



GCSE MARKING SCHEME

SUMMER 2025

**GCSE
MEDIA STUDIES – COMPONENT 2
C680U20-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

EDUQAS GCSE MEDIA STUDIES – COMPONENT 2**SUMMER 2025 MARK SCHEME****GENERAL INFORMATION**

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, a mark in the middle of the band should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1 Demonstrate knowledge and understanding of:

- the theoretical framework of media
- contexts of media and their influence on media products and processes.

AO1 1a Demonstrate knowledge of the theoretical framework of media.

AO1 1b Demonstrate understanding of the theoretical framework of media.

AO1 2a Demonstrate knowledge of contexts of media and their influence on media products and processes.

AO1 2b Demonstrate understanding of contexts of media and their influence on media products and processes.

AO2 Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.

AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts.

AO2 1b Make judgements and draw conclusions.

	AO1 1a	AO1 1b	AO1 2a	AO1 2b	AO2 1a	AO2 1b
Q1(a)					✓	
Q1(b)					✓	✓
Q2			✓	✓		
Q3					✓	✓
Q4	✓	✓				

Section A: Television

Extract notes: based on BBC iPlayer/Amazon Prime

Luther extract: 07.18 (Long shot from garden looking into Alice on the phone) to 10.15 (Luther and Ripley approach house, Luther in foreground, right of frame. Cut before shot of dog).

Man Like Mobeen extract: 07.19 – 10.16 (long shot of Eight approaching stall holder. Song lyrics: 'Nobody can do the....' to Mobeen in supermarket. Cut after Mobeen says 'for joke')

Modern Family extract: 00.00 – 02.57 (opening, including credits)

1. (a) Explore how camerawork creates meaning in this extract. [10]

Band	AO2 1a Analyse media products using the theoretical framework of media
5	9-10 marks - Excellent, detailed analysis of camerawork in the extract - Consistent focus on how specific aspects of camerawork create meaning - Consistently appropriate use of subject specific terminology
4	7-8 marks - Good, reasonably detailed analysis of camerawork in the extract - Focus on how specific aspects of camerawork create meaning - Appropriate use of subject specific terminology
3	5-6 marks - Satisfactory analysis of camera work in the extract - General focus on how camerawork creates meaning but there are lapses into description - Generally appropriate use of subject specific terminology
2	3-4 marks - Basic analysis of camerawork in the extract - Tends to describe camerawork in a generalised way - Basic use of subject specific terminology
1	1-2 marks - Minimal, if any, analysis of camerawork in the extract - Response is descriptive, brief or incomplete - Minimal, if any, use of subject specific terminology
0 marks	No response attempted or no response worthy of credit

Question 1(a): Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are expected to analyse how the camerawork in the extract is used to create meaning. Responses in the higher bands are expected to choose specific examples of camerawork, clearly linking these to how they create meaning, considering how specific camera shots/angles/movements establish setting, construct narrative or develop character, for example. They are also more likely to make links between meanings and audiences, considering the purposes or functions of camerawork. Responses in the middle band may explore suggested or intended reasons why the camerawork has been used without perhaps linking these specifically to the examples identified. Responses in the lower bands are likely to be more descriptive with more generalised examples.

The focus of the question is on analysis of the camerawork in the set extract. Generalised points which do not analyse the specific extract should not be credited.

AO2

Responses will analyse how camerawork creates meaning in the extract and may refer to aspects such as:

Luther

- Long shot of Alice from outside house represents her as vulnerable victim, initially demanding sympathy from the audience
- Subsequent long shot and medium close up of Alice behind chair use selective focus to position audience to focus on her gestures and speech
- Slow pan from Alice's father across to her by door may encourage audience to link the crime to her
- Close up on trembling hand connoting Alice's trauma demands sympathy from the audience
- Low angle shot of Luther in factory represents him as the protagonist/powerful
- Close up on Luther's face to connote relief when he hears he can return to his job
- Two shot/ tracking shot of Luther and Teller walking comfortably side by side connotes their good working relationship
- Over the shoulder shot towards Ripley in distance uses selective focus to create enigma for the audience about who the figure might be
- Camerawork through car windows uses close ups and shot-reverse-shot to create a sense of trust and intimacy between Luther and Ripley, establishing their close future relationship as colleagues
- Camerawork as Luther and Ripley arrive at the crime scene uses selective focus to keep the audience focused on the two detectives and their mission. Luther is in the foreground of the shots, connoting him as the higher ranked detective.

