistent, mixing descriptions of the product</li> <li>Subject-specific terminology is used occasionally with accuracy or relevance</li> </ul>
1	1-2	<ul style="list-style-type: none"> <li>Basic analysis, describing the more obvious straightforward aspects of how the product uses representations to convey its message</li> <li>Little focus on and understanding of the intended message of the product, largely descriptive</li> <li>Little or no relevant use of subject-specific terminology</li> </ul>
0	0	No work worthy of credit



...may be used to encourage members of the target audience to become blood donors for the National Health Service.

Lady Leshurr is represented as a credible role model and grime artist.

- Choice of celebrity – Lady Leshurr is a current and credible celebrity in the grime scene, giving her high status, particularly among the target audience.
- Intertextuality with links to music video, elements of a hybrid genre of music video and grime. The music video conventions include featuring Lady Leshurr, the use of the words, the urban location. Lady Leshurr's direct address to the audience.

		<ul style="list-style-type: none"> <li>The camera work links to music videos. It begins with an established location, later features a lot of close-ups on Lady Leshurr's face, and highlight her gestures and movement.</li> <li>The language draws from the genre of rap where end-rhymes are important than adhering to standard English grammatical construction.</li> <li>Use of 'you' – direct address to the audience to make it more personal, message more impact.</li> <li>The choice of language is aimed specifically at the BAME audience.</li> <li>Lady Leshurr is wearing her customary costume of casual streetwear. 'ordinary' clothes suggest she is presenting herself as someone the audience can relate to and connect with.</li> <li>Lady Leshurr's accent and speech style are authentic both for her character and the audience.</li> <li>Celebrity endorsement can link the appeal of the celebrity to the product of appeal.</li> <li>Use of celebrities can give the product status.</li> <li>Celebrities can be instantly recognisable for the audience.</li> <li>Use of celebrities can make the advertisement more memorable.</li> </ul> <p>Other representations</p> <p>Other prominent members of the BAME community are mentioned, including Ainslie, who has won several Olympic gold medals for boxing, the basketball player and TV presenter Ade Adepitan and the founder of the awards, Kanya King.</p> <ul style="list-style-type: none"> <li>These all present positive views of what is possible and may work to challenge stereotypes of boxers as male, MPs as white and sports stars as not BAME.</li> <li>The song lyrics include inspirational ideas about what kind of person you can aspire to be.</li> </ul> <p>How the representations help to promote the product</p> <ul style="list-style-type: none"> <li>Positive and aspirational representations are central to the advertisement. Lady Leshurr herself, to the other celebrities featured in the advert, and career options that are mentioned in the lyrics, from nail artist to pilot, show that BAME people can achieve anything. This is used as a stark contrast to the BAME blood donors. The overall message being, if you can be a pilot, an MP, etc., surely you can be a blood donor?</li> <li>Use of celebrities can give the product status.</li> <li>Celebrities can be instantly recognisable for the audience.</li> <li>Use of celebrities can make the advertisement more memorable.</li> <li>The choice of celebrity and music video style are designed to appeal to the BAME audience. This can be seen as positive or patronising.</li> <li>The song lyrics and the visual representations include inspirational ideas about the kind of person you can be or aspire to be; the final on-screen texts contrast to this, showing that few members of the BAME community are blood donors.</li> <li>The overall message is, if you can be a pilot, a rapper, a boxer, and a politician, surely you can be a blood donor?</li> </ul> <p>Other relevant points should always be considered.</p>
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04	1	<p>A01 1a: Show knowledge of the theoretical framework of media studies</p> <p>Acceptable answers include the following, or other similar or valid ideas. 1 mark for a and 1 mark for b</p> <p>a) Wealth / luxury / elaborate / expensive / high-end / femininity / glamour / secrets / telling tales / chit-chat / rumour / scandal</p> <p>Other relevant points should always be considered.</p> <p>2 marks if one acceptable idea for a and one acceptable idea for b 1 mark if only a or b is acceptable, or if both are partially acceptable 0 marks if inaccurate answer or meaning is not clear</p>
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04	2	<p><b>A01 1a Show knowledge of the theoretical framework of media</b>  <b>A01 1b Show understanding of the theoretical framework of</b>  <b>[4 marks]</b></p>	
Level	Mark range	Description	
3	5–6	<ul style="list-style-type: none"> <li>Excellent knowledge and understanding of the framework, shown through an effective explanation of why magazines use a woman's face on the cover</li> <li>Appropriate and effective reference to <i>Tatler</i></li> <li>Subject-specific terminology is used accurately throughout</li> </ul>	
2	3–4	<ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the framework, shown through a clear explanation of why magazines use a woman's face on the cover</li> <li>Some appropriate and effective reference to <i>Tatler</i></li> <li>Subject-specific terminology is used occasionally with occasional accuracy or relevance</li> </ul>	
1	1–2	<ul style="list-style-type: none"> <li>Basic knowledge of the theoretical framework, shown through a limited explanation of why magazines use a woman's face on the cover</li> <li>Limited appropriate reference to <i>Tatler</i> magazine</li> <li>Little or no subject-specific terminology used</li> </ul>	
0	0	<ul style="list-style-type: none"> <li>No work worthy of credit</li> </ul>	

