



GCSE MARKING SCHEME

AUTUMN 2020

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

INTRODUCTION

This marking scheme was used by WJEC for the 2020 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

EDUQAS GCSE MEDIA STUDIES

COMPONENT 2

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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
Q1a					✓	
Q1b					✓	✓
Q2	✓	✓				
Q3					✓	✓
Q4			✓	✓		

Section A: Television

Questions 1 (a) and (b) are based on the following extracts:

Luther: 47.46 (Luther in Rose's office holding blow torch saying, 'The gun was in the dog') to 50.48 (close up over the shoulder shot of Luther directly after Alice says, 'Do you know why the gun fragments...'). Cut before she says, 'One...'

The IT Crowd: 19.26 (close up on Negative One as he chooses his first letter: 'consonant') to 22.26 (shot of Jen reacting to Douglas' workout with man in black vest in background).

Section A: Television

1. (a) Explore how media language is used in this extract to show the roles of **two** characters. [8]

Award a maximum of 4 marks for each character's role explored.

Marks	AO2 1a Analyse media products using the theoretical framework of media
4	- Excellent, detailed analysis of the character's role in the extract - Consistent focus on specific aspects of media language
3	- Good, reasonably detailed analysis of the character's role in the extract - Focus on specific aspects of media language
2	- Satisfactory analysis of the character's role in the extract - General focus on aspects of media language, but there is a tendency to describe
1	- Basic, if any, analysis of the character's role in the extract - Response is descriptive, brief or incomplete
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 character roles in the extract are created through different elements of media language, such as costume, dialogue, facial expression, action codes and camera shots/ angles. Responses in the higher bands are likely to use appropriate terminology to engage with character functions and may use relevant narrative theory in their answers. Propp may be referenced but is not a specific requirement of the highest band. Responses in the middle and lower bands may describe characters with less focus on their roles in the extract or with less analysis of elements of media language.

The focus of the question is on the analysis of character roles in the extract. Responses may, however, draw on candidate's study of the whole set episode in analysing the significance of character roles 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.

AO2

Responses are likely to analyse the character roles of **two** characters in the extract by referring to specific elements, such as:

Luther

- John Luther's role in the extract may be explored from many angles; he can be seen as protagonist, hero, anti-hero, detective and victim.
- Luther can function as an anti-hero in the extract, as some of his speech and actions lack the morality and idealism of a hero.
- Luther fulfils the role of detective working for the Metropolitan Police Service; this is evident in his conversation with DSU Rose Teller in her office.
- Luther's dialogue in this scene ('Come on!') reflects his anger and frustration at not being able to convict Alice and shows his role as flawed hero.
- The action of lighting the blow torch as Luther leaves DSU Teller's office shows his role as maverick detective and hints at his role of flawed hero with anger issues.
- The tracking shot following Luther as he walks to Alice's flat positions the audience to see his role as hero or protagonist, as he is driving the narrative.
- Luther is arguably a 'flawed' hero, as he is seen breaking into Alice's flat to gain access to the urn.
- Luther's dialogue in the flat, 'I told you, boss', shows his role as determined and talented detective and a hero who has solved the crime.
- Luther's gesture codes and he strides confidently to the lift show his role as the hero.
- In the bridge scene, Luther could be seen as a victim, as he is presented at the mercy of Alice, the villain, with a weapon.
- However, his casual, 'Hello Alice', and calm exterior show him as a fearless hero. He keeps the urn to show he is in control.
- At the start of the extract, the mise-en-scene in DSU Rose Teller's office shows her role as Luther's boss. She is seated at her desk in a position of power, smartly dressed.
- Teller's dialogue where she quotes 'Section 8 of the Police and Criminal Evidence Act' shows that her professional role is to work within the law. She is the calm voice of reason ('Calm down, slow down'), so her role is arguably to act as a foil for Luther, the maverick detective who crosses the line to catch the criminal.
- DSU Teller's role in the episode could also be the Proppian dispatcher, as it is she who sends Luther on his journey to solve the crime, though in this extract she is urging caution.
- DS Justin Ripley's role is shown to be Luther's helper or sidekick, as he offers to look after Zoe's safety.
- Ripley's soft tone in his dialogue shows he is a supportive and respectful helper to Luther: 'You take down Alice Morgan'.
- Alice's role as villain in the extract is shown through her facial expression, dark dress codes and powerful drum beats in the soundtrack as she approaches her flat.
- Alice's smart purple jacket, red hair blowing in the wind and dark red lipstick could show her in the role of femme fatale.
- Alice's gesture codes on entering the kitchen – purposeful walk, dropping her handbag and assertively grabbing the knife - show her in the role of potentially violent villain/criminal.
- Alice is shown as a villain on the bridge as she first appears as a dark figure in the distance. The long shot of Alice holding the knife clearly positions the audience to see her as the villain.
- The gesture codes as Alice pushes the knife against Luther show her as a villain but also a femme fatale figure. The intimacy between the characters here (and elsewhere in the episode) shows Alice as an attractive, seductive and dangerous femme fatale, opposite the alienated anti-hero Luther (drawing on film noir character roles).
- Alice's dialogue at the end of the extract, 'Do you know why...?' shows her as a calculating and extremely intelligent villain who has managed to outsmart the hero, Luther.

