



# GCSE MEDIA STUDIES

## Close Study Products

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For candidates entering for the 2022 examination  
To be issued to candidates at the start of their course of study.

### Information

- These Close Study Products (CSPs) have been selected as a starting point for the analysis of media products as part of the GCSE Media Studies course.
  - Some questions in the GCSE Media Studies Examination Papers will focus on these CSPs.
  - **All** of these products must be studied.
  - It is advised that this list is supplemented with other products.
  - This booklet **cannot** be taken into the examinations.
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## **Close Study Products**

### **Introduction**

#### **What are Close Study Products?**

Close Study Products (CSPs) are a range of media products that you must study in order to meet the requirements of the specification and prepare for the exams. A 'product' means something produced by a media industry for a media audience, for example, a television programme, a website or a video game.

#### **How are the CSPs chosen?**

The CSPs are chosen by the exam board. Between them, they enable you to study examples of all the following media forms:

- Television
- Film
- Radio
- Newspapers
- Magazines
- Advertising and marketing
- Online, social and participatory media
- Video games
- Music video.

Some of these forms must be studied in-depth: including at least one audio/visual form, one print form and one online, social and participatory media form.

#### **What does 'in depth study' mean?**

The forms you will study in depth are:

- Television (audio/visual)
- Newspapers (Print)
- Online, social and participatory media
- Video games.

For this specification you will study some linked online, social and participatory media products in conjunction with associated video games.

You will explore these forms and associated CSPs in relation to all four elements of the GCSE Media Studies Theoretical Framework:

- Media Language
- Media Representations
- Media Industries
- Media Audiences.

## What about the forms and products that aren't studied 'in depth'?

The other forms and products must be dealt with just as thoroughly, but only in relation to one or two of the elements of the media framework, as follows:

### Media Language and Media Representations

- Magazines
- Advertising and marketing

### Media Industries and Media Audiences

- Radio
- Music video

### Media Industries

- Film

As with the in-depth CSPs, you will also need to study the ways in which these CSPs reflect the social, cultural, historical and political **contexts** in which they were produced.

## Do I have to study all the CSPs?

The short answer is *yes*. To prepare for the two exams and the coursework (NEA) you will need to study all of the CSPs following the guidelines set out in the CSP booklet. In addition, it will obviously be helpful for you to look at other examples of media products in order to practise your skills of analysis and evaluation. This will help you to prepare for the exam as at least one media product will be included that is *not* a CSP.

## How do I study the CSPs?

That's what this Student Guide is for. Each CSP is briefly described and there are suggestions about how to link your studies to the theoretical framework and the contexts.

In the case of products linked to Media Industries and Media Audiences, it will not be necessary to analyse the content of the products themselves but you will need to be thoroughly familiar with producer and audience issues. The CSP booklet will guide you through this by explaining what you need to know in relation to each product.

**How will CSPs feature in the exams?**

The first exam paper, **Media One** has sections on Media Language and Media Representations (Section A) and Media Audiences and Media Industries (Section B).

Section A features questions on two of the following forms: magazines, advertising/marketing, newspapers, video games and online, social and participatory media.

Section B features questions on any two of radio, music video, newspapers, video games, online, social and participatory media and film.

The questions themselves will focus on the theoretical framework and contexts of the media, but you will be expected to answer by reference to the relevant CSPs.

The second exam paper, **Media Two** includes questions based on the screening of a clip from one of your television CSPs. There will also be questions based on one of your other in depth studies (newspapers or video games and/or online, social and participatory media).

As with Media One, the questions themselves will focus on the theoretical framework and contexts of the media, but you will be expected to answer by reference to the relevant CSPs.

**Are the CSPs linked to the coursework (Non Examined Assessment)?**

Yes, you will choose from a range of production briefs that are linked the CSPs. The knowledge and understanding built up in your study of the CSPs will help you to create your own media production.

**Product: *Class* (2016) BBC TV Series. Episode 4: *Co-owner of a lonely heart* – Television Available on DVD.**

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

**Selection Criteria**

As a spin off from *Dr Who*, first made available on BBC3 this product has some cultural significance and demonstrates emerging trends in the development of media. The content also raises issues of social significance, particularly through the representations of groups and individuals. The significance of historical context is highlighted by the invitation to study similarities and differences between this product and another television product: *Dr Who, An Unearthly Child* (1963)

**What do I need to study? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language**  
How are codes and conventions used to communicate meaning in Episode 4 of *Class*? You will need to practise your skills of semiotic analysis in developing an understanding of this product.  
Identify the genre of *Class* as it is demonstrated by *Co-owner of a lonely heart*. Are there any elements of hybridity or intertextuality? How would you describe the narrative structure? How useful are narrative theories (such as Propp) in the analysis and understanding of this product?
- **Media Representations** of place, education, masculinity and femininity, heterosexuality and homosexuality, ability and disability, class and age. The fantasy theme also invites study of representations of the world through constructions of reality. A number of stereotypes are featured; you will need to identify these and explain their functions. The social, cultural and political significance of representations can be considered in relation to the aims of the producers, the target audience and the context in which the series *Class* was produced.
- **Media Audiences.** You will need to investigate the critical reception of *Class* and the size of its audience. Who was the target audience for *Class* and how did this affect its marketing and distribution? What evidence is there of specific audience targeting in Episode 4? How did *Dr Who* fans react to *Class*? What pleasures, uses and gratifications are available to the audience of *Class*? What are the factors that influence whether or not audiences accept or reject the preferred readings of this product?
- **Media Industries.** You will need to explore the role of BBC3 within the BBC as a whole and the broader issues arising from the convergence of broadcast and online platforms for television. How are programmes such as *Class* funded and commissioned? How are television programmes regulated on different platforms (e.g. broadcast, on-demand, video)?
- **Historical, social and cultural contexts.** *Dr. Who* as an enduring cultural phenomenon can be studied by contrasting *Class* (2016) and the first ever episode of *Dr. Who* (*An Unearthly Child*, 1963). What are the similarities and differences between these media products in terms of when they were produced? How do the two products reflect society and culture at the times of their production?

**Product: Dr Who (1963) BBC TV Series. Episode 1: *An Unearthly Child*** – Television  
Available on DVD and on Amazon Prime.

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

### Selection Criteria

Audio-Visual. Television. As the first ever episode of *Dr. Who* broadcast in 1963, *An Unearthly Child* has historical, cultural and social significance allowing for a comparison of changing representations of social groups with the contemporary television product *Class*. It provides useful opportunities for analysis using knowledge, understanding and skills drawn from the theoretical framework. It also demonstrates (by contrast) principles of development of genre conventions and the impact of new technologies on the production process.

### What do I need to study? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language**  
How are codes and conventions used to communicate meaning in Episode 1 of *Dr Who*? You will need to practice your skills of semiotic analysis in developing an understanding of this product. Identify the genre of *Dr Who* as it is demonstrated by *An Unearthly Child*. How would you describe the narrative structure? How useful are narrative theories (such as Propp) in the analysis and understanding of this product?
- **Media Representations** of place, education, masculinity and femininity, class and age should be considered. The fantasy theme also invites study of representations of the world through constructions of reality. A number of stereotypes are featured; you will need to identify these and explain their functions. The social, cultural and political significance of representations or the absence of representation of some social groups can be discussed in relation to the aims of the producers, the target audience and the historical context in which the series *Dr. Who* was produced.
- **Media Audiences**. You will need to investigate the target audience for *Dr. Who*. What narrative techniques are used to engage the audience in Episode 1? What pleasures, uses and gratifications are available to today's audience of *An Unearthly Child*? How may contemporary audiences interpret this product differently from the original audience in the 1960s?
- **Media Industries**. You will need to explore the role of the BBC as a public service broadcaster in the 1960s. What are the similarities and differences between *An Unearthly Child* and *Co-Owner of a Lonely Heart* in terms of production processes and technologies? Consider the difference between the television environment of the early 1960s and today's multi-channel, multi-platform TV landscape. How important has the *Dr Who* franchise been for the BBC?
- **Historical, social and cultural contexts**. *Dr. Who* as an enduring cultural phenomenon can be studied by contrasting *An Unearthly Child* with your other television CSP: *Class* Episode 4. What are the similarities and differences between these media products in terms of when they were produced? How do the two products reflect society and culture at the times of their production?