May consider:

- Using a woman's face on the front cover is a recognised convention
- Using this allows the audience to recognise the genre of the product for the audience to select the right product.
- As *Tatler* has the conventions of front covers, it suggests the magazine is 'classic' and trustworthy.
- It is a convention for magazines to use a medium shot. This allows the audience to see the model's face, but also a close focus on the image. *Tatler* replicates this convention.
- It is a convention for the model on the front cover to gaze directly at the camera. This gaze helps to 'catch the eye' of the potential purchaser; it adds to the idea that the magazine is aiming at or communicating directly with you.
- Unusually, the model's facial expression is non-smiling, suggesting a serious or edgy reader, or giving the magazine an 'edgy' look.
- The type of woman selected and the way she is styled can make a statement about the magazine's representation of itself, and which target audience it is aiming at.
- The selection of the model also allows *Tatler* to convey its social values, such as race and class.
- The woman is a young, attractive model/actress, suggesting youth and beauty are valued by the magazine.
- The actress is black, showing that *Tatler* is moving away from the stereotype that the majority of the nobility are white.
- The model on *Tatler* has silver rings and expensive-looking clothes, suggesting wealth and luxury.
- Her tilted head and facial expression may suggest mystery or an air of 'otherness'. However, this is undercut by the use of a model who adheres to stereotypes of femininity.
- Using a young, attractive, wealthy model/actress suggests these are the qualities the audience should admire and/or aspire to.

Other relevant points should always be considered.

04

3

**A01 2a Show knowledge of the contexts of media and their influence and processes. [4 marks]**  
**A01 2b Show understanding of the contexts of media and their influence and processes. [8 marks]**

Level	Mark range	Description
4	10–12	<ul style="list-style-type: none"> <li>Excellent knowledge and understanding of the contexts on aspects of media products and processes through an effective account of how and why products can reflect specific social values</li> <li>Thorough and effective references to the Close Study Project</li> <li>Subject-specific terminology is used accurately throughout</li> </ul>
3	7–9	<ul style="list-style-type: none"> <li>Good knowledge and understanding of the contexts on aspects of media products and processes shown through an account of how and why products can reflect specific social values</li> <li>Appropriate and relevant references to the Close Study Project</li> <li>Subject-specific terminology is used largely accurately</li> </ul>
2	4–6	<ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the contexts on aspects of media products and processes shown through a straightforward account of how and why products can reflect specific social values</li> <li>Some relevant references to the Close Study Project</li> <li>Subject-specific terminology is used occasionally with occasional accuracy or relevance</li> </ul>
1	1–3	<ul style="list-style-type: none"> <li>Basic knowledge and understanding of the contexts on aspects of media products and processes shown through a limited account of how and why products can reflect specific social values</li> <li>Few useful references to the Close Study Project</li> <li>Little or no relevant use of subject-specific terminology</li> </ul>
0	0	<ul style="list-style-type: none"> <li>No work worthy of credit</li> </ul>

May consider:

Audiences

- Magazines reflect, exploit and even contribute to the views and values which they are produced.
- Interpretations of texts are affected by the social and individual circumstances of the audience.
- Women's magazines often aim at quite a narrow demographic, and reflect the attitudes and interests of this group of people.
- The demographic of *Tatler* magazine is largely female, in the 25–44 age range, the majority having an above-average or high income and in the AB social class.
- Tatler* magazine is very traditional. It was established in 1901 and has a long history of reflecting the social lives of the upper class.
- The social values of younger women are different from the high-earning, upper-class women who dominate, and these are likely to be embedded in the preferred reading of the magazine.
- If magazines fail to reflect the 'zeitgeist' and the specific values and demographics of their audience, they will not sell and are unlikely to continue.

