



GCSE MARKING SCHEME

AUTUMN 2021

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

INTRODUCTION

Marking schemes are finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. Conferences are held shortly after a paper has been taken so that reference can be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference is to ensure that each marking scheme is 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 an 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
Q1 (a)					✓	
Q1 (b)					✓	✓
Q2	✓	✓				
Q3					✓	✓
Q4			✓	✓		

SECTION A: TELEVISION: CRIME DRAMA OR SITCOM

Answer all questions in both sections.

Section A – Television

Representations

1. (a) Explore how the settings in this extract construct a representation of reality. [10]

Band	AO2 1a Analyse media products using the theoretical framework of media
5	9-10 marks • Excellent, detailed analysis of how a representation of reality is constructed • Consistent focus on the settings in the extract
4	7-8 marks • Good, reasonably detailed analysis of how a representation of reality is constructed • Focus on the settings in the extract
3	5-6 marks • Satisfactory analysis of how a representation of reality is constructed • General focus on the settings in the extract
2	3-4 marks • Basic analysis of how a representation of reality is constructed • Lacks focus on the settings in the extract, with a tendency to describe
1	1-2 marks • Minimal, if any, analysis of how a representation of reality is constructed • Response is descriptive, brief or incomplete
0 marks	• No response attempted or no response worthy of credit

Question 1 (a): Indicative content

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

Responses are expected to analyse how a version of reality is represented in the extract with reference to how the text's 'world' is constructed through aspects of settings which may include interior and exterior locations, as well as time settings of specific scenes. Aspects such as props, furniture and lighting may be explored.

Responses in the higher bands are likely to consider the ways aspects of reality may be represented through a detailed analysis of the settings. They may also engage with key aspects of the theoretical framework (representation), analysing the ways in which the media re-present the world, including theoretical perspectives such as the processes of selection, construction and mediation.

Responses in the middle band are likely to show some awareness of representations as constructed versions of reality and may refer to aspects as 'realistic'/'unrealistic'. Those in the lower bands are more likely to describe and make basic observations about the settings used in the extract.

The focus of the question is how the settings in the extract are used to construct a representation of reality in the set extract. Responses may, however, draw on candidates' study of the whole set episode in analysing representations of reality in the extract. This is wholly acceptable and should be credited where appropriate, but generalised points which do not address how a representation of reality is constructed in the extract should not be credited.

AO2

Responses will explore the importance of the settings in the extract in constructing a representation of reality and may refer to aspects such as:

Luther

- The setting at Zoe's house is important in constructing a realistic version of a middle-class, London home. The lighting, furniture and red front door (as Luther leaves) all work to offer a sense of verisimilitude.
- The setting is used as part of the action when Luther smashes the door panels and this adds to the representation of reality. The setting is an important factor in this scene as the domestic context is necessary to represent Luther's personal life.
- The scene where Luther leaves the house uses a real location to construct the reality of a London residential street at night, very important for realism. The low-key lighting establishes the late night setting and selective focus is used to connote the distance between Luther and his home/marriage as he walks to his car.
- The real location of a London pub is used to construct a representation of reality in the scene where Luther meets Ian Reid. The long shot inside the pub, showing the bar, stools, beer pumps and a bartender represents a relatable version of a traditional London pub.
- The props in the pub setting, including the glasses of whisky Luther and Reid are drinking, add to the representation of reality.
- The city shot of London at night at the beginning of the scene at Alice's apartment establishes a realistic representation of the city with recognisable buildings behind her reflection. This is important as it constructs a contemporary reality, relatable to the audience.

- The setting inside Alice's apartment constructs a version of a contemporary urban reality through its high-rise position and the modern design with desk and laptop computer as the main focus in the scene.