The IT Crowd

- Moss fits the character function of the Proppian hero in this scene, through his calm and controlled dialogue which contrasts with the aggressive 'street' language of Negative One and is more in keeping with traditional rather than 'street' countdown.
- The low-key lighting, selective focus and angled close ups of Moss set him up as the hero, creating sympathy from the audience.
- Moss' satisfied and smiling facial expressions in delivering his joke and reacting to the cheering crowd connote his heroic, 'winning' status.
- The gasps of amazement and cheers from the crowd of 8+ members who are playing the role of countdown audience show recognition of Moss' hero status.
- The reaction from Prime in his dialogue ('he is the one!') and facial expression (delighted), moving in his own role from helper to sidekick, highlight Moss' function as hero in the scene.
- The red beret Moss wears sets him apart as the hero, with its edgy, stylish, rebellious and adventurous connotations, all adding to the comedy as it contrasts with the rest of Moss' costume of a typical 'geek' office worker and his unheroic everyday life.
- The scene represents Moss' narrative resolution as he is clearly the protagonist who defeats the antagonist who challenged him to the game of street countdown.
- Negative One is developed and defeated as the villain or antagonist in this scene through a variety of elements. His role is to 'take on' Moss, the new challenger to his countdown record.
- The exaggerated 'street' or 'gangster' stereotype is constructed through his costume consisting of the gold chain and black baseball jacket. The choices of the 'geek' signifiers (spectacles and cardigan), however, place him in the role of 'comedic' rather than serious villain.
- Negative One moves in and out of the light into shadow in the scene, connoting his darker, villain (albeit comic) role. This contrasts with the hero, Moss, who is constantly in the warm glow of the fire.
- Negative One leaves through the crowd when defeated, his actions confirming his defeated villain status.
- In the extract, Prime takes on the role of gameshow host, developing the intertextual references to Countdown and adding more comedy and absurdity to the situation. His costume consisting of long black coat and shades is enigmatic and refers to Neo ('The One'), the protagonist of The Matrix. This highlights the comedy aspect of his role as it contrasts with that of a typical gameshow host.
- Prime's role as gameshow host in this scene is created through his dialogue and gesture codes, playing on the codes of a boxing referee. The intertextual reference to Fight Club, 'the first rule of street countdown', helps construct him in the role of a comedic gameshow host.
- By the end of the extract Prime has shifted in his role from donor (preparing Moss for his quest in the 8+ club) to a role of helper or sidekick when he shows his admiration for Moss. ('18 letters, I've never seen so many')
- Jen's role in the extract is to seek her narrative resolution as one of the heroes of the IT Crowd. Her attempt to resolve her narrative arc by entering the secret meeting does allow her to complete her 'hero's journey' but the outcome is not as she expected, creating the comedy of situation.
- Jen's dress code in the extract is typical business dress but this serves to place her in the role of misfit or outsider when she enters the 'keep fit class' meeting. This reinforces the ongoing narrative in the sitcom - the IT Crowd's sense of inferiority/lack of status compared to the rest of the company.
- Jen's reaction to Douglas' keep fit class shown through her facial expressions highlight her role as comedic hero.
- Douglas' function in the extract is largely to solve the enigma about the secret meetings. This is achieved by him taking on the role of a fitness instructor, exaggerated in his dress codes, gesture codes and dialogue, all of which create comedy.
- Douglas could be seen as a helper in that his fitness class allows Jen to complete her narrative journey.

(b) How far is the use of sound in this extract typical of the genre?

[12]

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media to make judgements and conclusions.
4	10-12 marks • Excellent, detailed analysis of the use of sound in the extract and its typicality in relation to the genre • Consistently appropriate judgements and conclusions regarding the extent to which the use of sound is typical of the genre
3	7-9 marks • Good, reasonably detailed analysis of the use of sound in the extract and its typicality in relation to the genre • Appropriate judgements and conclusions regarding the extent to which the use of sound is typical of the genre
2	4-6 marks • Satisfactory analysis of the use of sound in the extract and its typicality in relation to the genre • Generally appropriate judgements and conclusions regarding the extent to which the use of sound is typical of the genre
1	1-3 marks • Basic analysis of the use of sound in the extract and its typicality in relation to the genre • Basic judgements and conclusions regarding the extent to which the use of sound is typical of the genre
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 typicality of the use of sound in the extract in relation to the genre studied, with reference to specific generic conventions related to elements of sound. Responses may include reference 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.

Responses in the higher bands are likely to analyse a range of elements of sound and engage with the issue of typicality while those in the middle band will analyse some elements of sound and show an awareness of typicality. Those in the lower bands may simply describe the use of sound.

The focus of the extract is on the use of sound in the set extract. Responses may draw on candidates' study of the whole set episode in analysing the use of sound in the extract and its generic typicality. This is wholly acceptable and should be credited where appropriate, but generalised points which do not explore the use of sound in the extract should not be credited.

