

MEDIA STUDIES EXAM GUIDE



**KEY COURSE
INFORMATION**

A LEVEL MEDIA REVISION GUIDE

In this Revision Guide you will find a variety of different resources to aid you in your revision for the Component 1 & Component 2 Exams

These will include:

- An overview of the Exams and their structure: FAQs
- Annotated Exam papers
- An overview of the set products for each exam and their links to the framework, theory and context
- A general guide to approaching the exam structure and writing responses
- Previous exam questions
- An overview of Key Theories (please remember that you can also find this in your Course Handbook)
- Overview of Contexts

AN OVERVIEW OF THE EXAM & ITS STRUCTURE: FAQs

How long are the exams and how should I organise my timings?

Component 1:

- **Component 1 is 2hr 15 mins** (inc 12-15 viewing time)
- You should be given 1 minute before the start of the exam to read the supporting information for Section A.
- You will have 1 hour 30 mins to answer Section A including 15 mins of viewing/planning time.
- Allow yourself approx. 25 mins for the Media Language Question and 50 mins for the Representation Question on Section A.
- You will have 45 minutes to answer Section B (including planning time) – this is generally a mark a minute.
- Allow yourself 5 mins planning time for the Representation Question and Section B.

Component 2:

- **Component 2 is 2hr 30 mins.**
- You will have 50 minutes to answer each section of the exam – TV, Magazines, Online Media.
- You should allow 5 mins for planning for the longer questions (20/30 mark).
- You must answer all the questions in your given section (look for your set products).

What does Component 1 involve?

- Component 1 is testing you on 11 of the set products across 6 media forms but not all of these will come up on the exam – You will be tested on 4 of the 6 forms across 4 questions.
- The Forms are Newspapers, Music Videos, Advertising, Film marketing, Video Games and Radio.
- You must therefore ensure you revise **all the set products** and their relevant links to the framework (Media Language, Representation, Audience, Industries).
- Section A will consist of 2 unseen products – 1 for Media Language and 1 for Representation (comparative question).
- You will have 1 unseen print product and 1 unseen AV product.
- If you have an AV product for Media Language, you will view it twice.
- If you have an AV product for Representation, you will view it 3 times.

- You will NOT be given the set products in the exam – you have to revise them!
- Section A has 2 questions worth 15 marks (ML) and 30 marks (Rep) – 45 marks in total.
- Due to the nature of the unseen exam, it is advisable to do this Section first to ensure that the texts remain fresh in your memory
- Section B has 2 stepped questions – Q3 is Industries and Q4 is Audience. The questions will range from 1 mark to 15 marks e.g. 1+2+10+12 for Industries and 8+12 for Audience.
- Q3d is a synoptic question that will expect you to draw upon your understanding of Media Studies across the framework.

What does Component 2 involve?

- There are 4 questions in Component 2 testing you across 3 forms – TV, Magazines and Online Media.
- You must answer all of the 4 questions relating to the set products we have studied.
- **DO NOT** try and answer questions on the products we have not studied in class
- The questions will relate to all parts of the Framework and may have a link to contexts (social, historical, political, cultural, economic).
- The questions will have a varied amount of marks ranging from 10-30 marks. The long answer questions will generally be 30 marks.
- You may be asked to evaluate theories so you must aim to challenge these perspectives.
- You may also be asked to analyse parts of your set product so you must know them inside out.

Do I really need to revise all the set products?

- **YES!!!** You ABSOLUTELY should revise for all the products studied regardless of their likelihood of them coming up.
- Remember that the products that you have large paper booklets for will definitely come up on the exam.

The Exam Papers: Component 1 & Component 2

You should make sure that you do not make notes during the first viewing. This will enable you to concentrate on the product you have been given.

If you have a video for the Representation Question, you will view it 3 times. If you get a video for the Media language Question, you will view it twice.

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Answer **all** questions from **both** sections.

Section A: Analysing Media Language and Representation

Representation

Question 1 is based on the unseen audio-visual resource **and** the *WaterAid* advertisement you have studied.

The audio-visual resource consists of a television advertisement which is part of the *Save The Children Most Shocking Second a Day* campaign, made in 2014.

You will be allowed **one** minute to read Question 1.

The advertisement will be shown **three times**.

First viewing: watch the advertisement.

Second viewing: watch the advertisement and **make notes**.

You will then have **five minutes to make further notes**

Third viewing: watch the advertisement and **make final notes**.

Once the third viewing has finished, you should answer Question 1.

Audience positioning refers to the way the audience are expected to respond to the product's reps – emotive/active/passive etc. This can be related to the product's mode of address and media language

1. Compare how audiences are positioned by the representations in this *Save The Children* advertisement **and** the *WaterAid* advertisement you have studied.

In your answer you must:

- consider how the representations construct versions of reality
- consider the similarities and differences in how audiences are positioned by the representations
- make judgements and draw conclusions about how far the representations relate to relevant media contexts. [30]

Make sure you address each one of these bullet points to help you structure your response. Use them within your planning.

Media Language

Question 2 is based on Resource A, the front page of *The Sun* newspaper (November 2016) and the front page of *The Daily Mail* newspaper (November 2016) provided on pages 7 and 8. Study Resource A carefully and use **both** front pages when answering the question.

How does media language incorporate viewpoints and ideologies in these front pages of *The Sun* and *The Daily Mail*? [15]

This is quite a common question. Ensure that you focus on media language and not representation here. You should draw on Barthes' concept of myth.

You may be given 2 print products or 1 print product. The amount will depend on the complexities of the product provided.

'Briefly explain' requires a short answer response – aim for 2-3 sentences and provide an example. You may aim for 3-4 sentences for a 4 mark question (these can vary).

If you don't see a specific product mentioned in the question, make sure you address all the products studied within this set form e.g. The Daily Mirror/the Times and Straight Outta Compton/I, Daniel, Blake.

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Section B: Understanding Media Industries and Audiences

3. (a) Briefly explain what is meant by distribution. [2]
- (b) How have recent technological changes had an impact on the production and distribution of newspapers? [10]
- (c) What is a media conglomerate? [1]

In Question 3(d), you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.

- (d) Explain how ownership shapes media products. Refer to *The Daily Mirror* to support your points. [12]
4. (a) Explain how national and global audiences can be reached through different media technologies and platforms. Refer to *Late Night Woman's Hour* to support your points. [8]
- (b) How do media organisations meet the needs of specialised audiences? Refer to *Late Night Woman's Hour* to support your points. [12]

The majority of the Section B questions are 'explain' questions – this means that you must show knowledge and understanding of the framework in relation to the chosen form linking your ideas to the:

- Set products
- Context
- Theory

It is possible that you may be asked to refer to 2 different products for these questions so make sure you prepare for all possible options – TIDE/WATERAID/ASSASSIN'S CREED/DAILY MIRROR/THE TIMES/LATE NIGHT WOMAN'S HOUR

Your selected products will be identified in the various headings – Our products are all option 2. DO NOT ATTEMPT TO ANSWER THE OTHER QUESTIONS.

