



GCSE MARKING SCHEME

SUMMER 2024

**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 2024 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					✓	
Q1b					✓	✓
Q2	✓	✓				
Q3					✓	✓
Q4			✓	✓		

Section A: Television

Extract notes

***Luther* (BBC iPlayer)**

53.43 (Luther knocking on Ripley's car window) to 56.45 (over-the-shoulder shot of Alice answering phone. Cut after she says 'Hello John').

***Man Like Mobeen* (BBC iPlayer)**

14.12 (medium shot of Mobeen putting phone in pocket) to 17.13 (Khadijah reacts to Mobeen's response).

***Modern Family* (Disney+, Amazon Prime)**

08.40 (Shot of TV screen displaying 'Input error') to 11.40 (shot of Hayley and Phil. Cut after Hayley says 'I have to get back to work').

1. (a) Explore the representations of gender in this extract. [10]

Band	AO2 1a Analyse media products using the theoretical framework of media
5	9-10 marks - Excellent, detailed analysis of specific examples from the extract - Consistent focus on how representations of gender are constructed
4	7-8 marks - Good, reasonably detailed analysis of specific examples from the extract - Focus on how representations of gender are constructed
3	5-6 marks - Satisfactory analysis of specific examples from the extract - General focus on how representations of gender are constructed, but there are lapses into description
2	3-4 marks - Basic analysis of examples from the extract - Tends to describe representations of gender
1	1-2 marks - Minimal, if any, analysis of examples 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 the representations of gender in the extract. Theoretical perspectives on gender and representation may also be explored.

In the higher bands, responses are likely to explore in detail how the representations of gender are constructed through detailed analysis of specific aspects of media language and they are likely to engage with the purposes of the representations, which may include character function, narrative, genre or institutional factors such as the remit of television channels. Theoretical perspectives such as Propps's character functions may be applied to the role or purpose of specific characters and the function and uses of gender stereotypes may be explored.

Responses in the middle band will explore specific examples of representations of gender from the extract and show a satisfactory understanding of how representations are constructed through media language. In the lower bands, responses will be more descriptive than analytical and examples will be less specific and lack detail.

The focus of the question is on analysis of the representations of gender in the set extract. Responses may, however, draw on candidates' study of the whole set episode in analysing the representation of gender 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.

It is expected that some candidates may analyse the representation of one character in the extract whereas others may explore two or more characters. Both approaches are acceptable and responses should be assessed on the basis of their quality of analysis and their depth of conceptual understanding (representation).

AO2

Responses will:

- 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
- Analyse specific representations of gender in the extract by referring to aspects such as:

Luther

- Despite Ripley asking Luther if he is 'alright' twice, Luther replies 'I'm good' and 'very sure' – arguably a typically male response, suggesting it is a masculine trait to hide emotions and a sign of weakness to show vulnerability
- Luther walks purposefully to the door and rings the bell, knocks the door and shouts 'Zoe' repeatedly, his dialogue and gesture codes suggesting he is impatient and possibly aggressive, another typically male trait
- Zoe's dialogue, 'he doesn't get to do this', shows her being strong and assertive, constructing a positive and progressive female representation

- The high angle long shot of Luther connotes his underlying vulnerability and desperation
- Mark is represented as a calm, rational opposite to Luther, not losing his temper or raising his voice. This is a more positive representation of males
- Zoe stays indoors to begin with, in the role of vulnerable female (Proppian princess) who needs protecting by a male
- Luther is represented as hot-headed and aggressive through his gesture codes as he pushes Mark then pins him down on the car, a negative male stereotype
- Mark also fulfils the stereotype of aggressive male through his gesture codes when he punches Luther, though it is arguably to protect Zoe
- Luther also struggles with the policemen who are called, his violent gesture codes connoting stereotypically male behaviour
- Luther's dialogue – 'It says I'm above your rank' – constructs a representation of men who define their identity through their work status, arguably a male stereotype
- Luther's honest expression of his feelings for Zoe in front of the police officers shows a more emotionally demonstrative side of Luther, a more progressive male representation
- Zoe's reaction to Luther's apology, constructed through her dialogue and gesture codes, represents women as vulnerable and emotional.