AO2

Responses are likely to analyse the use of sound in the extract and explore how far it is typical of the genre, with points such as:

Luther

- At the start of the extract the dialogue from DSU Teller with its specific terminology from 'The Police and Criminal Evidence Act' is used to represent a version of reality. This is very typical of the crime genre.
- Luther's dialogue in this scene with its frustrated and angry tone arguably shows a less conventional detective at work, yet this is often typical in crime dramas.
- The brief sound from the blow torch as Luther leaves the office adds realism to the scene, but this type of sound and action may be more typically associated with the criminal rather than the detective. It is used to show Luther's maverick nature.
- In the extract, non-diegetic sound is introduced in the form of orchestral music as Luther approaches Alice's flat. The fast-paced, rhythmic ticking sound as he enters the living room builds tension. This is typical of the genre, which often uses dramatic music to create tension and danger at specific points in the narrative, but could also be seen as typical of the thriller genre.
- The diegetic sounds of the key opening the door and Luther closing the door quietly suggest the secret nature of his mission and add to the tension.
- The increase in volume and drum beats used as Alice approaches signify danger which is typical of the crime drama genre and the thriller genre.
- The metallic sound effect as the lift opens adds to the tense atmosphere and prepares us for the similar sound of the knife as Alice grabs it from the block in the kitchen. These sound effects, together with the eerie, high pitched music as Alice enters the flat, are perhaps more typical of the horror genre.
- The sound of passing traffic on the bridge offers a sense of verisimilitude and a recognisable version of reality in London, typical of an on location scene in a crime drama.
- The sound of Alice's footsteps on the bridge is perhaps more typical of the thriller genre.
- The orchestral music building to a crescendo then ceasing when Alice pushes the knife against Luther connotes the height of tension and is perhaps more typical of the thriller genre, especially when combined with the use of close-ups. However, it is also typical of crime dramas as dramatic music is often heightened to match crisis points in the narrative.

The IT Crowd

- The contrasting tones of voice and language choices in the street countdown battle create comedy for the audience. Negative One's aggressive 'Boom!' and 'consonant, you get me' construct his exaggerated street stereotype and contrast with the controlled and respectful Moss who uses 'please' and 'thank you' in each letter choice, in keeping with the mood of the studio-based version of the gameshow. The use of verbal humour is highly typical of the sitcom.
- The dialogue from Prime creates humour in its use of gameshow and 'fight club' language, typical in its use of parody to create comedy.
- The inclusion of laughter as a cue for the audience to share the jokes is evident at many points in the extract. This is typical of the sitcom genre, though it may be noted that *The IT Crowd* was filmed/shown in front of a studio audience so the laughter is not a 'canned' laughter track but the actual recorded audience response.
- Sound effects used to create a version of reality such as the crackling of the fire in the extract are typical of the sitcom genre.

- The use of the non-diegetic choral music track to create tension may be less typical of the genre and more typical of the action, thriller or gangster genres. However, it could be argued that this is typical, since exaggerated music parodying other genres is often a feature of contemporary sitcom.
- The countdown theme music created by the 8+ member 'audience' for street countdown gets one of the biggest laughs as it is unexpected and highlights the use of the sound codes and conventions of the gameshow in its intertextual referencing. This is a less typical element of the sitcom.
- The gasps of amazement and cheers from the 'audience' are less typical as they are more conventional to the gameshow genre.
- The crowd's laughter at Moss's joke, however, is more typical of sitcom.
- The few seconds of *The IT Crowd* theme music to signify the scene change back to the office is typical of the sitcom.
- Douglas and Jen's dialogue and use of keep fit audio track in the office fitness class scene is typical of sound used to create comedic situations in the genre. Douglas' 'hardcore' and 'Let's take it to the max', for example, parody the language of fitness training.

2. Explain how crime dramas **or** sitcoms are aimed at a range of audiences. Refer to examples you have studied to support your points.

Band	AO1 1a and 1 b Demonstrate knowledge and understanding of the theoretical framework of media
5	9-10 marks • Excellent, detailed and accurate knowledge and understanding of how crime dramas or sitcoms are aimed at a range of audiences • Excellent, thorough use of examples to support points made • Highly appropriate use of subject specific terminology
4	7-8 marks • Good, accurate knowledge and understanding of how crime dramas or sitcoms are aimed at a range of audiences • Good, secure use of examples to support points made • Appropriate use of subject specific terminology
3	5-6 marks • Satisfactory, generally accurate knowledge and understanding of how crime dramas or sitcoms are aimed at a range of audiences • Satisfactory, generally appropriate use of examples to support points made • Generally appropriate use of subject specific terminology
2	3-4 marks • Basic knowledge of audiences and little understanding of how crime dramas or sitcoms are aimed at a range of audiences • Basic use of examples to support points made • Basic use of subject specific terminology
1	1-2 marks • Minimal knowledge of audiences and minimal, if any, understanding of how crime dramas or sitcoms are aimed at a range of audiences • Minimal, if any, use of examples to support points made • Minimal use of subject specific terminology
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 how television crime dramas or sitcoms are aimed at a range of audiences. They are likely to consider textual elements including narrative, genre and representations, as well as industry factors including casting, locations, scheduling, distribution and marketing.

Responses are likely to refer largely to the set products but responses using a wider range of relevant examples from the chosen genre are equally valid for this question. It is not essential, however, for responses to refer beyond the set products to achieve the highest bands. Contextual factors such as social and cultural may be referred to in relation to factors affecting how crime dramas or sitcoms are aimed at a range of audiences, e.g. the effects of technology on the ways in which TV texts are distributed and promoted.

Responses in the higher bands are likely to show a clear understanding of how their chosen genre aims at a range of audiences and to support their ideas with relevant and detailed examples. They may also refer to different demographic and psychographic groups to show their understanding of a range of audiences.

Responses in the middle and lower bands are likely to show knowledge of how texts they have studied are aimed at audiences with less focus on a range of audiences and less specific examples.