'To what extent' is asking you to evaluate the theory/concept identified in the question e.g postmodernism. You must therefore offer a balance/counterpoints in your response.

Section A – Television in the Global Age

Answer **one** question in this section. Each question is in **two parts**.

Either,

Option 1: *Life On Mars* and *The Bridge*

1. (a) To what extent can the set episode of *Life On Mars* be seen as postmodern? [15]
- (b) Television production takes place within an economic context. Discuss the influence of economic factors on *The Bridge*. [15]

Or,

Option 2: *Humans* and *The Returned*

2. (a) To what extent can the set episode of *Humans* be seen as postmodern? [15]
- (b) Television production takes place within an economic context. Discuss the influence of economic factors on *The Returned*. [15]

Or,

Option 3: *The Jinx* and *No Burqas Behind Bars*

3. (a) To what extent can the set episode of *The Jinx* be seen as postmodern? [15]
- (b) Television production takes place within an economic context. Discuss the influence of economic factors on *No Burqas Behind Bars*. [15]

Here is an example of 2 shorter answer questions. In this instance, you must only refer to the set products identified and not offer a comparison. The 2 questions will be centered around different parts of the framework – the example here is Media language (pomo) and Industry contexts.

This is another example of an evaluation question, this time in relation to a given theory from the Framework. You should ensure that you assess the strengths and weaknesses of the given theory in relation to the set products. You should refer to other theories in order to support your points and offer counter arguments.

Section B – Magazines: Mainstream and Alternative Media

Answer **one** question in this section.

Either,

Option 1: *Woman* and *Adbusters*

4. Compared with the past, David Gauntlett argues that in the media today 'we no longer get singular, straightforward messages about ideal types of male and female identities.'

Evaluate the validity of this claim with reference to the set editions of *Woman* and *Adbusters* and the historical contexts in which they were produced. [30]

Or,

Option 2: *Woman's Realm* and *Huck*

5. Compared with the past, David Gauntlett argues that in the media today 'we no longer get singular, straightforward messages about ideal types of male and female identities.'

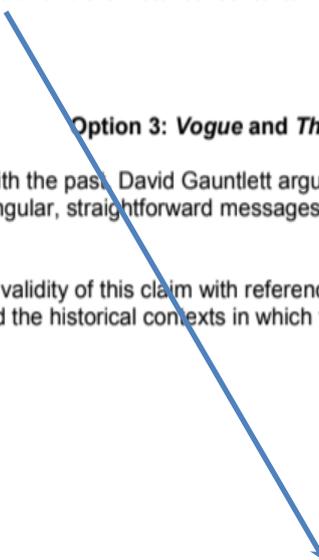
Evaluate the validity of this claim with reference to the set editions of *Woman's Realm* and *Huck* and the historical contexts in which they were produced. [30]

Or,

Option 3: *Vogue* and *The Big Issue*

6. Compared with the past, David Gauntlett argues that in the media today 'we no longer get singular, straightforward messages about ideal types of male and female identities.'

Evaluate the validity of this claim with reference to the set editions of *Vogue* and *The Big Issue* and the historical contexts in which they were produced. [30]



This question requires you to refer to both products but this does not have to be done as a comparison. It is also important to recognize that this question also refers to 'historical contexts' so you should consider the time period in which they were produced and how this impacts on the representations in the products.

'How far' is another example of a question where you are expected to evaluate and make judgments/conclusions. Therefore you should again offer a balanced response that argues for and against the point raised in the question.

Section C – Media in the Online Age

Answer **one** question in this section.

Either,

Option 1: *PointlessBlog* and *DesiMag*

7. How far can aspects of identity be seen to affect the way in which audiences use online media? Discuss, with reference to *PointlessBlog* and *DesiMag*. [30]

You should refer to relevant academic theories in your response.

Or,

Option 2: *Zoella* and *Attitude*

8. How far can aspects of identity be seen to affect the way in which audiences use online media? Discuss, with reference to *Zoella* and *Attitude*. [30]

You should refer to relevant academic theories in your response.



It is expected that you refer to the relevant theories for the question so you must first identify the part of the framework being addressed – in this instance, it is audience. However, this question also refers to identity so you may wish to consider aspects of Gauntlett’s theory and link this to the audience.

The Set Products Overview - Form, Exam, Framework & Theory

PRODUCT	MEDIA FORM	EXAM	FRAMEWORK	THEORIES
Dream	Music Video	Component 1	Representation	Barthes/Levi-

				Strauss/Pomo/ Hall/Gauntlett/Van Zoone/Hooks/Gilroy
Riptide	Music Video	Component 1	Representation	Barthes/Levi- Strauss/Pomo/ Hall/Gauntlett/Van Zoone/Hooks
Tide	Advertising	Component 1	Representation Audience	Barthes/Levi-Strauss Hall/Gauntlett/Van Zoone/Hooks Hall/Gerbner
WaterAid	Advertising	Component 1	Representation Audience	Barthes/Levi-Strauss Hall/Gauntlett/Van Zoone/Hooks/Gilroy Hall/Gerbner
Kiss of the Vampire	Film Advertising	Component 1	Representation	Barthes/Levi- Strauss/Neale Hall/Gauntlett/Van Zoone/Hooks
Assassin's Creed: Liberation	Video Games	Component 1	Industry Audience	Livingstone & Lunt/Curran & Seaton/Hesmondhalgh Hall/Jenkins/Bandura/ Shirky
Late Night Woman's Hour	Radio	Component 1	Industry Audience	Livingstone & Lunt/Curran & Seaton/Hesmondhalgh Hall/Gerbner/Shirky/ Jenkins
Black	Film	Component 1	Industry	Livingstone &

Panther	Marketing			Lunt/Curran & Seaton/Hesmondhalgh
I, Daniel Blake	Film Marketing	Component 1	Industry	Livingstone & Lunt/Curran & Seaton/Hesmondhalgh
Daily Mirror	Newspapers	Component 1	Media Language Representation Industry Audience	Barthes/Levi-Strauss Hall (Rep) Livingstone & Lunt/Curran & Seaton/Hesmondhalgh Hall/Gerbner/Shirky
The Times	Newspapers	Component 1	Media Language Representation Industry Audience	Barthes/Levi-Strauss Hall (Rep) Livingstone & Lunt/Curran & Seaton/Hesmondhalgh Hall/Gerbner/Shirky
Jinx	TV	Component 2	Media Language Representation Industry Audience	Levi-Strauss/Pomo/Neale/Todorov Hall/Van Zoonen/hooks/Butler Livingstone & Lunt/Hesmondhalgh Hall/Jenkins
No Burqas	TV	Component 2	Media Language Representation Industry Audience	Levi-Strauss/Neale/Todorov Hall/Van Zoonen/hooks Livingstone & Lunt/Hesmondhalgh