**Product:**

**Zoella - online vlogger and blogger** Online, Social and Participatory Media.

<https://www.zoella.co.uk> – website

<https://www.youtube.co.uk/user/zoella280390> – Youtube channel

<https://twitter.com/zoella> – Twitter

<https://www.instagram.com/zoella> – Instagram

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

**Selection Criteria**

**Zoella** is the name of the fashion, beauty and lifestyle vlog created by Zoe Sugg in 2009 and posted on You Tube. The vlog has been hugely successful with audiences as has her social media profile on other online and social participatory forms. She is one of the new generation of online vloggers and the success of **Zoella** has enabled Sugg to branch into a range of other forms of merchandising, increasing the scope of the potential influence she has over her target audience. Zoella represents emerging developments in media technology and the products possess cultural significance. For many students these are products they would not normally engage with.

**What do I need to study? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language** Explore the genre conventions of each online, social and participatory form that Zoella uses. For example, investigate the technical codes used in Zoella's vlogs and the effect they have on the audience. Similarly, a study of her verbal codes is important in a consideration of how she connects with her audience. Use skills of semiotic analysis to deconstruct photographic images on her Facebook page and/or Instagram and consider their function in creating Zoella's brand. A study of the verbal codes used in Twitter posts by Zoella and her followers can be very illuminating in revealing the nature of the relationship Zoella enjoys with her followers. How have these various codes become established as conventions of this media form? What is the narrative structure of a typical Zoella presentation on her YouTube channel?
- **Media Representations** of Zoella herself, people she can be seen with, the products she endorses and settings she inhabits. Zoella invites a study of the extent to which she embodies and reinforces gender stereotyping. Clearly her representation is central to the creation of her brand but some critics argue that she trivialises female gender identity. Through how she represents herself and her world across the online, social and participatory forms she uses, investigate her interests, her concerns, her friendships, values and beliefs. What sort of critical reception has Zoella had? How fair are the criticisms and positive endorsements?
- **Media Audiences** Describe the demographics and psychographics of Zoella's target audience and investigate why she has proven to be so popular with them. What is the

nature of her appeal? What evidence is there for specific audience targeting in her online and social participatory products? Describe the opportunities for audience participation across Zoella's online products and consider the types of pleasure, uses and gratifications that are available for the intended audience of these products. Consider the extent of Zoella's influence on her target audience and the potential to generate oppositional readings.

- **Media Industries** You will need to investigate the development of Zoella as a commercial brand. How does she use her online presence for self-promotion? How has she generated a substantial income through her online, social and participatory forms? Who has she formed collaborations with and what are the benefits for her commercial partners in this move away from more traditional forms of marketing and promotion? What are the implications for traditional media industries of the success of online vloggers such as Zoella?
- **Historical, social and cultural contexts.** Zoella has emerged as an important cultural and commercial influence. Her success illustrates the growing exploitation of technological developments in the media to create a new generation of on-line celebrities. Her online presence also draws upon the effect of participatory audiences and the nature of the link between celebrities and their fans. Does Zoella also promote a certain set of lifestyle values and ideals alongside discussion of make-up and fashion? Clearly this invites comparison to be drawn with Kim Kardashian and Lara Croft as role models and their potential to create powerful messages which contribute to shaping contemporary values and beliefs.



**Product:**

**Kim Kardashian; Hollywood** - video game

Product: Kim Kardashian social media – Online, social and participatory

<https://www.facebook.com/kimkardashian>

<https://twitter.com/kimkardashian?lang>

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

**Selection Criteria**

The goal of this video game is to increase your fame and reputation by working your way up to join an A list of celebrity status. The product has cultural significance as it epitomises our society's interest in fame and celebrity. The narrative of the game also reflects our consumerist culture and along with the other online platforms that Kardashian uses, demonstrates how technological developments in the media are being exploited by famous people for commercial gain and to increase their public profile.

**What do I need to study? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language** You will need to investigate narrative ingredients used in the game such as character types, settings and events. What types of characters do we meet, where are they and what are they doing? How does the game play drive the narrative and how does the player impact on the action? How would you describe the visual appeal of the game? Your skills of semiotic analysis will be helpful here. How does the choice of elements in *KKH* represent the world in a way that puts over messages and values?
- **Media Representations** of femininity and masculinity, place, class and age need to be studied and analysed. To what extent has Kardashian been able to control her representation here? What types of stereotypes are featured in the game and how do they appeal to the target audience for the game? Such questions can lead to a study of how the use of representation can encourage audiences to aspire to a particular type of lifestyle or to adopt a particular type of appearance. Are there any types of social groups not represented? Discuss a feminist approach to the representations in the game.
- **Media Audiences** Investigate how the demographics of game players has shifted away from the dominance of male players and describe the target audience for this video game. What types of pleasures does playing the game offer them? Is Uses and Gratification theory helpful in understanding the appeal of this game? Consider the types of influence this product might have on audiences. Critics of gaming often point to their negative influence on audiences and this might be a good place to begin your investigation. Examine the material used to advertise and market the game. What does this tell you about the intended target audience?
- **Media Industries** What effect has the institution responsible for *KKH* had on the product? How does the game and Kim Kardashian's online presence demonstrate convergence? How are video games such as *KKH* regulated and rated? Has *KKH* been commercially successful? What does *KKH* tell us about the ways in which the video game industry is changing and developing?

- **Historical, social and cultural contexts.** The emergence of Kim Kardashian as a cultural phenomenon can be compared with the impact and influence of both Lara Croft and Zoella. All three invite comparisons in terms of their cultural influences on gender identity and power. How do all three reflect the nature of online participatory audiences and the link between celebrities and their followers?

**Product:****Video Game: *Lara Croft Go* (2015)**

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

**Selection Criteria**

*Lara Croft Go* forms part of the Tomb Raider video games franchise. Since its first launch in 1996, the franchise has enjoyed phenomenal global success and has cultural and historical significance, both in terms of the function and representation of female characters in gaming and in the development of the gaming industry itself. As a game character, Lara Croft has polarised opinions, some viewing her as a positive female role model whilst others are critical of her appearance. There are strongly contrasting views of the perceived quality of the Tomb Raider games. However, there can be no doubt of the commercial success of the franchise. Lara Croft's success transcends many media forms and platforms including big budget Hollywood films, comic books and novels.

**What do I need to study? Key Questions and Issues**

This game relates to the theoretical framework by providing a focus for the study of:

- **Media Language**

What are the narrative ingredients of *Lara Croft Go*? You will need to explore features of storytelling and consider the importance of narrative devices such as character, setting, narrative conflicts and their resolution. Notice the division between the traditional heroic figure (Lara Croft) and the opponents she encounters during the course of the game. There are clear elements of the action adventure genre but these are located in the context of a turn based puzzle game. Your analysis could focus on the connotations of various elements including Lara Croft's appearance, the music and game settings. Are there any elements of intertextuality? How would you describe the visual appeal of the game? Your skills of semiotic analysis will be helpful here.

- **Media Representations**

Clearly, the character of Lara Croft herself as the central protagonist in the game should begin a study of representation. To what extent does she conform or subvert the stereotype of the female role and identity? Studying both her appearance and behaviour in the game is important in investigating if she adopts characteristics of masculine gender identity too. What type of audiences does she appeal to? Consider other game elements too and the ways in which good and evil are represented. Discuss the representations of time and place.

- **Media Audiences**

Who was the target audience for this video game and what types of pleasures does playing the game offer them? How do games such as LCG fulfil audience needs and desires?

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Consider the types of influence this product might have on audiences. Critics of gaming often point to their negative influence on audiences and this might be a good place to begin your investigation. Examine the material used to advertise and market the game. What does this tell you about the intended target audience? Investigate and comment on reviews of the game.

- **Media Industries**

Investigate the company responsible for developing and publishing the game. The game is part of a franchise. What does this mean? What advantages does a franchise offer to a producer? You will need to investigate the reception of the game in terms of its commercial success. How does the availability of the game across a variety of devices contribute to this? How are video games rated and regulated?

- **Historical, social and cultural contexts.** The emergence of Lara Croft as a commercial brand can be studied and compared with the impact and influence of both Kim Kardashian and Zoella. All three invite comparisons in terms of their cultural influences on female gender identity and power. How do all three reflect the nature of online participatory audiences and the link between celebrities and their followers? In terms of gender representation, do you see Lara Croft as an exception or an example of a wider problem in the video game industry?