AO1

Responses are likely to demonstrate knowledge of media audiences and understanding of how crime dramas or sitcoms are aimed at a range of audiences through examples such as:

The Sweeney

- The representations in *The Sweeney* show a male-dominated police force and a patriarchal society which suggest it was originally aimed at a demographic of men.
- The working-class protagonists, Regan and Carter, arguably aim at a more working class C2DE demographic, although the full police hierarchy is represented, aiming at a wider range of audiences.
- The characters provide humour and are represented as 'flawed' or human. Regan and Carter drink, smoke and use violence in the set episode and their 'buddy' partnership provides both humour and conflict through the dialogue. These elements of drama and comedy aim at a wide adult demographic.
- The unglamorised representation of London as a violent place is aimed at a British audience who would find the gritty realism more relatable. The use of street language (e.g. the title of the set episode, 'Ringer' is slang for car thief) shows that it was originally aimed at a British audience who were aware of the codes of social realism.
- *The Sweeney* originally aimed at 1970s audiences seeking escapism in a time when there was economic uncertainty in Britain, including strikes and financial hardship.
- The narrative, with its closure at the end of each episode when the crime is solved or prevented, is typical of the genre so aims at fans of previous crime dramas.
- The programme was also aimed at audiences (psychographic: explorers) who enjoyed the new take on a popular genre. *The Sweeney* offered elements of difference with its on location filming (such as Peckham station in the set episode), controversial representations of the police and use of violence. *The Sweeney* provided an exciting comparison to the studio-based police dramas audiences had been used to on television.
- The dress codes and props such as cars indicate that the more recent repeat showings of *The Sweeney* on ITV4 and availability on the ITV hub are aimed at an audience of British adults with a sense of 1970s nostalgia. The DVD box set in 2004 was rated 15 and aimed at a wide audience, including younger audiences viewing for the first time.
- The cinematic production values of *The Sweeney* with its use of 15mm film, high action car chases and stunts showed it was aimed at fans of the action/thriller genre.
- The scheduling of *The Sweeney* was on ITV at 9 pm on weekdays so this prime-time slot aimed at a wide adult audience. The post-watershed time meant it was not suitable for younger viewers.
- The 2 spin-off films were aimed at fans of the original programme and the remake in 2012 was aimed at a younger, new generation of fans who may have enjoyed *Life on Mars* which refers widely to the programme.
- *The Sweeney* was very popular, with ratings of up to 19 million, reflecting the cultural context of TV as a shared experience in the 1970s, with only 3 TV channels and no video recorders.

Luther

- *Luther's* range of male and female characters show that it is aimed at a range of audiences who may identify with particular characters. The programme also aims at a range of ages and ethnicities with its diverse representation of contemporary London.
- The strong female characters such as Alice Morgan, Zoe Luther and DSU Rose Teller who play major roles in the narrative are aimed at a demographic of adult women, who were targeted less by earlier crime dramas such as *The Sweeney*.
- *Luther* is a serial drama with multiple narrative strands (some of which continue across different series), which aims at attracting and maintaining a loyal audience of crime drama fans.
- In the set episode, both the Morgan murders and the Masden case are used to engage and hook audiences for the whole series.
- *Luther* is aimed at both existing fans of the very popular crime drama genre and new audiences attracted to quality BBC drama, as it offers elements of difference, especially in its use of a black male protagonist (a first in British crime drama) and its thriller, horror and noir elements. This hybridisation is aimed at a fan of different genres.
- *Luther's* use of star appeal with the casting of Idris Elba, who had previously been seen in *The Wire*, aimed at male and female fans of the actor. His casting also aimed to attract global audiences.
- The scheduling of Series One was at 9 pm on Tuesdays on BBC1, the prime-time, post-watershed slot suggesting it was originally aimed at a wide, mainstream audience of adults.
- The availability of *Luther* on iPlayer and Netflix reflects the contemporary cultural context of viewing on demand and binge watching, which suggests *Luther* is aiming to attract a global audience.
- The promotion and broadcasting of *Luther* on BBC America and its distribution to many parts of Europe and countries in Africa and Asia reflect the cultural context of globalisation and show it is aiming at a range of global audiences.
- The marketing of *Luther* has been aimed at a range of audiences. A trailer was distributed on the BBC's official YouTube site and behind the scenes footage for each episode was released on the website.
- The *Luther* page on the BBC website and the show's official *Twitter* account promote the programme to younger and older audiences, reflecting the cultural context of the importance of digital technologies in attracting and maintaining a range of audiences.
- The critical success of *Luther*, which has won awards including a Golden Globe for Idris Elba, further promotes the programme to global audiences and gives it a high status in terms of TV drama.

Friends

- In 1994 (UK 1995), *Friends* was originally aimed at an audience of 25-44 year old females but also proved to have much broader appeal through its relatable characters, entertaining storylines and comedy.
- *Friends* is aimed at a young audience through its powerful representations of youth culture (Generation X), who are enjoying freedom before settling down with responsibilities. For example, the set episode begins Rachel's journey towards independence.
- The positive representations of young men in *Friends* aim at the 'new' man of the 90s. For example, in the set episode, Ross talks openly about his feelings.
- *Friends* is arguably aimed primarily at a white, heterosexual audience due to its lack of diversity in its representation of ethnicity and sexuality. All the main characters are white, middle class heterosexuals which arguably suggests a similar target demographic.

