

GCSE Media Studies – Advance Information 2022

Component 1: Exploring the Media

Section A: Exploring Media Language and Representation	<p>This section will assess:</p> <ul style="list-style-type: none">• Media Language: Print Advertisement (QS OR TGC)• Media Contexts and Representation: Magazines – Pride front cover and ‘unseen’ magazine front cover
Section B: Exploring Media Industries and Audiences	<p>This section will assess:</p> <ul style="list-style-type: none">• Media Industries: Film – Spectre• Audiences: Video Games – Fortnite; includes synoptic assessment

Component 2: Understanding Media Forms and Products

Section A: Television – Crime drama	<p>This section will assess:</p> <ul style="list-style-type: none">• Media Language: Television - Luther• Media Contexts : Television - Luther
Section B: Music	<p>This section will assess:</p> <ul style="list-style-type: none">• Representation: Music videos – Bad Blood (Taylor Swift) and Freedom (Pharrell Williams)• Media Industries: Music websites – Taylor Swift

Component 1, Question 1 – Media Language

Advertisements – *Quality Street* OR *This Girl Can*

Past Adverts Qs:

1. Explore how the advertisement for *Quality Street* uses the following elements of media language to create meanings:

- (a) images [5]
- (b) language [5]
- (c) layout and design. [5]



- Consider the **nature** and **purpose** of the advert
- What is being advertised/marketed?
- Different types of products have different codes and conventions due to the difference in purpose.
- **Title** of product/organisation/campaign/film?
- Is the **product** (if appropriate) depicted? If so, how? If not, how is the product established?
- The **brand** – is the product/organisation an established brand? What are the key features of/association with the brand?
- What is the '**concept**' of the advert? Is there a '**unique selling point**'?
- Consider **contexts**

Relevant Theories:

- Barthes' **Enigma & Action Codes**
- Lévi-Strauss' **Binary Opposites**
- Propp's **Character Theory**

MEDIA LANGUAGE

- **Codes and conventions**
- **Layout and design**
- **Composition**
- **Images/photographs** (camera shot type, angle, focus)
- **Font** size, type of font (e.g. serif/sans serif), colour etc.
- **Mise-en-scène** – colour, lighting, location, costume/dress, hair/make-up as appropriate
- **Graphics**, logos etc.
- **Language** – slogan/tagline and any other copy included in the advertisement
- **Anchorage** of images and text
- Elements of **narrative**
- **Intertextuality**

Component 1, Question 2a – Contexts

- Magazines – *Pride* front cover

Past Magazine Qs:

2. (a) Explain how social context influences magazines. Refer to *Pride* magazine to support your points. [5]



- The magazine is **under black British ownership** and is specifically **targeted at women of colour** (a traditionally underrepresented group)
- The **issues** included on the cover relate to specific aspects of this **demographic group's interests/experience**



Relevant Theories:

- Mulvey's Male Gaze Theory
- Hall's Reception Theory
- Propp's Character Theory

SOCIAL AND CULTURAL CONTEXT

- How the product reflects the **society** and **culture** in which it was made through its **representations, themes, values, messages** and **viewpoints**
- How the product is **shaped** or **informed** by particular cultural influences, such as **genres, styles, technologies** and the work of **other media producers**
- How the product reflects the society and culture in which it was made through aspects of its **production, distribution, marketing, regulation, circulation** and **audience consumption**
- How **audience responses** to and **interpretations** of media products **may change over time**

Component 1, Question 2b – Representations

- Magazines – *Pride* front cover
- Unseen magazine front cover

Past Magazine Qs:

- (b) Compare the representation of women in the *Pride* front cover and the *Glamour* front cover. [25]

In your answer, you must consider:

- the choices the producers have made about how to represent women
- how far the representation of women is similar in the two front covers
- how far the representation of women is different in the two front covers.