**Product:**  
**Newspapers –The Daily Mirror**

**Edition:** Friday 26 April 2019

mirror.co.uk

**DAILY** FIGHTING FOR YOU  
Friday, April 26, 2019 80P

**Mirror**

**ROYAL EXCLUSIVE**  
Kate's bid to heal 'hurtful rift' between Wills & Harry

**LISTEN TO SIS**  
Kate and Harry chat in London yesterday

**FLYING VISIT** William is on official trip to New Zealand

New Bond stars are revealed  
SEE PAGES 14&15

SEE PAGES 6&7

## MEASLES EPIDEMIC FEAR

# NO MMR JAB ..NO SCHOOL

Government warns it could ban pupils who haven't had vaccination

**PROTECTION**  
Child given jab



BY MARTIN BAGOT

**KIDS could be barred from school if they have not had their MMR jabs, Health Secretary Matt Hancock has warned.**

There was an almost four-fold rise in cases of measles in the past year. It follows a fall in the number of children being vaccinated.

Mr Hancock said he will tackle the spread of anti-vaccine 'lies', and 'won't rule out' a school ban.

**FULL STORY: PAGE 5**



# DUCHESS STEPS IN TO HELP HEAL ROYAL RIFT

# Kate told Harry to make peace...then they all met up for tea

## She is behind 'olive branch' Windsor meeting



**CLOSE PAIR**  
Duchess of Cambridge with Prince Harry

**SUNDAY**  
William behind Harry at Windsor



**YESTERDAY**  
William's tonight with PM Arden



**RELAXED** Kate and Harry are all smiles yesterday

**EXCLUSIVE**  
By RUSSELL MYERS Royal Editor

**THE Duchess of Cambridge advised Prince Harry to offer William an 'olive branch' meeting in a bid to repair the brothers' fractured relationship.**

The Princes are barely speaking during a crucial time in the history of the monarchy. A 'hurtful rift' which both parties have 'refused to put to bed', has led William's wife Kate to try to repair 'a complete and utter breakdown of communication' between the brothers. Her advice led to Harry and Meghan inviting them to their new home at Windsor after they all attended church on Easter Sunday. They had tea and chatted for around 30 minutes at Frogmore Cottage.

Kate forged a 'very strong friendship' with Harry after she and Will worked closely with him to launch the Royal Foundation and the mental health charity Heads Together. They were neighbours at Kensington Palace before Harry married Meghan, with William once joking that he would often come over to raid food from the fridge. A pal of a source said: 'The Duchess and Harry have developed a very close bond over the years. "Kate is acutely aware of the importance of William and Harry getting along, not just because of perception but their collective responsibility to the monarchy as a whole. "Harry has acted as counsel to his brother throughout William and Kate's more turbulent years, and the three of them had gone on to form the most tremendous partnership". Insiders said the brothers had a 'disastrous row that could not be defused' over the different paths in life they are now on. 'While William is being prepared to become King one day, Harry is forging his own path which "before meeting his wife Meghan had been severely lacking", another source said. Royal watchers noticed the brothers appeared

to avoid each other at the Easter Sunday service, and stood either side of Zara and Mike Tindall before greeting the Queen at St George's Chapel. In contrast, at the Anzac Day commemorations at Westminster Abbey yesterday, Harry and Kate chatted and smiled, looking completely comfortable together. William was in New Zealand, where he met

five-year-old Christchurch terror attack survivor Alen Alasti and greeted New Zealand PM Jacinda Ardern with a traditional hongi nose rub. The prince has long carried a heavy burden as 'seigneur' of the monarchy. Harry has revealed that 'no one wants to be King' but the family is committed to the throne 'for the greater good of the people'. The brothers created an image which became seared on the national consciousness as boys walking behind their mother Diana's coffin at her funeral 20 years ago. As they transformed in handsome, confident men, first in the armed forces and then with their charitable roles, their bond seemed unbreakable. But Harry has spoken in the past about 'making something' of his life himself. He said: 'I feel there is just a smallish window when people are interested in me before [William's children] take over'. Courtiers' hopes the two couples would

become a 'Fab Four' highlight joint causes have also been dampened since Harry and Meghan's move from Kensington Palace. A plan for the Duke and Duchess of Sussex to carry out large charity and conservation projects in Africa, which could see them move abroad for up to six months at a time, has also added to the worrying situation that has developed. One courtier said: 'If Harry and Meghan decide to live in Africa for months at a time, the divisions could expand rapidly. "The Sussexes are intent on forging their own path, apart from the constraints they feel restrict the Cambridges. "This is not even much to do with the differences between them and their wives, a lot of which has been overplayed by people who don't know much about the situation. "Any issues between William and Meghan are wide of the mark but a specific conflict has led to a deep and personal falling out that could not be defused nor abated. "It is said the Queen and the Prince of Wales have even plotting to stage an intervention. Another source said: "There is a very real fear that if the princes do not repair their relation-

ship, it may reach a point where it is too late. Not only would that be hugely damaging to them and their families, it would be potentially catastrophic as we move into the most revealing era for the royals. "They are the future of the monarchy; its standing in Britain, throughout the Commonwealth and the world. "After the years of negativity from the generation before them, behaviour that fuelled constant lies, dashes and heartache, there was hope that the brothers would continue to be a great support, both standing in Britain, throughout the Commonwealth and the world. "But that seems to have completely faded now. "It can be very lonely at the top and sometimes William is left feeling that he is facing such tremendous responsibility alone. "His wife is a great support, but what they have experienced as children and the history they share is incompatible. "At the very core, that is what has hurt them, both so deeply. "But at one point, one of them is going to have to swallow their pride and admit there is a problem that needs addressing, before it is lost." [russellmyers@mirror.co.uk](https://www.mirror.co.uk/news/royal) @rmyers

**“ This is not to do with them and their wives, which was overplayed ”**  
COURTIER ON THE RIFT BETWEEN WILLS & HARRY

### THE WEATHER

**TODAY** A cloudy day for many, with showers across the UK. It will be mostly cloudy with showers in the south and west. Some of the showers in the south will merge to form longer spells of rain at times. Central and eastern areas will see sunny spells but also a few light showers.

### 5-day forecast

	Sat	Sun	Mon	Tue	Wed
London	11c	14c	17c	17c	17c
Newcastle	7c	12c	14c	14c	14c
Leeds	9c	12c	14c	14c	14c
Manchester	10c	13c	16c	15c	15c
Liverpool	10c	12c	16c	15c	15c
Birmingham	10c	13c	16c	15c	15c
Cardiff	7c	12c	14c	14c	14c
Plymouth	12c	13c	13c	13c	14c
Belfast	7c	13c	14c	14c	15c

### 10 MIN CROSSWORD

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40

**ACROSS**  
4 Popular style (5)  
7 Piece of medicine (3)  
8 Dancer (2,4)  
10 Reason to be in the matter in hand (5)  
12 Drinking vessel (5)  
13 Award (5)  
**DOWN**  
1 Wicked (4)  
2 Dager (4)  
**THURSDAY'S SOLUTIONS** ACROSS: 1. Floating, 4. Ate, 7. April, 9. Lane, 11. Utins, 12. Rob, 14. Numb, 16. Embel, 18. Erc, 19. Troopers, DOWN: 1. Resposed, 2. Ate, 3. Team, 4. Noi, 5. Cleaves, 8. Fern, 10. Arie, 13. O'case, 15. Uids, 17. Aka. Brought to you by

**THE LOTTERY**  
**THURSDAY SET FOR LIFE:** 5, 26, 28, 32, 37. 1st Prize: £3. No major winners.  
**HEALTH LOTTERY:** 4, 6, 10, 21, 41. Bonus: 38.  
**WEDNESDAY LOTTO:** 22, 29, 35, 41, 43, 51. Bonus: 42. No £5.9m jackpot winner.  
**THUNDERBALLS:** 3, 17, 23, 33, 36. 1st Ball: 6. No £500k winner.  
**TUESDAY'S EURO MILLIONS:** 18, 23, 27, 42, 44. Lucky Stars: 2 & 7. One UK winner of £36m jackpot.

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This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audiences) and all relevant contexts. You will need to analyse the front page and the selected story ('Kate told Harry to make peace...then they all met up for tea' 26/04/19) in relation to Media Language and Media Representations. The story will need to be studied in the context of the page on which it is printed. You will also need to study the *Daily Mirror* in relation to Media Industries and Media Audiences. This means looking beyond the specific edition to consider issues of ownership, production, funding, technologies and regulation (Media Industries) and targeting, marketing, sales and readership, audience interpretation, fulfillment, uses and gratifications ideas and theories (Media Audiences).

### **Selection Criteria**

Print, - Newspapers

The *Daily Mirror* is a national daily tabloid newspaper that has social, cultural and political significance. Comparison is invited with *The Times* which targets a different audience demographic and has a different political and ideological viewpoint.