Man Like Mobeen

- Jump cut used to show passing of time as Mobeen and Eight wait for Nate
- Two-shots to connote the close friendship between Mobeen and Eight
- Documentary style unstable camera used in scene outside Mosque where Nate, Eight and Mobeen are talking, to construct realism and offer a sense of actuality

- Long shot of Mosque from low angle establishes its importance in the community
- High angle establishing shot of Small Heath in Birmingham establishes urban location
- Slow pan from behind supermarket shelf creates slow reveal of Mobeen, Eight and Nate and constructs a 'fly-on-the-wall' documentary style, inviting curiosity from the audience, as we hear Mobeen's voice before he comes into shot
- Partially obscured shots from behind supermarket shelves give a sense of actuality and allow audience to spy on characters and their conversations
- Dominance of medium close ups is typical for sitcom to show characters and relationships, with a focus on dialogue and relationships
- Over-the-shoulder shots used to involve audience in conversations. For example, the camera is positioned over Mobeen and Nate's shoulders when Eight announces, 'I would never marry my cousin'
- Reaction shots used to establish characters, e.g. when Nate reacts to Mobeen's comment about MILFs.

Modern Family

- Long shots of exterior of the house, garden and family car at the start of the extract and in credits establishes setting – an affluent neighbourhood
- Medium shots are used for 'confessional' scenes when characters speak in direct address to the audience, for example, when Phil shares his 'traumatic experience'. This allows the audience to see both facial expressions and the familiar sofa setting which is well-known as the location for characters' confessions
- Fast panning movement to focus on Alex to highlight the distinction between her and her siblings
- Over-the-shoulder shots used when Luke and Hayley are talking to Claire in the kitchen create a sense of intimacy between the family group and also isolate Alex from the group, which links to the narrative of the episode where she becomes the 'home bummer'
- Medium shots dominate, typical for creating comedy by capturing facial expressions and gestures, for example, the focus on Phil's pained expression when Claire mentions 'closets'
- Long shots are used to depict action and create physical comedy, such as when Phil is locked in the room at the house for sale
- Point of view shot and panning movement to follow Phil's eyes showing phone on table from his perspective used to highlight his emotions and create a comedic situation
- Jump cut from Phil banging on door to him eating sweets shows passing of time and highlights his panic
- Medium shot of Phil is 'framed' through editing and used in the picture held by the family in the credits, capturing a key element of the episode's narrative, and subsequent shots show the families holding framed photos of the previous family group. This establishes the genre of family sitcom and suggests the characters are all connected
- Wide shot for end of credits to depict the ensemble cast and establish the extended family group

(b) How typical of the genre are the characters in this extract?

[10]

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media to make judgements and draw conclusions.
5	9-10 marks • Excellent, detailed analysis of the characters in the extract • Highly appropriate judgements and conclusions regarding how typical the characters are for their genre
4	7-8 marks • Good, reasonably detailed analysis of the characters in the extract • Appropriate judgements and conclusions regarding how typical the characters are for their genre
3	5-6 marks • Satisfactory analysis of the characters in the extract, with possible lapses into description • Generally appropriate judgements and conclusions regarding how typical the characters are for their genre
2	3-4 marks • Basic analysis of the characters in the extract, with a tendency to describe • Basic judgements and conclusions regarding how typical the characters are for their genre
1	1-2 marks • Minimal, if any, analysis of the characters in the extract • Minimal, if any, judgements and conclusions regarding how typical the characters are for their genre • Response is descriptive, brief or incomplete
0 marks	• No response attempted or no response worthy of credit

Question 1(b): Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are expected to analyse the characters in the extract and make judgements and conclusions about their typicality for the chosen genre. They are likely to explore typical character roles such as the maverick detective and female victim in crime drama or the exaggerated characters and stereotypes in sitcoms.

