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# **GCSE MARKING SCHEME**

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**SUMMER 2019**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 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 2019**

#### **GENERAL INFORMATION**

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

#### **Band Descriptors**

There is an assessment grid for each question. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, a mark in the middle of the band should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

#### **Indicative Content**

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

## Assessment Objectives

- AO1**            **Demonstrate knowledge and understanding of:**
- the theoretical framework of media
  - contexts of media and their influence on media products and processes.
- AO1 1a**        Demonstrate knowledge of the theoretical framework of media.
- AO1 1b**        Demonstrate understanding of the theoretical framework of media.
- AO1 2a**        Demonstrate knowledge of contexts of media and their influence on media products and processes.
- AO1 2b**        Demonstrate understanding of contexts of media and their influence on media products and processes.
- AO2**            **Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.**
- AO2 1a**        Analyse media products using the theoretical framework of media, including in relation to their contexts.
- AO2 1b**        Make judgements and draw conclusions.

|     | AO1 1a | AO1 1b | AO1 2a | AO1 2b | AO2 1a | AO2 1b |
|-----|--------|--------|--------|--------|--------|--------|
| Q1  |        |        |        |        | ✓      |        |
| Q1b |        |        |        |        | ✓      | ✓      |
| Q2  | ✓      | ✓      |        |        |        |        |
| Q3  |        |        |        |        | ✓      | ✓      |
| Q4  |        |        | ✓      | ✓      |        |        |

## Section A: Television

1. (a) Choose **two** camera shots used in this extract. Explore why they are used. **[8]**

**Award a maximum of four marks for *each* camera shot explored.**

| <b>Band</b>    | <b>AO2 1a<br/>Analyse media products using the theoretical framework of media</b>                                                                                                              |
|----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>4 marks</b> | <ul style="list-style-type: none"><li>• Excellent, detailed analysis of a camera shot in the extract</li><li>• Consistent focus on why the shot is used</li></ul>                              |
| <b>3 marks</b> | <ul style="list-style-type: none"><li>• Good, reasonably detailed analysis of a camera shot in the extract</li><li>• Focus on why the shot is used</li></ul>                                   |
| <b>2 marks</b> | <ul style="list-style-type: none"><li>• Satisfactory analysis of a camera shot in the extract</li><li>• General focus on why the shot is used, but there are lapses into description</li></ul> |
| <b>1 mark</b>  | <ul style="list-style-type: none"><li>• Basic, if any, analysis of a camera shot in the extract</li><li>• Tends to list shots in a generalised way</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 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 why the chosen examples of camera shots in the extract are used. Responses in the higher bands are expected to choose very specific examples of camera shots, clearly linking these to why they have been used and their purposes, perhaps considering how the shot constructs narrative for example. Responses in the middle and lower bands may explore suggested or intended reasons why the shot has been used without perhaps tying these specifically to the shot identified. Responses in the lower bands are likely to be more descriptive.*

*The focus of the question is on analysis of specific camera shots in the set extract. Generalised points which do not analyse the specific extract should not be credited.*

## AO2

Responses will analyse why two camera shots are used in the extract and may refer to aspects such as:

### *Luther*

- Low angle, tracking shot used to establish the scene make the location look intimidating, isolated etc.
- High angle shot inside the location makes the character who's running look small / vulnerable. This shot is repeated shortly after to show his pursuer is in the same location
- Medium close-up shots of Henry denote his emotions (scared, panicked)
- Over-the-shoulder tracking shot of the pursuer creates enigmas (we don't see his face) and positions the audience with the 'villain' tracking the 'victim'
- Medium shot of the police car takes the audience to another location and establishes that this narrative is occurring at the same time as the factory chase
- The over-the-shoulder, handheld tracking shot leading the audience towards the door of the house establishes both the location and the importance of the detective character we're following
- Close up shots of Henry's hands on the railings connote how fragile the platform is and foreshadow him clinging on to it in the final stages of the extract
- The low angle shot of the panel falling to the floor of the factory connotes how high up (and therefore how dangerous) the platform is
- Hand held medium and close up shots of the man searching for a weapon / way out connote how frantic he is
- Extreme close-ups of the two character's eyes connote their emotions and the intensity of the link / rivalry between them
- Low angle shot of Henry falling through the platform completes the foreshadowing of the panel falling earlier and emphasizes the danger of his situation / the power Luther now has over him
- The high angle shot of Luther looking over Henry emphasizes his dominance