Man Like Mobeen

- In this episode and especially in this extract, to create comedy, Mobeen is seen to temporarily aspire to traditional gender norms by trying to secure a wife who can be a mother figure to his sister Aqsa
- Mobeen's costume of his backwards baseball cap and Maharishi coat fulfils the 'roadman' stereotype, a typical dress code for a young, urban male
- Mobeen's 'uncles' assume the role of mentors to him in their capacity as older men in the Muslim community, and in this extract Uncle Shady accompanies Mobeen on the visit to meet Khadija and her father and is represented as an older, wiser male offering advice or support
- Uncle Shady's dress code is typical for an older male, but his shirt and jacket reflect a western dress code, showing a less traditional attitude
- Uncle Shady's deadpan facial expression while delivering criticisms of Mobeen is a major source of comedy in the episode but he does appear to act as a protective father figure
- The scene with the three male characters talking in the living room suggests a patriarchal society in which men meet to make important decisions, but the 'small talk' between them contradicts this and it is Khadija who takes control when she enters
- Brother Ahmed asking Mobeen what he thought of the picture of Khadijah represents women as objects or prizes to be won, and reinforces ideas of judging women by their looks
- Khadijah entering with a clip board to 'interview' Mobeen represents her as an assertive woman who is taking control of her own future, a more progressive view of females
- However, Khadijah still appears to be under the power of her father, Brother Ahmed, and is presented to Mobeen as a daughter in need of finding a suitable husband, reinforcing traditional patriarchal values
- Khadijah asks Mobeen, 'What do you think of women?' the dialogue suggesting she is a confident and assertive female

- Mobeen's reply that women are 'amazing, phenomenal, powerful and strong' shows a progressive male attitude towards women which does not focus on their physical appearance.

Modern Family

- Gloria's gesture codes and tone of voice connote she is struggling with technology, constructing a negative female stereotype which is often used to create comedy
- Jay's gesture code of grabbing Gloria's arm and his commanding dialogue ('Don't throw the remote again') suggest he is treating her like a child and constructs a stereotypical representation of a controlling, dominant male
- Gloria's tone as she makes excuses for the broken remote controls reinforces her subservient role in the relationship, as she acts like a naughty child
- Gloria's complaining that Jay hasn't let the dog outside represents her as a 'nagging' wife female stereotype
- Jay's dialogue, 'No dog of mine should ever have to work' reinforces the representation of males in positions of power, as Jay is represented as driven by status
- Jay greets Miles as 'his old pal' and hugs him, initially constructing a positive representation of males as supportive and emotionally demonstrative
- However, Jay uses Miles as a token black friend to send a message to his new neighbours, so his gesture code of hugging represents him as manipulative and self-seeking, a negative representation of males
- Miles is represented as a good friend to Jay, forgiving him for his behaviour and sharing a genuine hug at the end of the scene. This is a more positive representation of males
- Phil confiding in the audience about the PTSD symptoms he is suffering after getting locked in the closet represents males as weak, vulnerable and emotional, but this exaggerated representation is constructed for a comedic purpose
- Phil's vulnerability is reinforced when he calls upon his two daughters to help him and appears to hyperventilate when he tries to set the Wi-Fi router, again to create comedy
- Luke is represented as lazy when he admits he is proud of the way he cheated by stealing his sister Alex's laptop. His dialogue constructs a stereotypical representation of a teenage male: 'Thanks to Alex's hard work, I don't know what that is, and never will'
- Luke's body language as he spreads his arms open sitting in the centre of the sofa and his self-satisfied smile, connote confidence and pride, traditionally stereotypically male traits.

1. (b) How stereotypical are the representations of ethnicity 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 specific examples from the extract • Consistently appropriate judgements and conclusions regarding how far the representations of ethnicity in the extract are stereotypical
4	7-8 marks • Good, reasonably detailed analysis of specific examples from the extract • Appropriate judgements and conclusions regarding how far the representations of ethnicity in the extract are stereotypical
3	5-6 marks • Satisfactory analysis of specific examples from the extract • Generally appropriate judgements and conclusions regarding how far the representations of ethnicity in the extract are stereotypical
2	3-4 marks • Basic analysis of examples from the extract • Basic judgements and conclusions regarding how far the representations of ethnicity in the extract are stereotypical
1	1-2 marks • Minimal, if any, analysis of examples the extract • Minimal, if any, judgements and conclusions regarding how far the representations of ethnicity in the extract are stereotypical • 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 representations of ethnicity in the extract with a focus on the uses of and challenges to stereotypes. Theoretical perspectives on representation may also be explored. Responses are also required to make judgements and conclusions regarding how far the representations of ethnicity in the extract are stereotypical.

In the higher bands, responses are likely to explore in detail how the representations of ethnicity are constructed through analysis of aspects of media language, and they are likely to engage with the purposes of stereotypes, including how stereotypes enable audiences to understand the extract more quickly. These responses will also engage fully with the 'how stereotypical' aspect of the question and are likely to explore representations which challenge stereotypes as well as those which reinforce them.

