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# **GCSE MARKING SCHEME**

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**SUMMER 2022**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2022 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**

### **SUMMER 2022 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 |
|-----|--------|--------|--------|--------|--------|--------|
| Q1a |        |        |        |        | ✓      |        |
| Q1b |        |        |        |        | ✓      | ✓      |
| Q2  |        |        | ✓      | ✓      |        |        |
| Q3  |        |        |        |        | ✓      | ✓      |
| Q4  | ✓      | ✓      |        |        |        |        |

## Section A: Television

1. (a) Explore how sound is used in this extract. [8]

| Band    | AO2 1a<br>Analyse media products using the theoretical framework of media                                                                                                                                                   |
|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4       | <b>7-8 marks</b> <ul style="list-style-type: none"><li>• Excellent, detailed analysis of the use of sound in the extract</li><li>• Consistent focus on the specific effects of the sound used</li></ul>                     |
| 3       | <b>5-6 marks</b> <ul style="list-style-type: none"><li>• Good, reasonably detailed analysis of the use of sound in the extract</li><li>• Focus on the specific effects of the sound used</li></ul>                          |
| 2       | <b>3-4 marks</b> <ul style="list-style-type: none"><li>• Satisfactory analysis of the use of sound in the extract</li><li>• General focus on the effects of the sound used, but there are lapses into description</li></ul> |
| 1       | <b>1-2 marks</b> <ul style="list-style-type: none"><li>• Basic, if any, analysis of the use of sound in the extract</li><li>• Tends to describe aspects of the sound used</li></ul>                                         |
| 0 marks | <ul style="list-style-type: none"><li>• No response attempted or no response worthy of credit</li></ul>                                                                                                                     |

### 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 use of sound in the extract. Responses in the higher bands are expected to consider the specific effects that the identified uses of sound would have on the audience and how audio codes are used by producers for different purposes. Responses in the middle and lower bands may explore suggested or intended effects of uses of sound without perhaps tying these specifically to the audio identified.*

*The focus of the question is on analysis of the use of sound in the set extract. Responses may, however, draw on candidates' study of the whole set episode in analysing the use of sound 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 will analyse the use of sound in the extract and may refer to aspects such as:

### *Luther*

- The hero answers his phone with his formal job title but we then understand that Zoe is on the other end of the line with his less formal use of “babe”
- Dramatic non-diegetic music is used over the phone call and Luther’s upending of the desk – there’s some dramatic irony here too as the audience know what he’s just been told (we saw what happened to Zoe in the previous scene)
- Luther’s swearing (“bloody hell!”) as he shouts and turns the desk over reminds the audience how frustrated he is
- Use of conventional diegetic dialogue of a cop show (“hold her”, “eyewitnesses”, “CCTV”, “suspicion”, “crimes”)
- Authority indicated through the way in which Luther and his boss talk (“you know what she could do?” “I know what you SAY she could do”) – the boss is sceptical but the audience know Luther is right
- Multiple enigmas created through dialogue (“what do I do to stop her?”)
- ‘Dark’, orchestral music used over the desk evidence montage to add to the ‘grisly’ photos the audience is seeing through Luther’s eyes
- “Oh, mate, mate, mate, thank you...” used to indicate the close relationship between Luther and his partner
- Conventional ‘technical jargon’ used as the partner deconstructs the gun
- “Why am I thinking that?” used by Luther – audience encouraged to keep up with him
- Non-diegetic music kicks in over this thought and as we track Luther through the office and into the evidence room. ‘Ticking’ sounds feature in the audio to increase the scene’s dramatic tension
- Some dark humour created in the final part of the extract in the boss’ office (“It’ll burn, look!”, “I have absolutely no doubt!”)