The IT Crowd

- The long shot of the IT office is very important in constructing a version of reality in the first scene, the desks and computers representing a recognisable office setting, but the stickers and pictures creating a comic version of reality to reflect the characters of Roy and Moss.
- The non-matching furniture and basement location are important in constructing the lower status of the characters, an essential part of the sitcom.
- The medium shot of Roy at his desk surrounded by plastic pop culture merchandise is important in establishing the 'geek' aspect of his character, which is an essential part of the comedy.
- The kitchen in the background, with mugs and towels visible, helps represent a typical workplace setting, important for audience relatability.
- The establishing shot of the office block constructs a version of reality as it reinforces the city setting but also contrasts here with the club inside the building, which is important in setting up the comedy of the situation.
- The scene in the 8+ club constructs a recognisable but exaggerated representation of reality which is important in creating comedy. The setting establishes a typical nightclub scene with bar, low key lighting and booths which is made comedic through the references to *Countdown*, the dress codes and drinks choices.
- Audio codes also help construct the exaggerated and comedic version of the 8+ nightclub setting. The loud hip hop/rap soundtrack as Moss leads Roy through the club contrasts with the ages and dress codes of the members and highlights the absurdity of the situation.

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

In the higher bands, responses are likely to explore in detail how the representations of men are constructed through analysis of 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 remits 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 will be explored, including how stereotypes enable audiences to understand the extract more quickly. These responses will also engage more convincingly with the 'how stereotypical' aspect of the question.

Responses in the middle band will explore specific examples of representations of men 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 men in the set extract. Responses may, however, draw on candidates' study of the whole set episode in analysing the representation of men 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.

AO2

Responses are likely to analyse specific representations of men in the extract by referring to aspects such as:

Luther

- Luther's verbal reaction to Zoe's news represents men as angry and aggressive, a gender stereotype. This is constructed through his tone of voice and use of interrogatives: 'Who?', 'Are you sleeping with him?'
- Luther's gesture codes as he paces around the room and puts his hand to his head act as signifiers of his anger and frustration, reinforcing the stereotype of men as unable to control their anger.
- The purpose of this angry and aggressive representation in the extract is to provide an insight into the character of Luther as 'flawed hero'. It also helps construct the narrative, showing Luther's troubled domestic life and his failed marriage.
- Luther's violence as he smashes the door reinforces male stereotypes associated with physical and domestic violence. This is constructed through gesture codes as he repeatedly punches the door and kicks an object on the floor.
- The purpose here could be to encourage audience identification with his troubled marriage or to position the audience to feel sympathy for Zoe as vulnerable victim.

- However, the camerawork throughout the scene positions us closer to Luther, so we are aligned with him as the male protagonist and as the maverick detective.
- The scene at the bar with Luther's colleague, Ian Reid, represents men in a stereotypical way, as they drink together (and don't leave until early the next morning, as shown later in the episode). This 'buddy' situation is typical of the crime genre which may link to the purpose of the representations here.
- Luther is shown leaning over the bar and removing his wedding ring. This represents him as downcast and defeated, perhaps feeling self-pity. He is drinking to drown his sorrows which is arguably stereotypical for the reaction of men after an argument.
- Ian Reid is represented as a supportive friend to Luther in the bar scene. However, the conversation is brief and avoids any expression of feelings, which perhaps reinforces stereotypes of men: 'Anything you'd like me to say?... 'No'.

The IT Crowd

- The language in Roy's dialogue ('I don't have to listen to you. I'm not married to you') reinforces gender stereotypes but the purpose here is linked to the genre (to create comedy, as reinforced by the laughter track).
- Roy's reference to 'orgies' as his explanation for the 'super-secret meetings' reinforces a stereotype of men as sex-obsessed.
- Roy's reference to Alistair's girlfriend ('The creature he was with!') objectifies women but the purpose of this is to show Roy's envy of Alistair and his own aspiration for status.
- Roy's desire for status through his job is often viewed as a stereotype associated with men, but in *The IT Crowd*, and in this scene in particular, Jen also shares this desire for status.
- Moss is not represented as a typical male IT worker in the office scene, the purpose of his less masculine tone of voice and hairstyle being to create a comedic representation.
- Moss is represented with more stereotypically masculine traits in the club scene as he takes on his 8+ identity. He uses an assertive tone ('Get him what he wants') and is confident with women ('Not now, Ivana'). The purpose of this representation is to provide a comedic contrast with his usual 'office' character.
- Roy ordering a beer in contrast with the other choices of milk and Ribena reflects a traditionally more typical choice for a man, whereas the drinks choices from Moss and Prime are less stereotypical and used to create comedy.
- The representation of men (and women) in the club scene uses gender stereotypes for quick audience recognition. The men are represented as stereotypical geeks (which is largely a stereotype associated with men) with spectacles and jumpers and the women are mostly objectified through their dress codes.
- Moss is represented as more attractive to women through his power and status, a gender stereotype. Ivana is represented as part of Moss's prize for achieving 8+ status and is used to create situational comedy when he turns down her advances.