				Hall
Vogue	Magazines	Component 2	Media Language Representation Industry Audience	Barthes/Levi-Strauss Gauntlett/Van Zoonen/hooks Curran & Seaton/Livingstone & Lunt Gerbner/Hall
Big Issue	Magazines	Component 2	Media Language Representation Industry Audience	Barthes/Levi-Strauss Gauntlett/Van Zoonen/hooks Curran & Seaton/Livingstone & Lunt Gerbner/Hall
Zoella	Online	Component 2	Media Language Representation Industry Audience	Barthes/Levi-Strauss/ Pomo Hall/Gauntlett/Butler Hesmondhalgh/Livingst one & Lunt Gerbner/Jenkins/Shirky
Attitude	Online	Component 2	Media Language Representation Industry Audience	Barthes/Levi-Strauss/ Pomo Hall/Gauntlett/Gilroy Hesmondhalgh/Livingst one & Lunt Gerbner/Shirky

A general guide to approaching the exam structure and writing responses

FOR ALL YOUR RESPONSES:

Remember **PEETA**

- **POINT:** Make a point that is relevant to the question
- **EXAMPLE:** Give a specific example to support your point
- **EXPLAIN:** Explain with links to issues, debates and wider contexts
- **THEORY:** Aim to link the relevant core theory to your discussion
- **ANSWER:** Link your point back to the question

COMPONENT 1

MEDIA LANGUAGE - Q1 OR Q2: 15 marks

- Centred around the concept of Media Language through the AO of analysis.
- You must aim to offer a detailed analysis of the unseen product, drawing upon key terminology, theory and appropriate contexts.
- The unseen product will take the form of a MUSIC VIDEO, NEWSPAPER OR ADVERT.
- Focus on the relevant codes: Technical, Visual, Language, Audio, Genre - the question may focus on a specific set of codes e.g. visual.
- You will be rewarded for media terminology and use of theory
- You must make direct references to the products.
- You need to aim for at least 3 points
- REMEMBER: You only need 25 minutes for this response
- Make sure you revise the above platforms and focus on their relevant codes and conventions.

REPRESENTATION - Q1 OR Q2: 30 marks

- This question will also include an unseen product that you will be asked to compare with the set product referenced in the question.
- The unseen product will take the form of a MUSIC VIDEO, NEWSPAPER OR ADVERT.
- You must plan for this response - use the bullet pointed criteria to help you do this.
- Try and offer a brief introduction that summarises your key observations.
- You must include detailed analysis of the 2 products linking in with Hall's theory that representations are a product of language.

- Offer a balanced analysis that does not focus on just 1 of the products - try and offer equal discussion in each paragraph.
- You will be rewarded for media terminology and use of theory
- REMEMBER: You only need 50 minutes for this response
- Make sure you address all the bullet pointed parts of the question criteria, allowing yourself approx 12 minutes on each section.
- Conclude your points if you can with a summary of your findings.

INDUSTRY - Q3 (25 MARKS)

- Question 3 is generally designed to encourage the student to show knowledge and understanding of media Industries.
- This question will only focus on NEWSPAPERS, RADIO, VIDEO GAMES OR FILM MARKETING.
- You are NOT expected to analyse the products, just refer to them in detail.
- This should still include references to the set products as well as other media texts if relevant.
- If the question does not refer to a specific set product, you should use the set products as appropriate e.g Daily Mirror and The Times for newspapers or Black Panther and I, Daniel Blake for Film Marketing.
- Q3 will include short answer questions and long answer questions.
- The short answer questions are based on your understanding of key terms and industry practices (refer to your glossaries)
- You may be required to refer to contexts (social/economic/technological/cultural/political)

AUDIENCE - Q4: (20 MARKS)

- Question 4 is generally designed to encourage the student to show knowledge and understanding of media audiences.
- THIS QUESTION WILL ONLY FOCUS ON NEWSPAPERS, RADIO, VIDEO GAMES OR ADVERTISING (TIDE/WATERAID ONLY).
- You are NOT expected to analyse the products, just refer to them in detail.
- This should still include references to the set products as well as other media texts if relevant.
- If the question does not refer to a specific set product, you should use the set products as appropriate e.g Daily Mirror and The Times for newspapers or Tide and Wateraid for Advertising.
- Q4 may include short answer questions and long answer questions.
- The short answer questions are based on your understanding of key terms and audience theory (refer to your glossaries)
- You may be required to refer to contexts

<ul style="list-style-type: none"> ● You will still be rewarded for references to the relevant media theories ● You need to aim for at least 3 points on the longer answer questions (10/12/15 marks) ● REMEMBER: You only need 25 minutes for this question. ● This section is a mark a minute. 	<p>(social/economic/technological/cultural/political)</p> <ul style="list-style-type: none"> ● You will still be rewarded for references to the relevant media theories ● You need to aim for at least 3 points on the longer answer questions (8/10/12/15 marks) ● REMEMBER: You only need 20 minutes for this question. ● This section is a mark a minute.
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GENERAL TIPS:

- Keep the Media language question as analysis - don't be drawn into other debates and issues that compromise the question.
- Do not rely on simplistic elements like colour, font and description - this is arguably GCSE level analysis.
- Although you do not need analysis for Q3 & 4, you do not have to refer to the set products great detail to ensure you aren't making general statements.
- Answer the question! – Many of you don't actually address the demands of the question and need to link EACH POINT back to this.
- Try and offer alternative readings to show a range of understanding
- Remember your timings - 25 + 50 + 25 + 20
- **add 25% for extra time = 31 + 1 hr 2mins + 31 + 25**

Notes:

COMPONENT 2 - TV, MAGAZINES AND ONLINE MEDIA

Component 2 is a much greater challenge in relation to marks awarded (30 MARKS per Section) but it is much easier to prepare for in relation to the set products that are guaranteed to come up on the exam. The key things to consider for this exam are:

- The questions could be made up of **10, 15, 20 or 30 mark questions** (30 marks are the most common structure)
- You will have to answer all the questions relating to your set product across the 3 platforms.
- DO NOT answer the questions on any product we have NOT studied in class. You cannot wing this!!!
- The most common AOs involved in this exam is the assessment of your
 - KNOWLEDGE AND UNDERSTANDING
 - YOUR ABILITY TO EVALUATE AND MAKE JUDGEMENTS
 - YOUR ABILITY TO DRAW CONCLUSIONS
 - YOUR ANALYSIS SKILLS

Although there is no set pattern to the questions, they do tend to offer similar structures and contexts to explore. These include:

- Use of theory in the questions that you should APPLY to the set products and then EVALUATE their relevance/validity
- A Context led question whereby you consider the SOCIAL, ECONOMIC, POLITICAL, CULTURAL OR TECHNOLOGICAL impacts on your set product/industry.
- An analysis led question whereby you offer detailed textual analysis linking explicitly to the set product alongside use of theory/context.