### **What do I need to study? Key Questions and Issues**

This paper relates to the theoretical framework by providing a focus for the study of:

#### **Media Language**

- Analysis of the *Daily Mirror* front page and story will develop an understanding of the ways in which the conventions of newspapers – headlines, selection of image, choice of written language, formatting – are used to communicate meaning. You may also wish to discuss how choices made in the construction of the front page and story influence meaning, including creating narratives. Direct comparisons with the front page and the same story in *The Times* newspaper – similarities and differences – should also be considered.
- **Media Representations** You will need to investigate the representation of social groups, issues or events featured on the front page and in the news story, identifying how selections made construct versions of reality, convey particular points of view, messages, values and beliefs which reflect the political and ideological position of the *Daily Mirror* and direct the audience towards particular interpretations of the content.
- **Media Audiences.** The target audience for the *Daily Mirror* will be defined in terms of NRS categories and demographics and may be compared with that of *The Times*. How does the newspaper attract its audience? What pleasures are offered to readers of the *Daily Mirror*? Does the newspaper position its reader to be Active or Passive? What opportunities are offered to audiences to negotiate or reject the preferred reading?
- **Media industries.** What is the market position of this product? What are the circulation figures and how have they changed? Who owns the *Daily Mirror* and how is the organisation responding to the challenges to traditional newspapers from digital platforms? What trends are towards convergence of media platforms in the case of the *DM*? How and why are British newspapers regulated?
- **Social, cultural and political contexts.** This product invites further study of the role of the press and the arguments for and against press freedom. The issues of press intrusion, the ethics and working practices of newspaper journalists are also worth considering. In terms of the **political context** you will need to investigate the *Daily Mirror's* political leanings and how they are reflected in the content you have studied.



**Product:**  
Newspapers – *The Times*

**Edition:** Friday 26 April 2019

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## Calls for criminal inquiry as top ministers deny security leak

Francis Elliott Political Editor

Jeremy Hunt led a chorus of denials from senior ministers last night that they were responsible for the first known leak from Britain's top national security body.

Theresa May came under pressure to allow a police inquiry into the disclosure of secret talks from the National

Security Council (NSC) about the Chinese telecoms company Huawei.

Mr Hunt, the foreign secretary, said that neither he nor any of his team had disclosed details of Tuesday's meeting. That prompted an awkward scramble from other ministers to distance themselves from the leak.

Gavin Williamson, the defence secretary, and Sajid Javid, the home

secretary, issued categorical denials while aides to Penny Mordaunt, the aid secretary, and Liam Fox, the trade secretary, insisted that neither was guilty.

Mrs May refused to confirm that a formal inquiry was under way but Whitehall is prepared for one led by the police. Sir Mark Sedwill, the cabinet secretary, is said to be determined to draw a line. Jeremy Wright, the culture

secretary, told the Commons in reply to an urgent question: "We cannot exclude the possibility of a criminal investigation."

He added: "Officials, including the security and intelligence agencies, need to feel that they can give advice to ministers which ministers will treat seriously and keep private." "If they do not feel that, they will not

give us that advice and government will be worse as a result. That is why this is serious and that is why the government intends to treat it seriously."

Sir Michael Fallon, the former defence secretary, urged Downing Street to call in the police. "That would involve a proper Scotland Yard investigation of all those who attended the

Continued on page 2, col 3

## Fee-paying schools 'save the taxpayer £20 billion'

Independent heads hit back against VAT threat

Nicola Woolcock  
Education Correspondent

Private schools are saving taxpayers billions of pounds a year, their head teachers have said in a forceful defence of the sector.

The heads used their annual report yesterday to assert the financial benefits of fee-charging schools and the good they are doing for society.

The schools save the taxpayer more than £20 billion a year by educating pupils who would otherwise need state places and by providing employment, community facilities and tax contributions, an analysis for the Independent Schools Council (ISC) has found.

Private schools have come under pressure from both main parties, with questions raised over their social contribution and whether they should continue to enjoy charitable status. Labour has vowed to add VAT to private school fees to pay for free school meals for state primary pupils. Theresa May also threatened to change their charitable status in the last Tory manifesto, although this idea has since been abandoned.

Oxford Economics found that private schools saved the taxpayer £35 billion last year because children were not taking up state school places. In addition they and their suppliers paid £4.1 billion in tax. Their gross domestic product, the value of the work they supported across the economy through their spending, was £13.7 billion. They also supported

302,000 jobs, more than the city of Liverpool, the analysis claimed.

However, the report also revealed that fees were up by 3.7 per cent compared with last year, the biggest rise in five years. Experts said that private schools were losing middle-class goodwill and should substantially cut fees.

Families using private schools pay an average £4,289 a child, and boarding fees in London have reached £40,000 on average. Fees should be cut by 30 per cent over the next ten years, according to Ralph Lucas, editor-in-chief of *The Good Schools Guide*. This would cancel out the impact of putting VAT on school fees, which Labour proposes.

"Many traditional backers of private education find themselves being priced out of the market and as a result struggle to raise a spirited defence of schools from which they and their middle-class supporters no longer benefit," he said.

The ISC said that families received more than £1 billion of help with fees. Of the £864 million provided by schools themselves, only £422 million went on means-tested bursaries and scholarships, although this was £24 million more than in 2017.

Barnaby Lenon, chairman of the ISC, said: "It is hugely encouraging to see an increase once again in means-tested bursary provision for lower-income families. We have seen schools embark upon ambitious fundraising campaigns to support this important work."

Critics said that change was too

Continued on page 6, col 1



Fitting tribute: The Duchess of Cambridge wore a remembrance poppy to mark Anzac Day at Westminster Abbey yesterday. She was joined at the service by the Duke of Sussex while her husband paid his respects in New Zealand. Page 11

## Sleep well — things really will be better by morning

Tom Whipple Science Editor

Sleeping on a problem really does make it better, especially when that problem is your rendition of *Total Eclipse of the Heart* during a karaoke session.

Scientists have found that a good night's sleep helps us to rationalise embarrassing experiences. However, for people who suffer from insomnia, there is no such effect, creating a vicious circle that may reinforce sleeplessness.

"Insomnia is not only a disorder of sleep, but also of feeling tense all day," Eus van Someren, from the Netherlands Institute for Neuroscience, said. "We reasoned: what if this is where it starts, not in a failing sleep regulation, but in a failure to get rid of tension?"

The research, in the journals *Brain* and *Sleep*, investigated this using sophisticated brain scanners and karaoke.

To track how people recovered from shame, the scientists recruited volunteers, half normal sleepers and half with insomnia, and asked them to put on headphones and sing along with a song. Because they could not hear themselves, this almost guaranteed they would be out of tune. Then they played them back the sound of their singing, and watched them cringe.

In the first experiment, involving 64 people, they asked them to fill out a survey that assessed their shame, then repeated the playback and the survey after they had slept. People who had slept well felt better about their singing, while those with insomnia did not.

In the second experiment, involving 57 people, they scanned each subject's brains when listening to their solo, and when asking them to recall something shameful they did in the past. Although sleepers and non-sleepers had similar brain activity when recalling the singing, when recalling a past shame, those who slept well responded differently, implying that the effect had softened.

Professor Van Someren argued this also gave a clue as to the cause of insomnia itself. "It is easy to imagine that one cannot get rid of the emotions of today [but] takes them to tomorrow, meaning tension increases all the time."





## Royal Anzac Day on both sides of the world

With 11,800 miles between them, two parts of the royal family paid tribute to the fallen who served in the armed forces of Australia and New Zealand (Jack Malvern writes).

While the Duke of Cambridge paid his respects in Christchurch, New Zealand, where he also met survivors of the terrorist attacks on the city's mosques, his wife attended a service of commemoration and thanksgiving to mark Anzac Day in London.

The Westminster Abbey service included an unannounced visit from the Duke of Sussex, whose name had not been included in the order of service. If he was anxious about the imminent birth of his first child, it did not show. The duke, who was seated next to the Duchess of Cambridge and the Duke of Gloucester, exchanged ponders with a bank of Chelsea Pensioners opposite.

The annual event, which marked the 104th anniversary of the landings of Allied forces at Gallipoli, served to remember not only the 50,000 killed during the campaign but more recent deaths from



the Christchurch and Sri Lanka attacks. The Very Rev John Hall, Dean of Westminster, spoke of "the recent suffering" in Christchurch, a city that he recalled from childhood as one that represented the closeness of culture between Britain and New Zealand. "This solitary act of aggression bringing

horror and death to a country at peace must not drive apart the close friendships and association between those of different religious faiths," he said. "It is good to know that the Duke of Cambridge is representing the Queen there at this time. Prince William, who laid a wreath, also visited the

The Duke of Sussex with the Duchess of Cambridge at Westminster Abbey, while William is greeted by New Zealand's prime minister, Jacinda Ardern. Parades and services were also held in Sydney, right

Starship Children's Hospital in Christchurch, where he met Alen Absai, five, who woke from a coma this week after she was critically injured in the attacks on March 15. Alen, who only resumed talking a few days ago, asked: "Do you have a daughter?" He replied: "Yes, she's called Charlotte. She's about the same age as you."

