GCSE MEDIA STUDIES
Close Study Products

For candidates entering for the 2019 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.
- You must study all of these products.
- You are advised to supplement this list with other products.
- You cannot take this booklet into the examinations.
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 iPlayer until October 2017 and also 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?

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*Turn over*
**Product:** Dr Who (1963) BBC TV Series. Episode 1: *An Unearthly Child* – Television

http://www.dailymotion.com/video/xv7u66_s1xe01-an-unearthly-child_shortfilms Also 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**

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 Unarthly 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 YouTube. 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 online 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.kimkardashianwest.com
https://www.facebook.com/kimkardashian
https://twitter.com/kimkardashian

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? 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*
FRAUD COPS GRILL TORY MP
Six-hour interview after Daily Mirror probe into alleged election overspending
At last. Muirfield men let women join their golf club

Boy of 11 will be conductor

PARKING FIRMS TARGET ELDERLY

PREY & DISPLAY

Advertisement for an internet provider was in this space.
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 (‘At last….Muirfield men let women join their golf club’ 15.3.17) 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*
Scots want to remain in UK, new poll reveals

57 per cent reject independence

Samantha Crute Deputy Political Editor

Scottish voters are opposed to independence, with support for staying in the UK at its highest for two and a half years, a poll for The Times reveals.

Nicola Sturgeon, the first minister, would have to close a 24-point gap to win a referendum, according to the YouGov survey.

It found that 57 per cent of voters backed staying in the UK, with 43 per cent wanting independence, some “don’t knows”, and those not prepared to vote were excluded.

The poll last recorded a 24-point lead in favour of Scotland staying in the Union in a poll in August 2016, a month before the independence referendum.

Miss Sturgeon embarked on Thursday night by announcing that she had never intended to seek independence.

She has also called on the Prime Minister to be more transparent about the outcome of the referendum.

The poll findings may give Downing Street some breathing space because they suggest that the debate over Scotland’s future has not shifted in the last year.

No agreement has been reached on a deadline for a referendum during the Brexit negotiations. It may do so in an early next week.

The Scots could tighten their hold if there is an independence campaign, which the pattern of the 2016 referendum to be repeated. A year before the first referendum independence had a 24-point lead in a YouGov poll. This shows how important the referendum is.

It was a close call in the referendum that was won by 55 per cent to 45 per cent.

In a sign of how seriously she is taking the issue, the police minister’s two chosen sides will need to be confirmed temporarily. Nicola Sturgeon and Ruth Davidson, both of the Scottish Parliament, have been excluded.

The Scottish Labour Party has not yet made a decision.

It is the first time in its history that the UK has not had a referendum on independence.

But the question of whether a second referendum should be held was raised by the Scottish National Party, which supports the idea of independence.

The poll was conducted by YouGov on a sample of 1,200 people and has a margin of error of 3.0 percentage points. It was conducted online on a sample of 1,200 people and has a margin of error of 3.0 percentage points.

Advert for Australia’s Gold Coast appeared here
Muirfield welcomed back to Open after vote allows in women golfers

Alexander Reid

One of the most prominent and long-running golf courses in Britain is set to host the Open Championship again after its controversial withdrawal from the 2018 men's tournament to avoid allowing women to play against men in 1994. The club has reversed its decision after a vote by its members in 2023, following a campaign to overturn the ban on women. The change was announced at the club's annual general meeting, where members were polled on whether to allow women to compete in future Opens. The vote was overwhelmingly in favor, with 98% of members voting in favor of allowing women to compete. The change was met with widespread criticism and protests from women's rights groups, and the club has been under pressure to change its policy. The decision has been hailed as a significant step forward for gender equality in golf, with some arguing that it could set a precedent for other male-dominated sports to follow suit. The club has also announced that it will introduce changes to its membership rules to allow women to become full members, and that it will work to increase the number of women players in the sport. The change is expected to have a positive impact on the sport's的形象, with many hoping that it will help to attract more women to the game and improve its outreach to female players.
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 (‘Muirfield welcomed back to Open after vote allows in women golfers’ 15.3.17) 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](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

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.
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 that—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
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:
[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](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 14th 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?
Product:
Film: *I, Daniel Blake* (dir Ken Loach, 2016)

[https://www.youtube.com/watch?v=ahWgxw9E_h4](https://www.youtube.com/watch?v=ahWgxw9E_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 merchandise tie-ins were associated with this film? Which multimedia 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?
MOST INVITED 2017
Who is at the top of everyone's party guest list (and who's at the bottom...)

MEET GEORGINA BEVAN
She looks good in pearls.

MILLENNIAL SLOANES
Their habits, codes and mating practices

OOPS, ALL MY CLOTHES FELL OFF!
Which is fine because all you need are the new accessories

JAMES CORDEN'S LA LIFE
With his aristo (yes, really) buddies

THE ONE MONTH GAP YEAR
You won't sleep much, but it will be fun

THE NEW POSH RULES FOR THE 21ST CENTURY
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

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
*Reveal* is 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.

### 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:
[https://www.youtube.com/watch?v=pK7eqZaT3hs](https://www.youtube.com/watch?v=pK7eqZaT3hs)

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.
Product:
Music Video: One Direction - History
https://www.youtube.com/watch?v=yjmp8CoZBlO

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
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.

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 *History* video target and address its audience? How do
One Direction use video to project their image? What assumptions have the producers of
*History* 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?

- **Media Industries.** 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 *History*? What role has music video played in One Direction’s global commercial
success? How are music videos rated and regulated in the UK?

- **Historical, Social and Cultural contexts.** 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.
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](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) but links are also be provided to online sources of this 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 and her own website will also be available.

*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.

END OF CLOSE STUDY PRODUCT BOOKLET
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