Audiences

2. Why might audience responses to crime dramas **or** sitcoms change over time? Refer to the crime dramas or sitcoms you have studied to support your points. **[10]**

Band	AO1 1a and 1 b Demonstrate knowledge and understanding of the theoretical framework of media
5	9-10 marks • Excellent, detailed and accurate knowledge and understanding of audience responses and how they change over time • 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 audience responses and how they change over time • 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 audience responses and how they change over time • 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 audience responses and little understanding of how they change over time • Basic use of the set products to support points made • Basic use of subject specific terminology
1	1-2 marks • Minimal knowledge of aspects of audience responses and minimal, if any, understanding of how they change over time • Minimal, if any, use of the set products to support points made • 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 responses and how they change over time. This is likely to include audience responses to aspects of the set products such as characters, narratives and representations, but may also include changing patterns in audience response and reception resulting from developments in technology, promotion and distribution. Responses are likely to refer to the set products but valid points using other relevant examples from the chosen genre can be rewarded. Contextual factors such as social and cultural may be referred to in relation to factors affecting changing audience responses.

Responses in the higher bands are likely to show a clear understanding of how audience responses to television texts change over time and link ideas explicitly to their set products. They may also refer to theoretical perspectives on audiences including Blumler and Katz's Uses and Gratifications theory, but this is not a specific requirement of the highest band.

Responses in the middle and lower bands are likely to show knowledge of audience responses with less understanding of how they change over time and less detailed reference to the set products.

AO1

Responses are likely to demonstrate knowledge of media audiences and understanding of how responses to the set crime dramas or sitcoms change over time through examples such as:

The Sweeney

- The original series of *The Sweeney* received a very positive audience response when first shown in the 1970s and was very popular.
- Audiences, especially a male demographic, related to the characters as they provided humour and the police officers were represented as 'flawed' or human. Regan and Carter drink, smoke and use violence in the set episode and their 'buddy' partnership provides both humour and conflict through the dialogue.
- 1970s audiences related to the version of reality constructed through the cars, costumes, use of real locations (such as Peckham station in the set episode) and cinematic production values, as well as the attitudes and values shown through the characters.
- Many audiences, especially the 1970s male demographic, responded positively to the action sequences such as car chases and stunts, providing the pleasure of escapism in a time when there was economic uncertainty, including strikes and financial hardship. Audiences found it exciting in comparison to the studio-based police dramas they had been used to on television.
- Some 1970s audiences would have responded negatively to the use of violence by the police force and been shocked by the representations, as *The Sweeney* was quite different from previous police dramas. The set episode hints that the police might be open to corruption.
- Some contemporary audiences, especially an older male demographic who remember the programme when it was originally aired, have responded positively to *The Sweeney* by re-watching it on channels such as ITV4 or 'binge-viewing' the box sets and enjoying its retro feel.
- The programme provides nostalgia for 70s culture through its iconography and gratifies the need for an escape from modern life.

- Some audiences may be offended by the misrepresentation of women and take an oppositional reading to the patriarchal attitudes in the crime drama. A feminist reading supports this response. The women in the set episode are in supporting roles (Billy's mum, Regan's girlfriend) so a contemporary audience may find these representations unacceptable.
- *Life on Mars* (BBC, 2006) with its intertextual references to many aspects of *The Sweeney*, may have encouraged a renewed, nostalgic interest in *The Sweeney* and 70s culture.

Luther

- Positive response from a wide-ranging contemporary audience when originally aired in 2010.
- Idris Elba received several awards for his performance as Luther, and the programme has been nominated for many more, adding to the critical acclaim of the show and increasing audiences.
- Audiences enjoyed the complexity of the characters of Luther and Alice and the relationship between them.
- Many audiences related to Luther's flawed hero representation and the focus on his personal life. Many audiences may find a sense of personal identity by relating to Luther's anger issues or his and Zoe's marriage problems.
- Audiences responded positively to more gender and racial equality in the programme, with a black protagonist and more women seen in key roles in the narrative and more powerful positions in the workplace.
- Current audiences picking up *Luther* in series 4 (and 5) respond by binge watching earlier series on BBC iPlayer or Netflix.
- Audiences respond and develop their relationship with the programme and characters over time by following the programme on the BBC website or BBC *Luther* Twitter account where news and updates, such as the trailers for series 5 can be viewed.
- Contemporary audiences may respond to *Luther* by showing fan behaviour such as visiting the website or speculating about the new series on social media. BBC *Luther* has 51K followers on twitter.
- After 5 series, the programme also holds an 88% approval rating on Rotten Tomatoes, further evidence of a continued positive response from audiences.