Responses in the higher bands will engage more fully with the 'how typical' part of the question and are more likely to explore how character typicality enables audiences to recognise the genre and understand the narrative more quickly. They may also make links between typical character roles and narrative theories, including Propp, and may conclude that some characters in the extract are less typical of their genre.

Responses in the middle band are likely to show some awareness of character typicality and those in the lower bands may describe the characters and not engage with the 'how typical' aspect of the question.

The focus of the question is on analysis of characters in the set extract. Responses may, however, draw on candidates' study of the whole set episode in analysing the typicality of the characters in the extract. This is acceptable and should be credited where appropriate, but generalised points which do not analyse the specific extract should not be credited. Responses may include references to examples from other crime dramas or sitcoms to illustrate typicality and should be credited for this where used appropriately, but this is not specifically required.

AO2

Responses are likely to analyse examples of characters in the extract by referring to specific aspects, such as:

Luther

- At the start of the extract Alice Morgan is represented as the typical, vulnerable female victim in crime drama through her dialogue and gesture codes
- Alice soon becomes less typical for a female character in the set episode and as the narrative develops she becomes a complex character, though could also be referred to as the archetypal femme fatale, a typical crime genre character type originating in film noir
- Alice is not a typical victim or villain, an aspect which suggests *Luther* is less typical for its genre, a hybrid with elements of thriller and psychological drama
- DCI John Luther is in many ways the typical 'maverick' cop in the extract. Having been suspended and keen to return to work, he is represented as a detective who breaks the rules to bring criminals to justice
- The scene on the bridge in the factory with Rose Teller takes place in the same location where he let Madsen fall, reminding the audience of Luther's earlier 'crime' and his typical maverick style
- The character of Luther is less typical for British television crime genre as he is a black protagonist which offers an element of variation and could reflect the contexts of an ethnically diverse society and changing attitudes in the TV industry
- Luther is represented as a typical male detective, reflected in his dialogue in the car scene with Ripley when he makes it clear he does not want to have 'that conversation' and talk openly about his recent breakdown
- Rose Teller is a typical crime drama superintendent: smartly dressed, serious, formal, responsible and highly professional in her conduct
- She is arguably less typical as she is a high-ranking female detective which could be empowering for audiences, reflecting contemporary social contexts of increasing gender equality in the workplace
- Rose Teller might be considered as a more typical female character in the scene where she is walking side by side with Luther, the stereotype of a female boss as more caring reinforced through her concern for his personal life/ marriage problems
- DS Justin Ripley is the typical, wide-eyed lower ranking detective, represented as in awe of Luther and requesting to work with and learn from him. His facial expression and dialogue in the scene where he first meets Luther quickly constructs this character type.
- Ripley and Luther setting off together to investigate the crime scene in the car offers a typical male 'buddy cop' scenario, with a DCI and the lower ranking DS to assist and support
- The scene outside the house represents the typical binary opposition between plain clothes detectives and uniformed police officers at the crime scene. The detectives Luther and Ripley are represented as important and powerful through the gesture codes and camerawork as they approach the house