Responses in the middle band will explore specific examples of representations of ethnicity from the extract and will make some reasonable

judgements and conclusions about how stereotypical those representations are. In the lower bands, responses will be more descriptive and may not attempt to engage with the 'how stereotypical' aspect of the question. The focus of the question is on analysis of the representations of ethnicity in the set extract. Responses may, however, draw on candidates' study of the whole set episode in analysing the representation of ethnicity 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. It is expected that some candidates may analyse the representation of one character in the extract whereas others may explore two or more characters and these different approaches are equally acceptable.

AO2

Responses will:

- 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 different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly
 - the significance of particular representations in terms of the themes and issues that they address
 - how representations convey messages, values and beliefs
- Analyse specific examples of representations of ethnicity from the set extract to make judgements and draw conclusions about the extent to which they are stereotypical, for example:

Luther

- Luther tells his assistant Ripley 'you can go home now', reinforcing Luther's superior position as a successful DCI, a progressive representation of black British males. This challenges stereotypical representations of black males in the crime drama genre
- Zoe is a positive, progressive representation of a mixed-race female, who has a job as a humanitarian lawyer and who, in this extract, shows she has the strength to make the decision to leave her marriage to Luther
- Luther's interaction with Mark represents him as aggressive and violent, a more stereotypical representation of black males
- Mark on the other hand is represented as calm and respectful, a conventional representation of white, middle-class males
- When Luther pushes Mark and pins him to the car he is represented as violent, a stereotypical representation of black males
- Luther also struggles with the three police officers, again, representing him as a law breaker, a stereotypical representation of black males
- The four uniformed officers are from a range of ethnic backgrounds, reflecting a more progressive, multicultural police force in London, challenging the under-representation in earlier crime dramas such as *The Sweeney*
- Luther uses his police badge to prove his status of 'above' the rank of the uniformed officers, reminding the audience that he is a successful black DCI, challenging stereotypes

- At the end of the extract, Alice is represented as the villain, a less stereotypical representation of a white female
- The representations of ethnicity in the extract reflect changes in society with regard to diversity and show the BBC as an institution offering a more progressive representation of ethnicity in crime dramas.

Man Like Mobeen

- The extract focuses exclusively on the representation of the working class British Muslim community, so this challenges the under-representation and misrepresentation of British Muslims in the sitcom genre, offering a more progressive representation
- The issue of arranged marriage is a key focus of the extract and reinforces typical attitudes and values of the British Muslim community
- Uncle Shady and the older men in Muslim community such as Uncle Habib represent traditional values and act as father figures and advisors to Mobeen, believing he needs to marry to provide a female role model for his sister - a stereotypical belief
- Uncle Shady acts as an extended family to Mobeen, which is stereotypical, and the Muslim community is represented as close and supportive through the uncles' attempts to find Mobeen a wife
- Mobeen's dress code establishes him as a character torn between different cultures, constructed through his costume of a kurta, baseball cap and Maharishi coat
- Mobeen's more formal use of language when he respectfully greets Khadijah's father with 'As-salamu alaykum' contrasts with the 'roadman' language he uses with his friends
- Mobeen removing his shoes shows his respect for tradition and is typical behaviour
- Race is the focus of some of the comedy created from Uncle Shady's opinions and insults. For example, Uncle Shady suggests Brother Ahmed's carpet is 'almost racistly white'
- Khadijah and Brother Ahmed's costumes which are indicative of traditional South Asian dress codes is stereotypical
- Khadijah's role in the scene could both reinforce and challenge stereotypes since she has agreed to meet potential partners for an arranged marriage but is clearly in charge of the selection process.

Modern Family

- Modern Family is diverse in its representation of ethnicity but does reinforce some stereotypes associated with race and ethnicity in this extract
- Gloria is Columbian and often represented as a Latina stereotype with a fiery temper, as seen at the start of the extract when she is angry at the remote control
- Jay is a white, older American male who is the patriarch of the sitcom and is represented as affluent and authoritative, a stereotypical representation of ethnicity
- Jay's black American friend Miles adds to the programme's diverse range of characters, which shows Modern family is progressive when compared to the lack of ethnic diversity in earlier sitcoms such as Friends
- However, the way Miles is used as a token black friend in this extract to prove Jay isn't racist is more stereotypical and represents a black male disempowered by the actions of a white male.