Friends

- In 1994 (UK 1995), *Friends* was popular with its target audience of 25-44 year old females but also proved to have a broader appeal due to its relatable characters, entertaining storylines and comedy.
- The 90s audience responded by gaining a sense of personal identity, often relating to the particular character types or narratives e.g. relating to Rachel's journey to independence. Young audiences responded positively to the representations of youth culture (Generation X), who were enjoying freedom before settling down with responsibilities.
- Many audiences responded by discussing the programme with friends and colleagues and speculating on storylines, fulfilling the personal relationships aspects of the Uses and Gratifications theory.
- Many audiences bought into original *Friends* merchandise and also purchased box sets to re-watch seasons of *Friends* or watched repeats on Channel 4 and E4.
- A popular response to the character of Rachel in the 90s was for young women to ask for a 'Rachel' haircut in the hairdressers.
- Now, audiences can respond to *Friends* by binge watching, after all 10 seasons were released on Netflix in January 2018. This has led to a resurgence in popularity and new audiences are responding by buying *Friends* merchandise available in many stores such as New Look and Primark.
- Younger audiences are watching *Friends* for the first time with parents who watched it in the 90s, leading to social interaction and a shared viewing experience.

- Contemporary audiences may find the representations of gender dated and stereotypical. For example, in the set episode, Joey suggests Ross should go to a strip club now he's single.
- Audiences may respond negatively to the lack of cultural and ethnic diversity in the programme which is not a realistic representation of New York in the 90s. All the characters are white middle-class, and this may seem very dated, especially to a contemporary audience.

The IT Crowd

- *The IT Crowd* was received with growing popularity; it got an increasingly positive audience response over time. The first episode in 2006 received 1.8 million viewers, increasing to 2.17 million for the series 4 finale in 2010.
- Some audiences responded positively to the launch of the show on the Channel 4 website. It was premiered on the website before its TV broadcast and the whole of series one was available to download a week before the initial broadcast of the first episode. This was ground-breaking for Channel 4 in 2006 and IT savvy audiences responded to this well.
- Audiences responded to the comedy created by the characters of Moss, Roy, Jen and Douglas in the set episode as well as the use of intertextual references to *Countdown*. The references to this popular British programme made the episode relatable to viewers of the gameshow.
- During production of the set episode (2010), audience responses were invited via Twitter, when fans could apply to be part of the 8+ club scene. Many fans responded and some appeared as the 'geek' extras in the episode.
- The 'cult' status of the programme results from audience responses to the programme, including many audiences re-watching it multiple times on All 4 or buying limited edition box sets with collectable added items such as board games.
- Another audience response is that of fandom. Many fan sites have developed, including a wiki on the Fandom website/app which can be edited by anyone.
- The critical acclaim of the programme increased its popularity, new audiences watching after it won Best New British Comedy at the 2006 Comedy.co.uk Awards and Best Sitcom at the BAFTAS in 2009.
- Audiences can now binge watch *The IT Crowd* on Netflix or All 4.

Section B – Music

3. How typical are the narratives of the **two** music videos you have studied? [20]

In your response, you must:

- explore the narratives of the **two** music videos you have studied
- make links 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 music videos, which engages fully with complex aspects of media language • Excellent, consistent use of the theoretical framework (narrative) 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 music videos, which engages in places with complex aspects of media language • Good, secure use of the theoretical framework (narrative) 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 music videos, 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 (narrative) 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 (narrative) 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 (narrative) 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 aspects of the narratives 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 marks in the higher bands, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

Responses in the higher bands are expected to engage with the 'how typical' aspect of the question, supported by detailed analysis of media language and appropriate links between specific aspects of the narratives and relevant media contexts. They may apply appropriate narrative theories including Propp, though this is not a specific requirement of the highest bands. Intertextuality and its impact on the meaning of narratives is also likely to be explored in the higher bands. Responses in the middle band will show some engagement with the 'how typical' aspect and will make links to relevant media contexts. They will explore how aspects of media language are used to create narratives and may include ideas such as character functions. Responses in the lower bands will be more likely to describe the narratives or themes in the videos, may not engage with the 'how typical' aspect and may not make links between the narratives in the music videos and media contexts.

