



GCSE MARKING SCHEME

SUMMER 2023

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

INTRODUCTION

This marking scheme was used by WJEC for the 2023 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

Extract notes: based on BBC iPlayer/All4

Luther extract: from 42.50 (Long shot of Luther asking Ripley, 'Any news on the gun that killed the Morgans?') to 46.00 (Camera on Reed as Luther says, 'So tell me what I need to know')

The I.T. Crowd extract: from 06.43 (Moss asking Prime, 'Do you want to get a photo or something?') to 09.52 (Roy enters the house and looks at the bike.)

1. (a) Explore how costumes create meaning in this extract. [10]

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

Question 1(a): Indicative content

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

Responses are expected to analyse the choices of costumes in the extract and explore their connotations. Responses in the higher bands are expected to choose specific examples of costumes, clearly linking these to how they create meaning. They are likely to consider how specific dress codes are chosen to establish or develop characters and may explore how costumes are used to construct narrative, acting as enigma codes, for example. They are also more likely to make links between meanings and audiences, considering the purposes of costumes and the role they play in fulfilling generic expectations. Responses in the middle band may explore suggested or intended reasons why the costumes have been used without perhaps linking these specifically to the examples identified. Responses in the lower bands are likely to be more descriptive or use more generalised examples.

The focus of the question is on analysis of the costumes in the set extract and responses should be credited on the quality of analysis rather than number of examples explored. It is equally valid for candidates to focus on one character's costume in detail or explore elements of a range of characters' costumes. Generalised points which do not analyse the specific extract should not be credited.

AO2

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

Luther

- Alice's wig and make-up connote she is in disguise, hiding her identity from Zoe and reinforcing her role as the villain
- The sharp hairpin Alice is holding, together with the disguise, signifies evil intent and points forward in the narrative to her violent threatening of Zoe
- Ripley and Luther have a smart dress code, connoting professionalism
- Ripley and Luther are not uniformed, indicating their status as plain clothes detectives
- Luther's open collar sets him apart as less comfortable in formal attire and reinforces his rebellious, maverick character role
- Zoe's dress code is smart, connoting a professional, office-based job and a woman who is talented and successful

The IT Crowd

- Prime's costume, with long black coat and shades, is comedic, connoting exaggerated mystery and communicating intertextual meaning to audiences who recognise the reference to *The Matrix*
- Moss's dress code – check shirt, patterned tie and glasses – connote his geeky character
- Roy's casual dress of hoodie, t-shirt and jeans connotes his laid-back personality
- Alistair's smart jacket and expensive looking watch, highlight Alistair's successful career and Roy's concerns over his own status
- Costume of woman on door of 8+ Club connotes glamour and mystery
- The costumes of the male 8+ members – check shirts, jumpers, tank-tops – signify geekiness, whereas the women in the club are sexually objectified through their revealing costumes, connoting they are the 'prize' for the 8+ members

- (b) How typical of the genre are the locations used in this extract? [10]

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

Question 1(b): Indicative content

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

Responses are expected to analyse the locations used in the extract and make judgements and conclusions about their typicality for the chosen genre.

Responses in the higher bands will engage more fully with the 'how typical' part of the question and are more likely to explore how typicality of locations enables audiences to recognise the genre and understand the narrative more quickly. They may also conclude that some locations in the extract are less typical of their genre and suggest that genres may offer elements of difference to keep audiences engaged.

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

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

AO2

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

Luther

- Outside Zoe's office – typical urban setting/London Street where Luther meets Ripley. Architecture connotes modernity and affluence, constructing a particular version of reality of life in London
- Shooting on location is typical for contemporary crime dramas
- Inside Zoe's office is a realistic representation of a contemporary city office building which some audiences may be able to relate to. Reflects Zoe's successful professional career
- Outside front of office - less typical location for crime scene where Alice threatens Zoe – in broad daylight. Perhaps typical in that is a quiet corner with no witnesses
- Setting of incident room where Luther speaks to Teller at police station is highly typical – busy, recognisable iconography and mise-en-scene act as generic signifiers
- Luther's office – typical for a detective's office – mise-en-scene signifies his success and status as a DCI as well as aspects of his maverick character

