



2017 specification  
Exams from 2024/5

# Differentiated Homeworks for GCSE (9–1) Eduqas

## Component 2B: Music Videos and Online Media

Fifth Edition, November 2023

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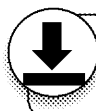
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# Teacher's Introduction

This homework pack has been compiled to provide a variety of take-home tasks for students to practise applying their knowledge of the **new GCSE 9–1 Eduqas (C680QS) specification for Component 2B: Music Videos and Online Media (exams from 2025)**.

Set products outlined by the 2017 Eduqas GCSE Media Studies specification		
Female artist	Male artist	Legacy artist (1980s/1990s) <sup>1</sup>
Taylor Swift ('The Man')	Stormzy ('Superheroes') <sup>2</sup>	Duran Duran ('Rio')
or	or	or
Lizzo ('Good as Hell')	Justin Bieber ('Intentions')	TLC ('Waterfalls')



Pages from this resource which are relevant to the set products for assessment in **2024** are available on the ZigZag Education Support Files system, which can be accessed via [zzed.uk/productsupport](https://zzed.uk/productsupport)

## Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

A total of **eight homework tasks** have been designed to cover the main areas of the specification. Centres are required to choose one artist from each category. This resource caters to all six artists' music videos and refers to the above artists as 'chosen female artist', 'chosen male artist' and 'chosen legacy artist' respectively. The structure of the pack also allows for teachers to change their artist selection from year to year with ease.

Tasks are differentiated in a way that accommodates three distinct learning levels. The difficulty of each task is indicated by means of an icon; an icon list is provided below. Each homework is made up of three tasks which progress in difficulty. All homeworks are written in a way that features one task for each ability group, allowing teachers to provide an appropriate homework for each level of learner. However, all tasks, particularly those featured in homeworks 1, 4, 5, 6 and 7 may also be administered to all students as progressive tasks. This is done with the intention of helping lower-ability students slowly build up to writing exam-style answers, while lower-ability tasks are beneficial for higher-ability students as a means of recapping knowledge they should already know. Each individual task is not expected to take longer than 40 minutes, with a full homework taking 120 minutes in total to complete.

## Icon descriptors of tasks

Lower-level challenge:



Moderate-level challenge:



Higher-level challenge:



Tasks are varied and include essay questions, Q&As and exam-style essay questions. Most tasks are question-and-answer based. These tasks may range from multiple-choice questions, crosswords and word searches to short essays that require detailed answers. The aim of these tasks is to gauge students' understanding of the concepts at hand, as well as their ability to apply this understanding to the set products specified by Eduqas. Lastly, and with preparation for the examination in mind, there are also seven exam-style questions in this pack. Students should complete the exam-style questions on spare paper or in their books. Each homework is provided with a set of comprehensive indicative answers to make marking students' work easier. Where applicable, suggested mark schemes have been provided to help students should they be tasked with assessing their own work.

An overview of each homework, the area of the Eduqas specification covered, the learning objectives of each task, and the type of activities is given in the scheme of work provided on p. 3 of this pack.

## Required resources

As these homework tasks are designed to prepare students for their exam, the set products have been utilised to contextualise the tasks. Having access to the Internet (particularly YouTube) would be beneficial.



A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at [zzed.uk/12414](https://zzed.uk/12414)

You may find this helpful for accessing the websites rather than typing in each URL.

November 2023

## Fifth Edition, November 2023

Changes have been made to the resource to account for the changes made to the set products, for assessment from 2025.

<sup>1</sup> As per the specification, legacy artists do not address online and participatory media. However, it should be noted that an official website for both artists exists.

<sup>2</sup> 'Superheroes' is credited in the specification as a Stormzy song. While still referenced as such in the resource to match the specification, it should be noted that the song is by Mark Ronson featuring Stormzy.