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

Answers are likely to:

- Use aspects of media language from the theoretical framework in their response, such as:
 - how choice of elements of media language influences meaning in creating narratives in music videos
 - intertextuality, including how intertextual relationships between media products can influence meaning in narratives
 - theories of narrative, including those derived from Propp
- Make links between aspects of the narratives of the music videos and relevant media contexts
- Analyse specific examples of media language from the set products to make judgements and draw conclusions about the extent to which the set music videos construct typical narratives:

Katy Perry, *Roar* (2013)

- The video constructs a linear narrative which depicts Katy Perry's journey of self-discovery from conventional passive female to a more progressive and empowered role as queen of the jungle ('from zero to hero'). This could be referred to as a hero's journey or arc of transformation, which are typical narrative elements.
- Intertextual references, such as the references to Tarzan, add layers of meaning to the story and are typical of music video narratives. Further intertextual references including Muhammed Ali ('floating like a butterfly') and Helen Reddy ('hear me roar') add meaning to the narrative of empowerment and reflect cultural contexts.
- The typical binary opposition between civilisation and the jungle is constructed through gesture and dress codes, as Perry becomes increasingly absorbed into the life of the jungle.
- The use of the leopard print fabric (starting as a scarf, then a belt, then a part of her spear, then a bra top) acts as a motif to represent her empowerment. The use of symbolic motifs is a typical element of narratives.
- An application of Propp reveals that the character roles at the start are soon reversed when the passive female is forced into her journey towards independence after the male 'hero' is 'replaced' by the real hero of the narrative. In this way, the male character could be seen as a false hero. This makes the narrative less typical.
- The transformative narrative of the female character reflects the contemporary social context of female empowerment. This is constructed through gesture codes and camera shots/angles.
- It could be argued that the dress codes in the video sexually objectify women, a typical element of music video narratives. However, post-modern theory would suggest that self-objectification is itself an act of empowerment. In this way, the narrative reflects a social and political context of debates associated with feminism/post-feminism.
- The male character is represented as vain and self-obsessed, his gesture codes reflecting the cultural context of selfie culture and the social context of the rise of the metrosexual male.
- The narrative also reflects the personal contexts of Katy Perry's split from her relationship with Russell Brand. This autobiographical element is often typical of music video narratives.
- The animated, cinematic title shots at the start and the end of the narrative act as clear signifiers that this is a short adventure film with a jungle setting. They also introduce the Tarzan theme which is referenced throughout.

Taylor Swift, *Bad Blood* (2014)

- The video uses film conventions from the beginning, constructing a pre-title sequence before the song begins to establish the setting and characters in the narrative. These action shots and the use of the characters' and director's name are typical of action films but less typical of music video narratives.
- Women are represented as violent, a less typical character function of female characters. This action hero role is constructed through shots of weaponry, fighting, riding motorbikes and boxing, all stereotypically associated with male protagonists.
- The wide range of intertextual references to contemporary action and sci-fi films to add layers of meaning to the video is perhaps typical of music video narratives. The references to *Tron*, *The Fifth Element* and *The Hunger Games* reflect the cultural context of the video.
- The use of the split screen showing Swift and Lamar side by side constructs a sense of equality in the narrative in terms of gender and ethnicity. This is less typical in music video narratives.
- However, Lamar is shown to be driving in the car shot, perhaps constructing a binary opposition between male and female roles, which would be more typical.