Social values about gender are conventional and mainstream

The main image is a young model/socialite, suggesting youth and glamour. These looks are valued by the magazine.

- The use of pink adheres to stereotypes of femininity.
- Coverlines suggest fashion, socialising, and celebrity lifestyles are a key part of the magazine for women and/or the upper class.

Social values about beauty are negative

- Use of a young, attractive, wealthy model/socialite suggests these are the values the audience should admire and/or aspire to.

	<p>Social values about class assume the audience is wealthy and upper class of the lifestyle this offers.</p> <ul style="list-style-type: none"> <li>• The use of silver in the jewellery of the main model suggests wealth</li> <li>• The magazine offers insider knowledge of the wealthy (the 'social web', etc.).</li> <li>• The magazine assumes its audience is wealthy enough to have friends and will want help deciding which to 'stay in contact' with.</li> <li>• It uses language relating to social climbing and aspiration ('aspirational' suggesting that the target audience will be interested in doing this), people who have done this.</li> <li>• There is description of Boris Johnson's family in a familiar way, using ('Boris's brother Max'), making the reader feel closer to the powerful.</li> </ul> <p>Other relevant points should always be considered.</p>
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05

## AO2 1a Analyse media products in relation to the theoretical framework in relation to their contexts.

Level	Range	Description
3	5-6	<ul style="list-style-type: none"> <li>Excellent analysis of the product: detailed, covering even the subtler aspects of how the product uses media language to target audiences</li> <li>Thorough and effective focus on the likely intended meanings of various aspects of media language</li> <li>Subject-specific terminology is used accurately throughout</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Satisfactory analysis, commenting on the obvious straightforward aspects of how the product uses media language to target audiences</li> <li>Some focus on the intended meanings, but inconsistent description with analysis</li> <li>Subject-specific terminology is used occasionally with occasional accuracy or relevance</li> </ul>
1	1-2	<ul style="list-style-type: none"> <li>Basic analysis, describing the more obvious aspects of how the product uses media language to target audiences</li> <li>Little focus on the intended meanings as largely descriptive</li> <li>Little or no relevant use of subject-specific terminology</li> </ul>
0	0	<ul style="list-style-type: none"> <li>No work worthy of credit</li> </ul>

May consider:

Audience demographics – class

- The demographics of the readership are largely C1, C2, D and E, suggesting the magazine on value and price.
- The cover as a whole is busy and features a lot of different images giving the impression that it has a lot of 'news / information' to tell, and that the reader is getting value for money, targeting an audience for whom value for money is important.
- The colour palette is mixed, using a range of colours in the photographic elements, such as the background and filled areas. This contributes to the overall busy feel, again targeting an audience for whom value for money and cost is an issue.
- Some of the images of the celebrities on the cover are placed over the background, suggesting the audience may purchase the magazine based on the celebrity star brand loyalty.
- The audience is largely in the C1, C2, D and E classes, which may lead to a focus on relatable celebrities who have their roots in the C1, C2, D and E classes, suggesting the audience to be interested in celebrities who found fame in talent competitions and Liam.
- The informal mode of address may appeal more to women in the C1, C2, D and E categories. More formal language may seem off-putting, unfriendly and unrelatable. The use of casual, informal language and abbreviations such as 'badass' and 'fierce' are likely to appeal to the target audience and might make them want to buy the magazine.