Man Like Mobeen

- Mobeen and Eight's actions while waiting for Nate represent them as immature, a typical representation for young males in sitcoms. Mobeen is in a more parental role, showing he knows Eight gets bored easily and is willing to entertain him
- Mobeen is presented as a caring, emotional male character, his dialogue (asking Nate: 'Are you alright?') arguably constructing a less typical representation of males in British sitcoms
- Mobeen hugging Nate and Eight represents him in a progressive way as emotionally demonstrative
- Mobeen's dress code of trainers, backwards baseball cap and Maraschino constructs a 'roadman' stereotype, creating typical situation comedy
- The stall-holders outside the Mosque are all males, a typical representation in the British Asian Muslim community, with the expectation that the females are in a domestic role
- Mobeen's dialogue in the supermarket places him in a nurturing role towards his friends, less typical for male characters but used in the extract to create comedy. For example, he asks Eight, 'Have you got your list?'
- Eight fulfils the role of the 'dumb' sitcom archetype, with many jokes in the extract linked to his lack of knowledge e.g. 'I would never marry my cousin. He proper loves cheese'
- Nate is arguably the 'neurotic' type, shown through his dialogue: 'I was worried sick, man'
- Nate is represented as the 'sensible one', challenging Mobeen's decision to have an arranged marriage: 'Is marrying your cousin really the right answer?'
- Comedy is created between Mobeen's different treatment of Eight and Nate in the supermarket. Eight fulfils the role of typical younger naughty child, whereas Nate is the older, favoured child
- Mobeen is represented with a stereotypically male attitude to create comedy when he discusses MILFs, 'aunties outshining their daughters'

Modern Family

- Claire's business suit represents her as the 'breadwinner', a professional working woman, which is arguably still atypical of the sitcom genre where many female characters are seen in domestic roles
- Hayley is the typical 'popular' teenage girl/bossy older sister, referring to her split up with her boyfriend and reacting to Alex's illness with 'Who cares?'
- Luke is the typical lazy teen boy and 'joker' archetype, reflected in the humorous dialogue with Hayley about his assignment and seen later in the episode copying from Alex's laptop.
- Luke is clearly affluent and privileged, typical for US sitcoms, referring to his job at his Grandpa's country club
- Alex is the archetypal nerd or geek, but it is perhaps a less typical role for a female character

- Alex is represented as a geek through her glasses, Hayley's dialogue calling her a 'nerd' and 'smarty pants' and her reference to returning to Caltec, a US university specialising in technology
- Hayley is represented in a typically contrasting way to Alex to create comedy, through reference to her getting fired from her job and through her more feminine dress code and make-up
- Phil plays the victim in the extract, typical for the sitcom genre where characters' failures and weaknesses are used to create comedy
- Claire refers to 'bidding for a big job' which suggests she is in a powerful position at work, perhaps less typical for a traditional sitcom but more typical in contemporary sitcoms
- The group photos in the opening credits represent families in a more progressive way than traditional sitcoms, the different family structures reflecting a diverse society. E.g. Cameron and Mitchell are photographed with their daughter Lily.
- The ensemble cast of regular characters in the extract is typical of the sitcom genre and creates familiarity with the audience

2. How do crime dramas or sitcoms reflect their historical contexts? Refer to *The Sweeney* or *Friends* to support your response. [10]

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	9-10 marks - Excellent, detailed and accurate knowledge of historical contexts - Excellent understanding of the influence of historical contexts on media products – highly appropriate links between contexts and specific aspects of the set product
4	7-8 marks - Good, accurate knowledge of historical contexts - Good understanding of the influence of historical contexts on media products – appropriate links between contexts and specific aspects of the set product
3	5-6 marks - Satisfactory, generally accurate knowledge of historical contexts - Satisfactory understanding of the influence of historical contexts on media products – links are made between contexts and specific aspects of the set product, although the links are likely to be undeveloped or not entirely convincing
2	3-4 marks - Basic knowledge of historical contexts, although this is likely to lack accuracy, relevance or clarity - Basic, if any, understanding of the influence of historical contexts on media products – links between contexts and specific aspects of the set product are unlikely to be made
1	1-2 marks - Minimal knowledge of aspects of historical contexts - Links between contexts and specific aspects of the set product, are not made and the response is brief or incomplete
0 marks	No response attempted or no response worthy of credit

Question 2: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed. Responses are required to demonstrate knowledge and understanding of historical contexts of media but responses may also include social, political or cultural contexts of the time in which the set products were made.

Responses in the higher bands are likely to show a clear awareness of historical contexts and link them explicitly to specific aspects of their set products. These may include aspects of media language, genre conventions, representations, themes, values, messages and viewpoints, as well as industry-related aspects such as the influence of technology on production processes of the time.

In the middle band, the links between historical contexts and the set product are likely to be less specific and less developed and responses in the lower bands are expected to demonstrate some knowledge of contexts but lack links to specific aspects of the set product.

