

Eduqas A Level Media Studies

Components 1 and 2

Directory of Exam Questions

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Component 1

Media Language

Many of the questions listed below may have bullet points to support responses. Please refer to the past paper to see the full question.

Year	Question		Unseen resource(s)	Tariff
SAMS	2	How does media language incorporate viewpoints and ideologies in these front pages of <i>The Sun</i> and the <i>Daily Mail</i> ?	Front page of <i>The Sun</i> newspaper (November 2016) and the front page of <i>The Daily Mail</i> newspaper (November 2016)	15
2019	1	Explore how the combination of elements of media language influences meaning in the <i>This Girl Can</i> advertisement.	Advertisement, which is part of the <i>This Girl Can</i> campaign, produced by Sport England in 2017.	15
2020 (Autumn)	2	Explore how codes and conventions are used to construct meaning in the <i>Daily Mail</i> front page.	<i>Daily Mail</i> (November 15, 2018)	15
2021 (Autumn)	2	Explore how genre codes and conventions communicate meaning in this film poster.	Film poster for <i>Among the Shadows</i> (2019).	15
2022	1	Explore how this music video extract communicates meanings	<i>Up all night</i> , Beck (2017)	15
2023	10	Explore how this advertisement uses media language to communicate meaning.	Dolce and Gabbana advert (2020)	15
2024	20	Explore how media language communicates viewpoints and ideologies on this front page of the <i>Daily Mirror</i> .	<i>Daily Mirror</i> front page (26 th October 2022)	15

Representation

Many of the questions listed below may have bullet points to support responses. Please refer to the past paper to see the full question.

Year	Question		Unseen resource(s)	Tariff
SAMS	1	Compare how audiences are positioned by the representations in this <i>Save The Children</i> advertisement and the <i>WaterAid</i> advertisement you have studied.	<i>Save the Children</i> advertisement (2014) (Set product: <i>WaterAid</i> advertisement)	30
2019	2	Compare how these pages from the <i>Daily Mail</i> and the <i>Daily Mirror</i> construct versions of reality.	Front page of the <i>Daily Mail</i> , published on the day of the 2017 UK general election (Set product: the front page and article from the <i>Daily Mirror</i>)	30
2020 (Autumn)	1	Compare how this music video extract and the advertisement for <i>WaterAid</i> represent social groups.	Music video: <i>Find Me</i> by Tinie Tempah, ft. Jake Bugg (2017) (Set product: <i>WaterAid</i> advertisement)	30
2021 (Autumn)	1	Compare how the representations of gender in this <i>ActionAid</i> advertisement and the <i>Riptide</i> music video convey values and attitudes.	<i>ActionAid</i> advertisement (2018) (Set product: music video – <i>Riptide</i> (Vance Joy (2013))	30
2022	2	Compare how audiences may interpret the representations of gender in the film posters for <i>Vampire Academy</i> and <i>Kiss of the Vampire</i> .	<i>Vampire Academy</i> film poster (2014) (Set product: film poster for <i>Kiss of the Vampire</i>)	30
2023	20	Compare how representations in the film poster and music video convey values and beliefs.	<i>All Day and a Night</i> film poster (2020) (Set product: music video - <i>Formation</i> , Beyoncé (2016) or <i>Dream</i> , Dizzy Rascal (2004))	30
2024	10	Compare how the representations in these music videos position audiences.	Music video: <i>Beautiful</i> by Christina Aguilera (2022) (Set product: music video - <i>Turntables</i> , Janelle Monae (2020), <i>Formation</i> , Beyoncé (2016) or <i>Underdog</i> , Alicia Keys (2020))	30

Media Industries

Year	Question		Tariff
SAMS	3a	Briefly explain what is meant by distribution.	2
	3b	How have recent technological changes had an impact on the production and distribution of newspapers?	10
	3c	What is a media conglomerate?	1
	3d	Explain how ownership shapes media products. Refer to <i>The Daily Mirror</i> to support your points.	12
2019	3a	What is meant by an independent film?	2
	3b	Briefly explain what you understand by vertical integration.	2
	3c	Explain two features of mainstream film production. Refer briefly to <i>Straight Outta Compton</i> to support your points.	6
	3d	Explain how economic contexts shape independent films. Refer to <i>I, Daniel Blake</i> to support your points.	15
2020 (Autumn)	3a	Briefly explain what is meant by a mainstream film.	2
	3b	Briefly explain the function of the BBFC in the film industry.	2
	3c	Explain the role of regulation in the global distribution of films. Refer to <i>Straight Outta Compton</i> to support your points.	9
	3d	Explain the ways in which social and political contexts may influence independent films. Refer to <i>I, Daniel Blake</i> to support your points.	12
2021 (Autumn)	3a	What is meant by commercial radio?	2
	3b	Briefly explain what you understand by a public service broadcaster.	2
	3c	Explain the effect of digital technologies on the distribution of radio programmes. Refer to <i>Late Night Woman's Hour</i> to support your points.	9
	3d	Explain how radio programmes are shaped by the organisations that produce them. Refer to <i>Late Night Woman's Hour</i> to support your points.	12