The IT Crowd

- Green room of TV studio where Moss meets Prime is less typical for a sitcom as it is not a familiar place for the characters or the audience
- However, the *Countdown* studio could be seen as typical for this sitcom as it often uses intertextual references to appeal to the audience
- Street where Roy meets Alistair is a typical London/city street where office workers might meet.
- Exterior on location shots could arguably be less typical for sitcoms and were recorded and then shown to the studio audience
- The 8+ nightclub setting is a typical setting for a comedy as the daytime setting, dress codes and non-alcoholic drinks subvert the audience's expectations of a typical nightclub to create comedy. Could be seen as less typical as it is not a familiar or regular location for the characters
- The IT office is a typical location for a sitcom, as it is a workplace setting where the characters 'live'. The mise-en-scene reflects the characters of the stereotypical IT workers

2. Explain how media contexts influence crime dramas or sitcoms. Refer to *Luther* or *The IT Crowd* to support your points. [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 media 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 relevant media 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 relevant media 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 relevant media 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 relevant media contexts - Links between contexts and specific aspects of the set product are not made and the response is brief or incomplete
0 marks	No response attempted or no response worthy of credit

Question 2: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed. Responses are required to demonstrate knowledge and understanding of relevant contexts of media and how they influence the contemporary set products. Candidates may choose to focus on social, cultural or historical contexts and it is equally valid for responses to focus on one context or a range of contexts.

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

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

AO1

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

Luther

- Context of life in contemporary London, reflected in shots of London skyline and contemporary architecture
- Social context of ethnic diversity/racial equality – Luther, a DCI, is first black protagonist in British crime drama
- Social context of gender equality in the workplace has influenced some of the representations – Zoe is a lawyer, Rose is a DSI, Alice an astrophysicist
- Contemporary policing methods in society have influenced the practices and procedures in the drama
- Cultural contexts of high production values; digital technologies have influenced the final product and the way it reaches audiences – catch-up, streaming platforms
- Cultural/historical context of BBC has helped shape the product and audience responses to it

The IT Crowd

- Social context of ethnic diversity and racial equality have influenced character choices such as Moss and Roy
- Social/historical context of gender equality in the workplace has influenced some of the representations – Jen is the boss in the IT Department but is represented as clueless in her knowledge of IT
- IT Department/corporate hierarchy reflects contemporary workplace
- Cultural context of digital technologies has influenced the final product and the way it reaches audiences – catch-up, streaming platforms
- Cultural context of Channel 4 and its remit for diversity has helped shape the product
- Cultural products including *Countdown* have influenced the product and audience responses to it

Section B – Music

3. How stereotypical is the representation of ethnicity in the **two** music videos you have studied? [20]

In your response, you must:

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

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions
5	17-20 marks • Excellent, detailed analysis of the set products, which engages fully with complex aspects of representation • 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 representation • Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology • Good, appropriate linking of set products to their contexts • Good, reasoned judgements and conclusions
3	9-12 marks • Satisfactory analysis of the set products, although the focus is likely to be on obvious aspects of representation and there may be lapses into description • Satisfactory use of the theoretical framework (representation) and generally appropriate 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 of ethnicity in the two set music videos studied and make judgements and conclusions about how stereotypical the representations are. Responses in the highest bands are expected to engage more convincingly with the 'how stereotypical' aspect of the question, responses in the middle band will show some engagement with this aspect and responses in the lower bands may not engage with this aspect at all.

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

Responses are expected to explore representations of ethnicity in two set music videos. It is not required for candidates to explore the two videos in equal measure. However, if only one music video is explored, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.

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

AO2

Answers are likely to:

- Use aspects of representation from the theoretical framework in their response, such as:
 - the choices media producers make about how to represent particular social groups and ideas
 - the significance of particular representations in terms of the themes and issues that they address
 - how representations convey messages, values and beliefs
- Link the set products to relevant media contexts
- Analyse specific examples of representations of ethnicity from the set products to make judgements and draw conclusions about the extent to which they are stereotypical, for example:

Intentions

- Positive representation of women from different ethnic groups as a supportive, diverse community, shown, for example, through the wide shot of Bhari in the centre of a line of girls from the shelter
- Stereotypical representation of black women and children as victims in need. However, in the context of *Intentions*, the representation of this social group is empowering as they are on a journey towards stability and independence
- Representation of the issue of homelessness in the black community constructed through the shots of Angela supporting homeless people on the streets of LA
- Shot of Bieber and Quavo hugging near the end of the video represents them as supportive and caring, reinforcing the message of racial harmony
- Through its support of Alexandria House, the video reflects the social contexts of campaigning for racial equality. Bieber has used Instagram, to post images in support of #BlackLivesMatter