AO1

Responses are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to historical contexts of media and their influence on specific aspects of the set crime drama or sitcom, for example,

The Sweeney

- *The Sweeney* arguably reflects the reality of the London Metropolitan police in 1970s before the Police and Criminal Evidence Act of 1984 which was passed to strike the right balance between the powers of the police and the rights and freedoms of the public. Regan and Carter are often seen breaking the rules and using violence to bring criminals to justice.
- The actual head of The Flying Squad (a branch of the Serious and Organised Crime Unit) was imprisoned for 5 years in 1977 and the characters and themes in *The Sweeney* are influenced by the police corruption which was investigated in The Flying Squad through the 1970s
- The programme is influenced by 1970s fashions and culture through its mis-en-scene and iconography, including the cars, such as Regan's Ford Granada, and costumes
- The filming on location represents 1970s London with areas of deprivation shown to achieve the gritty realism of the programme
- *The Sweeney* has high production values for its time which were influenced by developing TV production technologies. It was the first TV Crime Drama to be produced on 16mm film which allowed it be shot on location, and film editing techniques made for more action sequences
- Broadcast on ITV in 1974 when there were only 3 TV channels which resulted in mass audiences watching, reflecting 1970s entertainment culture.
- 1970s gender values influence the character roles in *The Sweeney* and the attitudes represented. Female characters such as Regan's girlfriend are supporting characters and often represented as victims or sexually objectified
- All the senior ranking officers and detectives in the programme are men, reflecting the patriarchal culture of The Flying Squad and gender inequality in the 1970s workplace
- The behaviour of the male characters in the Flying Squad, with Regan and Carter regularly drinking, smoking and using violence reflects 1970s 'macho' culture in the workplace

Friends

- The attitudes and values of the characters in *Friends* are influenced by the so called 'twixter' generation or Generation X, twentysomethings between adolescence and adulthood in 1990s America
- The idea of the American Dream, still frequently referenced in 1990s, is represented through the character of Rachel who, as we see in the set episode, has arrived in the city to live independently and achieve her dreams.
- *Friends* focuses on the characters' personal lives rather than any serious social issues and the carefree attitudes to life and relationships represented through the characters reflect 1994 New York and the relaxed style of living in pre 9/11 America
- The representations of men have been influenced by 1990s gender values, more specifically the concept of the new man or metrosexual, a term coined in 1994 by Mark Simpson

- Ross is openly upset about his marriage break-up in the set episode, arguably reflecting the beginnings of a move towards more fluid notions of gender rather than traditional, fixed ideas of masculinity.
- Joey, however, is represented more stereotypically, suggesting Ross should go to a strip club to get over his marriage break-up, reinforcing the dominant gender attitudes of the time
- The choice of 6 white, middle-class characters has been influenced by the typical attitudes and values represented in 1990s media. *Friends* constructs a narrow range of representations of white, middle-class, young adults which does not reflect the diversity of 1990s New York but arguably reflects the under-representation of minority ethnic groups in the mainstream media at this time
- In *Friends*, LGBTQ people are frequently made into jokes, influenced by 1990s societal attitudes towards homosexuality, or at least those perpetuated through the mainstream media
- The show has been influenced by 1990s popular culture through references to the culture and technology of the time, such as the Sony PlayStation which was released the same year that *Friends* first aired.

Section B – Music

3. How far do music videos represent social issues? [20]

In your response, you must:

- explore representations of issues in the **two** music videos you have studied
- refer to relevant media contexts
- make judgements and draw conclusions.