- The narrative of *Friends* is aimed at loyal audiences because, although each episode is largely circular, enigmas are used to suggest narrative developments. In the set episode, all the characters are single at the end, but there are clues to hint to the audience that Ross and Rachel may get together in the future.
- *Friends* aims at fans of the sitcom genre with its use of comedy through dialogue and situation, its relatable settings and an ensemble cast of six regular main characters.
- *Friends* also offered elements of difference to conventional sitcoms, aiming at fans of soap operas with its coffee shop setting, character development, cliff-hangers and long-running narrative strands.
- The scheduling of the US imported *Friends* in the UK on Channel 4 on Friday night 9 o'clock comedy slot aimed at a young, aspirational audience who were 'staying in' for the night. This included teenagers, singles, couples and young parents.
- *Friends* became a core element of E4, a digital channel launched in 2001 by Channel 4 which specifically targets an audience of 16-34 year olds. This shows *Friends* was aimed at this demographic in the 2000s.
- The availability of all 10 seasons of *Friends* on Netflix from January 2018 aims at a new generation of younger audiences including teenagers, as well as older audiences watching for 90s nostalgia. Its 12 rating on DVD and universal themes of friendships and relationships mean that over 20 years on, it can be successfully marketed for a new generation of fans.
- The wide distribution and promotion of *Friends*, including DVDs and merchandise, aims at a broad global audience.
- *Friends* has won many awards, including Golden Globes and a BAFTA in 1998, and these critical accolades help market it to a wide range of global audiences.

The IT Crowd

- *The IT Crowd* may primarily aim at young adult males, particularly those who may appreciate the geek culture represented through the characters of Roy and Moss.
- However, the representations in *The IT Crowd* aim at a broader audience of office workers, through the workplace setting and relatable themes of inadequacy, failure and aspiring to achieve a higher status.
- *The IT Crowd* also aims at an audience of women who may relate to the character of Jen.
- The linear, self-contained narrative of *The IT Crowd* make it an easy to watch, recognisable sitcom. This aims at both loyal fans of the genre and more occasional viewers, since single episodes can be enjoyed in any order due to the circular narrative in which characters' narrative strands are resolved by the end of each episode.
- *The IT Crowd* uses many recognisable conventions of the sitcom, aiming at fans of the genre. The use of stereotypes, the aspirations of the characters to achieve a higher status, the use of several narrative strands and typical humour through situation, dialogue and character, all aim to entertain sitcom fans.
- *The IT Crowd* also includes some less typical features, aiming at audiences who enjoy an element of difference and more alternative comedy. Channel 4 aims to be more challenging and risk-taking and the frequent use of intertextual references in *The IT Crowd* aim at fans of less mainstream comedy.
- *The IT Crowd* was created by Graham Linehan, who was already well-known for creating *Black Books* and *Father Ted*, showing that it was aimed at fans of these programmes and their critical reputation.
- *The IT Crowd* was aimed at tech savvy audiences as it was premiered on the Channel 4 website before its TV broadcast and the whole of series one was available to download a week before the initial broadcast of the first episode.

- The scheduling of *The IT Crowd* on Channel 4 on Friday evenings was aimed at fans of comedy as this is a common slot for the genre. Loyal Channel 4 viewers were also targeted through the casting of Richard Ayoade who had featured in previous Channel 4 comedy programmes.
- *The IT Crowd* was distributed on Channel 4 and E4, the latter suggesting a younger demographic was also targeted. The box-set DVDs, streaming on Netflix and availability on All4, aim at a broad audience of comedy fans, including a teenage demographic. The DVDs are rated 15 but some episodes, including the set episode are rated 12.
- The marketing of *The IT Crowd* used the Channel 4 website and social media to attract a range of audiences. The 8+ club scene in the set episode includes fans of the programme who were invited to apply to be in the episode via *Twitter*.
- The critical acclaim of the programme increased its status and popularity, new audiences watching after it won Best New British Comedy at the 2006 Comedy.co.uk Awards and Best Sitcom at the BAFTAs in 2009. The accolades were used to promote the programme to a range of audiences.

Section B – Music

3. How far are these **two** artists able to represent themselves through social media? **[20]**

In your response, you must:

- explore examples from the social media of the two artists
- 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 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 representations and there may be lapses into description • Satisfactory use of the theoretical framework (representation) and generally appropriate use of 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 explore specific representations in the social media of the two artists studied. If only one music artist 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.

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.

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. Responses in the highest bands are expected to engage 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.

Due to the fast-changing nature of online media content, especially social media, the examples used in responses will be wide-ranging and may refer to content which is no longer currently displayed on the artists' social media sites. Reward all valid specific examples.

The examples provided for the four music artists are offered as a guide to the types of posts responses may explore. Facebook and Twitter are likely to be explored, although a range of others such as Instagram, Tumblr and YouTube are likely to feature. Responses may also explore the links between social media sites and the artists' websites, which can be rewarded if the website is discussed in relation to the artists' social media.