- The black family moving in across the street into a 'white, middle-class' neighbourhood are highlighted by Jay as 'other', a negative stereotype
- Phil is a white, affluent male who is represented as a successful family man, a typical sitcom stereotype
- Luke is also represented as privileged white teenager, doing as little work as he can through college and looking forward to 'never' having to work hard
- In a later scene in the episode, Jay's new neighbour tells him 'I did my residency in New Hampshire' connoting he is educated and has encountered racism before. Jay's prejudices are revealed when he makes assumptions about his neighbour's 'lovely African name'. This is used to create comedy and to highlight Jay's ignorance
- Earlier in the episode, Jay assumes his new black neighbours will think he's a 'racist old man' who is getting security cameras installed because of them, reinforcing stereotypes of race, highlighting the misrepresentation of black people as criminals.

2. Explain how digital technologies change the ways in which audiences consume television. [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 digital technologies influence audience consumption • Excellent, thorough use of the set products to support points made • Highly appropriate use of subject specific terminology
4	7-8 marks • Good, accurate knowledge and understanding of how digital technologies influence audience consumption • Good, secure use of the set products to support points made • Appropriate use of subject specific terminology
3	5-6 marks • Satisfactory, generally accurate knowledge of how digital technologies influence audience consumption, although understanding is likely to be undeveloped • Satisfactory, generally appropriate use of the set products to support points made • Generally appropriate use of subject specific terminology
2	3-4 marks • Basic knowledge of how digital technologies influence audience consumption • Basic use of the set products to support points made • Basic use of subject specific terminology
1	1-2 marks • Minimal knowledge of how digital technologies influence audience consumption • Minimal, if any, use of the set products to support points made • Response is brief or incomplete • Basic 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 audience consumption of television and how this has been affected by developments in technology. This is likely to include changing patterns in audience response and reception resulting from developments in technology relating to promotion and distribution. Contextual factors such as social and cultural may be referred to in relation to factors affecting changing patterns of audience consumption.

Responses in the higher bands are likely to show a clear understanding of how audience consumption of television is affected by digital technologies and link ideas explicitly to their set products. Responses in the middle and lower bands are likely to show some knowledge of how audience consume television with less understanding of how audience consumption is affected by digital technologies and less detailed reference to the set products.

Responses are likely to refer largely to the set products listed in the question but valid points using other relevant examples from the chosen genre can be rewarded. It is expected that some responses may refer to only one of the set products listed (contemporary or historical). This approach to an AO1 question is acceptable and these responses should be assessed on their level of understanding of audience consumption and level of detail in references to the set product (no application of rubric required).

AO1

Responses will:

- Demonstrate knowledge and understanding of the theoretical framework of media in their response, such as:
 - the role of media technologies in reaching and identifying audiences, and in audience consumption and usage
 - the ways in which media organisations target audiences through marketing
 - Blumler and Katz's Uses and Gratifications theory.
- Explain how media technologies have affected the ways in which audiences consume television crime dramas or sitcoms, for example:
 - Crime dramas or sitcoms have been released as DVD box sets which encourage audiences to collect and 'binge-watch' them
 - Audiences can consume older and contemporary crime dramas and sitcoms across a range of online platforms, including catch-up and streaming services, giving access at any time
 - Audiences can view crime dramas or sitcoms on portable devices such as laptops, tablets and smart phones so can consume in different locations such as when travelling
 - Audiences of television crime dramas and sitcoms have become more fragmented due to changes in technology, so this has affected television viewing as a shared or social activity
 - Websites and social media have affected audience consumption, since audiences can visit official websites associated with crime dramas and sitcoms and comment and share via platforms such as X (formerly Twitter)
 - Technology had influenced the ways audiences 'use' crime dramas and sitcoms to gratify their needs, for example, through interaction on social media (Blumler and Katz).
- Use examples from the set products or other examples they have studied to demonstrate their knowledge and understanding, for example:

The Sweeney

- The Sweeney was originally aired post-watershed on commercially funded ITV in 1974 so audiences consumed it as part of a linear TV schedule as it was aired before the era of digital television
- 19 million viewers tuned in to The Sweeney at its peak, reflecting very different patterns of consumption to contemporary television where there is greater choice and a fragmented audience
- Contemporary audiences can stream The Sweeney via digital platforms such as Britbox or Amazon Prime, showing the way digital technology makes the programme accessible to audiences
- Some contemporary audiences, especially an older male demographic who remember the programme when it was originally aired, may re-watch The Sweeney on channels such as ITV4 or by 'binge-viewing' the digitally remastered box sets and enjoying its retro feel and the audio-visual quality provided by digital technology

- Websites and social media have affected the ways in which audiences use and consume *The Sweeney*. Fan pages on Facebook as well as many fan sites enable audiences to socially interact around their shared interest (U and G theory).