BASIC STRUCTURE:

This exam is largely based on you writing a long essay response to a set question. As you can see from previous questions, these tend to centre around similar themes.

You should aim to include:

- An introduction that provides an overview of your general response to the question and identifies your specific set product(s).
- 3-4 key points relating to the question that all offer a PEETA structure
- A final conclusion that answers the question, summarising your key points

INTRODUCTION

This should address the demands of the question and offer a personal insight to the question posed. What is your own opinion? You should then refer to the examples from the set products you will be referring to.

A stronger student will aim to present an objective response to the question, balancing both sides of the argument.

MAIN BODY OF RESPONSE

You should offer 3-4 solid points to answer the question, utilising as many examples as you can that are DETAILED and FOCUSED. You must also make sure that you refer to examples across both of the set products if the question requires it.

It is not advisable to provide generic examples without referring to specific pages, blogs, videos or scenes from the set products. The examiner will still expect to read about specific examples that include an element of analysis.

Each point should aim to offer a link to **Theory and relevant Contexts**. When you are preparing your examples, aim to link them to the most relevant aspects of the above. Do not force a theory that isn't relevant.

Example paragraph:

Zoella's International Women's Day post 'Who run the world?' (8/3/17) can be seen to celebrate and empower women; it is written by a highly successful young woman who communicates a very positive message about the importance of women as inspiration and support for other women. It is not overtly feminist and, seen in the context of the site as a whole, it could be argued that Zoella's blog upholds narrow and stereotypical notions of femininity (related to cooking, beauty, fashion etc.) found in many women's lifestyle magazines. The ways in which she has 'how to' sections reinforces a sense of the 'life manual', and assumes that her followers are interested in these topics and use them as tools to construct their own sense of identity (Gauntlett). There is plentiful reference to her relationship with Alfie Deyes (e.g. in the Valentines' Day post), again assuming that her followers are interested in this personal information and reinforcing dominant ideologies surrounding romance and relationships. Zoella and Alfie Deyes also create videos together as 'Zalfie' (many of which feature them playing Sims which is an interesting area to explore in terms of postmodernism) and there is a large amount of fan fiction created about the pair linking to Henry Jenkins' theory of fandom and the construction of alternative communities. This, again, links to 'end of audience' theory (Shirky) as fans are engaging with and extending the brand.

CONCLUSION:

This should summarise the key points raised in your response. However, it is often easy to forget to fully answer the question so ensure that you address the demands of the question in this final section and offer a conclusive answer. This can be based on your opinion from the evidence you have provided.

Remember to **PEETA**

- **POINT:** Make a point that is relevant to the question
- **EXAMPLE:** Give a specific example to support your point
- **EXPLAIN:** Explain with links to issues, debates and wider contexts
- **THEORY:** Aim to link the relevant core theory to your discussion
- **ANSWER:** Link your point back to the question

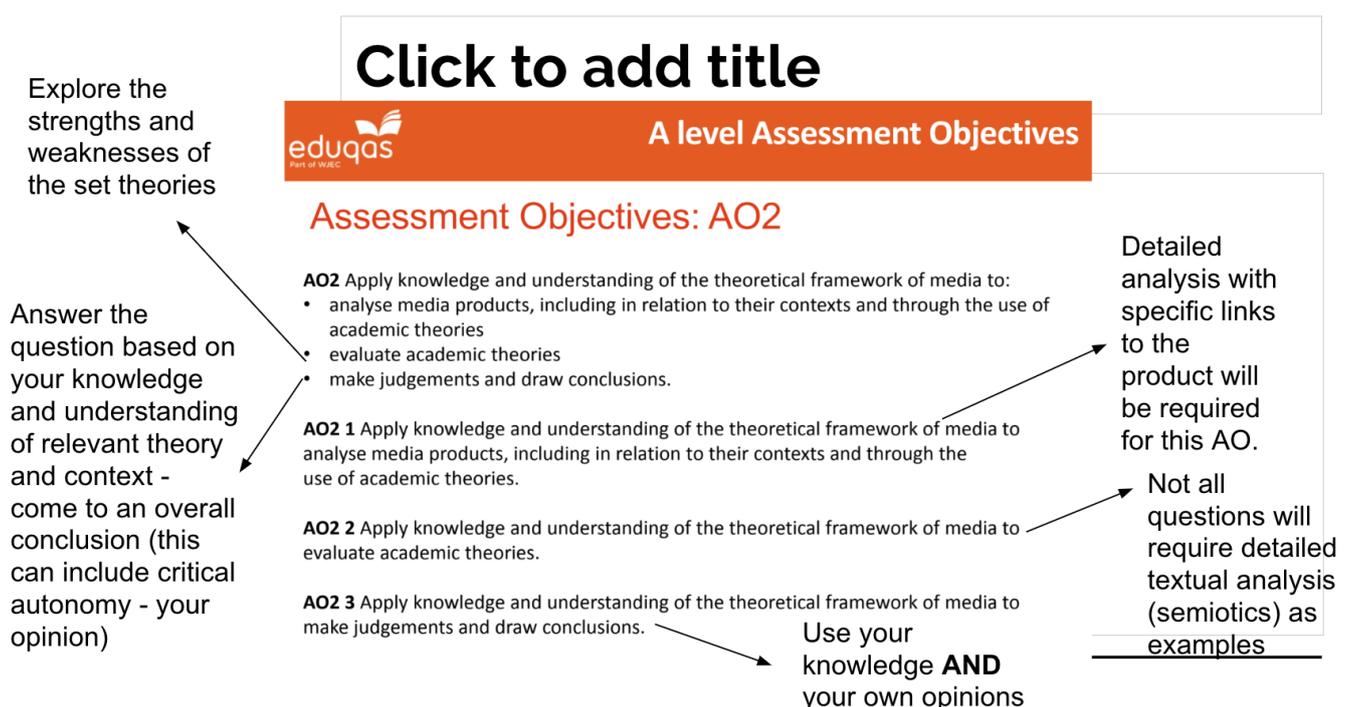
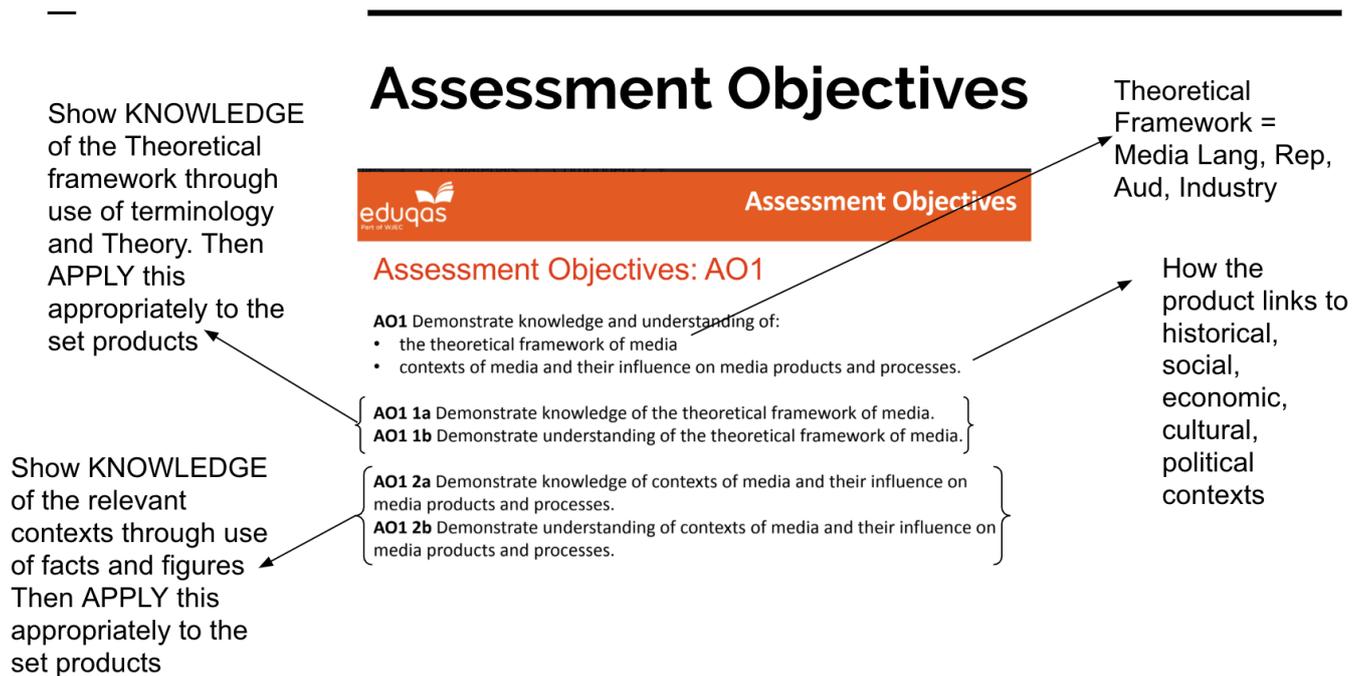
GENERAL POINTER: 4/5 POINTS WILL BE SUFFICIENT FOR EACH RESPONSE ON THIS PAPER.