### *The IT Crowd*

- The wide, pan shot tracks Roy and connotes we're joining him in the middle of his explanation about the window cleaner leaving his equipment at Roy's flat. The audience then associate with the three characters, as if we're working in the basement with them
- A medium, low angle shot is used to associate the audience closely with Maurice's perspective and a higher angle medium close up is used to associate us as Roy, reacting to Maurice's comment
- A wide, three shot is used to establish the scene in which the characters are talking. The shot allows the audience to connote the somewhat chaotic setting
- The medium shot of Roy sitting down tracks down with him, keeping our focus on his explanation and setting up the frame for the 'revelation of the flyer' punchline
- Medium shots are used on the second conversation between Jen and Maurice, allowing the audience to see her incredulous gesture codes
- A wider shot is used as Jen leaves the office, allowing match-on-action as she exits through the door and ends the scene
- A low angle tilt up is used to connote a small period of time has passed between the two scenes and to establish the office block in which the characters work. Jen has literally left the basement and taken the lift/stairs up to Douglas' office so the low angle tilt up also works to underline her journey up through the building

- The medium shot with a slight pan and zoom in helps the audience feel as though they're arriving at Douglas' office with Jen
- The close up of his face in the door opening and the over-the-shoulder close up shots behind him in the room create enigmas and comedy around what he's hiding from Jen
- The medium shot as she leaves allows the audience to associate with her confusion
- The close up of Douglas opening the door a second time to check she's gone creates further comedy
- The medium pan shot as Jen returns to the basement returns the audience to the scene that started the sequence, giving the enigma about what's going on at the heads of department meetings a circular narrative structure and Jen's scenes a final punchline

1. (b) How far are the settings in this extract typical of the genre? Explore examples from the extract to support your points. **[12]**

| <b>Band</b>    | <b>AO2 1a and 1b<br/>Analyse media products using the theoretical framework of media to make judgements and draw conclusions.</b>                                                                                                                          |
|----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>4</b>       | <b>10-12 marks</b> <ul style="list-style-type: none"> <li>• Excellent, detailed analysis of the settings used in the extract</li> <li>• Highly appropriate judgements and conclusions regarding 'how far' the settings are typical of the genre</li> </ul> |
| <b>3</b>       | <b>7-9 marks</b> <ul style="list-style-type: none"> <li>• Good, reasonably detailed analysis of the settings used in the extract</li> <li>• Appropriate judgements and conclusions regarding 'how far' the settings are typical of the genre</li> </ul>    |
| <b>2</b>       | <b>4-6 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory analysis of the settings used in the extract</li> <li>• Generally appropriate judgements and conclusions regarding 'how far' the settings are typical of the genre</li> </ul>       |
| <b>1</b>       | <b>1-3 marks</b> <ul style="list-style-type: none"> <li>• Basic, if any, analysis of the settings used in the extract</li> <li>• Basic, if any, judgements and conclusions regarding 'how far' the settings are typical of the genre</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 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 settings used in the extract. Responses in the higher bands will engage with the typical ways in which these settings are used, including how typicality enables audiences to understand the extract more quickly. Higher band responses may also refer to how settings work to frame narratives, create enigmas and locate characters in typical ways. Responses in the middle and lower bands may explore the typicality of settings more generally.*