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## Scheme of Work

HW No.	Learning Objective	Source Reference	Additional Resources	Lower: identification Moderate: exploration Higher: comparison of themes Lower: explanation of videos Moderate: mise en scene Higher: influence of Lower: similarities and social media Moderate: how we use promotional tools Higher: using web Lower: similar themes Moderate: representation Higher: comparing Lower: gap-fill about music videos by different artists Moderate: comparison of music videos by different artists Higher: exploring the history of music videos Lower: how web 2.0 has changed the way we use media Moderate: use of participatory media and brand identity Higher: online media theory Lower: key music industry trends Moderate: exploration of the music industry Higher: changes in the music industry Lower: audience knowledge Moderate: music video analysis Higher: music video production
1	Identify themes found in music videos and how these themes are used in music videos	The sociocultural context of music videos	Internet	
2	Identify and explore the codes and conventions used in music videos	Media language: music video conventions	Internet	
3	Understand the conventional use of media language in online media	Media language: online media	Internet	
4	Compare the representation of women by male and female artists	Representation: gender	Internet	
5	Understand the historical context of music videos through analysis of legacy artists	The historical context of music videos	Internet	
6	Understand the uses of online and participatory media	Industry: online and participatory media and audience theory	Internet	
7	Understand the music industry and production processes involved in music videos	The music industry	Internet	
8	Understand the influence of music videos on society and vice versa	Music video audiences (and theory)	Internet	

# Homework 1: Sociocultural Media

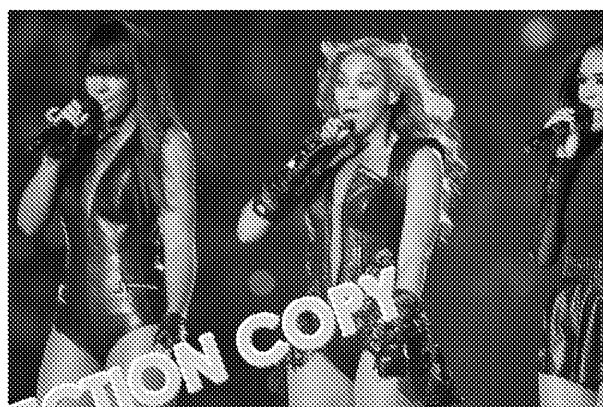
## Information

For these homework tasks you will need to refer to the following music videos:

Group A		
Artist	Song title	Official n
Ed Sheeran	Shape of You (2017)	<a href="https://www.youtube.co">https://www.youtube.co</a>
Meghan Trainor	Lips are Movin' (2015)	<a href="https://www.youtube.co">https://www.youtube.co</a>
Maroon 5 feat. Christina Aguilera	Love Like Jagger (2010)	<a href="https://www.youtube.co">https://www.youtube.co</a>
Dua Lipa	New Rules (2017)	<a href="https://www.youtube.co">https://www.youtube.co</a>

Group B		
Artist	Song title	Official n
The Rembrandts	I'll Be There For You (1994)	<a href="https://www.youtube.co">https://www.youtube.co</a>
Wiz Khalifa feat. Charlie Puth	See You Again (2015)	<a href="https://www.youtube.co">https://www.youtube.co</a>
Camila Cabello	Real Friends (2018)	<a href="https://www.youtube.co">https://www.youtube.co</a>
Destiny's Child	Girl (2004)	<a href="https://www.youtube.co">https://www.youtube.co</a>

Group C		
Artist	Song title	Official n
Macklemore & Ryan Lewis	Can't Hold Us (2012)	<a href="https://www.youtube.co">https://www.youtube.co</a>
Pharrell Williams	Happy (2013)	<a href="https://www.youtube.co">https://www.youtube.co</a>
Demi Lovato	Sorry Not Sorry (2017)	<a href="https://www.youtube.co">https://www.youtube.co</a>
Sara Bareilles	Brave (2013)	<a href="https://youtu.be/QUQsq">https://youtu.be/QUQsq</a>



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## Task 1

### Task 1A

Consider the music videos found in each group on the previous page. What is the theme of each group? Circle the correct answer for each group from the four options provided.

**Group A:** i. Empowerment ii. Friendship iii. Hate

**Group B:** i. Empowerment ii. Friendship iii. Hate

**Group C:** i. Empowerment ii. Friendship iii. Hate

### Task 1B

Fill in the table below by allocating a main theme to the song of each of your set artists.