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions
5	17-20 marks • Excellent, detailed analysis of the set products, which engages fully with complex aspects of representations • Excellent, consistent use of the theoretical framework (representation) and consistently appropriate use of subject specific terminology, including possible reference to relevant theoretical perspectives • Excellent, highly appropriate linking of set products to their contexts • Excellent, well-reasoned judgements and conclusions
4	13-16 marks • Good, reasonably detailed analysis of the set products, which engages in places with complex aspects of the representations • Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology • Good, appropriate linking of set products to their contexts • Good, reasoned judgements and conclusions
3	9-12 marks • Satisfactory analysis of the set products, although the focus is likely to be on obvious aspects of representation and there may be lapses into description • Satisfactory use of the theoretical framework (representation) and generally appropriate subject specific terminology • Satisfactory linking of set products to their contexts, although links are likely to be undeveloped • Satisfactory, generally reasoned judgements and conclusions
2	5-8 marks • Basic analysis of the set products - limited focus on representation, although there is a tendency to describe • Basic use of the theoretical framework (representation) and basic subject specific terminology, although this is likely to lack relevance, clarity and accuracy • Basic, if any, linking of set products to their contexts • Basic judgements and conclusions, which may not be reasoned
1	1-4 marks • Minimal, if any, analysis of the set products - descriptive • Minimal, if any, use of the theoretical framework (representation) and subject specific terminology, with significant inaccuracies, irrelevance and lack of clarity • Minimal, if any, linking of set products to their contexts • Minimal, if any, judgements and conclusions – the response is likely to be brief, incomplete and lack reasoning
	0 marks • No response attempted or no response worthy of credit

Question 3: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are expected to make judgements and conclusions about how far the set music videos represent social issues and are likely to explore issues relating to ethnicity and gender such as diversity and equality. Candidates may also argue that the representations in the videos are used less to address issues and more to promote the star persona of the artist or represent their own personal journey. Responses in the highest bands are expected to engage more convincingly with the 'how far' aspect of the question, responses in the middle band will show some engagement with this aspect and responses in the lower bands may not engage with this aspect at all.

Responses should link the set products to relevant contexts, which may include social, cultural, political or historical contexts. It is not, however, expected that responses will refer to all or more than one of these contexts.

Responses are expected to explore specific representations of issues in the two set music videos studied. If only one music video is explored, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

AO2

Answers are likely to:

- Use aspects of representation from the theoretical framework in their response, such as:
 - the choices media producers make about how to represent particular social groups and ideas
 - the significance of particular representations in terms of the themes and issues that they address
 - how representations convey messages, values and beliefs
 - theoretical perspectives on gender and representation, including feminist approaches
- Link the set products to relevant media contexts
- Analyse specific examples of representations of issues from the set products to make judgements and draw conclusions about the extent to which music videos address them

These might include issues and themes linked to gender or ethnicity and more specific points from each music video such as:

Good as Hell

- The issue of black empowerment is represented through a video featuring an entirely black cast. The young black students are represented as successful, creative high achievers, e.g. Nicole is a talented pianist
- The importance of education is reinforced through the university setting and the images of students achieving in creative pursuits
- Female empowerment is highlighted as an issue as the video progresses, with females represented as confident, powerful and assertive, especially Lizzo who acts as a role model.
- The video highlights the issue of female body confidence, as plus size women are represented as attractive, glamorous confident and proud, as shown through Lizzo's star persona and costumes
- The issue of toxic masculinity is raised through the negative representations of men as deceitful in relationships, e.g. the inattentive, cheating boyfriend character and males as short-tempered, superior and domineering, reflected in the dismissive behaviour of the band conductor on the sports field
- The issue of females as lacking in confidence is highlighted in the first half of the video, e.g. the female drummer feeling left out of the male camaraderie
- However, female students are also seen to help each other throughout, such as the saxophonist helping her bandmate, reinforcing the importance of social support
- A feminist perspective might argue that the costumes of the 'Dancing Dolls' dance group and Lizzo's references to hair and nails in the lyrics raise issues of objectification and upholding beauty ideals for females.