Luther

- *Luther* was originally aired post-watershed on BBC One so audiences could consume it as part of a linear TV schedule but was also available on the catch-up service, BBC iPlayer, reflecting changing patterns in audience consumption.
- Audiences have been able to view *Luther* via other digital platforms including Netflix and Amazon Prime, showing the influence of technology on patterns of consumption.
- Binge-watching has become popular due to the availability of whole series of crime dramas on streaming channels. There are 5 series of *Luther* available on BBC iPlayer and the programme is packaged as a 'box set' to encourage binge watching.
- Digital technologies have made marketing cross-platform more popular so audiences can find out about the programme from the *Luther* page on the BBC website and from Trailers on BBC One.
- Social media has affected the ways in which audiences use and consume *Luther*. They may be involved in 'dual screening' by commenting on the characters and storylines in the programme on platforms such as X (formerly Twitter) whilst watching the programme and speculating about the upcoming Feature length *Luther* produced by Netflix and the BBC.
- The *Luther* website encourages audience interaction via a 'Meet the Characters' page and with links to *Luther*'s official Facebook and X (formerly Twitter) pages. This gratifies audiences' needs for personal identity and social interaction (U and G theory).

Friends

- *Friends* was originally aired in the 90s on commercially funded NBC in the US and Channel 4 and E4 in the UK so audiences consumed it as part of a linear TV schedule as it was aired before the era of digital streaming
- Audiences tuned into *Friends* as part of Channel 4's 'Friday Night Comedy Zone' and the programme provided a 'watercooler' moment, encouraging social interaction (U and G theory) and reflecting different patterns of consumption to the digital age
- Originally popular with Gen X, all 10 seasons of *Friends* can now be streamed by contemporary audiences via digital platforms such as Netflix and Channel 4's catch-up service, All4, reflecting the way digital technology makes the programme accessible to new audiences
- The age of digital streaming has led to fragmented audiences but in the case of *Friends*, has also led to some original Gen X viewers rewatching with their teenage children for nostalgia and a shared viewing experience
- Websites and social media have affected the ways in which audiences use and consume *Friends*. Official and fan pages on social media such as Facebook and X (formerly Twitter) as well as many fan sites enable audiences to socially interact around their shared interest (U and G theory). The ongoing availability of *Friends* on DVD and digital streaming platforms has also generated a lot of merchandise which fans can buy from retailers such as Primark.

Man Like Mobeen

- Audiences could originally only access Man Like Mobeen via BBC Three which is available on the BBC iPlayer online platform. The BBC's move to make BBC Three online only affected consumption of the programme in 2016.
- The programme was later aired on BBC One so audiences could then consume it as part of a linear TV schedule. This meant a wider and older audience consumed it as well as the 16-34 year old BBC Three demographic.
- Audiences can now consume Man Like Mobeen via other digital platforms including Netflix, showing the influence of technology on patterns of consumption.
- Binge-watching has become popular due to the availability of whole series of sitcoms on streaming channels. There are four series of Man Like Mobeen available on BBC iPlayer and the programme is packaged as a 'box set' to encourage binge watching.
- Digital technologies have made marketing cross-platform more popular so audiences can find out about the programme from interviews on the BBC Asian Network radio station, from Trailers on BBC One and from a feature on the Careers section of the BBC website.
- Social media has affected the ways in which audiences use and consume sitcoms. They make be involved in 'dual screening' by commenting on the characters and storylines in Man Like Mobeen on platforms such as X (formerly Twitter) whilst watching the programme.

Modern Family

- Modern Family was originally aired on ABC, a commercial television network in the US, so American audiences could consume it as part of a linear TV schedule which included traditional advertisement slots
- Audiences in over 30 countries can now access Modern Family on digital streaming platforms, reflecting changes in patterns of consumption. Series 1-9 were made available on Netflix in 2020 so audiences can watch when and where they choose to.
- In 2022 Modern Family was removed from Netflix and made exclusive on Disney+ which had an impact on audience consumption. It is also available to purchase as a download on Amazon Prime.
- Binge-watching has become popular due to the availability of whole series of sitcoms on streaming channels. There are 9 seasons of Modern Family available on Disney+ and the programme has been marketed via the Disney+ homepage as one of their flagship programmes, influencing consumer choice
- Digital technologies have made marketing cross-platform more popular so audiences can find out about the programme from the Modern Family page on the ABC website and from official social media accounts. Modern Family's X (formerly Twitter) page has 1.3 million followers
- Technology has influenced how the audience view Modern Family, as an entire episode in season 6 was screened through Claire's laptop. Apple products are regularly featured in the programme, reflecting ABC's huge product placement deal with Apple.