- The narrative has a conventional disruption to the equilibrium when Gomez kicks Swift out of the window, but is less conventional at the end as there is no clear resolution, despite the two sides meeting in opposition.
- A clear opposition between the two enemies is constructed through the cross-cutting between Gomez and Swift and the stand-off between the two characters and their teams. This conflict is typical of narratives in the widest sense.
- The narrative reflects social contexts relating to feminism. The dress codes of the female characters may reflect more typical, objectified female roles in music videos, but the action codes in the narrative could link to female empowerment. For example, Gomez is seen throwing knives at a teddy bear, slashing through female stereotypes.
- The narrative of the video links to personal contexts since it tells the story of Swift's feud with Katy Perry.
- Overall, the video challenges the typical pop video narrative of a love story with choreographed dance moves by placing women in powerful action roles.

Duran Duran, *Rio* (1982)

- The video follows a conventional linear narrative structure, and is constructed from a number of narrative segments showing band members' attempts to live out their daydreams and attract Rio, and chorus shots of the band on a yacht, sailing on a pleasure trip in the exotic location of Antigua in the Caribbean sea.
- The narrative function of the character of Rio in the video is to play the role of an object of male attention, a typical role in 80s music videos.
- Rio's role develops, however, 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 seen as a less typical character role in 80s music videos.
- The opening shots construct a voyeuristic point of view through the editing 'telescope' effect and are clearly showing the male gaze, typical of music video narratives, especially in the 80s.
- The props such as the telephone on a silver platter help furnish 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 is typical of music video narratives, which often feature references to other narratives. The intertextuality creates comedy when Rio kicks Roger Taylor into the sea and constructs another layer of meaning in the narrative. This links to cultural contexts.
- Simon Le Bon is the clear protagonist of the narrative, positioned at the bow of the yacht and in lead singer performance role.
- Later in the video, Le Bon is objectified as he is captured by Rio in a net and he becomes an object of the female gaze in the short sequence where we are encouraged to spy on him on horseback through the trees. This is less typical for character roles in a music video narrative of the 80s.
- The wink from Rio at the end means the audience is aligned with the female character, who shows that ultimately, she is in control of the narrative outcome. This challenges traditional character functions and is a less typical narrative for an 80s music 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 was a major factor in the band's US success, as the video was one of the most played on the new music channel.

TLC, *Waterfalls* (1995)

- The narrative takes the form of two cautionary tales, one for each of the verses of the song, with the chorus acting as the warning: 'Don't go chasing waterfalls'. The two separate narratives appear to take place in the same urban setting and they are joined by the message of the chorus, warning people not to take dangerous risks.
- 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 social context of the illegal drugs trade. This is perhaps a less typical theme for the narrative of a 90s music video.
- Conventional narrative conflict is constructed between the mother and son, as the mother is shown to be pleading with her son to keep out of trouble. He is making money through drug dealing and the mother 'appears' dressed in red as a silent warning at the street scene where he is struck down and killed by the gang.
- At the end of the video the first narrative concludes when the 'ghost' of the son appears and tries to hug his mother and she walks straight through him; this sends a cautionary reminder of the message of the story to keep out of danger and trouble.
- The second narrative concerns a young woman's promiscuity and unwillingness to use condoms, reflecting the 90s social 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.
- The shot of the woman convincing the man not to use a condom and the mirror shot when the man notices a visible sign of AIDS both act as narrative clues about the message of the song.
- This second narrative has a less typical non-linear element as a sequence of shots depicting the woman's sexual history appear in turn in the picture frame in her bedroom. This is a powerful moment in the narrative linked to the themes of danger and risk in the song.
- At the end of the video two picture frames fading to white signifies the deaths of the couple from AIDS, a clear warning to the audience to practise safe sex.
- 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 which contrasts with the urban narratives of conflict and death. These scenes offer a sense of hope of better things if the message in the song is listened to.

Media Contexts

4. Explain how music websites reflect the social and cultural contexts in which they are produced. Refer to *www.brunomars.com* or *www.pharrellwilliams.com* to support your response. [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 relevant contexts - Excellent understanding of the influence of contexts on media products – highly appropriate links between relevant contexts and specific aspects of the set product
4	7-8 marks - Good, accurate knowledge of relevant contexts - Good understanding of the influence of contexts on media products – appropriate links between relevant contexts and specific aspects of the set product
3	5-6 marks - Satisfactory, generally accurate knowledge of generally relevant contexts - Satisfactory understanding of the influence of contexts on media products – links are made between relevant contexts and specific aspects of the set product, although the links are likely to be undeveloped or not entirely convincing
2	3-4 marks - Basic knowledge of 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 relevant contexts and specific aspects of the set product are unlikely to be made
1	1-2 marks - Minimal knowledge of aspects of contexts - Links between relevant 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.