### *The IT Crowd*

- Use of the non-diegetic laughter track (the programme was filmed in front of a live audience but these location scenes would have been shown to this audience post-filming and the laughter captured then added on). Encourages the audience watching at home to react in the same way
- Lines of dialogue juxtaposed with the visual elements in order to create comedy (“I’m not a window cleaner!” shouted by Roy from inside a window cleaner’s lift)
- Use of mild swearing (“bloody window clearer”) conventional of a sitcom
- Use of “silence” to create comedy from the awkwardness (Roy trapped in the lift with the window cleaner who he’s just insulted)
- Hyperbolic non-diegetic music over the ‘street Countdown’ scenes includes strings and a choir to increase the scene’s tension
- Recognisable audio elements in the dialogue to create audience recognition of the intertextuality (“I’ll have a vowel please”)
- These recognizable elements juxtaposed with Moss’ rival’s unconventional ‘street’ language (“You get me?”, “I’ll have what he’s having”) to create humour
- Line of dialogue from Prime (“He’s the one”) intertextually referencing films such as *The Matrix*
- Roy’s interjection (“I don’t care”) adding humour and undercutting the scene’s tension / narrative construction
- More humour generated by the crowd performing the end of the Countdown ‘count down’ music diegetically when it’s normally featured non-diegetically
- ‘Oohs’ from the crowd and “this is most irregular” establish tension. Prime questioning “Giles?” adds more intertextual humour into the scene.
- The extract ends with the applause and cheering from the crowd (diegetic) merging with the same sounds from the ‘studio’ audience (non-diegetic)

- (b) How far is the camerawork in this extract typical of the genre? Explore examples from the extract to support your points. [12]

| Band    | AO2 1a and 1b<br>Analyse media products using the theoretical framework of media to make judgements and draw conclusions.                                                                                                                                                                                                     |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4       | <b>10-12 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed analysis of the camerawork used in the extract</li> <li>Consistently appropriate judgements and conclusions regarding how far the camerawork is typical of the genre</li> <li>Highly appropriate use of subject specific terminology</li> </ul> |
| 3       | <b>7-9 marks</b> <ul style="list-style-type: none"> <li>Good, reasonably detailed analysis of the camerawork used in the extract</li> <li>Appropriate judgements and conclusions regarding how far the camerawork is typical of the genre</li> <li>Appropriate use of subject specific terminology</li> </ul>                 |
| 2       | <b>4-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory analysis of the camerawork used in the extract</li> <li>Generally appropriate judgements and conclusions regarding how far the camerawork is typical of the genre</li> <li>Generally appropriate use of subject specific terminology</li> </ul>          |
| 1       | <b>1-3 marks</b> <ul style="list-style-type: none"> <li>Basic, if any, analysis of the camerawork used in the extract</li> <li>Basic, if any, judgements and conclusions regarding how far the camerawork is typical of the genre</li> <li>Basic use of subject specific terminology</li> </ul>                               |
| 0 marks | <ul style="list-style-type: none"> <li>No response attempted or no response worthy of credit</li> </ul>                                                                                                                                                                                                                       |

### 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 how camerawork is used in the extract. Responses in the higher bands will engage with the typical ways in which these aspects are used, possibly including how typicality enables audiences to understand the extract more quickly. Higher band responses may also refer to how camerawork constructs narratives, enigmas and characters in typical ways. Responses in the middle and lower bands may explore camera shots more generally and may be descriptive.*

*The focus of the question is on analysis of camerawork in the set extract. Responses may, however, draw on candidates' study of the whole set episode in analysing the typicality of these technical features 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 will analyse examples of camerawork used in the extract by referring to specific aspects, such as:

### *Luther*

- The first shot in the extract is a medium shot of Luther's office – a setting with which the audience would already be familiar. The 'maverick' detective working alone surrounded by iconography of crime is typical of the genre
- The close up allows the audience to identify with the hero's emotions (conventional) even though we don't hear the other end of the phone call
- The medium shot at a low angle emphasises the hero's anger and places us in a position where we could feel intimidated by him
- The medium shot through the glass into the investigation office is typical of a crime drama, establishing where the team interact
- The slow track and zoom in to Luther as he explains he's "Alice Morgan's next project" is from a slightly high angle – all emphasising his vulnerability and adding to the enigma of his lines ("do you know what she could do to me...?")
- Over-the-shoulder shot used in a conventional way to show the power dynamic between the maverick cop and his boss
- Close ups of the photos on Luther's desk used to remind the audience of the narrative's key 'evidence' – typical of a crime drama and encouraging the audience to make their own conclusions
- Small pans across the photos give us Luther's perspective. It's conventional that the audience would be placed in the hero's point of view, helping us 'solve' the crime alongside him
- Overhead shots of the desk are used to show us further evidence (the gun being disassembled by Luther's colleague). This may be recognised as more unconventional camerawork.
- A medium shot of the colleague looking baffled is typical – the audience are often encouraged to associate with the 'Watson' archetype, one step behind the hero
- Camerawork becomes more dynamic as we follow Luther through the office, to the evidence room and then back to the boss' office – technical codes used to emphasise the speed of the hero's thought processes are typical