3. How far do these two products challenge the conventions of music videos? [20]

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media to make judgements and draw conclusions.
5	17-20 marks • Excellent, detailed analysis of the set products, which engages fully with complex aspects of media language • Excellent, consistent use of the theoretical framework 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 media language • Good, secure use of the theoretical framework 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 media language and there may be lapses into description • Satisfactory use of the theoretical framework 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 media language, although there is a tendency to describe • Basic use of the theoretical framework 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 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 the use of specific codes and conventions 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.

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, supported by detailed analysis of media language and appropriate links between specific aspects of the set products and relevant media contexts. They may apply appropriate theories including Propp's character functions, Neale's 'repetition and difference' or Goodwin's music video theory, though this is not a requirement to achieve the highest band. They are also more likely to explore less conventional aspects of their set music videos.

Responses in the middle band will show some engagement with the 'how far' aspect and will make links to relevant media contexts, though these may be more implicit. They will explore how aspects of media language are used to create meanings and are more likely to conclude that their set music videos are conventional or typical.

Responses in the lower bands will be more descriptive than analytical, may not engage with the 'how far' aspect and may not make links between aspects of the music videos and media contexts.

It is expected that responses will interpret *conventions* in different ways and may refer to the music video as either a form or a genre, both of which are acceptable. Responses may explore the typicality of narratives in their videos such as those relating to Propp or Todorov or discuss the typicality of visual elements such as locations and costumes and technical elements such as lighting and editing. Responses are also likely to analyse the use of typical genre *conventions* such as star persona, performance, direct mode of address, intertextuality, links between visuals and lyrics, and motifs, as well as *conventional* aspects of representation such as female objectification.

The 'more' and 'less' conventional aspects suggested in the indicative content are offered as a guide to possible areas that candidates might explore, but it is likely that elements that some students argue are conventional, will be explored as unconventional by others. Reward all valid points when supported by appropriate analysis of the set products.

Responses may refer to additional music videos in their response to make judgements about the typicality of the set products. This is acceptable and should be rewarded where appropriate. However, reference to additional examples is not a specific requirement of the question.

AO2

Responses will:

- Use aspects of media language from the theoretical framework, such as:
 - the various forms of media language used to create and communicate meanings in media products
 - how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives
 - the codes and conventions of media language, how they develop and become established as 'styles' or genres
 - theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality
 - theories of narrative, including those derived from Propp
- Link aspects of the set products to relevant media contexts
- Analyse specific examples of the use of codes and conventions from the set products to make judgements and conclusions about the extent to which they are typical for the music video form, for example:

	More conventional aspects	Less conventional aspects
<i>Good as Hell</i>	Following music video conventions, 'Good as Hell' is largely performance based, featuring the artist singing and dancing and the large cast of university students playing instruments, marching and dancing. Lizzo's gold costume reflects her star persona, connoting glamour and success, which would be conventional for music videos. There is a strong narrative with 3 strands, each following one of the female students as the hero on their narrative journey. This is conventional for music video. All of these students could be seen as Proppian heroes, who receive help from other female students (and Lizzo) on their journey towards the confidence and self-love promoted in the lyrics. Many shots show Lizzo centred in the shot, establishing her as the 'star'. These technical codes are conventional.	Lizzo first appears at 00.43. The 3 young women are introduced first to establish their importance as the 'stars' of the video. This is unconventional, and the first shot of her shows her from behind, skipping into position of conductor in the band rehearsal. Diegetic sound is used during the last shot of the video which is less conventional, an 'out-take' style panning shot capturing the sound of the students cheering and dancing after band practice. The documentary style on-screen thank you adds a sense of inclusion and realism, more unconventional for a music video. As the narrative progresses, women are represented as strong, focused and ambitious and are not objectified or subjected to the male gaze, linking to the social context of female empowerment. Males are represented negatively through 'characters' such as the young male depicted on the mobile phone