AO1

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

- how the product reflects the society and culture in which it was made through its representations, themes, values, messages and viewpoints. For example:
 - The use of music websites for campaigning and charity work represents and empowers social groups and reflects social contexts.
 - The representations of gender and ethnicity in music websites reflect changes in society such as ethnic diversity, empowerment of women or the rise of the metrosexual male.
- how the product is shaped or informed by particular cultural influences, such as genres, styles, technologies and the work of other media producers. For example:
 - The cultural phenomenon of social media is reflected in the essential and extensive social media links which are now conventional in music websites.
 - Music websites reflect technological developments as they are a good example of media convergence, bringing together different aspects of an artist through a range of converging forms (such as videos, live footage, image galleries, store links).
 - Music websites are products of a global music industry, part of the cultural industry which contributes billions to the economy. As such, they are promotional tools with a commercial imperative, so this context affects their content and representations, such as the constant updates to brand image.
 - The cultural context of changing patterns of distribution and consumption through digital downloads and streaming is reflected in music websites with multiple ways to stream and download music on offer.

www.brunomars.com

- The images of Bruno Mars wearing fashionable clothing on the homepage and on the news page with Cardi B reflect the contemporary social context of the metrosexual male.
- The images of Mars with Cardi B on the news page which are used to promote the 'Please me' video include a provocative image of Cardi B, reflecting the social context of the objectification of women in music videos and the media.
- The merchandise in the store, including beanie hats and baseball tank tops, reflects the cultural context of current clothing trends and reflects a society where ideas of consumerism and materialism dominate.
- The multiple options and links on the homepage (watch the video for Finesse, download the song, buy 24K Magic on 7 different platforms) reflect the cultural context of media convergence made possible through digital technologies.
- Mars' website constructs a clear star persona and brand image through its glamorous images and black and gold colour palette which reflects contemporary celebrity culture. This is reinforced on the news page, where we learn Mars has been nominated for 5 awards at the NAACP Image Awards and won best male artist.
- The images of Mars with Cardi B on the news page which are used to promote the *Please me* video include a provocative image of Cardi B, reflecting the social context of the objectification of women in music videos and the media.
- The international tour dates promoted on the site reflect the global nature of Mars and the contemporary music industry.

- The commercial imperative of the website with its multiple opportunities for promotion and financial gain reflect the context of a profit driven music industry, particularly amongst mainstream artists and big labels. Mars is signed to Atlantic Records which is part of the Warner Group, one of the Big 3 Global Music Companies.

www.pharrellwilliams.com

- The clothing promoted on the website reflects cultural contexts. Williams' Billionaire Boys' Club brand is a collaborative venture with Japanese designer NIGO and reflects global fashion trends, as does his collaboration with Adidas.
- The fashions represented also reflect the social contexts of ethnic diversity and gender equality. For example, the video of the event promoting the G-Star suit collection show men and women from different ethnic groups wearing the jumpsuit style work clothes, referred to as 'uniform of the free'. This also shows changing attitudes to the workplace.
- The website reflects a contemporary context of participatory culture with its invitations on the landing page to 'Discover Pharrell's world through his fans' and on the homepage to 'create your own card' and 'tell us what inspires you'.
- The different categories of cards ('music, TV and film, social good, art and design and fashion' refer to cultural products and reflect aspects of cultural and social contexts.
- The 'social good' pages reflect social contexts through references to Williams' campaigning and charity work. For example, the site contains a video about a petition organized by Williams' for his 'Live Earth' project for action on climate change.
- The Yoobi and i am OTHER school supplies collaboration reflects social contexts of diversity as it was designed 'to encourage kids to embrace their differences'. It also reflects a culture of giving or donating which Williams' is promoting, as for every item purchased, a school supply is donated to a 'classroom in need' in the US.
- The website reflects a culture of media convergence, as it allows access to music videos, campaigning documentaries, social media links and written articles on one digital platform.

N.B. the content above is used to exemplify the types of things that responses might contain but the nature of websites means that they are frequently updated so any valid evidence from the set products should be credited.