To summarise, what should a good Component 2 response contain?:

- answers the particular question, not writing 'everything I know about my set product'.

- Stronger answers identified and addressed the key words from the question in their answer and answered the question directly in their conclusion.
- Students should also answer all parts of the question, not just latch on to a few words.
- Students should use a range of specific egs rather than general ones such as Zoella’s general Youtube account. Focus on specific videos on this platform or a specific Twitter account. Remember, a range is 3-4 but a wide range is 4-6 examples.
- Good answers always included a conclusion that answered the question directly, often summarising different arguments and coming to their own conclusion

Further Guides to Component 2:



10. Command words and examination question terminology for Components 1 and 2

Command Words	Definition
Compare (AO2)	Consider the similarities and differences between products; make judgements and draw conclusions. e.g. Compare how audiences are positioned by the representations in this Save The Children advertisement and the WaterAid advertisement you have studied. (SAMs – Component 1, Q1)
Explain (AO1)	Give information and reasons to demonstrate understanding of an aspect of the theoretical framework. e.g. Explain how ownership shapes media products. Refer to The Daily Mirror to support your points. (SAMs – Component 1, Q3d)
To what extent/How far (AO2 – ‘make judgements and draw conclusions’, but question may also include AO1)	Consider to what degree a statement or idea is true or applicable to particular media products or processes; make judgements and draw conclusions. e.g. To what extent can the set episode of Life On Mars be seen as postmodern? (SAMs – Component 2, Q1a)
Evaluate (AO2)	Make judgements about the validity or usefulness of a theory or theoretical approach in relation to media forms and products; develop an argument, draw conclusions. e.g. <i>Compared with the past, David Gauntlett argues that in the media today ‘we no longer get singular, straightforward messages about ideal types of male and female identities.’ Evaluate the validity of this claim with reference to the set editions of Woman and Adbusters and the historical contexts in which they were produced.</i> (SAMs – Component 2, Q4-6)
Discuss (AO1)	Consider and explore relevant ideas in relation to media products and processes to demonstrate understanding of an aspect of the theoretical framework. e.g. <i>Television production takes place within an economic context. Discuss the influence of economic factors on The Bridge.</i> (SAMs – Component 2, Q1-3b)
Analyse (AO2)	Critically examine elements of media language to identify the ways in which media products construct and communicate meanings and generate responses. This may be linked to making judgements and drawing conclusions.

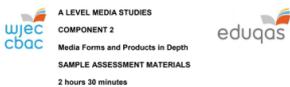
Command Words

- Analysis will not be required across all of the questions
- Generally, analysis will be linked to the Media Language question and possibly the Representation Question.
- However, **detailed references** to the set products are essential.
- For example, ‘An example of this can be seen in Woman’s Realm within the Feature Article ‘The Sunday Cook’ which includes a small image connoting the ‘ideal family’ consisting of a male and 2 children sat around a table whilst the female character serves them, linking to ideological perception of women taking on a domestic role in the home.’
- Or ‘Liberal Feminist arguments recognised by Liesbet Van Zoonen can be applied to the character of Laura in Humans as she is seen to be under pressure to conform to the ideologies of the ‘superwoman’ who can juggle both employment and her domestic responsibilities, leading to the disruption in the Hawkins’ Household and consequential purchase of a synthetic to replace her’.

What Should each Response include?

- Clear knowledge and understanding (k&u) of the set products - not always detailed analysis but you should have clear examples from the products
- Discussion of relevant contexts
- Application of theory - some questions may also require **EVALUATION** of theory
- Judgements and Conclusions - ensure that all parts of the question has been fully addressed and answered
- If you have a comparative question, you should aim to address each product equally

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ADDITIONAL MATERIALS

In addition to this paper, you will need an 8 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer three questions: one question from section A, one question from section B and one question from section C.