	More conventional aspects	Less conventional aspects
	The direct address from Lizzo is conventional and builds intimacy with the female audience who may relate to the lyrics and video through personal identity. Females are represented as emotionally supportive of each other, a stereotypical but positive representation of women and girls.	screen then in the crowd at the football game. The male teacher shaking his head in despair at the female saxophonist is another negative representation. This is more unconventional. Lizzo is represented as a successful black plus-size woman who is confident and proud of her body. This challenges stereotypical representations of females in music videos which have upheld western beauty ideals. The entirely black cast and setting in a HBCU represent black empowerment and success. Young black Americans who are represented positively as educated and talented. This challenges stereotypical representations of ethnicity in music videos and links to social contexts including #blacklivesmatter.
<i>Bad Blood</i>	Swift first appears at 00.08 in an action shot, followed by a freeze frame of her character, 'Catastrophe', quickly establishing her as the central character. She is also applying lipstick, establishing her glamorous star persona. Swift and her friends are arguably objectified for the male gaze through costume codes such as stiletto heels and thigh-length boots also fulfil mainstream ideas of feminine beauty: slim, athletic, long-legged, big eyes and pouting lips, long glossy hair. The video uses the conventions of performance. Swift does sing the song and addresses us directly, although as if we are the	There are no conventional dance routines; instead the video features lots of acrobatic fight sequences The direct address builds intimacy, but is less conventional when combined with the angry facial expressions and threatening gesture codes (in contrast with Swift's 'sweet girl' image). The title font is similar to that of Sin City (2005), a more unconventional choice for a music video. Narrative binary opposition, conflict between 2 sides and final confrontation – conventional of action movie genre, less conventional for music video.

	More conventional aspects	Less conventional aspects
	person with whom she has 'bad blood'. Each fight scene is also a reference to a different movie, which builds a relationship with a wide audience who would recognise these intertextual elements. For example, the fight scenes at the start and in the snow intertextually reference Kill Bill (2003); the female agents training and preparing for battle look like similar scenes/ locations/ characters from the Hunger Games (2012) and Divergent (2014) films. Kendrick Lamar, is fully dressed in 'cool' urban clothes (sunglasses, baseball cap) and isn't sexualised in any way. He also seems to be in charge of the technology (a male stereotype).	Technical codes used are more conventional for action movies than music videos. Action movie editing techniques are used throughout: balletic fights scene, moving from normal speed to slow motion within one shot; the combination of long shots (to see strength, skill etc.) and close-ups (to show emotion); The use of special effects during final confrontation scene which is lit by massive explosions and fire, is less conventional for music video, but more typical of the action film genre. Gender is represented in an arguably less conventional manner. The video opens with two female agents easily dispatching an army of male combatants, and throughout women are portrayed as strong, aggressive, highly-skilled and able to use advanced weaponry. These are traits we might typically associate with masculinity and reflects the social context of female empowerment.
<i>Uptown Funk</i>	Mars first appears at 00.06 in his pink jacket, establishing his star persona. The opening shots track a woman's legs, this male gaze being a typical convention of music videos, particularly in the RnB genre. Following music video conventions, 'Uptown Funk' is largely performance based, featuring the artist singing and dancing conforming to the music video convention of focusing on performance: - a fun group dance routine and singalong on the street, followed by a 'live'	There is very little narrative or concept compared to other contemporary music videos, and this potentially adds to its 'authentic' appeal. Mars and members of The Hooligans (Mars' band), dancing and having a fun time. There is some synchronicity to the dance routine, but individuals regularly break into their own style, whilst staying in rhythm. This 'unpolished' choreography again makes Mars and his friends seem 'identifiable'. The setting of the nightclub, where the viewer is positioned in

	More conventional aspects	Less conventional aspects
	performance with full instrumentation in a nightclub. The fast and funky rhythm is also accentuated by the performers' handclaps and finger clicks. Conventional of funk music genre. The artist is framed at the centre of the shot, but his camaraderie with the others is shown by them regularly leaning into shot to deliver a line along with Mars. The setting uses conventional 'urban' elements to the video, familiar from the 'Blaxploitation' film genre: brownstone houses, men playing dominos on the sidewalk, fast food diners. The costume of the performers - shades, suit jacket over t-shirt, single chains and hats - are also familiar from urban crime dramas from the 80s such as Miami Vice, reflecting an element of intertextuality. The stretch limo is a symbol of affluence and glamour, typical for a video with an 80s retro style.	the audience by low-angle shots and by silhouettes of other crowd members dancing, constructs a sense of authenticity, which is less conventional. Mars seems to be more interested in himself rather than the passing women. He wears a pink jacket, goes to a women's beauty salon to have his hair styled, and at one-point sings "I kiss myself/ I'm so pretty". This subverts the male stereotypes of not caring about appearance, and of 'beauty' being a feminine obsession, reflecting the social context of metrosexuality. Stereotypes of race and class are also subverted in the sequence where the band have their shoes polished by white shoe-shine guys. This representation has usually been associated with Black Americans and has become symbolic of racial inequality. By showing white shoe-shiners working for black characters, the video deliberately challenges this stereotype which is less typical and links to social contexts of black empowerment.
<i>Intentions</i>	There is a strong narrative with 3 strands, each following one of the women as the hero on their narrative journey. This is conventional for music video. All of these women could be seen as Proppian heroes, who receive help from Bieber and Quavo on their journey towards the confidence and independence promoted in the lyrics.	The first shot of Bieber is at 00.45. The 3 women are introduced first to establish their importance as the 'stars' of the video. This is unconventional, and he appears arriving at Alexandria house rather than performing the song. Dance is included in many shots but the dance scenes are not choreographed routines but footage of the community of Alexandria house dancing with Bieber and Quavo.