AO2

Answers are likely to:

- Use aspects of representation from the theoretical framework in their response, such as:
 - The selected, constructed and mediated nature of representations and the choices that construct them
 - How representations (including self-representations) convey particular viewpoints, messages, values and beliefs which may be reinforced across a range of online media
 - The ways in which the media re-present (rather than simply present) the world, and construct versions of reality
- Link the set media products to relevant media contexts

- Analyse specific examples of self-representation from the set products to make judgements and draw conclusions about the extent to which social media enables music artists to represent themselves, such as:
 - All the images used in online media are constructed representations and not 'real'.
 - The artist we see is the star persona and this persona is constructed to represent particular values and beliefs which are communicated to audiences.
 - Representations of artists' identities are carefully managed and monitored by social media managers who advise artists how to achieve the right balance through promotional and personal posts.
 - Convergence across a range of online media creates brand identity. Merchandising/sponsorships through websites and social media, linked to current fashion trends, are often used to represent brand identity.
 - The purpose of representations may be explored, such as the role of social media in global music marketing.
 - The representation of star persona through media language in websites and social media limits the representation of artists' personal values and beliefs
 - Music artists are, however, real people, not fictional characters, who may seek opportunities to connect with audiences through posting images/words selected to offer an insight into the 'real' person behind the star.
 - Social media enables individual artists to deviate from their carefully crafted persona and represent personal beliefs and different versions of themselves.
 - Representations of identity in the music industry change over time.
 - Online media enables music artists to construct multiple identities and re-invent themselves or their persona, inviting audiences to view them in particular ways. In this way, self-representation can be seen as a performance.
 - Music artists use posts about their personal values and beliefs to represent a sense of self and individuality and to appeal to their audiences/enable audiences to connect through personal identity and construct their own identity.
 - Some artists engage with fans / followers by 'liking' their posts, even arranging to meet them in person through social media – this builds a relationship with fans and represents them as 'caring' about their fans.
 - Music artists often represent mainstream values through their social media, such as the importance of family and the desire for material wealth.
 - Social media offers a platform for artists to represent issues and campaigns – social, cultural or political - and their own views on them.
 - Cultural contexts such as 'selfie' culture may be explored, linking to the nature of social media and self-representation.
 - Cultural contexts of consumerism, celebrity culture and the impact of digital technologies on the relationship between music artists and audiences may be explored in relation to social media.
 - Social contexts may include representations of gender and ethnicity or issues such as mental health.
 - Political contexts may be explored through music artists' posts on events such as elections, voting, events in the news or charity campaigning.

Katy Perry

- Many positive representations of Perry as a 'real' person across a range of online media.
- A link on the website to a YouTube video of Perry performing in the finale of *American Idol* reinforces her star persona and represents her as a mentor and aspirational role model for fans. This reflects the cultural context of media convergence and 'stars' appearing across many platforms.
- The social media links page on her website now includes a link to *KatyCats.com*, a fan site which invites members to be part of an interactive online community and receive 'exclusive' content. This represents Perry as connected to her fans.

- The home pages of Perry's social media sites link to the website and its promotion of the *Witness* tour and album by using the same highly constructed images, representing the artist as a brand, available across many platforms.
- Perry was the first to have 100 million followers on *Twitter*, representing her as a hugely popular artist and brand.
- The images or embedded trailers selected for 'pinned' tweets reinforce Perry's star persona. Her short hair, bright make-up and dress codes using primary colours represent an artist who is current, fashionable and dynamic. This particular style draws on 80s culture, representing an artist who likes to set fashion trends.
- Perry represents herself through her gender construction on social media. She has posted many times supporting feminism, but arguably one way she represents herself is through self-objectification. An example of this is her Christmas 2018 social media profile picture which promotes her Christmas single by representing her as a boxed, naked Christmas present.
- Perry has posted references to her struggle with depression on her social media sites, arguably representing herself as a relatable, vulnerable and genuine person with 'real' problems. This reflects the contemporary social context of the current high profile of mental health in issues society.
- Perry represented herself and her beliefs through her posts engaging with politics. For example, her reply to Donald Trump's tweet about the reasons for the California forest fires in 2018. She calls his response 'heartless', refers to 'good American families' but is careful to add that 'There aren't even politics involved'. This reflects social and political contexts as it engages directly with current events and politicians.
- Perry represents herself as an 'opinion leader' by posting links to other music artists' work, offering promotion for the artists and recommendations for followers.
- Perry also retweets posts on political issues such as gun control, arguably revealing her personal beliefs and values. Many of her tweets are linked to images and videos on *Instagram* in which other 'stars' are encouraging young people to vote in the US mid-term elections in 2018.
- Many posts on social media refer to Perry's charity work for organisations such as UNICEF, representing her as outward-looking and charitable. Perry also posts about feminism and LGBT rights, representing her belief in equality and diversity and reflecting social contexts.

Taylor Swift

- Swift's online media represents her as a powerful female icon who is 'on trend' and a role model for her fans. Her 'brand' is reinforced by convergence across her website and a number of social media sites including *Twitter*, *Facebook*, *Instagram* and *Tumblr*, offering the same highly constructed images to represent her iconic star persona. The same profile pictures are repeated across social media sites to represent Swift as a brand. The use of the *Reputation* album cover is an example of this.
- Swift uses social media to represent herself as a globally successful female music artist. Many of her social media posts construct this representation, especially the images from successful tour dates and retweets of positive reviews. Many posts contain embedded video content to further promote the representation of a glamorous star persona.
- Swift's followers amount to 112 million on *Instagram*, representing her success and popularity. She does not follow anyone, suggesting one-way communication rather than interaction.
- Swift promoted her *Reputation* album largely through social media, refusing to involve herself in more traditional forms of music promotion. This represents her as powerful and media savvy and reflects cultural contexts relating to the social media revolution and its impact on the music industry.