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

### AO2

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

#### *Luther*

- The establishing shot of an isolated location is typical and immediately generates enigmas, something which is conventional of texts in the crime genre
- The dangers that settings pose to characters are typical of a crime drama, evidenced by the barbed wire on the top of the fence, the rickety walkway etc.
- Binary oppositions are created between the characters' formal dress codes and the factory setting, connoting that they do not belong there and are therefore possibly involved in criminal activities
- Henry is hoping the factory location will help him escape from Luther but it instead forms a 'dead end' in which he's trapped, creating a conventional hero/villain standoff
- The more mundane, everyday street and house locations emphasize that this crime drama, like most others, is grounded in 'real life'
- The suburban street shows serious crime being committed so close to the audience's 'everyday reality', possibly making them more engaged / fearful
- Cutting between the two settings helps establish character roles in a conventional way – the hero is tracking and 'defeating' the villain on his own, in an isolated location while the sidekick is running the wider investigation 'on the ground' in conjunction with colleagues (this also emphasizes the stereotypically 'maverick' nature of Luther)
- The settings all appear to involve filming on location and at night, something which connotes the programme's typically high production values.

## *The IT Crowd*

- The basement and corridor settings are framed to place the audience watching at home with the studio audience – the ‘fourth wall’ between the set and the audience isn’t broken and this is conventional of sitcoms, allowing the audience at home to laugh along with the ‘live’ audience
- The mundane nature of the office building setting, established with the external shot, throws its comedic narratives into a ‘real’ world location – this shot is very typical of those used in *Friends* to establish the characters’ apartment building
- The basement setting is cluttered with stereotypically ‘nerdy’ iconography such as comic book posters, action figures, games, stickers etc. giving the audience a shorthand way of understanding the characters and their actions
- The basement setting is used to connote the low status of Jen, Roy and Moss: Roy’s desk is below a dusty air duct and in front of a door with ‘danger high voltage’ written on it and the door to their office has a ‘danger of death’ sign
- The basement setting also underlines the closeness of the three characters – there’s little space around or between the desks
- The upstairs corridor setting is more corporate, emphasizing the binary opposition between the characters working at the ‘bottom’ and ‘top’ of the company
- Conventional iconography of an office setting is included such as framed photos, waiting room-style chairs and a pot plant. The normality of this and the ‘Meeting Room 5’ sign creates a comedic opposition with Douglas’ behaviour at the door
- The lighting used in the three settings is different, underlining how the narrative moves from the basement (bright, artificial lighting that mimics conventional fluorescent strip lighting), via the shot of the outside (bright, natural light) to the upstairs corridor (more muted, formal, artificial lighting)

2. How does Uses and Gratifications theory explain why audiences watch crime dramas or sitcoms? Refer to Luther or The IT Crowd to support your response. **[10]**

| <b>Band</b>    | <b>AO1 1a and 1b<br/>Demonstrate knowledge and understanding of the theoretical framework of media</b>                                                                                                                                                                                                                                                                           |
|----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>5</b>       | <b>9-10 marks</b> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge of audiences</li> <li>• Excellent understanding of Uses and Gratifications theory – highly appropriate links between relevant aspects of the theory and specific aspects of the set product</li> </ul>                                                                     |
| <b>4</b>       | <b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Good, accurate knowledge of audiences</li> <li>• Good understanding of Uses and Gratifications theory – appropriate links between relevant aspects of the theory and specific aspects of the set product</li> </ul>                                                                                                    |
| <b>3</b>       | <b>5-6 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate knowledge of audiences</li> <li>• Satisfactory understanding of Uses and Gratifications theory - links are made between relevant aspects of the theory and specific aspects of the set product, although the links are likely to be undeveloped or not entirely convincing</li> </ul> |
| <b>2</b>       | <b>3-4 marks</b> <ul style="list-style-type: none"> <li>• Basic knowledge of audiences, although this is likely to lack accuracy, relevance or clarity</li> <li>• Basic, if any, understanding of Uses and Gratifications theory – links between relevant aspects of the theory and specific aspects of the set product are unlikely to be made</li> </ul>                       |
| <b>1</b>       | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>• Minimal knowledge of aspects of audiences</li> <li>• Links between relevant aspects of the theory and specific aspects of the set product are not made and the response is brief or incomplete</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.*