In London Jordyn Hammond, who was chosen to read a prayer on behalf of the New Zealand High Commission, added a tribute to those killed in Sri Lanka on Easter Sunday. "Let us pray for those whose lives have been scarred by hatred and violence, remembering especially the people of Christchurch, New Zealand, and the people of Sri Lanka," she said.

Jason Groves, 46, one of the 2,000 people at the service, said that he was there to remember his great uncle, Sergeant Robert Groves, who died during fighting in Passchendaele in the First World War. "I was lucky enough to go to Moutquet Farm, the place where he won the Military Medal," he said. The citation for the medal noted that Groves, then a lance-corporal, found himself to be the only remaining non-commissioned officer of his platoon. He took charge and reorganised the group, maintaining the defence of the line "using cool judgment at a critical time".



## How death of grandmother put fear into Henry VIII

Kaya Burgess

Henry VIII was so terrified of a sickness that plagued 16th century England that he travelled around the country to avoid it. A newly discovered letter may explain his paranoia.

More than 500 years after her death archivists have found out what killed Henry VIII's maternal grandmother, Elizabeth Woodville, the wife of Edward IV and mother of Edward V, who was known as the White Queen.

A letter written by Andrea Badoer, the Venetian ambassador, in 1511 says: "The Queen-Widow, mother of King Edward, has died of plague, and the King is disturbed."

The disturbed king was her grandson, Henry VIII, who was on the throne when the letter was sent.

Euan Roger of the National Archives, who discovered the note, said: "It was written in the context of Henry's own deep-seated fear of disease."

The cause of Woodville's death had been a mystery to historians. She retired from the court to live a religious life at Bermondsey Abbey and when she died in 1492 a simple funeral was held, believed to be in accordance with her wishes. Historians now believe that this may have been due to fears of spreading the sickness that killed her.

Mr Roger said that the ambassador probably sent the note 19 years after Woodville's death after gleaning details from gossip in Henry's court.

Although she died when Henry was only a year old, it could explain a terror of plague that persisted throughout his reign. Henry's older brother, Arthur, also died from a mysterious illness and Henry's first child, also called Henry, died before he was two months old.

During certain periods the king would sleep in a different house every night to avoid outbreaks of plague and an illness known as the sweating sickness, which spread across England in five epidemics between 1485 and 1551.

The Venetians managed outbreaks through an effective system of quarantine, and in the letter the Venetian ambassador asks to go home after two of his servants died of plague.

# Sri Lanka tourists warned of more terror

Catherine Philp  
Diplomatic Correspondent  
Hugh Tomlinson  
Colombo  
Graeme Paton  
Transport Correspondent

The Foreign Office has warned against all but essential travel to Sri Lanka amid fears that Islamic terrorists are preparing more attacks after the Easter Sunday bombings.

About 8,000 British tourists were urged to contact travel companies to discuss departures. Arrangements were being made to allow them to travel during the curfew imposed since the attacks in which eight Britons were among more than 250 people killed.

A further 10,000 British citizens are resident on the island but there will be no evacuation.

Jeremy Hunt, the foreign secretary, said he hoped that the warning, the highest ever applied to the whole of the country, would be temporary. The advice came after Ranil Wickremesinghe, the prime minister, said members of the

### Extremist preacher addressed bomber's UK university

One of the Easter Day bombers was studying at a British university when an extremist preacher encouraged students there to travel to fight jihad (Uchir Simpson and Duncan Gardham write).

Abdul Lathief Jameel Mohamed lived in a former council house in Tooting, southwest London, between January 2006 and September 2007 while

studying at Kingston University. He returned to visit in 2008, it emerged yesterday.

Mohamed, 36, killed two victims near a zoo after his bomb failed at a hotel in Colombo.

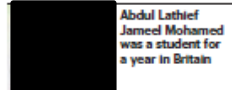
In 2006, while Mohamed was at Kingston, Shakeel Beggs, imam at the Lewisham and Kent Islamic Centre, told students: "You want to make jihad? Very good, take some money

and go to Palestine and fight, fight the terrorists, fight the Zionists."

It is not known whether the would-be bomber was present for the appearance of Mr Beggs, whose mosque was attended by the two men who killed Fusilier Lee Rigby in 2013. Mr Beggs lost a libel suit against the BBC in 2016 after he was labelled "an extremist preacher".

full refund. Customers who have booked independently will need to discuss their options with their airline and accommodation provider."

The US embassy earlier warned of a threat to "places of worship" this weekend. The Israeli government advised



Abdul Lathief Jameel Mohamed was a student for a year in Britain

citizens to leave, citing an "elevated and concrete threat".

Sri Lankan police issued an appeal for information about three women and a man suspected of involvement in the bombings. Islamic State has claimed responsibility for the outrage.

A total of nine people are believed to have blown themselves up on Sunday, either during attacks or when police

tried to arrest them. Most of the suspected bombers were described as "well educated". Among them was Abdul Lathief Jameel Mohamed, 36, who studied in the UK about 12 years ago, before moving to Australia.

His sister said yesterday that he was radicalised in Australia. Samsul Hidayat told MailOnline: "My brother became deeply religious in Australia... he came back to Sri Lanka a different man."

The death toll was revised by health officials last night to 253 from 359. They blamed a "calculation error".

The sons of a British firefighter killed with his wife, a GP, said yesterday that the couple had dedicated their lives to helping others.

Bill Harrop and Sally Bradley, from Manchester, had lived in Australia since 2013. In a statement issued by Scotland Yard, Mr Harrop's sons, Gavin and Miles, said he was a devoted father who as a borough commander for Manchester fire service led a team that responded to the 1996 IRA bombing.

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audiences) and all relevant contexts. You will need to analyse the front page and the selected story ('Royal Anzac Day on both sides of the world' 26/04/19) in relation to Media Language and Media Representations. The story will need to be studied in the context of the page on which it is printed. You will also need to study *The Times* in relation to Media Industries and Media Audiences. This means looking beyond the specific edition to consider issues of ownership, production, funding, technologies and regulation (Media Industries) and targeting, marketing, sales and readership, audience interpretation, fulfillment, uses and gratifications ideas and theories (Media Audiences).

### **Selection Criteria**

*The Times* is a high status national daily broadsheet newspaper that has social, cultural and political significance. Comparison is invited with the *Daily Mirror* which has a different target audience and a different political and ideological viewpoint.

### **What do I need to study? Key Questions and Issues**

This paper relates to the theoretical framework by providing a focus for the study of:

- **Media Language** Analysis of *The Times* front page and story will develop an understanding of the ways in which the conventions of newspapers – headlines, selection of image, choice of written language, formatting – are used to communicate meaning. You may also wish to discuss how choices made in the construction of the front page and the story influence meaning, including creating narratives. Direct comparisons with the front page and the same story in the *Daily Mirror* newspaper – similarities and differences – should also be considered.
- **Media Representations** You will need to investigate the representation of social groups, issues or events featured on the front page and in the news story, identifying how the selections made construct versions of reality, convey particular points of view, messages, values and beliefs which reflect the political and ideological position of *The Times* and direct the audience towards particular interpretations of the content.
- **Media Audiences** The target audience for *The Times* will be defined in terms of NRS categories and demographics and may be compared with that of the *Daily Mirror*. How does the newspaper attract its audience? What pleasures are offered to readers of *The Times*? Does the newspaper position its reader to be Active or Passive? What opportunities are offered to audiences to negotiate or reject the preferred reading?
- **Media Industries** What is the market position of this product? What are the circulation figures and how have they changed? Who owns *The Times* and how is the organisation responding to the challenges to traditional newspapers from digital platforms? What trends are towards convergence of media platforms in the case of *The Times*. How and why are British newspapers regulated?
- **Social, Political and Cultural contexts** This product invites further study of the role of the press and the arguments for and against press freedom. The issues of press intrusion, the ethics and working practices of newspaper journalists are also worth considering. In terms of the **political context** you will need to investigate *The Times*' political leanings and how they are reflected in the content you have studied.