The Man

- The video raises the issue of the under-representation of women in the music industry when Taylor Swift reveals she is the director of the video
- The representations of The Man throughout the video exaggerate stereotypes to highlight issues of misogyny and toxic masculinity, for example, the subway scene, where The Man is 'manspreading' and represented as egotistical
- The issue of female subservience is raised by the group of females in supporting roles as mothers in the park, surrounding and applauding The Man
- The issue of female empowerment is highlighted by Taylor Swift casting successful females to play key roles, such as Loren Gray as the tennis umpire
- Gender inequality as an issue is raised throughout, as males are represented as wealthy, successful, powerful and privileged, for example, the scene on the yacht
- Males are represented as dominant in the workplace, for example, through The Man's actions and gestures in the office setting. A feminist perspective might read the video as making an important statement about gender inequalities in society
- The issues surrounding Swift and Scott Borchetta are highlighted through the 'Bo\$\$ Scotch' poster with the tagline of 'Capitalise on the feeling' and the word 'Greedy' graffitied next to the poster. Swift accused him of bullying her and for barring her from playing her old music on TV.
- The scene where The Man smashes his tennis racket references John MacEnroe, the tennis player notorious for his angry outbursts on the tennis court in the 1980s, highlighting issues of toxic masculinity

Superheroes

- The main focus of the video is the 'Young Black King' who Stormzy takes on his journey, which highlights issues of racial inequality and the importance of positive role models for young black people
- The issue of empowerment through education is raised when the 'young black kings' are represented as talented in the classroom and music studio scenes
- The issue of body confidence is represented in the scene where a young female is looking at herself in the mirror. However, it is transformed into a moment of empowerment when she is inspired to embrace her natural beauty by looking at a picture of Little Sims.
- The use of the Marcus Rashford shirt reflects issues of social inequality and political activism as Rashford made a stand against the UK government on their decision to end the free school meals provided during the pandemic.
- Issues of Black empowerment, police prejudice and stop and search are represented through the scenes referring to the 2020 #blacklivesmatter events, shown in the graffiti shot and in the scene where the protestors are holding placards
- Stormzy is reading 'Noughts and Crosses', which he presents to the police. This highlights the issue of racial profiling and represents education and culture as the route to empowerment and equality.
- Stormzy appeared in the BBC adaptation of Blackman's novel which explores the issue of racism in an alternative version of society where black people hold the most power
- In 2020, Stormzy donated £500,000 to the Black Heart Foundation to provide educational scholarships for students from disadvantaged backgrounds and pledged to donate £10m over the next decade to help combat racial inequality in the UK.

Intentions

- The positive representation of women from different ethnic groups as a supportive, diverse community highlights the empowerment of under-represented minority groups
- The issue of domestic violence is raised through the representation of women and children as victims in need of a safe house
- Representation of the issue of homelessness in the black community constructed through the shots of Angela supporting homeless people on the streets of LA
- The issue of social campaigning is raised through the character of Angela speaking on community radio to raise awareness of homelessness
- The importance of education is a key issue repeated throughout the video, reflected in the shots of Marcy in the library and Bhari studying
- The shots of Bieber and Quavo hugging represent them as supportive and caring, reinforcing the message of racial harmony and also challenging stereotypical representations of males
- Through its support of Alexandria House, the video reflects the social contexts of campaigning for racial equality. Bieber has used Instagram to post images in support of #BlackLivesMatter
- The purpose of the video is to raise awareness of the Alexandria House charity but also to promote the artists positively as compassionate and altruistic

4. Explain how users interact with music websites.

Refer to the official *Lizzo* website **or** the official *Taylor Swift* website to support your response. [10]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5	9-10 marks • Excellent, detailed and accurate knowledge and understanding of how users interact with music websites • Excellent, thorough use of set product to support points made • Highly appropriate use of subject specific terminology
4	7-8 marks • Good, accurate knowledge and understanding of how users interact with music websites • Good, secure use of set product to support points made • Appropriate use of subject specific terminology
3	5-6 marks • Satisfactory, generally accurate knowledge of how audiences use music websites, although understanding of interactivity is less developed • Satisfactory, generally appropriate use of set product to support points made • Generally appropriate use of subject specific terminology
2	3-4 marks • Basic knowledge of how audiences use music websites, although this is likely to lack accuracy, relevance or clarity • Basic use of set product to support points made • Basic use of subject specific terminology
1	1-2 marks • Minimal knowledge and minimal, if any, understanding of how audiences use music websites • Minimal, if any, use of set product to support points made • Minimal use of subject specific terminology
0 marks	• No response attempted or no response worthy of credit

Question 4: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are required to demonstrate knowledge and understanding of the theoretical framework with a specific focus on active audiences and interactivity.