*Responses are required to demonstrate knowledge and understanding of Uses and Gratifications theory. This is likely to include how audiences use media products to meet some or all of the four specific needs outlined by the theory, but may also include ideas linked to active audiences, how audiences respond to texts and how they interpret texts.*

*Responses in the higher bands are likely to show a clear awareness of the aspects of Uses and Gratifications theory and link them explicitly to their set products. They may also refer to aspects of audience consumption including the ways in which people's media practices are connected to their identity, including their sense of actual and desired self and the fulfilment of needs.*

## AO1

Responses are likely to demonstrate knowledge of relevant aspects of Uses and Gratifications theory and understanding of why audiences would watch the set crime dramas or sitcoms through the texts' use of media language, production values, representations, themes, values, messages and viewpoints, for example:

### *Luther*

- Diversion: crime dramas are constructed to contain multiple enigmas and working to solve these helps audiences get away from their everyday problems
- Diversion: The conventional 'whodunnit' / 'howdunnit' narratives of crime dramas encourage audiences to identify with the hero detectives and pleasure is generated for audiences who 'solve' the text's central enigmas before the hero does
- Surveillance: *Luther* gives the audience information on how a modern detective might operate, the types of crimes they might have to solve and the effects the job might have on detectives themselves
- Personal Relationships: *Luther* can be seen as a 'water cooler' programme – audiences are likely to have discussed narrative arcs, enigmas, twists etc. with friends, family, colleagues and online via social media
- Personal Identity: *Luther* offers the conventional 'flawed hero' and more diversity in terms of strong female characters like Alice, reflecting changing gender roles in society and allowing audiences to connect with the central characters.

### *The IT Crowd*

- Diversion: the primary function of a sitcom is likely to be diversion / entertainment and *The IT Crowd* uses multiple conventions of the genre in order to achieve this such as humorous situations, jokes and comedic characters
- Diversion: The conventional structure of sitcoms, a central problem is introduced for each character / group of characters that's resolved by the end of the episode, appeals to time-poor audiences and the lack of overall series narrative arcs means that sitcom episodes can be consumed out of strict broadcast sequence
- Surveillance: *The IT Crowd* represents 'thirtysomething' characters – the audience could use the situations these characters find themselves in as a comparison to their own lives
- Personal Relationships: *The IT Crowd's* more niche audience might be expected to interact through its frequent use of intertextuality – if the audience 'gets' the reference, it might give them status among their friends, family and colleagues
- Personal Identity: a range of characters is included to appeal to a range of audiences. *The IT Crowd's* representations of I.T. workers / 'nerd/geek' characters and their eccentric co-workers are constructed to appeal to audiences with direct experience of working in these kinds of environments.

## Section B: Music

3. How far do the representations in music websites reinforce particular messages and values? **[20]**

In your response, you must:

- explore examples from the two websites 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 messages and values in the two set music websites studied. If only one music website 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

Answers are likely to:

- Use aspects of representation from the theoretical framework in their response, such as:
  - the selected, constructed and mediated nature of representations
  - the choices media producers make
  - messages, values and points of view inherent in representations
  - theoretical perspectives on representations, for example notions of selection, construction and mediation
- Link the set products to relevant media contexts
- Analyse specific examples of representations of messages and values from the set products to make judgements and draw conclusions about to what extent music websites reinforce them. These might include generic messages and values linked to fame, gender, normality / accessibility etc. and more specific points from each artists' website such as:

<http://www.katyperry.com>

- Representations on the website are consistently built around Katy Perry as a brand and linked to the messages and values of the latest album / single release. For example, during the promotion for her *Witness* album the website reinforces ideologies of Katy Perry as a somewhat androgynous, futuristic star
- During the same campaign, the website features galleries of images from the *Swish* video, showing Perry falling over and being hit in the face with basketballs – messages here link with the idea of Perry as an accessible, 'normal' star with a sense of humour
- This 'accessibility' of the star also seen through the candid 'behind the scenes' photos ('Photos' tab in the navigation bar) and the link to her official fan site ('KatyCats.Com')
- Values of altruism: 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
- Perry's commercial values also seen through the 'Store' tab in the navigation menu, linking to 'Merch', 'Collections', 'Fragrances' and 'Cover Girl'
- Ideologies of Perry as a global star reinforced through the '.com' web address, international venues for the *Witness* tour and links to worldwide social networking apps / sites

- Messages of success evidenced through the promotion of high-profile collaborations (Nicki Minaj), news such as 'Witness debuts at #1 on Billboard 200' and winning '3 RIAA Diamond Awards' (for 10 million sales / streams).

<http://taylorswift.com>

- Messages and values on the website constructed to link to the values and messages of the current album and/or single release
- For example, the release of the album *Reputation* was represented by the website with a stark black and white colour palette and harsher, 'gothic'-style fonts, reinforcing the more serious, self-referential ideas of the album's first single, *Look What You Made Me Do*
- The changing nature of the website's messages and values emphasizes Swift's versatility and durability as a star
- The viewpoint that Swift is a valuable brand is evident through stories in the 'News' section detailing her links with the delivery firm UPS and the American discount retailer 'Target'
- The website works to promote the belief that Swift is connected with her fans – 'Listen to songs Taylor loves on Spotify!' and 'Connect with Taylor' promoting her social networking links
- This belief that Swift is closely linked to her fans is also shown through homepage links to features such as 'Taylor is taking you behind the scenes of the *Look What You Made Me Do* video' and language which mimics that used by her young target audience such as 'Taylor Swift Tix'
- The message that Swift is a star who cares about her fans is reinforced by the link at the bottom of the homepage to 'On Guard Online' that offers social networking safety tips 'for parents and youth'.

<http://www.brunomars.com>

- Messages and values on the website linked to Bruno Mars as a 'current' star as each new single release prompts a website rebrand
- For example, the website featured a full-screen, looped extract from the video for the single *Versace on the Floor*
- The branding, colour palette and iconography used on the website around this single's release linking to previous values linked to Mars as a 'modern retro' star (heavy use of neon, retro dress codes, Mars sat at a piano)
- 'Modern retro' values also reinforced through the links to how to get hold of Mars' music in the final section of the homepage – Spotify, Apple Music, Soundcloud, YouTube and Deezer streaming services sit alongside links to 'Buy Physical – Vinyl, Retail'
- Messages around Mars as a global, commercial star created through the promotion on the homepage of the '24K Magic World Tour' and its associated 'Merch'
- The viewpoint that Mars is a successful Latin American artist is created through articles in the 'News' section about his Grammy and Billboard Music Awards and his appearance on the cover of *Latina Magazine*
- Messages around the importance of accessing Mars' music from official sources created through the link at the bottom of the homepage to 'WhyMusicMatters.com'.