Set artists		
Artist	Song title	
Male:		
Female:		
Legacy:		

## Task 2

Pick **one** of the three groups (A, B or C) from the information section. Explain in your own words how these songs express their common theme in both a positive way and a negative way.

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### Task 3

**Essay:** Choose **one** music video from the set music videos you are studying, and from the **three groups (A, B or C)** in the information section. Your choice of set theme as your choice of music video from the information section. Compare the discuss how similar or different the two music videos are in visualising their com choices in the table below.

Chosen set music video	Chosen music video from information section
Artist: Song:	Artist: Song:

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## Homework 2: Media Language (Codes and

### Task 1

Below is a list of common types of music video. Give a definition of each type, and a music video (which is **not** one of your set music videos) with a brief explanation of

#### Performance music video

Definition: .....

Example and reason why: .....



#### Narrative music video

Definition: .....

Example and reason why: .....



#### Concept music video

Definition: .....

Example and reason why: .....



#### Hybrid music video

Definition: .....

Example and reason why: .....



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## Task 2

**Exam-style question:** 'Certain music genres are more likely to favour one type of far would you agree with this statement, based on the two music videos you have studied.'

Use the **two** set music videos you have studied in your course to plan the content above.

- **Either** TLC 'Waterfalls' (1995) **or** Duran Duran 'Rio' (1982)
- AND**
- **Either** Stormzy 'Superheroes' (2020) **or** Justin Bieber 'Intentions' (2020)

Essay	Points to think about	You
Introduction	Genres (what they are, why they are important) <ul style="list-style-type: none"> <li>• Pop music intended to entertain the masses</li> <li>• Introduction to selected artists and summary of song theme</li> </ul>	..... ..... ..... ..... .....
Point 1: music video 1	<ul style="list-style-type: none"> <li>• Purpose/message of song</li> <li>• How does the music video link to the song and its genre?</li> <li>• How well is the message communicated?</li> <li>• How does the type of music video reinforce the message/genre of the song?</li> </ul>	..... ..... ..... ..... .....
Point 2: music video 2	<ul style="list-style-type: none"> <li>• Purpose/message of song</li> <li>• How does the music video link to the song and its genre?</li> <li>• How well is the message communicated?</li> <li>• How does the type of music video reinforce the message/genre of the song?</li> </ul>	..... ..... ..... ..... .....
Conclusion	<ul style="list-style-type: none"> <li>• Is there any influence on the contemporary artists by the legacy artist?</li> <li>• Summarise the similarities or differences between the two music videos you have studied</li> <li>• What other conclusions have you noticed based on your analysis?</li> </ul>	..... ..... ..... ..... .....

## Task 3

**Exam-style question:** 'How can a music video's mise en scène help reinforce the music video's message?' Use the **two** set music videos you have studied to support your answer. Make specific reference to support your answer.

Use the **two** set music videos you have studied in your course to answer the question above.

- **Either** Lizzo 'Good as Hell' (2019) **or** Taylor Swift 'The Man' (2020)
- AND**
- **Either** Stormzy 'Superheroes' (2020) **or** Justin Bieber 'Intentions' (2020)

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## Homework 3: Media Language (Only)

### Task 1

Visit the website and main social media pages of **one** of your set artists.

- Lizzo (<https://www.lizzomusic.com/>)
- Taylor Swift (<https://www.taylorswift.com/>)
- Stormzy (<http://www.stormzy.com/>)
- Justin Bieber (<https://www.justinbiebermusic.com/>)

Can you list **two similarities** or **two differences** between the two forms of media?


Similarities	

### Task 2

Visit the website and main social media pages of **one** of your set artists.

- Lizzo (<https://www.lizzomusic.com/>)
- Taylor Swift (<https://www.taylorswift.com/>)
- Stormzy (<https://www.stormzy.com/>)
- Justin Bieber (<https://www.justinbiebermusic.com/>)

In no more than 150 words, explain how websites and social media platforms can



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### Task 3

**Exam-style question:** How can music videos aid the promotion of music artists? Discuss, comparing and contrasting conventions typically utilised by websites.