Use black ink or a ball point pen. Do not use gel pen. Do not use correction fluid.

Answers to all the questions must be written on the separate answer booklet provided. If you need additional paper, please ask your invigilator and attach the sheets securely to this answer booklet. Write your name, centre number and candidate number in the spaces at the top of all answer booklets. At the end of the examination, the answer booklet must be handed to the invigilator.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

There are three sections in total. You must answer one question from each section. Questions in section A are in two parts. You are advised to spend 50 minutes on each section of the paper. You should use relevant subject-specific terminology where appropriate.

Questions in sections B and C require an extended response. You will be assessed on the quality of your written response, including the ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

PRACTICE EXAM QUESTIONS

COMP1 - SECTION A QUESTIONS:

MEDIA LANGUAGE: (15 marks)

- 1) How do the visual codes/technical codes in this product help to construct meaning?
- 2) How does media language incorporate values and ideologies in this product?
- 3) Explore how codes and conventions create meaning in this film poster. (genre codes/technical codes/visual codes)

REPRESENTATION: (30 marks)

1) Compare how audiences are positioned by the representations in this Oxfam advertisement (2017) and the WaterAid advertisement you have studied:

<https://www.youtube.com/watch?v=bAdpodJkB9c>

In your answer you must:

- consider how the representations construct versions of reality
- consider the similarities and differences in how audiences are positioned by the representations
- make judgements and draw conclusions about how far the representations relate to relevant media contexts.

2) Compare the representation of Ethnicity in your set product, Formation (2016) and Childish Gambino's This is America (2018).

<https://www.youtube.com/watch?v=VYOjWnS4cMY> (2 mins)

In your answer you must consider:

- How America is represented through the choice of media language
- Potential reasons for the choices made in the representation of America
- how far representation might relate to relevant social, cultural and political contexts

3) Compare and contrast the representation of the US Presidential election within The Trews extract (first 2 mins) and set product, The Times front and back cover.

<https://www.youtube.com/watch?v=w3Ou5uFFn8Q&t=139s>

In your answer you must consider:

- How the issue/event is represented through the choice of media language
- Potential reasons for the choices made in the representation of the issue/event
- how far representation might relate to relevant social, cultural and political contexts.

YOU MAY ALSO BE PROVIDED WITH COMPARATIVE PRINT EXAMPLES SUCH AS:

4) Compare the representation of Gender in the set product, *The Kiss of the Vampire (1963)* and the poster for *Twilight: Breaking Dawn Pt1 (2012)*. (below):

- How is gender represented through the choice of media language?
- Potential reasons for the choices made in the representation of gender.
- how far the representations might relate to relevant social, cultural and political contexts.

THE EPIC FINALE THAT WILL LIVE FOREVER

the twilight saga
breaking dawn
part 2



SUMMIT ENTERTAINMENT PRESENTS "THE TWILIGHT SAGA: BREAKING DAWN - PART 2" A TEMPLE HILL PRODUCTION IN ASSOCIATION WITH SUNSWEPT ENTERTAINMENT KRISTEN STEWART ROBERT PATTONSON TAYLOR LAUTNER BILLY BURKE PETER FACINELLI
ELIZABETH REASER KELLAN LUTZ NIKKI BRED JACKSON BATHORNE ASHLEY GREENE WITH MICHAEL SHEEN AND DAKOTA FANNING CASTING BY DEBRA ZANE COSTUME DESIGNER MICHAEL WILKINSON EDITOR CARTER BURWELL EXECUTIVE PRODUCERS ALEXANDRA PATSIVAS
PRODUCED BY VIRGINIA KATZ, L.L.C. EXECUTIVE PRODUCERS RICHARD SHERMAN PRODUCED BY GUILLEMO NAVARRO ASC PRODUCED BY BILL BANNEBMAN EXECUTIVE PRODUCERS MABRY BOVEN GREG ANDRABIAN MARK MORGAN GUY OSARY PRODUCED BY WYCK GOUFREY KAREN ROSENHEIT STEPHEN MEYER
SCREENPLAY BY MELISSA ROSENBERG DIRECTED BY BILL CONDON
11.16.12
BreakingDawn-TheMovie.com

SECTION B:

INDUSTRY:

SHORT ANSWER

- 1) Give one example of a media conglomerate [1]
- 2) Name one public service radio station [1]
- 3) Briefly explain two key features of public service broadcasting [2]
- 4) Give one example of a vertically integrated film company [1]
- 5) Which multinational developer created the *Assassin's Creed* franchise? [1]
- 6) Explain two key features of commercial radio [2]
- 7) Outline two ways media producers categorise audience. Provide examples [2]
- 8) Briefly explain two methods that a major film studio may use to reach a global audience [2]
- 9) Identify two different audiences for *Black Panther*. Justify your choices [4]
- 10) What is a pre-existing audience? [1]
- 11) Define a niche audience and provide an example of one [2]
- 12) Identify two marketing methods that specifically use digital technology [4]
- 13) Which company owns *The Daily Mirror* newspaper? [1]
- 14) Outline two ways that digital technology has impacted on the production of radio programming [2]
- 15) What is a newspaper paywall? Provide an example [2]

LONG ANSWER:

- 1) How do social and cultural contexts influence regulation in the film industry? Refer to *Black Panther /I, Daniel Blake* in your response. [10]
- 2) How have recent technological changes had an impact on the production and distribution of newspapers/radio/video games/film marketing? [8]
- 3) Explain how ownership shapes media products. Refer to *Late Night Woman's Hour/I, Daniel Blake/ Black Panther* in your response to support your points. [12]
- 4) How does ownership have an impact on film production and marketing? Refer to *Black Panther /I, Daniel Blake* in your response. [12]
- 5) How has technology impacted on the production and marketing of video games? Refer to *Assassin's Creed III: Liberation* to support your points. [8]
- 6) Explain how producers to media products ensure financial success. Refer to *I, Daniel Blake/ Black Panther /Assassin's Creed.*(10)

AUDIENCE:

- 1) Explain how audiences can interpret radio in different ways. Refer to *Late Night Woman's Hour* to support your points. [8]
- 2) Explain how national and global audiences can be reached through media platforms and technologies. Use *Assassin's Creed III: Liberation/Late Night Woman's Hour/The Times/The Mirror* to support your points. [12]
- 3) How do media organisations meet the needs of specialised audiences? Refer to the *Tide* advertisement/*Late Night Woman's hour/Assassin's Creed* in your response. [10]
- 4) Explain how audiences can interact with the media. Refer to the *Daily Mirror/The Times/Assassin's Creed/Late Night Woman's Hour/WaterAid* In your response to support your points. [10]
- 5) Explain how producers of adverts target audiences in different ways. Refer to *Water Aid/Tide/Assassin's Creed/The Daily Mirror/The Times* to support your points. [10]
- 6) Explain how historical contexts influence audience interpretations of media products. Refer to the *Tide advertisement* you have studied to support your points. (10)