- **Re-presentation:** constructing versions of reality
- How **events, social groups, ideas** are represented
- **Stereotypes:** uses and functions
- **Under-representation** or **misrepresentation** of social groups
- Social, historical and cultural **context** of representations
- How representations convey **viewpoints, messages, values** and **beliefs**
- **Theoretical perspectives** on representation and gender/feminist approaches

Relevant Theories:

- Mulvey's Male Gaze Theory
- Hall's Reception Theory
- Propp's Character Theory



Component 1, Question 3 – Industry

Film – Spectre

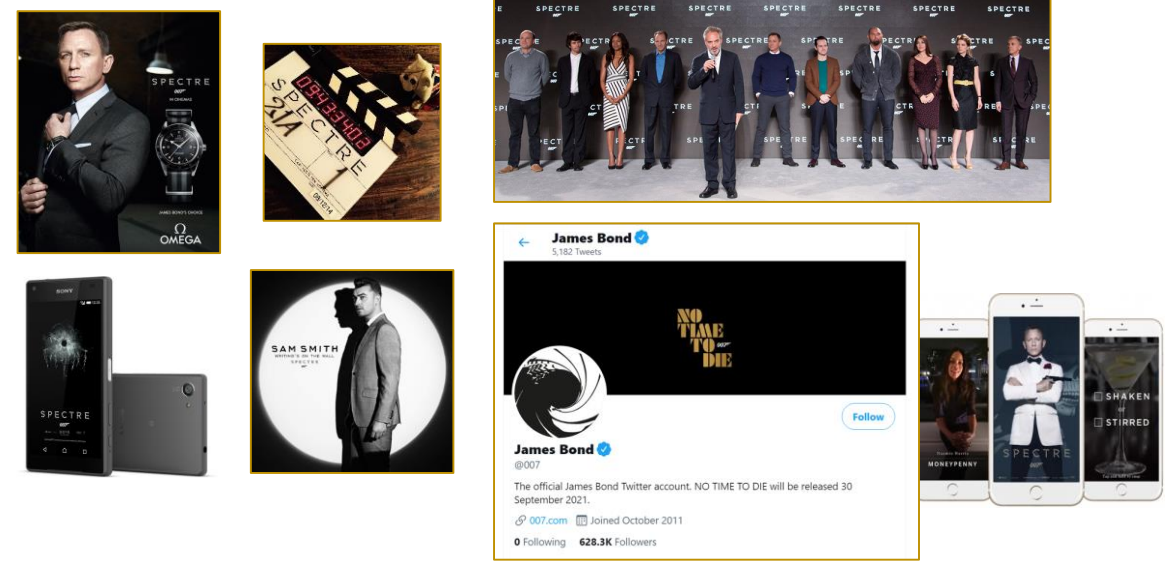
- Relevant Theories:**
- Hall's Reception Theory

Past Film Qs:

3. (a) Name the organisation that regulates films in Britain. [1]
- (b) 12 and 12A are examples of age certificates used in the UK. Give **two other** examples of age certificates used in the UK. [2]
- (c) Briefly explain the difference between the **12** and **12A** age certificates. [2]
- (d) Explain why a film may be given a 12A or 12 certificate. Refer to *Spectre* to support your points. [12]



- Media production**, including by large organisations, who own the products they produce
- The impact of **production processes**, **personnel** and **technologies** on the final product
- The effect of **ownership** and **control** of media organisations, including **conglomerate ownership**, **diversification** and **vertical integration**
- Increasingly **convergent nature of media industries** across **different platforms** and **different national settings**
- The importance of different **funding models**, including **government** funded, **not-for-profit** and **commercial** models
- How the media operate as **commercial industries** on a **global scale** and reach both **large** and **specialised audiences**
- The functions and types of **regulation** of the media
- The challenges for media **regulation** presented by 'new' **digital technologies**