2022	3a	Briefly explain what is meant by conglomerate ownership.	2
	3b	Name one media conglomerate.	1
	3c	Explain the impact of economic contexts on the newspaper industry. Refer to the <i>Daily Mirror</i> to support your points.	10
	3d	Explain the importance of digital convergence in the newspaper industry. Refer to <i>The Times</i> to support your points.	12
2023	31	Briefly explain what is meant by distribution in the video games industry.	2
	32	Explain the impact of digital technologies on video games. Refer to the <i>Assassin's Creed</i> game you have studied to support your points.	8
	33	Explain how video game producers maintain global audiences. Refer to the <i>Assassin's Creed</i> game you have studied to support your points.	15
2024	31	Briefly explain what you understand by distribution in the film industry.	2
	32	Briefly explain what is meant by vertical integration in the film industry.	2
	33	Explain how economic contexts may influence the film industry. Refer to <i>I, Daniel Blake</i> to support your points.	9
	34	Explain how film companies use marketing to maintain global audiences. Refer to <i>Black Panther</i> to support your points.	12

Audiences

Year	Question		Tariff
SAMS	4a	Explain how national and global audiences can be reached through different media technologies and platforms. Refer to <i>Late Night Woman's Hour</i> to support your points.	8
	4b	How do media organisations meet the needs of specialised audiences? Refer to <i>Late Night Woman's Hour</i> to support your points.	12
2019	4a	Explain how the radio industry targets audiences. Refer to <i>Late Night Woman's Hour</i> to support your points.	10
	4b	Explain the impact of media technologies on audience consumption of radio. Refer to <i>Late Night Woman's Hour</i> to support your points.	10
2020 (Autumn)	4a	Explain the significance of fans to the success of media products. Refer to <i>Assassin's Creed III: Liberation</i> to support your points.	8
	4b	How do media producers target specialised audiences? Refer to <i>Assassin's Creed III: Liberation</i> to support your points.	12
2021 (Autumn)	4a	Explain how audiences use news products in different ways. Refer to <i>The Times</i> website to support your points.	10
	4b	Explain how social and cultural circumstances affect audience interpretations of newspaper content. Refer to a print edition of the <i>Daily Mirror</i> to support your points.	10
2022	4a	Explain how the advertising industry categorises audiences. Refer to the <i>WaterAid</i> advertisement you have studied to support your points.	8
	4b	Explain how media producers attract audiences. Refer to the <i>WaterAid</i> advertisement to support your points.	12
2023	41	Explain how radio programmes appeal to specific audiences. Refer to <i>Late Night Woman's Hour</i> to support your points.	10
	42	Explain how audience responses to advertisements reflect social and cultural circumstances. Refer to the <i>WaterAid</i> advertisement you have studied to support your points.	10
2024	41	Explain how the producers of advertisements attract audiences. Refer to the <i>Super. Human.</i> advertisement you have studied to support your points.	10
	42	How do radio programmes reach audiences through different technologies and platforms? Refer to either <i>Woman's Hour</i> or <i>Have You Heard George's Podcast</i> to support your points.	10

Component 2

Section A: Television in the Global Age

Year	Question		Tariff
SAMS	1-3a	To what extent can the set episode of [<i>Life on Mars/Humans/The Jinx</i>] be seen as postmodern?	15
	1-3b	Television production takes place within an economic context. Discuss the influence of economic factors on [<i>The Bridge/The Returned/No Burqas Behind Bars</i>].	15
2019	1-3	'Television is a global industry.' To what extent do [<i>Life on Mars/Humans/The Jinx</i>] and [<i>The Bridge/The Returned/No Burqas Behind Bars</i>] support this claim?	30
2020 (Autumn)	1-3	'Television products are significantly influenced by the contexts in which they are produced.' How evident is this in [<i>Life on Mars/Humans/The Jinx</i>] and [<i>The Bridge/The Returned/No Burqas Behind Bars</i>]?	30
2021 (Autumn)	1-3	Steve Neale argues that genres may be dominated by repetition, but they are also marked by difference, variation and change. Evaluate this theory of genre. Use the set episodes to support your answer.	30
2022	1-3a	Explain Henry Jenkin's theory of fandom. Refer to [<i>Life on Mars/Humans/The Jinx</i>] to support your response.	15
	1-3b	Explore how representations in the set episode of [<i>The Bridge/The Returned/No Burqas Behind Bars</i>] may position audiences.	15
2023	10-30	How useful are structuralist theories for exploring television products? Refer to Levi Strauss's structuralist theory of binary oppositions and the set episodes of [<i>Life on Mars/Humans/The Jinx</i>] and the [<i>The Bridge/The Returned/No Burqas Behind Bars</i>].	30
2024	11-31	Explore how the set episode of [<i>Peaky Blinders/Black Mirror/Killing Eve</i>] reinforces or challenges genre conventions.	15
	12-32	Explain how social and cultural contexts influence audience interpretations of television products. Refer to the set episode of [<i>The Bridge/The Returned/Tehran</i>] in your response.	15