COMP 2 QUESTIONS

TELEVISION:

1. To what extent does the set episode of *The Jinx/No Burqas* conform to Todorov's theory of narrative equilibrium (15)

2. With reference to Stuart Hall's theories of representation, consider how *The Jinx/No Burqas* reinforces and challenges stereotypes.(30)
3. Explain how media organisations target audiences through marketing in relation to the set products you have studied. (30)
4. Identify the ways in which *The Jinx/No Burqas* may engage and position a range of audiences. (30)
5. According to Claude Lévi-Strauss, texts convey their meanings through a system of binary oppositions. Evaluate this structuralist theory. Refer to the set episodes of *The Jinx/No Burqas* in your response. (30)
6. Television production takes place within an economic context. Discuss the influence of economic factors on *The Jinx/No Burqas*. (15)
7. To what extent are the set products *The Jinx/No Burqas* Postmodern? (30)

MAGAZINES:

- 1) How significant are economic factors in the magazine industry? Refer to *Vogue/Big Issue* in your answer.(30)
- 2) Compared with the past, David Gauntlett argues that in the media today 'we no longer get singular, straightforward messages about ideal types of male and female identities.' Evaluate the validity of this claim with reference to the set editions of *Vogue/Big Issue* and the historical context in which it was produced. (30)
- 3) Explain how social and cultural contexts influence audience responses to *Vogue/Big Issue Magazine*. Refer to examples from the set products to support your response. (30)
- 4) Analyse how the Media Language choices in *Vogue/Big Issue* are used to construct meaning in relation to values and ideologies. Refer to 2 pages from the set product. (15)
- 5) Explore how the representations in *Vogue/Big Issue* position audiences.(15)

ONLINE:

- 1) Explain how social and cultural contexts influence responses to online media products. Refer to Zoella to support your response. [15]
- 2) Explore how the representations on Attitude's website position audiences.(15)
- 3) Analyse how the Media Language choices in Zoella/Attitude online are used to construct meaning in relation to values and ideologies. (15)
- 4) Clay Shirky argues that due to the rise of the internet, media consumers have now become producers who 'speak back to' the media in various ways. Evaluate the validity of this claim with reference to Zoella and Attitude online. (30)
- 5) David Gauntlett argues that the media provide us with 'tools' or resources that we use to construct our identities. Evaluate this statement in relation to the set products Zoella and Attitude online (30).
- 6) How significant are economic factors in the production of online products? Refer to Zoella and Attitude in your answer.(30)

THEORY/ISSUE/DEBATE OVERVIEW

As previously stated, it is important that you review all the resources that you have been provided with and produced to help your revision. Access to these include:

- Theory and glossary guides
- Module booklets
- Handouts and Worksheets
- Course handbook
- Class notes

Please use the grid below to track what theories relate to the set products:

	Theory/Theoretical Approach	Component 1 Forms	Component 2 Forms/products
Media Language	Semiotics, including Roland Barthes	Advertising and marketing Music video Newspapers	Magazines (both products) Online (both products)
	Genre theory, including Steve Neale		Television (both products)
	Structuralism, including Claude Lévi-Strauss	Advertising and marketing Music video Newspapers	Television (both products) Magazines (both products) Online (both products)
	Narratology, including Tzvetan Todorov		Television (both products)
	Postmodernism, including Jean Baudrillard		Television (<i>Life On Mars</i> or <i>The Jinx</i>) Online (both products)
Representation	Theories of representation, including Stuart Hall	Advertising and marketing Music video Newspapers	Television (both products) Online (both products)
	Theories of identity, including David Gauntlett	Advertising and marketing Music video	Magazines (both products) Online (both products)
	Feminist theory, including Liesbet van Zoonen and bell hooks	Advertising and marketing Music video	Television (both products) Magazines (both products)
	Theories around ethnicity and postcolonial theory, including Paul Gilroy	Advertising and marketing Music video	Online (<i>DesiMag</i> or <i>Attitude</i>)
	Theories of gender performativity, including Judith Butler		Television (<i>The Bridge</i> or <i>Humans</i> or <i>The Jinx</i>) Online (<i>PointlessBlog</i> or <i>Zoella</i>)

Media Industries	Power and media industries, including Curran and Seaton	Film Newspapers Radio Video games	Magazines (both products)
	Regulation, including Livingstone and Lunt	Film Newspapers Radio Video games	Television (both products) Magazines (both products) Online (both products)
	Cultural industries, including David Hesmondhalgh	Film Newspapers Video games	Television (both products) Online (both products)
Audiences	Media effects, including Albert Bandura	Video games	
	Cultivation theory, including George Gerbner	Advertising Newspapers	Magazines (both products) Online (both products)
	Reception theory, including Stuart Hall	Advertising Newspapers Radio Video Games	Television (both products) Magazines (both products)
	Fandom, including Henry Jenkins	Radio Video Games	Television (<i>Life On Mars</i> or <i>Humans</i> or <i>The Jinx</i>) Online (<i>PointlessBlog</i> or <i>Zoella</i>)
	'End of audience' theories - Clay Shirky .	Newspapers Radio Video Games	Online (both products)

Theory Summaries:

MEDIA LANGUAGE

Semiotics - Roland Barthes

- the idea that texts communicate their meanings through a process of signification
- the idea that signs can function at the level of denotation, which involves the 'literal' or common-sense meaning of the sign, and at the level of connotation, which involves the meanings associated with or suggested by the sign
- the idea that constructed meanings can come to seem self-evident, achieving the status of myth through a process of naturalisation.

Narratology - Tzvetan Todorov

- the idea that all narratives share a basic structure that involves a movement from one state of equilibrium to another
- the idea that these two states of equilibrium are separated by a period of imbalance or disequilibrium
the idea that the way in which narratives are resolved can have particular ideological significance.

Genre theory - Steve Neale

- the idea that genres may be dominated by repetition, but are also marked by difference, variation, and change
the idea that genres change, develop, and vary, as they borrow from and overlap with one another
- the idea that genres exist within specific economic, institutional and industrial contexts.

Structuralism - Claude Lévi-Strauss

- the idea that texts can best be understood through an examination of their underlying structure
- the idea that meaning is dependent upon (and produced through) pairs of oppositions
- the idea that the way in which these binary oppositions are resolved can have particular ideological significance.