- Some of Swifts' social media posts represent mainstream family values, such as the linked Twitter and Instagram posts showing pictures of her playing Scrabble with her mother during her time in Australia.
- Swift uses social media to 're-invent' herself or her persona. For example, in 2017, content on all her social media accounts was deleted to create audience anticipation. The profile description 'The old Taylor Swift can't come to the phone right now' was used across a number of sites to create an enigma around Swift's constructed 'new' identity.
- Swift can be said to represent multiple identities on image-led sites such as Instagram and Facebook. Her self-representations in 2018 range from successful and glamorous (human disco ball outfit worn at the American Movie Awards) to casual/sporty (ponytail, sweatshirt and trainers in Australian forest) to cute and caring (lots of images with her cat) to politically aware (image with her mother and American flags promoting Democratic candidate in US Senate mid-term elections).
- Swift has used social media to represent her political beliefs, urging young people to vote in the 2018 US midterm elections and directly endorsed the Democratic candidates in the state of Tennessee through posts on Instagram. This represents her political beliefs and values and represents her as an opinion leader.
- Swift uses Tumblr to represent herself as an artist who cares about and communicated directly with her fans. She used the site to arrange to meet fans in person at their homes, representing her identity as caring about her fans.
- Swift has launched *The Swift Life* app, her own branded social media app where she aims to connect with her fans. This has 50k+ downloads and the homepage shows a highly constructed image of Swift with stylised make-up and jewellery such as pink glitter lipstick and green nail varnish, representing her as a glamorous music icon.
- *The Swift Life* (like Swift's website) contain references to internet safety. This represents Swift as caring and concerned about her fans, taking her responsibility as an influential pop star seriously.
- *The Swift Life* contains a link to a 'vlog' style video on YouTube in which Swift welcomes her fans to her community, arguably representing herself as the 'person' behind the star persona. The visual codes of a white jumper and less stylised hair and make-up show the video is constructed to appear more 'natural' and spontaneous. This links to cultural contexts of vlogging as a contemporary method of self-representation and connecting with audiences.

Pharrell Williams

- Williams appears to have a more active participation in social media and interactive relationship with his followers than many music artists. He has 11.6 followers on Instagram and follows over 500 people. On Twitter he follows over 1000 people. His YouTube channel promotes him as a global success through both live footage and videos. *Happy* now has 1B views.
- Williams' identity is represented as culturally engaged and a successful artist in the widest sense. He uses social media to represent his diverse business interests and cultural preferences.
- Most of Williams' social media posts are concerned with building his brand. This represents him a successful global musician, music producer, film producer and fashion designer, so mainstream values of wealth and consumerism are reinforced.
- Williams uses social media to promote his own brand clothing collections and his collaborations with companies such as *Chanel*, reinforcing his identity as globally successful designer.
- Williams' artistic creativity is represented as a key aspect of his identity. For example, one of his YouTube channels, I am OTHER, is described as a 'cultural movement dedicated to Thinkers, Innovators and Outcasts' and forms part of a multi-media project to promote his clothing brands such as Billionaire Boys' Club and ICECREAM.

- Williams uses social media to project an image of himself as kind and caring with a belief in racial equality, freedom and diversity. For example, his tweet on WorldKindnessDay got 67.6K likes, reinforcing this representation.
- Williams represents himself as politically aware, using social media sites to add his support to the 'I am VOTER' campaign to encourage more Americans to vote in the US 2018 midterm elections.
- Many comments in response to Williams' tweets on kindness and voting were negative and accusatory, challenging him and representing him as a hypocrite for performing at the Israeli Defence Forces fundraiser in LA. This reflects political, social and cultural contexts as it shows that celebrities often suffer loss of credibility and reputation after representing their beliefs on social media since in the age of online media there is more opportunity to participate or comment and less regulation.
- Some of Williams' most 'liked' posts are pictures of himself with his wife and son, representing mainstream family values.
- Many of Williams' posts and likes represent his ethnicity as key to his identity, reinforcing his own values and beliefs in equality.
- Williams uses hashtags on Twitter to represent himself as socially and politically aware. For example, in 2018 he joined the campaign for 'Global Goal 4' of the Global Citizen Festival (action for girls' education in Africa) using multiple hashtags to increase sharing of the post.

Bruno Mars

- Mars uses largely the same carefully selected and highly constructed images to represent his brand and global persona across a range of social media sites.
- These images are closely linked to his website and are highly stylised, constructing an image of him as a successful, fashionable and wealthy star. For example, the shots of him performing on his 24K Magic World Tour reinforce this representation.
- Mars' popularity is evidenced in 21.5 million followers on Instagram, 42 million on Twitter, 57K fans on Facebook.
- Mars represents himself as an opinion leader promoting other artists' music on Twitter. For example, he encourages his fans to 'check out' Anderson Paak's new album on iTunes.
- Mars' social media pages are dominated by performance shots from concerts, reinforcing his star persona. His dress codes of American basketball shirts and hats represent his national identity. The gold jewellery constructs his identity as associated with the hip hop genre.
- Mars' YouTube channel opens with the *Wake up in the Sky* collaboration with Gucci Mane and Kodak Black representing him as a glamorous, successful music artist in a glitter suit drinking champagne surrounded by women: a highly stereotypical representation of hip hop / RnB genre.
- Mars uses the occasional 'personal' post to represent himself as relatable and human. For example, in 2018 his 'salami sandwich' post constructed an identity of him as a 'regular guy'. This is reinforced by him posting a birthday tweet to his brother (and drummer in his band) representing family values.
- Mars has posted videos on Instagram with a 'cute' factor, to represent himself as sensitive, fun and flirty. For example, his Instagram video shot with a koala in Australia enables him to create a 'softer' version of himself to appeal to his female fans.
- Social media is used to represent Mars as charitable with values of kindness and equality. The news of him donating money to the Community Foundation's Thanksgiving Dinner Programme in his birthplace of Hawaii was spread through social media.