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	<p>Audience demographics – gender</p> <ul style="list-style-type: none"> <li>• The audience for <i>Heat</i> magazine is almost entirely female. This suggests a female perspective (if there is one) may be dominant, such as a mistrust of Posh, and an interest in other women's lives and problems (e.g. Gionigi and an interest in gossip and secrets.</li> <li>• The name of the magazine suggests that the gossip it shares will be heated, that it will be exciting and 'heated'. Typically this would be of interest to a female audience.</li> <li>• The magazine suggests it has extensive knowledge and secrets to share, e.g. 'exclusive', 'secretive', 'behind closed doors'. The suggestion is that the magazine has information not available anywhere else, and this would entice the audience to make them want to buy the magazine.</li> <li>• The register and tone of the language used, e.g. 'baby daddy' instead of 'child', make it seem more unsavoury and secretive.</li> <li>• The size of the typographic elements shows the relative importance of the content. 'Caught out' is the largest coverline, suggesting it is the most important story, likely to appeal to the audience.</li> <li>• The use of capital letters in the coverline makes it stand out, making it more prominent than the smaller, more 'conversational' coverlines. The use of capital letters in the coverline stands out, drawing attention to the coverlines, almost certainly because the behaviour and gossip is more important than the person the story is about. These add to the enigmas on the front cover, which are likely to appeal to the audience and make them want to buy the magazine.</li> </ul> <p>Audience demographics – age</p> <ul style="list-style-type: none"> <li>• The audience is mainly aged 15–35, suggesting that the audience group is in life stage events such as relationships and pregnancy. This may lead to relationship difficulties and affairs (as hinted at in the Liam and Cheryl story) and on pregnancy (Dani's 'baby daddy'). All these cover stories would appeal to the target audience, which might make them want to buy the magazine.</li> <li>• The 15–35 age group may also be assumed to be concerned with looking like celebrities, leading the audience to seek 'celeb inspo', and want 'badass' decor for their homes. The magazine claims to provide this inspiration, which might make them want to buy the magazine.</li> </ul> <p>Audience psychographics</p> <ul style="list-style-type: none"> <li>• <i>Heat</i> tends to aim towards mainstreamers and aspirers who have a strong interest in celebrities and other people's lives.</li> <li>• The image of Posh Spice is the largest and most central one, suggesting she is the most important story. The coverline about Posh 'lying to everyone' is in the centre of the cover, in the sweet spot, and is yellow and capitalised to give it more impact. The audience is interested in this type of celebrity gossip and will want to find out about what these celebrities are doing now.</li> </ul> <p>Other relevant points should always be considered.</p>
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06	<p>AO1 1a: Show knowledge of the theoretical framework of media studies</p> <p>2 marks – must include the key point clearly explained, possibly with an example</p> <p>1 mark – an explanation that is not fully clear or complete and/or an example that is not fully explained</p> <p>0 marks – no work worthy of a mark</p> <p>Key point:</p> <p>A franchise is a group of media products all of which come from the same source or origin.</p> <p>Partial explanations:</p> <ul style="list-style-type: none"> <li>• A franchise is when lots of films are based on one film.</li> <li>• A franchise is when a film has a lot of spin-offs like other films or media products.</li> <li>• A franchise is linked media products.</li> <li>• <i>Doctor Who</i> is a franchise because it has spin-offs, books, etc.</li> </ul> <p>Other relevant points should always be considered.</p>
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**A01 1a Show knowledge of the theoretical framework of media**  
**A01 1b Show understanding of the theoretical framework of media**

Level	Mark range	Description
3	7–9	<ul style="list-style-type: none"> <li>Excellent knowledge and understanding of the framework, shown through an effective explanation of place and purpose within the broader market</li> <li>Appropriate and effective reference to <i>BLACKPINK The Game</i></li> <li>Subject-specific terminology is used accurately and relevantly throughout</li> </ul>
2	4–6	<ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the framework, shown through a clear explanation of place and purpose within the broader market</li> <li>Some appropriate and effective reference to <i>BLACKPINK The Game</i></li> <li>Subject-specific terminology is used occasionally with occasional accuracy or relevance</li> </ul>
1	1–3	<ul style="list-style-type: none"> <li>Basic knowledge of the theoretical framework, with some explanation of a product's place and purpose within the broader market</li> <li>Limited appropriate reference to <i>BLACKPINK The Game</i></li> <li>Little or no relevant use of subject-specific terminology</li> </ul>
0	0	<ul style="list-style-type: none"> <li>No work worthy of credit</li> </ul>

May consider:

**Media language:**

- **Genre blending:** The game combines elements from simulation, role-playing games (CRPGs). This mixture of genres, evident in the isometric and first-person perspectives, enhances player engagement experiences within the same game. The changing perspectives – to first-person for challenges – help immerse the player in the *BLACKPINK The Game*.
- **Intertextuality:** The Tetris-style puzzle gameplay, familiar to many, adds intertextuality to appeal to a broad audience. This recognisable format, along with the card collection feature reminiscent of franchises like Pokémon, appeals to a fan base by merging familiar gaming elements.
- **Symbolism and visual cues:** The game uses visual rewards such as stars to signify success and progression. The photocard feature not only denotes progression but also links the in-game experience to real-world fan experiences, strengthening the player's connection to the game.
- **Visual design:** The game's bright, colourful aesthetic is particularly appealing, capturing the attention of younger players. Incorporating BLACKPINK's signature pink and cat motifs, such as the Blinky cat and anime-inspired reactions, helps maintain an immersive atmosphere.
- **Audio-visual appeal:** The original soundtrack (OST), especially the opening track, plays a crucial role in enhancing the immersive experience. By featuring the game's theme, the developers build anticipation, further linking the game to BLACKPINK's real-world music releases.

**Narrative structure:**

- **Player engagement:** The game involves the player by making them part of BLACKPINK's story, fostering a sense of involvement and immersion. The narrative, drawn from the game's lore, where they must navigate challenges to restore the group, encourages a deeper emotional investment.
- **Enigma codes:** The game utilises enigma codes by presenting unsolvable puzzles, such as the 'Fragment of Chaos' that disrupts BLACKPINK's fame. These questions encourage players to continue engaging with the game, seeking resolution.
- **Progression and rewards:** The game incorporates typical RPG progression, where early stages are easier, and the difficulty increases as the player progresses. This is balanced by a rewards system, including in-game coins and pink diamonds, which are crucial for character upgrades.
- **Cinematic content:** The game features live-action clips and exclusive behind-the-scenes footage, which are key to the immersive experience. These cinematics ground the player in the broader BLACKPINK universe, providing fans with unique insights and helping to suspend disbelief in the game's fantasy world.

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### Representation:

- **Korean cultural elements:** The game integrates Korean cultural traditional greetings from avatars and the Blinky cat, which is designed in anime style. These cultural elements anchor the game within BLA offering an authentic experience for players.
- **Western cultural influence:** Despite its Korean roots, the game also includes Westernised elements, such as fashion, make-up, and primarily English language. This blend of cultural representations makes the game accessible to a wider audience, subtly promoting Korean culture.
- **Hybrid aesthetic:** The game blends realism with fantasy, particularly anime-inspired designs alongside real-world elements like fashion and technology. This hybrid aesthetic appeals to both Eastern and Western audiences, making it engaging across different cultural boundaries.

### Character representation:

- **Propp's character archetypes:** The BLACKPINK members are portrayed using various character archetypes. They are presented as heroes on a journey to fame but also take on the roles of helpers or mentors, assisting the player. This multidimensional representation adds depth to the characters and enhances player engagement.
- **Positive portrayal:** The game consistently depicts the band in a positive light, reinforcing their status as global icons. However, the use of Westernised elements might be seen as a move towards broader appeal, potentially at the cost of cultural authenticity.
- **Binary oppositions:** The game creates binary oppositions, such as fame vs anonymity. These oppositions drive the gameplay and mirror real-world entertainment industry challenges, making the game relatable yet aspirational.

### Immersive experience:

- **Convergence and social media:** The game capitalises on media convergence, enabling players to interact with other fans (Blinks) in an online environment. This social aspect enhances immersion, creating a sense of community and allowing players to share progress and achievements.
- **Behaviour influence:** The game subtly encourages players to make specific choices through its rewards system, a tactic that can be especially appealing to younger audiences seeking immediate gratification.
- **Immersive world-building:** The combination of detailed world-building, high-quality visual and audio elements, and a narrative that directly involves the player creates a deeply immersive experience. The game's world, enriched with both Korean and Western cultural elements, allows players to fully immerse themselves in the journey guiding BLACKPINK's journey to stardom.

Other relevant points should always be considered.

08

AO1 1a Show knowledge of the theoretical framework of media studies		
AO1 1b Show understanding of the theoretical framework of media studies		
Level	Mark range	Description
3	5	<ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the theoretical framework, shown through an effective explanation of why online vloggers may be influential to audiences</li> <li>• Subject-specific terminology is used accurately throughout</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, shown through a clear explanation of why online vloggers may be influential to audiences</li> <li>• Subject-specific terminology is used occasionally with occasional accuracy or relevance</li> </ul>
1	1-2	<ul style="list-style-type: none"> <li>• Basic knowledge of the theoretical framework, shown through some explanation of why online vloggers may be influential to audiences</li> <li>• Little or no subject-specific terminology used</li> </ul>
0	0	<ul style="list-style-type: none"> <li>• No work worthy of credit</li> </ul>