<http://pharrellwilliams.com>

- Messages and values are strongly linked to Pharrell's connections with his fan community. The key message reinforced by Pharrell's website homepage is that his fan community is more important than him as a star and its layout and design defy traditional website conventions to represent this fan community through a highly interactive experience – 'you can scroll in any direction to explore cards' and 'you can make one too'
- Values of unconventionality are reinforced through Pharrell's 'I Am OTHER' manifesto which is linked to on the homepage and which users can subscribe to
- Messages linked to his commitment to good causes are found in the 'Social Good' section which includes articles on his speech to the UN on the International Day of Happiness, a documentary he has fronted about the damage plastic products do to the environment, his *From One Hand To Another* not-for-profit foundation and the 'Collaborative Fund' that invests in creative entrepreneurs
- Pharrell as a highly-successful African American artist is a viewpoint that's evident in the 'TV & Film' section where his mainstream work as a judge on *The Voice* is promoted alongside independent films that he has executive produced such as *Dope* and *Hidden Figures*
- The message that Pharrell is at the cutting-edge of music is reinforced through the link to his iTunes 'Beats 1 Radio' show that celebrates "newness, freshness and what-is-that-ness"
- The message that Pharrell is an artist rather than just a music star is evident in stories such as the one in the 'Music' section detailing the introduction to his 'artist in residency at NYU's Tisch School Of The Arts'
- But more conventionally commercial messages are still reinforced through links in the 'Music' section to 'all the hits performed or produced by Pharrell' and 'a collection of iconic Pharrell music videos' available to purchase through iTunes.

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.

4. Explain how contexts influence music videos. Refer to **either** *Roar*, Katy Perry (2013) **OR** *Bad Blood*, Taylor Swift (2014) to support your response. **[10]**

| <b>Band</b>    | <b>AO1 2a and b<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 of relevant contexts</li> <li>• Excellent understanding of the influence of contexts on media products – highly appropriate links between relevant contexts and specific aspects of the set product</li> </ul>                                                                               |
| <b>4</b>       | <b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Good, accurate knowledge of relevant contexts</li> <li>• Good understanding of the influence of contexts on media products – appropriate links between relevant contexts and specific aspects of the set product</li> </ul>                                                                                                              |
| <b>3</b>       | <b>5-6 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate knowledge of generally relevant contexts</li> <li>• 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</li> </ul> |
| <b>2</b>       | <b>3-4 marks</b> <ul style="list-style-type: none"> <li>• Basic knowledge of contexts, although this is likely to lack accuracy, relevance or clarity</li> <li>• 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</li> </ul>                                          |
| <b>1</b>       | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>• Minimal knowledge of aspects of contexts</li> <li>• Links between relevant contexts and specific aspects of the set product are not made and the response is brief or incomplete</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 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 historical, social and cultural contexts, the effects of contexts on music videos and the set product, for example:

##### *Historical Context*

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

##### *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

##### *Katy Perry 'Roar'*

- 'Roar' was the lead single from Perry's fourth studio album 'Prism'
- The video became the fourth video to reach 1 billion views on Vevo, making Perry the first artist in history to have two music videos with 1 billion views
- It's one of the most viewed YouTube video of all time (nearly 2 billion views)
- The video's focus on empowerment and standing up for oneself is thought to be a positive statement about moving forward in her life after her tumultuous relationship with comedian Russell Brand
- The song references Muhammed Ali ("I'm floating like a butterfly, Stinging like a bee"), Helen Reddy ("hear me roar") and the Rocky movie franchise ("I got the eye of the tiger"), and these references could be seen as Perry targeting an older audience
- Feminist social & cultural contexts – there is a clearly empowering message about women, however Katy Perry's character becomes more scantily clad as the video progresses and is, therefore, also sexually objectified.

### *Taylor Swift 'Bad Blood'*

- The song's from Swift's fifth studio album, *1989*, which was the biggest selling album of 2014 in America and has sold over 10 million copies worldwide
- The video was released in 2015 and held the Vevo record for most views in 24 hours (before the release of *Hello* by Adele)
- The original album version was relatively poorly received by critics but the Kendrick Lamar remix featured in the video was critically more successful
- The video's use of intertextuality includes references to *Robocop*, *Sin City*, *Tron* and *Kill Bill*, perhaps positioning it for an older audience
- The video's title is thought to be a reference to Swift's 'feud' with Katy Perry
- The collection of stars from across a range of media genres featured in the video help to underscore its themes of female empowerment. This and its high production values also reinforce Swift's personal power within the music industry.