Uptown Funk

- Stereotypical representations of black culture such as the 'hood', gold chains and bling
- The theme of community between the 'brothers' is stereotypical and represented through the settings of the barber shop and jazz club
- The issue of racial oppression is addressed through the shoe shine scene which reflects historical contexts and subverts them to challenge traditional racial stereotypes
- The positive representation of black culture in the video raises the issue of the empowerment of minority groups
- The women in the video are sexually objectified which is a stereotypical representation of young black women in music videos

Bad Blood

- Taylor Swift represented as a stereotypical white, blonde female, in opposition to Lamar who is represented in stereotypical dress codes relating to black culture - sunglasses, cap and hoodie
- Asian character of Trinity is represented stereotypically as a technology expert
- Ethnic minority characters represented stereotypically e.g. Arsyn and Dilemma as villains
- Issues of racial equality are addressed in the split-screen shot of Swift and Lamar; however, creating a binary opposition between races is arguably stereotypical
- The range of representations of ethnicity in the video challenge stereotypes and reflect the social context of cultural diversity and send a positive message about contemporary society

Roar

- There is a lack of ethnic minority characters in the video and this under-representation could be described as typical for white music artists
- Perry is represented as powerful and animalistic through her dress and gesture codes, which is less stereotypical for a white female
- The references to Perry as Mowgli are an example of cultural whitewashing, appropriating Mowgli for a predominantly white audience
- Male character represented as a stereotypical white male explorer who proves to be ill-equipped to survive in the jungle
- Use of a white, westernised couple in the jungle introduces themes of colonialism and civilisationism, where white characters are represented as having power over other ethnic groups

4. How do music websites promote artists to a global audience? Refer to the official *Katy Perry* website **or** the official *Taylor Swift* website to support your response. [10]

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

Question 4: Indicative content

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

Responses are required to demonstrate knowledge and understanding of the theoretical framework with a specific focus on how music websites promote artists to global audiences.

Responses in the higher bands are expected to use detailed reference to the set product and highly appropriate terminology to demonstrate their understanding of the role of music websites in the music industry to promote artists to global audiences. Responses in the middle band are likely to refer to specific examples to demonstrate their knowledge of music websites but may show less developed understanding of how websites promote music artists to a global audience. Responses in the lower bands are likely to use more generalised examples and may describe the music websites.

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

AO1

Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to the ways in which the music websites promote artists to a global audience, for example:

- the impact of the increasingly convergent nature of media industries across different platforms and different national settings
- how the media operate as commercial industries on a global scale and reach both large and specialised audiences

Responses are expected to refer to specific aspects of the set products, for example:

<http://www.katyperry.com>

- Newsletter subscription pops up on homepage and features on every linked page to encourage users to subscribe – this has global reach and is an important promotional tool
- 'Shows' page has tour dates (Las Vegas residency in 2023) which has featured several worldwide tours over the artist's music career
- 'Music' page features the latest release, 'SMILE', and many ways to purchase Katy Perry's music, including global streaming sites such as Spotify and globally accessible online stores where music can be purchased e.g. iTunes Store
- Official Store offers users around the world options to purchase merchandise in different currencies and provide links to Katy Perry Collections, where the artist sells her own designer shoes and fragrances
- The 'Socialize' box which appears on the store page encourages audiences to 'Follow the brand' and 'Follow Katy' on Instagram, Twitter and Facebook, global social media sites

<http://taylorswift.com>

- Subscription invitation appears on the homepage – 'Sign up to receive updates and special offers' –has global reach and is an important promotional tool
- 'Events' page promotes the US leg of the 'Eras' tour and also informs global users that 'International dates' are 'tbc'
- Homepage features the release of 'Midnights' and offers many ways to purchase or stream the artist's music from global sites such as Spotify and the iTunes store
- Official Store page offers global users the option of visiting the US site or selecting a 'local website' which offers 'country-specific information', enabling global users to buy the 'Eras' merchandise in their currency from local delivery companies
- Links to global social media platforms including Instagram, Twitter and Facebook appear at the top of every page, encouraging users to share and promote Swift's brand