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May consider:

- Lara Croft is an influential figure in the history and development of the gaming industry and its relationship with its audience.
- Video games used to be played mainly by young men, as console games were on a PlayStation, with a lot of first-person shooter games. The early games were quite dominated by male producers and male audiences, which was a male perspective dominating.
- Lara Croft was one of the first – and still most successful – female leads in video games. Therefore, she created a change where women / female leads were able to carry a game/franchise.
- She also encouraged more females to play video games, helping to change the audience demographics.
- Lara Croft is an influential figure in the representation of gender in video games and related media.
- Lara Croft is a successful figurehead for the Tomb Raider franchise, making it more profitable. The franchise has spawned the Tomb Raider films, some of which are adventure films based on a single female lead.
- However, the representation of *Lara Croft Go* still seems to be aimed at a male audience. The game (shorts and a tight top) and her exaggerated figure are designed for the 'male gaze' (Laura Mulvey) where the audience is viewed from a heterosexual male perspective when they view representations of women.
- On the other hand, Lara Croft reflects changes in society as she was the first female hero of a game, represented as an intelligent archaeologist, strong, fights, explores and succeeds in difficult circumstances.
- Audience members may aspire to be like Lara Croft as she is a strong role model for many women and girls. Audiences may base aspects of their identity on her, selecting her strength, resilience, intelligence, attractiveness, brave and desirable characteristics to be emulated (Blumler and Katz – identification).
- Audience members may also desire Lara Croft, seeing her as an attractive figure, especially given her sexualised representation.
- In an age where gender equality is important, Lara Croft's representation may not necessarily make her a positive role model for her audience. Representing her as capable and sexualised may be seen as exploiting the male gaze to attract a male audience, while also claiming her as a feminist icon, because of her role as a warrior. This could be seen as a positive way of bringing feminist representation to what was initially quite a male-dominated world, or as 'watering down' feminism, connoting that successful female role models must also be very physically attractive.
- Sexualising her representation as a young, white, physically attractive woman may promote some traditional views of women, connoting that their appearance is important – even when they are fighting for their lives, they should still look attractive.
- Croft's enduring appeal and central position in all the Tomb Raider games and merchandise establishes her as an easily recognisable cultural icon. Her 'power' in selling merchandise, games and films.
- Being an enduring and recognisable icon also encourages the audience to see her as a friend, or at least as a known and familiar person who may fulfil the need for companionship (Blumler and Katz).
- Young people spend a lot of time online and in most of their information sources, including video games. Therefore, video game characters are ideally placed to influence the audience.
- OSP media also gives direct access to the audience, and the audience can participate easily through joining fan sites online. This promotes a close relationship between audiences and producers, and allows audiences to identify with representations such as Lara Croft.

For relevant points should always be considered.

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**AO1 1b Show understanding of the theoretical framework of media**  
**AO1 2b Show understanding of the contexts of media and their influence on media**  
**and processes. [5 marks]**

**AO2 1b Make judgements and draw conclusions from this analysis**

**\*Extended response: QWC and development of a line of argument**

Level	Mark range	Description
4	16–20	<ul style="list-style-type: none"> <li>Excellent understanding of the theoretical framework demonstrated by thoroughly effective discussion of industries and audiences and the influence of relevant contexts on media products</li> <li>Excellent, valid and astute judgements and conclusions drawn, clearly and consistently supported by relevant examples from the Close Study Products</li> <li>Subject-specific terminology is used consistently and relevantly throughout</li> <li>* The quality of the written communication is excellent</li> <li>* The line of argument is clear, logical and well developed</li> </ul>
3	11–15	<ul style="list-style-type: none"> <li>Good understanding of the theoretical framework demonstrated by frequently effective discussion of industries and the influence of relevant contexts on media products</li> <li>Good judgements and conclusions drawn, usually supported by relevant examples from the Close Study Products</li> <li>Subject-specific terminology is used frequently</li> <li>* The quality of the written communication is good</li> <li>* The line of argument is clear</li> </ul>
2	6–10	<ul style="list-style-type: none"> <li>Satisfactory understanding of the theoretical framework demonstrated by some relevant discussion of industries and audiences and the influence of relevant contexts on media products</li> <li>Satisfactory judgements and conclusions drawn, supported by examples from the Close Study Products</li> <li>Subject-specific terminology is used largely appropriately</li> <li>* The quality of the written communication is satisfactory</li> <li>* The line of argument is not always evident</li> </ul>
1	1–5	<ul style="list-style-type: none"> <li>Basic understanding of the theoretical framework demonstrated by little discussion of industries and audiences and the influence of relevant contexts on media products</li> <li>A few basic judgements and conclusions drawn, supported by examples from the Close Study Products</li> <li>Little or no relevant use of subject-specific terminology</li> <li>* The quality of the written communication is poor</li> <li>* There is no line of argument</li> </ul>
0	0	<ul style="list-style-type: none"> <li>No work worthy of credit</li> </ul>