**Product:****Advertising and Marketing – Television advertisement for Galaxy**

<https://www.youtube.com/watch?v=Sw-9zMEDzRM>

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

Media Language

Media Representations

**Selection Criteria**

This advert is of some cultural significance because of its extensive use of CGI and its intertextual references to a dead celebrity. It also provides extensive opportunities for analysis using techniques and concepts drawn from the study of Media Language and Media Representations.

**What do I need to study? Key Questions and Issues**

This advertisement relates to the theoretical framework by providing a focus for the study of:

- **Media Language**  
Semiotic analysis of this product will help develop your understanding of how codes and conventions are used to communicate meaning. How would you describe the narrative structure of the advert? How useful are narrative theories (such as Propp) in the analysis of the Galaxy advert? What elements of intertextuality can you identify? Which techniques of persuasion are used to promote the product?
- **Media Representations** of place, celebrity persona, the product (Galaxy chocolate), a historical period, nostalgia, masculinity and femininity, class and age. How are these representations constructing a version of reality? Identify the stereotypes used and explain their function. How are choices made by the producers of this advert in order to convey particular viewpoints, messages, values and beliefs? What factors will affect the audience's interpretations of these representations?
- **Social and cultural contexts.** The product raises issues of the link between advertising, identity and consumerism within a broadly consumer culture. Comparing the Galaxy advert with historical examples (e.g. early television adverts for confectionery) will help you understand the powerful influence of changing social values and beliefs on advertisements.

**Product:****Advertising and Marketing – NHS Blood and Transplant online campaign video *Represent* featuring Lady Leshurr**

[https://www.youtube.com/watch?v=4YUbquK\\_OaI](https://www.youtube.com/watch?v=4YUbquK_OaI)

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

Media Language

Media Representations

**Selection Criteria**

This is a product that targets a niche audience with a clear persuasive message. It incorporates the conventions of music video and illustrates many aspects of media language and media representations as theoretical framework areas. There are rich and challenging opportunities for analysis here.

**What do I need to study? Key Questions and Issues**

This paper relates to the theoretical framework by providing a focus for the study of:

- **Media Language** What is the message of this product? How are the chosen codes and conventions helping to communicate this message? Skills of semiotic analysis will help you understand this product. What is the genre of *Represent*? Are there any elements of intertextuality or hybridity? How would you describe the narrative structure of this product? How is narrative being created to construct a point of view?
- **Media Representations.** *Represent* offers the opportunity to analyse a range of representations – ethnicity, masculinity, femininity, age, class, ability/disability and place amongst others. How effective is the use of stereotypes in *Represent*? How do theoretical perspectives on representation including processes of selection, construction and mediation help with the understanding of this product? What factors affect the audience interpretations of the representations offered in this product?
- **Social and cultural contexts.** The NHS Blood and Transplant marketing campaign *Represent* featuring Lady Leshurr is directly aimed at the BAME audience in an attempt to boost the number of blood donors from this section of society. This product raises issues about the social function of some promotional products and the impact they can have on behaviour, attitudes and beliefs.



Product:

Advertising and Marketing – OMO Print advert from *Woman's Own* magazine, 5 May 1955



**WHITENESS ALONE WON'T DO!**

# OMO makes whites Bright!

**"This'll shake you, Mother!"**

Fancy saying all washing powders were the same! You can't say that any more—not after you've seen Omo-brightness. Whites boiled with Omo are more than clean and white. They're bright. Actually *bright!*"

Yes, she's right about Omo. This wonderful new detergent really does add brightness to whiteness.

This exciting new Omo-brightness puts ordinary whiteness completely in the shade. Many powders get things clean and white. Omo does this—and much more. Omo-boiled whites are clean, white and bright as well! Yes, brilliantly *bright!*

Today millions of women insist on this extra Omo-brightness, every washday. One packet—and you'll be an Omo fan, too!

**OMO adds Brightness to whiteness**

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HUDSON & KNIGHT LTD. O-9-1185

Turn over ▶

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

Media Language

Media Representations

### **Selection Criteria**

This product provides good opportunities for developing and applying analytical skills drawn from a study of Media Language and Media Representations. Studying this product in its historical context will help you to understand just how important the social and cultural contexts can be in the construction of media products.

### **What do I need to study? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** What are the connotations and denotations of the various signs that make up this advertisement? How do elements such as layout and design, typography, body language and use of language contribute to the meaning of the product? Messages and values are clearly different to those found in modern advertisements, but how are these messages and values communicated by the signs, codes and conventions used in this advertisement? How effectively is media language used to create a persuasive message? How does the combination of elements in the advertisement contribute to a narrative? How does the media language used here position the target audience and how does today's reader interpret these signs differently?
- **Media Representations.** You will need to study the representations of gender here; particularly femininity but also the implied representation of masculinity. To what extent does the product make use of a stereotype or stereotypes? What is unfamiliar and what is familiar about the 1950s world that is re-presented here? Discuss your own interpretations of the representations here. How are these interpretations influenced by your own experiences and beliefs.
- **Historical, social, cultural and political contexts.** You should discuss the ways in which media language and representations reflect the social, historical and cultural contexts in which this advertisement was produced. Does the help you to make sense of the contexts influencing today's advertisements? Useful contrasts can be drawn with the two other advertising and marketing Close Study Products. Have political changes played a role in the developments that have made this advertisement seem outdated and unusual, especially in terms of gender representation?

**Product:**

**Radio – Radio 1 Launch Day. Tony Blackburn's breakfast show. Sept 1967 (excerpts)**

[http://www.radiorewind.co.uk/radio1/radio\\_1\\_launch\\_day.htm](http://www.radiorewind.co.uk/radio1/radio_1_launch_day.htm)

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

- Media Industries
- Media Audiences

You will need to listen to excerpts from the Tony Blackburn Show on Radio 1 launch day but the main focus of your study should be a historical investigation into Radio 1. You will need to be aware of historical developments in **music radio**; more specifically, radio designed to cater for the music tastes of a youth audience.

**Selection Criteria**

The launch of Radio 1 was an event of historical and social significance and an important turning point in the history of radio. This is a product with which students would not normally engage but it provides a useful point of contrast with contemporary developments in youth-oriented radio.

**What do I need to study? Key Questions and Issues**

This radio product relates to the theoretical framework by providing a focus for the study of:

- **Media Industries** How was the BBC funded at the time and why was the decision made to make big changes in their radio provision? How was Radio 1 influenced by the BBC's role as a public service provider? Who worked for Radio 1 as presenters and how did they influence the style and musical approach of the station? You should also consider the success of Radio 1 at **launch** and in the following decades. You will need to discuss the rules, regulations and constraints that limited the scope of Radio 1 in 1967 for example the restrictions on 'needletime' and the requirement to provide information and education as well as entertainment.
- **Media Audiences** What audience was the BBC hoping to capture with newly launched Radio 1 and how did the *Tony Blackburn Breakfast Show* position this audience? What was the preferred reading of the show? How did the BBC perceive the youth audience's needs and tastes? How were young people able to gain access to their music in 1967 and how is the consumption and use of music different today?
- **Historical, political social and cultural contexts** This product invites further study of the role and relevance of radio in an online landscape by drawing comparisons with Apple Beats 1 Radio and other streaming services. How has Radio 1 coped with changing demands and pressures since 1967? An investigation into the role of pirate radio and its suppression by the government in the period immediately before the launch of Radio 1 will provide a **political context**.

**Product:****Radio – Julie Adenuga Beats 1 Radio**

<http://www.julieadenuga.com/>

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

Media Industries

Media Audiences

You will need to listen to excerpts from Julie Adenuga's show on Apple Beats 1 Radio but the main focus of your study should be an investigation of Apple Beats 1 Radio as an example of modern trends and developments in radio. You will need to be aware of trends and developments in **music radio**; more specifically, radio designed to cater for the music tastes of a youth audience.

**Selection Criteria**

Beats 1 is wholly owned by Apple and launched in 2015 as a subscription based streaming service with a focus on indie and rap music. It has a global audience with Julie Adunega concentrating on UK music. Beats 1 demonstrates emerging, future developments in the media and provides an opportunity to study issues linked to ownership, globalisation and convergence.