Responses in the higher bands are likely to show a clear awareness of the ways in which users of websites interact with specific aspects of music websites and link them explicitly to their set products. They may also refer to active audience theories including Uses and Gratifications, to explain how audiences may use the sites to gratify a variety of needs, although this is not a specific requirement for this question. Responses in the middle band are likely to show appropriate knowledge of audiences but understanding of interactivity and links to set products may be less developed. Responses in the lower bands are likely to be generalised and may describe the music websites.

Websites, by their very nature, are dynamic and updated to respond to industry and audience needs, so it is expected that the range of responses will refer to different versions of the set music websites. Credit all valid use of examples.

AO1

Responses are likely to demonstrate knowledge and understanding of relevant aspects of audiences in the theoretical framework, including:

- the role of media technologies in audience consumption and usage
- how audiences may respond to and interpret media products
- theoretical perspectives on audiences including active and passive audiences
- Blumler and Katz's Uses and Gratifications theory

www.taylorswift.com

- The homepage features a link to the 'microsite' for Swift's Eras Tour and there, users can select 'How to Watch' which takes them to information about where they can view or stream the film. They can enter a location to find out about local cinema showings or click on links Prime Video or YouTube where they can also purchase the film
- Users can listen to the featured new release (The Tortured Poet's Department) by clicking on the main image or 'listen now' button. They can choose to play/download/buy the song from different stores/streaming platforms, including the iTunes Store and YouTube Music
- Selecting 'Tour Dates' from the navigation bar allows users to find and purchase concert tickets for the global tour
- Clicking on the 'Shop Now' button directs users to the Eras Tour site where they can select different ranges of merchandise including branded clothing promoting The Tortured Poet's Society
- Audiences can also choose cassette and vinyl versions of Swift's music, including 4 different coloured versions of her Midnights album on vinyl, encouraging fans to collect them
- Users can subscribe to receive 'updates and special offers' by clicking on the 'Sign Up' button at the bottom of the homepage and the 'newsletter' page.
- Selecting social media icons from the navigation bar at the top of every page takes users to the artist's official social media accounts such as the official

YouTube channel or official X page where they can interact with posts by liking or commenting on them

- Audiences may actively use the website to gratify their needs (Uses and Gratifications theory). They may use Swift as a role model to develop their identity, download music for entertainment, seek out information about the artist and her music or gain pleasure derived from social interaction through social media.

<https://www.lizzomusic.com/>

- Users can click on multiple options and links on the homepage promoting Lizzo's 2022 'Special' album release, enabling them to watch, listen to or buy the song on 18 different platforms
- Users can click on the store button which sends them to the Lizzo page of eurostore.warnermusic.com, where they can purchase her music in different formats including vinyl
- Users can scroll down the homepage to view and purchase merchandise in the store, including '100% That Bitch' hoodies and t-shirts from size S to XXXL, which makes plus size women feel included and empowered
- Lizzo's 26.4M followers on TikTok reflects the growth of this social media platform which became a huge part of social media culture during the 2020 lockdown. Users can interact by liking or sharing the posts
- Lizzo has expressed her views through social media on issues such as body shaming, racism, LGBTQ+ Pride and the US election, all reflecting contemporary social issues and inviting her audience to interact with her posts by liking or sharing
- Users can subscribe to updates by entering their email at the bottom of the homepage and clicking on the arrow which invites them to subscribe and to make choices to customise their notifications
- Selecting social media icons at the top or bottom of every page takes users to the artist's official social media accounts such as the official YouTube channel or official X page where they can interact with posts by liking or commenting on them
- Audiences may actively use the website to gratify their needs (Uses and Gratifications theory). They may use Lizzo as a role model to develop their identity, download music for entertainment, seek out information about the artist and her music or gain pleasure derived from social interaction through social media.