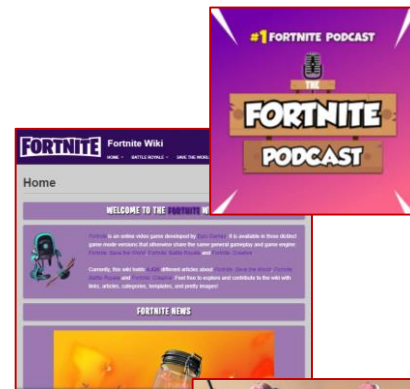
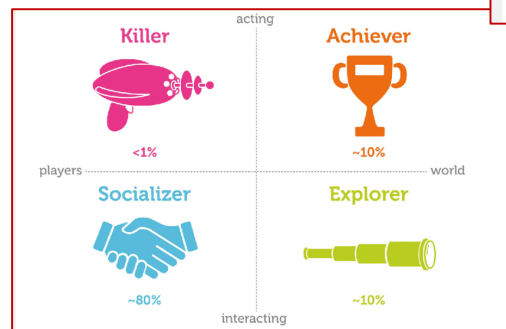
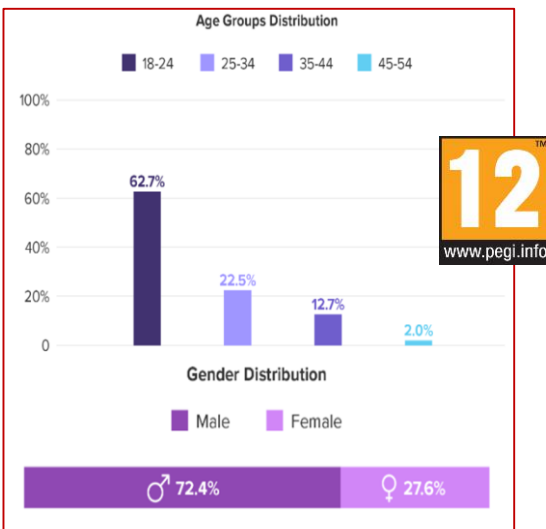


Video Games – Fortnite

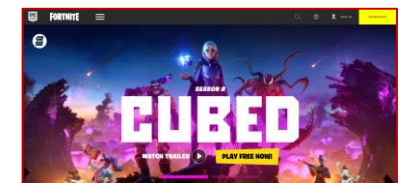
- Hall's Reception Theory
- Blumler & Katz's Uses & Gratifications Theory

4.	(a)	What type of game is <i>Pokémon Go</i> ?	[1]
	(b)	Identify two different target audiences for <i>Pokémon Go</i> .	[2]
	(c)	Choose one of these audiences. Briefly explain two marketing strategies the producers of <i>Pokémon Go</i> have used to target this audience.	[4]

(d) Explain how players of *Pokémon Go* can be described as 'active audiences'. [11]



Fortnite nerf causes fan outrage, #RevertTurboBuilding to trend on Twitter



- A range of audiences, from **small, specialised audiences** to **large, mass audiences**
- Targeting audiences through **marketing**
- **Categorising** audiences
- How **media technologies** are reaching and identifying audiences and their **consumption**
- Audiences' **identity**, their **sense of actual** and **desired self**
- The **social, cultural** and **political significance** of media products, including the **themes** or **issues** they address, the **fulfilment of needs** and **desires**
- Audiences' **response** and **interpretation** and their changes over time
- Theoretical perspectives, including **active** and **passive audiences**

Component 2, Question 1a+b

Media Language – *Luther*

Past *Luther* 1a Questions:

- (a) Explore the connotations of the costume of two characters in the extract. [8]
- (a) Choose **two** camera shots used in this extract. Explore why they are used. [8]
- (a) Explore how media language is used in this extract to show the roles of **two** characters. [8]

Past *Luther* 1b Questions:

- (b) How far are the characters in the extract typical of the genre? Explore two characters. [12]
- (b) How far are the settings in this extract typical of the genre? Explore examples from the extract to support your points. [12]
- (b) How far is the use of sound in this extract typical of the genre? [12]



Crime Drama



Neo Noir



Psychological Thriller



Relevant Theories:

- Barthes' Five Codes
- Neale's Genre Theory
- Levi-Strauss' Binary Opposites
- Propp's Character Theory
- Todorov's Narratology

- Consider the **nature** and **purpose** of this television series, particularly in relation to the chosen genre
- Different types of products have different **codes** and **conventions** due to the difference in purpose
- Consider **industry** context
- Consider **national** context
- Consider **social** & **cultural** contexts

MEDIA LANGUAGE

- **Codes** and **conventions** of the **specific genre**, related to the idea of repetition and difference, and changes over time
- **Camera work** (framing and composition – shot types, angle, position, movement etc.)
- **Lighting** and **colour**
- **Editing** – pace, type of edits, continuity
- **Narrative** structure, related to theoretical perspectives
- **Sound** – including dialogue, music
- **Mise-en-scene** – setting and location, props, costume/dress, hair/make-up as appropriate

Component 2, Question 2

Contexts – *Luther*

Past *Luther* Contexts Questions:

How do crime dramas or sitcoms reflect the time in which they are made? Refer to examples you have studied to support your response. [10]

Relevant Theories:

- Neale's Genre Theory
- Propp's Character Theory
- Mulvey's Male Gaze Theory
- Hall's Reception Theory

- *Luther* reflects **changes in society**, as **strong women** feature prominently in the narrative (although Luther is the protagonist, he is controlled to some extent by the females in his life – his wife leaves him, he has a female boss, and Alice convinces him she is innocent for much of the episode).
- *Luther* features **different representations of females** – senior police officer (Luther's boss), successful lawyer (Luther's wife), murderer (Alice)
- Dynamic nature of genre – **genres change over time** (due to contextual factors e.g. social/cultural, technological developments, industry etc.)
- *Luther* **hybridises** elements of **psychological drama** and the **thriller** genre to reflect **developing trends** in the crime genre
- The move away from pure police crime drama towards more **complex psychological crime dramas** can be traced back to series from the 1990s



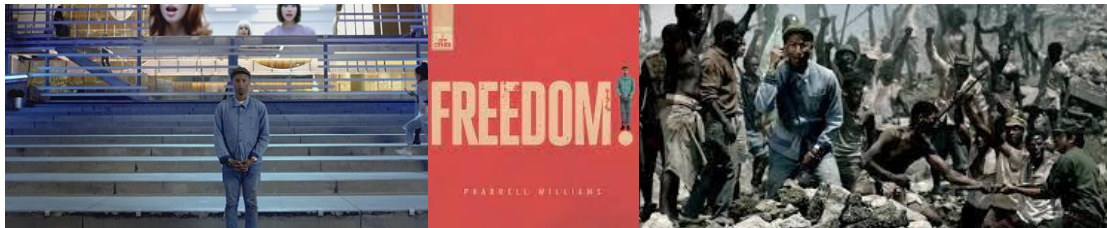
Component 2, Question 3

Representation – *Bad Blood & Freedom*

Past Music Video Representation Questions:

3. 'Music videos reinforce stereotypes of ethnicity.' How far is this true of the two music videos you have studied? [20]

- Representations of **gender**, **ethnicity** and **age**, including **stereotypes**
- **Messages** and **values**, **themes** and **issues**



Relevant Theories:

- Propp's Character Theory
 - Lévi-Strauss' Binary Opposites
 - Mulvey's Male Gaze Theory
 - Hall's Reception Theory
- The media **re-presents** (rather than simply present) the world, and **construct versions of reality**
 - How producers represent particular **events**, **social groups** and **ideas**
 - The different functions and uses of **stereotypes** – how they become **established**, how they may **vary over time**, and how they enable audiences to **interpret media quickly**
 - How and why particular social groups may be **under-represented** or **misrepresented**
 - How representations (including **self-representations**) convey particular **viewpoints**, **messages**, **values** and **beliefs**
 - The **social**, **cultural** and **political significance** of particular representations in terms of the **themes** and **issues** that they address
 - How representations reflect **social**, **historical** and **cultural contexts**
 - Audience **interpretations** of representations, including their own **experiences** and **beliefs**
 - Theoretical perspectives on gender and representation, including **feminist approaches**

Component 2, Question 4

Industry – Taylor Swift's website

Past Music Website Industry Questions:

4. Explain why music websites are important to the music industry. Refer to the official *Katy Perry* website or the official *Taylor Swift* website to support your response. [10]

4. Explain how music websites reflect the social and cultural contexts in which they are produced

- Nature of **production**; **ownership** and **control**, **conglomerate ownership**
- Impact of **convergence** across **different platforms**
- How music operates as a **commercial industry**, **global** context (remember to consider context too!)

Relevant Theories:

- Dyer's **Star Theory**
- Propp's **Character Theory**

- How is it used to establish the **star persona** of the artist and promote the music?
- Sense of **brand identity** around the artist and the music → branding to **tie-in** with current **single/album** across the site
- Promotion of **music**, links to **awards**, **performances** or **tours**
- Links to a 'store' to buy/**download** the music/**videos/merchandise**
- Links to **social media** accounts; opportunities for audiences to **interact/connect**
- Examples of **convergence**
- **Global reach** – how is this reflected?
- Wider reach of the brand
- Consider the **target audience** and how the website appeals to this **demographic**. Is there evidence of **fandom**? How might fans **interact with the artist**?
- Is there a sense of **personal contact** with the artist?