### *The IT Crowd*

- The high angle shot from the window cleaner's lift is a handheld, point of view shot from Roy's perspective, placing the audience with one of the programme's main characters. This placing is relatively typical of a sitcom though the handheld camera shot is perhaps less typical
- The low angle shot from street level is on a tripod and slowly tilts down to emphasise the distance between Roy and Alistair – camerawork used to highlight a joke based on misunderstanding / confusion is typical
- The 'fourth wall' between the scenes and the audience isn't broken and this is conventional of sitcoms, allowing the audience at home to laugh along with the 'live' audience
- 'Fixed' cameras are primarily used throughout the 'street Countdown' scene with little camera movement until the whip pan. This is typical because sitcoms present a comical version of reality rather than trying to be wholly realistic
- Medium camera shots allow the audience to associate themselves with characters' emotions behind the punch lines that they're delivering
- Wider angle shots are used to establish locations (the letters board for example) – the 'sit' in 'sitcoms' needs to be established quickly so that audiences understand the situations that the characters find themselves in
- Close up, over-the-shoulder shots are used in an exaggerated way to emphasise the comedically hyperbolic tension in the 'street Countdown' scene
- The whip pan to Giles Brandreth adds to the unexpectedness of his appearance, adding more comedy into the scene. This may be recognized as less typical of the genre.

2. Explain the effect of social and cultural contexts on crime dramas **or** sitcoms. Refer to *Luther* or *The IT Crowd* to support your points. **[10]**

| <b>Band</b>    | <b>AO1 2a and 2b<br/>Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes</b>                                                                                                                                                                                   |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>5</b>       | <b>9-10 marks</b> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of the effect of contexts on crime dramas or sitcoms</li> <li>• Excellent, thorough use of the set products to support points made</li> </ul>                                                       |
| <b>4</b>       | <b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of the effect of contexts on crime dramas or sitcoms</li> <li>• Good, secure use of the set products to support points made</li> </ul>                                                                                 |
| <b>3</b>       | <b>5-6 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate knowledge of crime dramas' or sitcoms' contexts, although understanding of their effects is likely to be less developed</li> <li>• Satisfactory, generally appropriate use of the set products to support points made</li> </ul> |
| <b>2</b>       | <b>3-4 marks</b> <ul style="list-style-type: none"> <li>• Basic knowledge of crime dramas' or sitcoms' contexts and little understanding of their effects</li> <li>• Basic use of the set products to support points made</li> </ul>                                                                                        |
| <b>1</b>       | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>• Minimal knowledge of crime dramas' or sitcoms' contexts and minimal, if any, understanding of their effects</li> <li>• Minimal, if any, use of the set products to support points made</li> </ul>                                                                 |
| <b>0 marks</b> | <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>                                                                                                                                                                                                                   |

## 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. Higher band responses may discuss social and cultural aspects separately but this is not a specific requirement as there is likely to be considerable overlap between these aspects. Lower band responses are likely to discuss context more generally and use less specific examples to support their points.*

### AO1

Responses will demonstrate knowledge and understanding of contexts of media with specific reference to social and cultural contexts, the effects of contexts on crime dramas or sitcoms and the set products, for example:

#### *Social and Cultural Context*

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

#### *Luther*

- Context of contemporary life in 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 influences 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 digital technologies have influenced the final product and the way it reaches audiences – catch-up (BBC iPlayer) streaming platforms (Netflix)
- Cultural context of BBC/production values has helped shape the product and audience responses to it
- The social and cultural context of Luther includes audiences influenced by other crime dramas such as Silent Witness and the CSI franchise – fast-paced, ‘gritty’, flawed heroes as conventions

#### *The IT Crowd*

- Social context of ethnic diversity/racial equality – Moss, Roy
- Social 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 (All4), streaming platforms (Netflix)
- 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
- Social and cultural context could be explored through the writer’s previous work (audiences coming to it from Father Ted) and through its broadcast on Channel 4 whose programming is designed for minority audiences

## Section B – Music

3. How far do these **two** music videos reinforce gender stereotypes? [20]

In your response, you must:

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

| Band     | <b>AO2 1a and 1b</b><br><b>Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions</b>                                                                                                                                                                                                                                                                                                                                                                                                                 |
|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>5</b> | <p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed analysis of the set products, which engages fully with complex aspects of representations</li> <li>• Excellent, consistent use of the theoretical framework (representation) and consistently appropriate use of subject specific terminology, including possible reference to relevant theoretical perspectives</li> <li>• Excellent, highly appropriate linking of set products to their contexts</li> <li>• Excellent, well-reasoned judgements and conclusions</li> </ul> |
| <b>4</b> | <p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good, reasonably detailed analysis of the set products, which engages in places with complex aspects of the representations</li> <li>• Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology</li> <li>• Good, appropriate linking of set products to their contexts</li> <li>• Good, reasoned judgements and conclusions</li> </ul>                                                                                                  |
| <b>3</b> | <p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• 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</li> <li>• Satisfactory use of the theoretical framework (representation) and generally appropriate subject specific terminology</li> <li>• Satisfactory linking of set products to their contexts, although links are likely to be undeveloped</li> <li>• Satisfactory, generally reasoned judgements and conclusions</li> </ul>      |
| <b>2</b> | <p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic analysis of the set products - limited focus on representation, although there is a tendency to describe</li> <li>• Basic use of the theoretical framework (representation) and basic subject specific terminology, although this is likely to lack relevance, clarity and accuracy</li> <li>• Basic, if any, linking of set products to their contexts</li> <li>• Basic judgements and conclusions, which may not be reasoned</li> </ul>                                                     |
| <b>1</b> | <p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal, if any, analysis of the set products - descriptive</li> <li>• Minimal, if any, use of the theoretical framework (representation) and subject specific terminology, with significant inaccuracies, irrelevance and lack of clarity</li> <li>• Minimal, if any, linking of set products to their contexts</li> <li>• Minimal, if any, judgements and conclusions – the response is likely to be brief, incomplete and lack reasoning</li> </ul>                                              |
|          | <p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                      |

### 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 gender 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.*

#### AO2

Responses will:

- Use aspects of representation from the theoretical framework in their response, such as:
  - the selected, constructed and mediated nature of representations
  - the choices media producers make about how to represent gender
  - messages, values and points of view inherent in representations of gender
  - theoretical perspectives on gender and representations, including feminist approaches
  - the different functions and uses of stereotypes
- Link the set products to relevant media contexts
- Analyse specific examples of representations of gender from the set products to make judgements and draw conclusions about the extent to which music videos reinforce gender stereotypes, such as:

*Roar, Katy Perry*

- At the beginning of the video, the male taking selfies is a subversion of a typical stereotype of females
- This plus other aspects of his dress and gesture codes connote that the male character is vain and self-obsessed
- The focus for the song is about female empowerment, sending a message to her fans that women are strong and a force to be reckoned with
- The female character is submissive and inferior to the male to begin with but once he is out of the picture she is able to grow and become stronger, finding an inner strength she hadn't realised she possessed
- Dress code elements such as the leopard print scarf and 'Tarzan' belt could represent this inner strength
- Potential binary opposition between the video's feminist message and its visual representations of gender (scantily clad, sexualized dress codes)

### *Bad Blood, Taylor Swift*

- Powerful female representations – direct mode of address, dress codes, gesture codes
- Action heroines – dominant in physical fighting scenes and linked to iconography (the bazooka for example) usually associated with men
- Sexual objectification – tight-fitting leather and lycra clothing
- Swift as a ‘femme fatale’ and the gender stereotypes associated with this character archetype
- Link to feminist perspectives – both strong but also reinforcing stereotypes of women in conflict (the song’s supposedly about the ‘war of words’ between Swift and Katy Perry)
- Representations of men as weak (defeated in the opening scenes) and less important than the female characters (Kendrick Lamar’s role and scenes are limited to single, static locations)

### *Uptown Funk, Bruno Mars*

- Masculinity represented as (hetero)sexually predatory and full of bravado – could be argued that this is done in an ironic way but it still objectifies the women who the men are interested in
- Men are dominant – make direct mode of address, surround the two main stars, dominance is reinforced by repetition of low angle shots
- ‘Ideal’ women shown in shots of body parts (legs, bottoms) – stereotypically attractive, given no characterization
- Stereotypes of masculinity are undercut by less stereotypical images of men at the salon in curlers, reflecting the ‘metrosexual’ male.
- Masculine dress codes (suits, dark colour palettes, polished shoes) undercut somewhat by the bright pink of Mars’ jacket
- Stereotypically, men hide their emotions behind dark glasses, even when they’re making direct mode of address with the audience