Section B: Magazines – Mainstream and Alternative Media

Year	Q. no.		Tariff
SAMS	4-6	Compared with the past, David Gauntlett argues that in the media today ‘we no longer get singular, straightforward messages about ideal types of male and female identities.’ Evaluate the validity of this claim with reference to the set editions of <i>[Woman/Woman’s Realm/Vogue]</i> and <i>[Adbusters/Huck/The Big Issue]</i> and the historical contexts in which they were produced.	30
2019	4-6a	Discuss the influence of historical context on representations in the set edition of <i>[Woman/Woman’s Realm/Vogue]</i> magazine.	15
	4-6b	Explore how the set edition of <i>[Adbusters/Huck/The Big Issue]</i> conveys viewpoints and ideologies.	15
2020 (Autumn)	4-6	Curran and Seaton argue that media industries are generally controlled by a small number of powerful companies whose main purpose is to create a profit. Evaluate this theory of power and media industries. Refer to <i>[Woman/Woman’s Realm/Vogue]</i> and <i>[Adbusters/Huck/The Big Issue]</i> your response.	30
2021 (Autumn)	4-6	To what extent do social and cultural contexts influence audience interpretations of magazines? Refer to set editions of <i>[Woman/Woman’s Realm/Vogue]</i> and <i>[Adbusters/Huck/The Big Issue]</i> to support your answer.	30
2022	4-6	Evaluate the strengths and weaknesses of semiotic approaches to magazine analysis. Refer to Roland Barthes’ theory of semiotics and the set editions of <i>[Woman/Woman’s Realm/Vogue]</i> and <i>[Adbusters/Huck/The Big Issue]</i> in your response.	30
2023	40-60	To what extent can audiences interpret the same magazine in different ways? Explore the set editions of <i>[Woman/Woman’s Realm/Vogue]</i> and <i>[Adbusters/Huck/The Big Issue]</i> .	30
2024	40-60	How useful are feminist theories for analysing the representations in the set editions of <i>[Woman and Adbusters]</i> , <i>[Woman’s Realm and Huck]</i> or <i>[Vogue and Big Issue]</i> ?	30

Section C: Media in the Online Age

Year	Q. no.		Tariff
SAMS	7-8	How far can aspects of identity be seen to affect the way in which audiences use online media? Discuss, with reference to <i>[PointlessBlog/Zoella]</i> and <i>[DesiMag/Attitude]</i> . You should refer to relevant academic theories in your response.	30
2019	7-8	Clay Shirky argues that audiences in today's online age are no longer passive consumers of media content. Evaluate this 'end of audience' theory. Refer to <i>[PointlessBlog/Zoella]</i> and <i>[DesiMag/Attitude]</i> to support your answer.	30
2020 (Autumn)	7-8a	Explain Judith Butler's theory of gender performativity. Use <i>[Alfie Deyes/PointlessBlog / Zoe Sugg/Zoella]</i> to support your response.	15
	7-8b	Explore how <i>[DesiMag/Attitude]</i> targets and attracts a specialised audience.	15
2021 (Autumn)	7-8a	Explain the impact of the internet and online platforms such as YouTube on media regulation. Refer to <i>[PointlessBlog/Alfie Deyes / Zoella/ Zoe Sugg]</i> your response.	15
	7-8b	Explore how <i>[gal-dem/Attitude]</i> challenges the misrepresentation of minority groups.	15
2022	7-8	How much influence do economic factors have on online media products? Refer to <i>[PointlessBlog/Zoe Sugg]</i> and <i>[gal-dem/Attitude]</i> in your response.	30
2023	71-81	Explain how media production and distribution have changed in the age of You Tube and the Internet. Refer to <i>[Alfie Deyes/Zoe Sugg]</i> in your response.	15
	72-82	Discuss the influence of social and cultural contexts on the representations on the <i>[gal-dem/Attitude]</i> website.	15
2024	70	To what extent has the Internet challenged the power and dominance of large media organisations? Refer to one product from <i>[JJ Olatunji/KSI/Zoe Sugg]</i> and one product from <i>[gal-dem/Attitude]</i> in your response.	30