Postmodernism - Jean Baudrillard

- the idea that in postmodern culture the boundaries between the 'real' world and the world of the media have collapsed and that it is no longer possible to distinguish between reality and simulation
- the idea that in a postmodern age of simulacra we are immersed in a world of images which no longer refer to anything 'real'
- the idea that media images have come to seem more 'real' than the reality they supposedly represent (hyperreality).

REPRESENTATION

Theories of representation - Stuart Hall

- the idea that representation is the production of meaning through language, with language defined in its broadest sense as a system of signs
- the idea that the relationship between concepts and signs is governed by codes
- the idea that stereotyping, as a form of representation, reduces people to a few simple characteristics or traits
- the idea that stereotyping tends to occur where there are inequalities of power, as subordinate or excluded groups are constructed as different or 'other' (e.g. through ethnocentrism).

Theories of identity - David Gauntlett

- the idea that the media provide us with 'tools' or resources that we use to construct our identities
- the idea that whilst in the past the media tended to convey singular, straightforward messages about ideal types of male and female identities, the media today offer us a more diverse range of stars, icons and characters from whom we may pick and mix different ideas.

Feminist theory - Liesbet van Zoonen

- the idea that gender is constructed through discourse, and that its meaning varies according to cultural and historical context
- the idea that the display of women's bodies as objects to be looked at is a core element of western patriarchal culture
- the idea that in mainstream culture the visual and narrative codes that are used to construct the male body as spectacle differ from those used to objectify the female body.

Feminist theory - bell hooks

- the idea that feminism is a struggle to end sexist/patriarchal oppression and the ideology of domination
- the idea that feminism is a political commitment rather than a lifestyle choice
- the idea that race and class as well as sex determine the extent to which individuals are exploited, discriminated against or oppressed.

Theories of gender performativity - Judith Butler

- the idea that identity is performatively constructed by the very 'expressions' that are said to be its results (it is manufactured through a set of acts)
- the idea that there is no gender identity behind the expressions of gender
- the idea that performativity is not a singular act, but a repetition and a ritual.

Theories around ethnicity and postcolonial theory - Paul Gilroy

- the idea that colonial discourses continue to inform contemporary attitudes to race and ethnicity in the postcolonial era
- the idea that civilisationism constructs racial hierarchies and sets up binary oppositions based on notions of otherness.

MEDIA INDUSTRIES

Power and media industries - Curran and Seaton

- the idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power
- the idea that media concentration generally limits or inhibits variety, creativity and quality
- the idea that more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions.

Regulation - Sonia Livingstone and Peter Lunt

- the idea that there is an underlying struggle in recent UK regulation policy between the need to further the interests of citizens (by offering protection from harmful or offensive material), and the need to further the interests of consumers (by ensuring choice, value for money, and market competition)
- the idea that the increasing power of global media corporations, together with the rise of convergent media technologies and transformations in the production, distribution and marketing of digital media, have placed traditional approaches to media regulation at risk

Cultural industries - David Hesmondhalgh

- the idea that cultural industry companies try to minimise risk and maximise audiences through vertical and horizontal integration, and by formatting their cultural products (e.g. through the use of stars, genres, and serials)
- the idea that the largest companies or conglomerates now operate across a number of different cultural industries
- the idea that the radical potential of the internet has been contained to some extent by its partial incorporation into a large, profit-orientated set of cultural industries

AUDIENCES

Media effects - Albert Bandura

- the idea that the media can implant ideas in the mind of the audience directly

- the idea that audiences acquire attitudes, emotional responses and new styles of conduct through modelling
- the idea that media representations of transgressive behaviour, such as violence or physical aggression, can lead audience members to imitate those forms of behaviour.

Cultivation theory - George Gerbner

- the idea that exposure to repeated patterns of representation over long periods of time can shape and influence the way in which people perceive the world around them (i.e. cultivating particular views and opinions)
- the idea that cultivation reinforces mainstream values (dominant ideologies).

Reception theory - Stuart Hall

- the idea that communication is a process involving encoding by producers and decoding by audiences
- the idea that there are three hypothetical positions from which messages and meanings may be decoded:
 - the dominant-hegemonic position: the encoder's intended meaning (the preferred reading) is fully understood and accepted
 - the negotiated position: the legitimacy of the encoder's message is acknowledged in general terms, although the message is adapted or negotiated to better fit the decoder's own individual experiences or context
 - the oppositional position: the encoder's message is understood, but the decoder disagrees with it, reading it in a contrary or oppositional way.

Fandom - Henry Jenkins

- the idea that fans are active participants in the construction and circulation of textual meanings
- the idea that fans appropriate texts and read them in ways that are not fully authorised by the media producers ('textual poaching')
- the idea that fans construct their social and cultural identities through borrowing and inflecting mass culture images, and are part of a participatory culture that has a vital social dimension.

'End of audience' theories - Clay Shirky

- the idea that the Internet and digital technologies have had a profound effect on the relations between media and individuals
- the idea that the conceptualisation of audience members as passive consumers of mass media content is no longer tenable in the age of the Internet, as media consumers have now become producers who 'speak back to' the media in various ways, as well as creating and sharing content with one another.

A GUIDE TO WIDER CONTEXTS

In Media Studies, a context can refer to the conditions of consumption, but a context is also defined as the circumstances that exist at the time a text is produced and which may be seen to have influenced it. The main contexts that you will be dealing with are **social, economic, political, historical, technological and cultural**.

Placing texts in their contexts can help you to analyse their content more deeply, give further insight into how they are likely to be consumed and can also tell us something about circumstances which affected their production.

Some examples of context:

- The debates concerning sexualisation and empowerment of female music artists can be related to the rise of the feminist movement supported by Beyonce and Ariana Grande
- The links between colonial discourse and the representation of race within WaterAid, Formation and Attitude.
- The increasing migration of print products such as the Independent to online sources can be associated with the decline in print readership figures
- Issues of identity on social media platforms can be related to cyberbullying, trolling and false identities/real life murder cases.
- Changes in news reporting and regulation can be related to the Leveson Enquiry and Super Injunctions
- Representation of immigrants and refugees can be related to political pressures in relation to the recent Migrant crisis.
- Debates relating to violence in the media can be related to high profile murder cases that have been linked to media products e.g Anders Breivik, Jamie Bulger Murder case

As your teachers, we simply cannot teach you about every social, political, historical and cultural context in the world so please refer to the product fact sheets and booklets to help identify the key contexts for each product. It is up to you to consume as much **news content** as possible in the weeks running up the exam so that you can prepare yourself for anything that you are faced with. This could be accessed by:

- Reading newspapers/Magazines
- Watching TV News
- Using news apps such as Sky News and BBC News
- Checking your Snap Chat news agency content
- Following news agencies on Twitter and Facebook
- Talking to others about Media stories and key news events