**What do I need to study? Key Questions and Issues**

This radio product relates to the theoretical framework by providing a focus for the study of:

- **Media Industries.** You will need to discuss the reasons for Apple getting involved in radio. Why is Apple keen to diversify into the provision of content as well as the manufacture of hardware? How have their decisions been influenced by cultural and technological developments? You will need to investigate the constraints placed on Beats 1 presenters for example in terms of the freedom they are given to select their own music choices. How much of a threat is Beats 1 (and similar music sources) to traditional media industries?
- **Media Audiences.** How does Beats 1 target its audience and what is the appeal of the shows (including Julie Adunuga's) that they offer. How does Beats 1 fulfil the needs of listeners and contribute to their sense of identity? Is the audience passive or does Beats 1 provide opportunities for the audience to engage actively? You should discuss the usefulness of Uses and Gratifications theory in understanding the Beats 1 audience.
- **Social and cultural contexts** This product invites further study of the role and relevance of radio in an online landscape. Contrasts with the launch of Radio 1 will help to develop an understanding of the historical development of radio.



**Product:****Film: *Doctor Strange* (dir. Scott Derrickson 2016)**<https://www.youtube.com/watch?v=wwcSki7r9cQ> (Official trailer)

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

- Media Industries

You do **not** need to watch the film. This is a case study of Media Industries so your focus is on film funding, effects of ownership, rating and regulation, the global scale of the film industry as well as other industry issues.

You will need to make explicit comparisons with your other film CSP: *I, Daniel Blake*.

**Selection Criteria**

Film; Hollywood blockbuster, *Doctor Strange* is the 14<sup>th</sup> Marvel comic film. It raises many industry issues surrounding the production, distribution and exhibition of film in the digital age.

**What do I need to study? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Industries** What production companies were involved in the making of *Dr Strange*? Define 'Blockbuster'. What was the production budget? How were audiences targeted? Discuss Star Power. How was the film released? How successful was *Dr Strange* at the box office? What certification did the film receive and why? What merchandising tie-ins were associated with this film? Which multi-media platforms supported the marketing of this film? Which multimedia platforms support the exhibition of *Dr Strange*? How many countries was the film distributed to? How does this help with understanding the nature of globalization? What effect does the domination of Hollywood have on national cinema production worldwide?
- **Historical, social and cultural contexts** By contrasting this film with *I, Daniel Blake*, you should be able to reflect on the relationship between the producers of big budget Hollywood films and smaller budget, independent films. What methods do producers use to resist the American domination of the international film industry? How does the financing and production of films differ between Hollywood and other producers? How does the making of a film reflect the social and cultural contexts in which it is produced?

**Product:**

**Film: *I, Daniel Blake* (dir Ken Loach, 2016)**

[https://www.youtube.com/watch?v=ahWgqw9E\\_h4](https://www.youtube.com/watch?v=ahWgqw9E_h4) (Official trailer)

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

Media Industries

You do **not** need to watch the film. This is a case study of Media Industries so your focus is on film funding, effects of ownership, rating and regulation, the global scale of the film industry as well as other industry issues.

You will need to make explicit comparisons with your other film CSP: *Dr Strange*.

**Selection Criteria**

Film; *I, Daniel Blake* is a British Social Realism film directed by veteran left wing film maker Ken Loach. It raises many industry issues including lack of access to funding for independent film production, and difficulties of distribution and exhibition for limited audience films.

**What do I need to study? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Industries** What production companies were involved in the making of *I, Daniel Blake*? Define 'Independent cinema'. What was the production budget? How were audiences targeted? Discuss 'Director Power'. How was the film released? How successful was *I, Daniel Blake* at the box office? What certification did the film receive and why? What merchandising tie-ins were associated with this film? Which multi-media platforms supported the marketing of this film? Which multimedia platforms support the exhibition of *I, Daniel Blake*? How many countries was the film distributed to? How does this help with understanding the nature of globalization? What effect does the domination of Hollywood have on national cinema production worldwide?
- **Historical, social and cultural contexts** By contrasting this film with *Dr Strange*, you should be able to reflect on the relationship between the producers of big budget Hollywood films and smaller budget, independent films. What methods do producers use to resist the American domination of the international film industry? How does the financing and production of films differ between Hollywood and other producers? How does the making of a film reflect the social and cultural contexts in which it is produced?

Product:

Print (Magazines) – Front cover of *Tatler* April 2017



Turn over ►

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

- Media Language
- Media Representations

### **Selection Criteria**

*Tatler* is an upmarket lifestyle/consumer magazine which offers some clear contrasts with *Reveal*. It is aimed at a very specific audience and is probably not a product normally engaged with by the majority of students. The product raises issues of perceived quality and offers plenty of opportunities for analysis and interpretation.

### **What do I need to study? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** You will need to practise and develop skills of semiotic analysis in order to understand the ways in which meanings are created by elements of this cover such as design and layout, typography, use of colour and language. The choice of elements and the relationships between them (including juxtapositions) should also be considered. How do the elements conform to or reject the conventions of the magazine cover genre? How is media language used to target and address a specific audience? How are narrative devices used to tempt prospective buyers to delve further into the magazine.
- **Media Representations.** How have the producers of *Tatler* chosen to represent the people, issues and ideas they have selected? You should discuss the reasons for using stereotypes and the under-representation or misrepresentation of social groups or individuals here. How do audiences interpret the representations on the cover of *Tatler* and how are these interpretations influenced by the identity of the reader?
- **Social and Cultural Contexts.** By contrasting this cover with the cover of *Reveal* you should be able to reflect on the relationship between magazines and the contexts of their production. What issues does *Tatler* prefer to deal with? What are the values and beliefs implied by the choice and the presentation of contents that is illustrated by the front cover?



Product:

Print (Magazines) – Front cover of *Reveal* 18 March 2017

**99<sup>p</sup>**

**At home with Mark & Michelle**

**EXCLUSIVE INTERVIEW**

**LAUREN MY TRUE STORY**

- It was instant attraction when I met Joey in jail
- We're in love. It's the strongest relationship I've ever had
- We haven't had sex ... yet
- I am NOT a stalker!

**KATIE PLOTS SECRET MEETINGS WITH PETE**

**CHERYL Becomes a very posh mum**

**DETAILS INSIDE**

**STUFF THE DIET!**

**Swapping cardio for carbs! (Yay!)**

*Scarlett*

*Kelly Brook*

**EXCLUSIVE One simple trick for your best skin ever!**

**BLOOMING BABY BUMPS**

18-24 MAR 2017 ISSUE 11

H HARROLD HARRIS & WILSON

9 771745 143048

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

- Media Language
- Media Representations

### **Selection Criteria**

*Reveal* was a lifestyle/celebrity magazine which offers some clear contrasts with *Tatler*. It is aimed at a very specific audience and is probably not a product normally engaged with by the majority of students. The product raises issues of perceived quality and offers plenty of opportunities for analysis and interpretation. The magazine is no longer in print but teaching should focus on this front cover.

### **What do I need to study? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** You will need to practise and develop skills of semiotic analysis in order to understand the ways in which meanings are created by elements of this cover such as design and layout, typography, use of colour and language. The choice of elements and the relationships between them (including juxtapositions) should also be considered. How do the elements conform to or reject the conventions of the magazine cover genre? How is media language used to target and address a specific audience? How are narrative devices used to tempt prospective buyers to delve further into the magazine.
- **Media Representations.** How have the producers of *Reveal* chosen to represent the people, issues and ideas they have selected? You should discuss the reasons for using stereotypes and the under-representation or misrepresentation of social groups or individuals here. How do audiences interpret the representations on the cover of *Reveal* and how are these interpretations influenced by the identity of the reader?
- **Social and Cultural Contexts.** By contrasting this cover with the cover of *Tatler* you should be able to reflect on the relationship between magazines and the contexts of their production. What issues does *Reveal* prefer to deal with? What are the values and beliefs implied by the choice and the presentation of contents that is illustrated by the front cover?

**Product:****Music Video: Arctic Monkeys – *I Bet You Look Good on the Dance Floor* (2005)**<https://www.youtube.com/watch?v=pK7egZaT3hs>

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

- Media Industries
- Media Audiences

**Selection Criteria**

In the context of music video, *I Bet You Look Good on the Dance Floor* does have some cultural significance as a key moment in major structural changes within the music industry. The product relates to emerging, future developments in the media as it represents a change in the way that artists could, potentially, build and communicate with an audience.

**What do I need to study? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Audiences.** How does the *I Bet You Look Good on the Dance Floor* video target and address its audience? How do Arctic Monkeys use video to project their image? How did Arctic Monkeys exploit the online presence and niche nature of their fanbase? You will need to discuss the nature of music video itself as a primary means whereby the band/ artist projects an image, how much control they have over that image and the very different perceptions of that image. What are the pleasures and rewards for music video audience members?
- **Media Industries.** Why is this video seen as a turning point in the relationship between the music industry, artists and fans? How have technological developments enabled bands/artists like Arctic Monkeys to self-produce their own artistic output and what are the implications of these challenges to mainstream music producers and publishers? How are music videos rated and regulated in the UK?
- **Historical, Social and Cultural contexts.** The Arctic Monkeys may be seen as a case study comparable to other key events in the history of popular music such as the Beatles forming their own record label and the rejection of stadium and pomp rock by the punk explosion.