May consider:

- In the 1960s, Radio 1 was very popular
- Once pirate radio had been shut down, it was the only youth-orientated radio
- It gained audience of over 10 million.
- Part of this was because of the rise in youth culture, the popularity of rock music, and the rise of the hippies and so on.

Radio ownership increased, especially with the cheapness and popularity of transistor radios.

Radio 1 was almost the only way to access music, apart from going to the records shop or playing records (vinyls) on a record player.

- *The Tony Blackburn Breakfast Show* fulfilled the audience's needs as a 'pop' music and had an energetic and youthful persona.
- All the original Radio 1 DJs were white and male.
- Radio 1's popularity peaked in the 1970s.
- Since then it has been less popular.
- It aims at the under-30s market.
- It didn't respond to trends in youth music such as punk in the late 1970s.

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- Since then it has been regarded as increasingly mainstream and out of the box for young people. Since the 1980s the audience has changed, becoming more urban. The BBC was slow to respond to this.
- Radio 1 has tried to employ more female DJs and more DJs who reflect the diversity of the nation.
- In 2002 it launched a sister station Radio 1Xtra, to focus entirely on Black music.
- The BBC has tried to include more niche music programmes on Radio 1 to appeal to a mass and mainstream audience.
- Changes to the technologies of music production and consumption have reduced the audience share of Radio 1.
- The move from one main distributor of music (the BBC) to many different distributors (e.g. via downloading, streaming, Internet radio and mobile phones) has segmented the audience and means that many audience members can listen without listening to music radio. Radio 1's audience share is in decline, especially the under-30s, use music streaming services instead.
- Radio 1 has introduced more online content. It now has a popular YouTube channel with an audience of over 3 million subscribers.
- It has a prominent presence on social media through its Facebook page and Twitter.
- As a public service broadcaster, it has to meet its remit. For instance, it has to include news bulletins and it has to uphold positive social values – which doesn't always fit easily with some popular youth music.
- Radio 1 has to offer a mixture of information, entertainment and music. It may include some 'social action' campaigns, and specially made documentaries that will engage and educate a youth audience. This doesn't always appeal to a youth audience who may just want music, rather than 'information' and speech aspects.
- Radio 1 hosts and broadcasts a range of live music events, from *The Big Dance* to broadcasts from Glastonbury.
- It offers advice on common teen issues such as eating disorders, sex, drugs and so on; it has podcasts, playlists, a radio app and more.
- The screen shot of the Radio 1 home page:
  - The home page has a prominent 'listen live' function, showing what tracks are being played, to encourage audience members to listen.
  - The home page uses eye-catching images such as the picture of a person leaping into the air, to help engage the audience and give radio a more modern feel. Something the youth audience are used to with YouTube, etc., is convergence.
  - The caption 'BTS are the biggest band you haven't heard of... yet' shows that Radio 1 knows about future trends in music and is a good source of information for listeners, building respect for the institution.
  - The caption 'Adele Roberts teaches Greg about BTS' suggests that it provides new information to audiences.
  - The home page features a lot of big-name celebrities like Adele and Jay Z to draw in the fan base of these artists and reflect the high-status nature of the institution.
  - The home page advertises Radio 1 event programming like Jan Slams to encourage people to listen to the radio.
  - The Jan Slam caption 'win amazing prizes' entices the audience to participate in the programme and builds loyalty to the institution.
  - The home page uses recognisable logos to show how Radio 1 is a highly respected brand – the BBC.
  - It demonstrates convergence.
  - It shows how Radio 1 keeps up to date by its use of online media.

Other relevant points that may be considered.

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## **Preview of Answers Ends Here**

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