### *Freedom, Pharrell Williams*

- Successful black male role model is dominant. Other dominant masculine images include the slow-motion shot of the cowboy riding the horse
- Towards the start of the video, Pharrell is often shown with relatively ‘closed’ gesture codes (hands clasped in front of him, head down) in a non-stereotypical way for a male star
- Earnest, selfless, message-led music video relatively non-stereotypical of a male artist
- Women not objectified – shown in working roles, part of wider ‘repressed’ groups etc.
- ‘Double denim’ of Pharrell’s dress codes represent tough masculinity. Buttoned-up shirt represents his seriousness / political motivation
- Diverse representations focused on issues, ethnicity, race and age rather than gender (unconventional for a music video)

4. How do music websites enable the music industry to make money? Refer to the official *Katy Perry* website **or** the official *Taylor Swift* website to support your response. [10]

| Band    | AO1 1a and 1b<br>Demonstrate knowledge and understanding of the theoretical framework of media                                                                                                                                                                                                                                                                                 |
|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 5       | <b>9-10 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of how websites enable the music industry to make money</li> <li>Excellent, thorough use of the set product to support points made</li> <li>Highly appropriate use of subject specific terminology</li> </ul>                                            |
| 4       | <b>7-8 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of how websites enable the music industry to make money</li> <li>Good, secure use of the set product to support points made</li> <li>Appropriate use of subject specific terminology</li> </ul>                                                                             |
| 3       | <b>5-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory, generally accurate knowledge of how websites enable the music industry to make money, although this is likely to be undeveloped</li> <li>Satisfactory, generally appropriate use of the set product to support points made</li> <li>Generally appropriate use of subject specific terminology</li> </ul> |
| 2       | <b>3-4 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge of how websites enable the music industry to make money, although this is likely to lack accuracy, relevance or clarity</li> <li>Basic use of the set product to support points made</li> <li>Basic use of subject specific terminology</li> </ul>                                                     |
| 1       | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>Minimal knowledge of how websites enable the music industry to make money and the response is brief or incomplete</li> <li>Minimal, if any, use of the set product to support points made; response is brief or incomplete</li> <li>Minimal use of subject specific terminology</li> </ul>                             |
| 0 marks | <ul style="list-style-type: none"> <li>No response attempted or no response worthy of credit</li> </ul>                                                                                                                                                                                                                                                                        |

#### 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.*

*The specific examples used from the websites are likely to be wide-ranging and vary considerably from the examples provided due to the fast-changing nature of online media. Reward all valid examples, which may be taken from different points of study during the course.*

*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. Responses in the lower bands will use less specific examples and terminology to demonstrate their knowledge of the role of websites in making money for the music industry.*

#### AO1

Responses will demonstrate knowledge and understanding of the theoretical framework of media with specific reference to the profit-making opportunities that websites offer producers, for example:

*<http://www.katyperry.com>*

- Links to worldwide concert tickets ('Tour' tab) are given high priority on the homepage
- Associated tour merchandise ('Store' tab)
- 'Collections' and 'Fragrances' also given high profile links under the 'store' tab suggesting divergence of the Perry 'brand'
- Synergies offered through social networking apps / sites – opportunities for sponsorship plus YouTube pay music companies based on the number of hits videos attract. YouTube videos for the latest singles are embedded in the homepage
- 'Deluxe' versions of the *Witness* album plus 'exclusive' downloads offer producers the opportunity to continue to make more money from previously released products
- The website promotes Perry's charity work – if users 'donate time or supplies' to the *Boys & Girls Club of America* they can win tickets to her tour. This might not directly generate income for the producers but does promote her brand as 'wholesome', perhaps encouraging music / tour ticket sales

*<http://taylorswift.com>*

- Links to concert tickets and tour 'merch' are given high priority on the homepage
- The 'News' section details her links with the delivery firm UPS and the American discount retailer 'Target' – synergies offered with these mainstream brands
- Cross-promotional links to social networks ('Connect with Taylor') – opportunities for sponsorship plus YouTube pay music companies based on the number of hits videos attract. Vevo videos embedded in the main homepage as another example of generating income from music video sites
- 'Listen to songs Taylor loves on Spotify!' offers commercial opportunities with this music streaming service as a way of mitigating falling sales of singles / albums
- The whole website redesigned for each new album release – maximizing the audience's exposure to its branding and encouraging single/album sales
- Link at the bottom of the homepage to 'On Guard Online' that offers social networking safety tips 'for parents and youth' might not generate direct income but does perhaps encourage parents to see Swift as a 'brand' worth investing in for their children