- Some negative representations have been constructed of Mars on social media where he has been accused of 'cultural appropriation' and a lack of originality in his music and lyrics. For example, in 2018 he was accused on Twitter of using his racial ambiguity to make a profit off black music.
- Mars uses social media to connect with fans, representing him as caring. For example, his reply to a tweet from a fan who was bringing her mother to a concert after chemotherapy received 17K likes.

Media Contexts

4. How do music videos reflect the contexts in which they are made? Refer to *Freedom* (Pharrell Williams, 2015) or *Uptown Funk* (Bruno Mars, 2014) 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 relevant contexts - Excellent understanding of the effects of contexts on music videos - highly appropriate links between relevant contexts and specific aspects of the set product
4	7-8 marks - Good, accurate knowledge of relevant contexts - Good understanding of the effects of contexts on music videos – appropriate links between relevant contexts and specific aspects of the set product
3	5-6 marks - Satisfactory, generally accurate knowledge of generally relevant contexts - Satisfactory understanding of the effects of contexts on music videos - links are made between relevant 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 relevant contexts, although this is likely to lack accuracy, relevance or clarity - Basic, if any, understanding of the effects of contexts on music videos - links between relevant contexts and specific aspects of the set product are unlikely to be made
1	1-2 marks - Minimal knowledge of aspects of relevant contexts - Links between relevant contexts and specific aspects of the set product are not made and the response is brief and incomplete
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 relevant contexts of media, with specific reference to one or more contexts including social, cultural, historical, economic or political.

Responses in the higher bands are likely to show a clear awareness of relevant contexts and link them explicitly to their set product. Responses in the middle band will show some awareness of relevant contexts and make some links to specific aspects of their set product. Responses in the lower bands may lack awareness of contexts and will be less likely to link ideas to specific aspects of their set product.

AO1

Answers are likely to demonstrate knowledge and understanding of relevant contexts of media, with reference to historical, social, cultural contexts, the effects of contexts on music videos and the set product, for example:

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

Freedom, Pharrell Williams (2015)

- The diverse representations of ethnicity, age and gender in the video reflect an inclusive and culturally diverse contemporary society.
- The images of black workers in a work camp under the rule of abusive white males reflects a history of black oppression and inequality and the fight for black rights and freedom.
- The old woman weightlifting reflects a society which challenges stereotypes and encourages the empowerment of previously misrepresented groups.
- The women in the sweatshop on the production line reflect a society where many groups are exploited as well as reflecting the fight against conformity and for creative freedom.
- The high production values of the video which was filmed in multiple locations reflects the economic context of the high budgets available from major record labels such as Columbia (Sony), who produced the song.
- The song and video reflect the contemporary culture of streaming and digital downloads in which audiences can access the video on multiple platforms. The song was released as a digital download on Apple Music and a clip of the song was released on William's Twitter page.
- There is a historical reference (in Lego form) to the protestor who stood in front of the tanks in Tiananmen Square which reflects a political context of fighting for democratic freedom. The 1989 protests in China were student-led demonstrations against the government, demanding greater political freedom.
- *Freedom* is a socially conscious song reflecting the universal social message to fight against oppression and conformity and the many images of oppression in the video are juxtaposed with images representing freedom (horses, birds and landscapes), offering a more optimistic vision.

Uptown Funk, Bruno Mars (2015)

- The dress codes and props in the video reflect the social context of gender fluidity and the rise of the metrosexual male. Mars' pink jacket and the scene at the hair salon where Mars and Ronson in hair curlers are evidence of this.
- The shoe shine scene makes a statement about ethnicity and reflects a contemporary society which has more racial equality.
- Women are objectified for the male gaze in the video, reflecting a popular culture (music videos and the R+B genre) where these representations often still dominate.
- The high production values of the video reflect the economic context of the Columbia record label to which Mars is signed. Columbia is a subsidiary of Sony Music, part of a media conglomerate. The video was filmed at 20th Century Fox Studios 'New York' street in LA.
- The ways audiences can view the video reflects the culture of media convergence. It is available on multiple platforms including Mars' official website and is the sixth most viewed YouTube video of all time with 3.6 billion views.
- The retro style of the video is influenced by 80s funk and R+B and the dress codes reflect fashions from the late 70s/80s.
- The main artist for the song is Mark Ronson, a British producer, and features Bruno Mars. This reflects a culture where collaborative music projects are popular. However, Mars plays the major role in the video, reflecting the power
- The mise-en-scene of the video reflects a culture of glamour and materialism, especially the scene where Mars shouts at the chauffeur to get the limousine.
- The intertextual references to artists from the 70s/80s such as *The Jackson Five* are evident from the choreographed dance sequences in this performance-based video.