<p><b>Product:</b> <b>Music Video: One Direction – <i>History</i></b> <a href="https://www.youtube.com/watch?v=yjmp8CoZBlo">https://www.youtube.com/watch?v=yjmp8CoZBlo</a></p>
<p>This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:</p> <ul style="list-style-type: none"><li>• Media Industries</li><li>• Media Audiences</li></ul>
<p><b>Selection Criteria</b> This 2015 video self-referentially covers the band’s own history since their creation during 2010’s X-Factor. Their debt to Simon Cowell is acknowledged in the video. This product provides interesting opportunities to study convergence between media industries, the role of video in reaching audiences and the relationship between producers and audiences.</p>
<p><b>What do I need to study? Key Questions and Issues</b> This product relates to the theoretical framework by providing a focus for the study of:</p> <ul style="list-style-type: none"><li>• <b>Media Audiences.</b> How does the <i>History</i> video target and address its audience? How do One Direction use video to project their image? What assumptions have the producers of <i>History</i> made about their target audience? You will need to investigate the ways in which audiences consume and use music video such as this. How and why do audience responses vary? Do these responses to music video change over time?</li><li>• <b>Media Industries.</b> What is the relationship between the video (and the timing of its release) and other One Direction products such as singles and albums? How influential are record companies (like Simon Cowell’s Syco) in determining the form and content of music videos like <i>History</i>? What role has music video played in One Direction’s global commercial success? How are music videos rated and regulated in the UK?</li><li>• <b>Historical, Social and Cultural contexts.</b> It is worth exploring the wider cultural debate about the merit of ‘manufactured’ pop music such as boy bands, tv reality show winners versus the supposedly ‘authentic’ indie bands and rap artists.</li></ul>



## **Additional Notes for Teachers**

### **Availability and age suitability of CSPs**

AQA has provided links to online versions of the majority of the CSPs. Some products will, however, need to be purchased by centres. Where this is the case, we have made it clear where they can be accessed. Further information is provided below.

There may be issues relating to age appropriateness for some of the CSPs. Teachers should use their discretion in previewing and selecting suitable material, but it should be noted that all age-rated CSPs are suitable for audiences of below 15. The only exception to this is the film *I, Daniel Blake* which is 15 rated. However, as an industry only study, it is not a requirement that students should watch the film itself.

### **Television**

*Class*, Episode Four: Co-owner of a lonely heart

This is available as a box set (available on Amazon), though may also be available on BBC iPlayer if repeated. The box set is 15 rated so care should be taken if other episodes (including episode 1) are shown. Episode 4 is 12-rated (<http://www.bbfc.co.uk/releases/class-video-3>)

An outline knowledge of the series will be sufficient to place narrative, plot and genre elements of Episode 4 in context.

*Dr Who*, An Unearthly Child is available as part of a box set (BBFC 12 rated) (available on Amazon) and is available to purchase on Amazon Prime but is sometimes available online. Care should be taken to study the broadcast version rather than the pilot version of the episode.

### **Online, social, participatory and video games**

Links to the Zoella YouTube channel and to her social media presence are available in the CSP booklet.

The *Kim Kardashian; Hollywood* game is a free download for iOS and Android devices. In-app purchases are available but strictly not required for this CSP. A PC version is also available for download which offers the same user experience of the game as the mobile version. To access the PC version, you will need to download file converter software. If this is not possible, there are also many YouTube videos that demonstrate gameplay available. Links to Kardashian's Twitter and Facebook presence are also available. Any other aspect of Kim Kardashian's past or present online presence is acceptable to study for this product.

*Lara Croft Go* is available as a free download for iOS and Android devices. In-app purchases are available but strictly not required for this CSP. A Microsoft PC version is also available for download which offers the same user experience of the game as the mobile version. There are also many YouTube videos that demonstrate gameplay available.

## **Newspapers**

Digital versions of the front page and focus story of both newspapers are available in the CSP booklet. Please note that these will change for each academic year, but will always be drawn from *The Times* and *The Mirror*.

## **Advertisements**

Links are provided in the CSP booklet to audio-visual material. A digital version of the print ad for OMO is also available in this booklet. The study focus here is on Media Language and Media Representations.

## **Radio**

Links to both shows are available in the CSP booklet. Students need only study illustrative excerpts from the Tony Blackburn Show (broadcast on Radio 1 launch day) and the Julie Adenuga show. It is not necessary to analyse these products themselves in any ways except those relevant to audience positioning, audience construction and mode of address. It is pertinent for students to be familiar with the birth of Radio 1 as an event in radio history and the ongoing efforts of Radio 1 to win and maintain an audience. Julie Adenuga's show is representative of recent developments and technological changes within the radio industry. Beats 1 Radio shows sometimes include explicit language. You may want to take this into account when selecting material for study.

Students should study these shows in the wider framework of the radio industry and radio audiences and within relevant social, cultural, historical and political contexts.

## **Film**

Film is an inextricable part of the wider media landscape, which is intimately connected with other media, such as television, video games and online media. However, to avoid overlap with GCSE Film Studies, film should not be a primary object of study in this context. Students may study individual feature films, but, for this specification, this must only be in the context of the study of media industries.

Students do **not** need to watch the film CSPs.

Links to age appropriate trailers for both films are available in the CSP booklet. The study focus should be on media industry aspects of these two CSPs: the nature of production including ownership, funding and processes. Contrasts may be drawn between a high budget Hollywood production, distribution and exhibition process and a relatively low budget, independent alternative.

## **Magazines**

Digital versions of the two magazine covers are available in the CSP booklet.

## **Music Video**

Links to online versions of the two music videos are available in the CSP booklet on the website but, as with Radio, above, the focus of study should be on industry and audience issues.

The table below shows each of the CSPs, the areas of the framework in relation to which they must be studied, the contexts in which they should be studied and where they will be tested.

<b>CSP</b>	<b>Framework areas</b>	<b>Contexts</b>	<b>Question Paper/Section</b>
Class	Media Language Media Representations Media Industries Media Audiences	Historical, social, cultural	Paper 2 Section A
Dr Who	Media Language Media Representations Media Industries Media Audiences	Historical, social, cultural	Paper 2 Section A
Zoella	Media Language Media Representations Media Industries Media Audiences	Historical, social, cultural	Paper 1 Section A, Paper 1 Section B, Paper 2 Section B
Kim Kardashian	Media Language Media Representations Media Industries Media Audiences	Historical, social, cultural	Paper 1 Section A, Paper 1 Section B, Paper 2 Section B
Lara Croft Go	Media Language Media Representations Media Industries Media Audiences	Historical, social, cultural	Paper 1 Section A, Paper 1 Section B, Paper 2 Section B
The Daily Mirror	Media Language Media Representations Media Industries Media Audiences	Social, cultural, political	Paper 1 Section A, Paper 1 Section B, Paper 2 Section B
The Times	Media Language Media Representations Media Industries Media Audiences	Social, cultural, political	Paper 1 Section A, Paper 1 Section B, Paper 2 Section B
Galaxy advertisement	Media Language Media Representations	Social, cultural	Paper 1 Section A
NHS Blood and transplant campaign	Media Language Media Representations	Social, cultural	Paper 1 Section A
OMO	Media Language Media Representations	Historical, social, cultural, political	Paper 1 Section A
Radio 1 Launch Day	Media Industries Media Audiences	Historical, social, cultural, political	Paper 1 Section B
Beats 1 Radio	Media Industries Media Audiences	Social, cultural	Paper 1 Section B
Doctor Strange	Media Industries	Historical, social, cultural	Paper 1 Section B
I, Daniel Blake	Media Industries	Historical, social, cultural	Paper 1 Section B
Tatler	Media Language Media Representations	Social, cultural	Paper 1 Section A
Reveal	Media Industries Media Audiences	Social, cultural	Paper 1 Section A
I Bet You Look Good on the Dance Floor	Media Industries Media Audiences	Historical, social, cultural	Paper 1 Section B
History	Media Industries Media Audiences	Historical, social, cultural	Paper 1 Section B

**Links to products**

Where possible we have provided links to the media products. If any of the links do not work when you using this booklet, please email [mediastudies@aqa.org.uk](mailto:mediastudies@aqa.org.uk) and we will provide you with an alternative link to the product.

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**END OF CLOSE STUDY PRODUCT BOOKLET**