	More conventional aspects	Less conventional aspects
	Bieber and Quavo are represented as the donors or helpers in the narrative or arguably the heroes who are rescuing the women. Some shots show Bieber and Quavo centred in the shot, establishing them as 'stars'. As the video progresses we see more shots of Bieber and Quavo performing to the camera in direct address. Females are represented as vulnerable and victims at some points in the video, such as the shot of Marcy looking in the mirror or the shot of Angela seeking a safe house. Casual dress codes: Bieber wearing his own brand and Quavo's costume typical for the hip hop genre.	The documentary style footage is less conventional, including the use of credits on screen to introduce the 'characters' and the dedication and reference to the 'Intentions fund' at the end to thank the people of Alexandria house. The settings are not glamorous and represent issues such as homelessness which are more unconventional. Females are represented as strong, focused and ambitious and are not objectified or subjected to the male gaze, linking to the social context of female empowerment. Men are represented through Bieber, Quavo and the characters on the street as caring, vulnerable and emotionally demonstrative. The purpose is to raise funds for charity which is less conventional for music video.

4. How do music videos reflect the time in which they were made? Refer to *Rio* (Duran Duran, 1982) or *Waterfalls* (TLC, 1995) to support your points. [10]

Band	AO1 2a and b 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 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 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 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 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 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. Candidates are likely to refer to aspects of historical, social and cultural contexts but are not specifically required to refer explicitly to the word 'contexts' as it does not appear in the question. Credit all knowledge and understanding relating to the time in which the video was made and its influence on the set product chosen.

AO1

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

- how the product reflects the time in which it was made through its use of media language, genre conventions, representations, themes, values, messages and viewpoints
- how the product reflects the time in which it was made through aspects of its production, distribution, marketing, regulation, circulation and audience consumption

Rio

- The opening shots construct a voyeuristic point of view through the editing 'telescope' effect, clearly showing the male gaze, typical of music video narratives, especially in the 80s.
- Rio's role develops from a passive object of desire to a more active one, as she is seen thwarting the attempts of the various band members to capture her attention. This could be influenced by the continued rise of second wave feminism in the 80s.
- The props such as the telephone on a silver platter help construct a narrative associated with a glamorous, 'playboy' lifestyle which could reflect the 80s social/economic context of excess and affluence. This is dealt with comedically though, with exaggerated iconography satirising 80s yuppie culture.
- The intertextual reference to Ursula Andress (1962 Dr No) in the scene where Rio comes out of the water shows the influence of cultural products from 60s on the video.
- 'Rio' was intended as metaphor for America, reflecting the band's desire to become successful in the US. This reflects the social and economic context of 80s glamour and materialism.
- The cultural context of the arrival of MTV in 1982 was a major factor in the band's US success, as the video was one of the most played on the new music channel.

Waterfalls

- The first narrative is presented from a female perspective, as a mother tries to prevent her son from his involvement in drug dealing, reflecting the 90s context of the illegal drugs trade.
- The second narrative concerns a young woman's promiscuity and unwillingness to use condoms, reflecting the 90s context of HIV/AIDS and recalling the message of the 1986 UK advertising campaign, 'Don't die of ignorance' which led the way for similar campaigns in other countries.
- At the end of the video the two picture frames fading to white signifies the deaths of the couple from AIDS, a clear warning to the audience to practise safe sex, a key message of the 90s.
- The socially conscious narrative constructed through the lyrics and video is perhaps less typical of the 90s music video narratives. The song was actually the first number 1 song to reference HIV/AIDS in its lyrics, which made it groundbreaking ('3 letters took him to his final resting place').
- The chorus shots of TLC performing the song to a backdrop of waterfalls and trees use a colour palette connoting calm and nature, reflecting special effects from 90s music videos.
- TLC was formed as a fusion of R&B and hip-hop, a hybrid that became popular in the 1990s.