Use the websites of **two** set music artists you have studied in your course to answer.

- **Either** Lizzo 'Good as Hell' (2019) **or** Taylor Swift 'The Man' (2020)
- AND**
- **Either** Stormzy 'Superheroes' (2020) **or** Justin Bieber 'Intentions' (2020)

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## Homework 4: Representation in Music

### Task 1

Research three songs in which the artists sing about female empowerment. Source a song, and briefly explain how similar or different the message conveyed by each

Song 1: _____	Genre: _____	Song 2: _____
Artist: _____	Artist: _____	Artist: _____



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### Task 2

Source another music video of your choice and explore how feminism is represented

Consider the following points when constructing your answer:

- How are women represented?
- What diversity is offered?
- Does this representation fit into or go against the public image of the artist?



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### Task 3

**Exam-style question:** How does the representation of feminism differ between the two music videos you have studied?



Use the **two** set music videos you have studied in your course to answer the question

- **Either** Lizzo 'Good as Hell' (2019) **or** Taylor Swift 'The Man' (2020)
- AND**
- **Either** Stormzy 'Superheroes' (2020) **or** Justin Bieber 'Intentions' (2020)

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## Homework 5: Historical Context of Music Videos

### Task 1

Complete the gap-fill task which chronicles the evolution of music videos by selecting the correct word or phrase from the list after each number.

While music videos can be argued to date back to the late (1. **1700s, 1800s, 1900s**) it wasn't until 1960 that the modern format to most closely resemble the format as we know it today was created.

The Beatles' early promotional videos were then known as (2. **promotional, feature, music video**).

These videos were very similar to today's (3. **concept, narrative, performance**) videos; they often featured the band members playing their instruments and singing.

The extent of potential for music videos to be used as a promotional (4. **technique, strategy, tool**)

soon became apparent. Before long, storylines, narrative

(5. **stop motion, animation, special effects**) were incorporated in an effort to add new

(6. **contradict, emulate, engage**) audiences further.

Queen's hit single 'Bohemian Rhapsody' (1974) is credited as the first (7. **globally, nationally, locally**)

successful song which featured a music video as part of its

(8. **strategy, popularity, success**). Music videos became more popular in the

1970s. However, Queen's 1974 hit is often thought to be what instigated the pop

medium and the birth of (9. **MTV, VH1, BBC Music**).

The first music video to air during MTV's launch in (10. **1979, 1980, 1981**)

Buggles' 'Video Killed the Radio Star'. This song foretold the shift that would occur

as music videos became the (11. **obvious, only, primary**) way for artists to

begin to gain notoriety throughout the 1980s and 1990s.

With the rise of popularity came an increase in production (12. **personnel, budget, cost**).

Michael Jackson's music video for 'Thriller' (1983) was the first music video given

was a (13. **convergence, amalgamation, conglomeration**) of horror and music.

In the present day, music videos started to emulate the (14. **cinematography, editing, production**)

used in film and television to tell engaging stories, alongside the music it accompanied.

The reported budget for a music video is that of 2017's 'Look What You Made Me Do'

of (15. **\$9 million, \$10 million, \$12 million**). In second place was 'Despacito'.

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'Scream') \_\_\_\_\_ by siblings Michael and Janet Jackson, which c

(17. Contemporary, Pop, Certain) \_\_\_\_\_ music videos are being

(18. downloadable, mobile, streaming) \_\_\_\_\_ services such as

requirements have shifted, since there are few avenues for music videos to generate

artists are favouring the creation of a more intimate, lower-budget (19. folk, indie, R'n'

videos in the hope of them going viral. OK Go's videography of music videos is a

However, the latter pop stars with the deep pockets of (20. record labels, mana

managers) \_\_\_\_\_ at their disposal are still known to favour (21.

**advanced, high-concept)** \_\_\_\_\_ music videos as seen with the l

and Justin Bieber.

## Task 2

Research other music videos by the chosen legacy artist (released within three years of the set music video). Write a list of similarities and differences found in at least two of these music videos to the set music video.

Consider the following elements: theme of song, theme of music video, type of music, lyrics, lyrics of the music video, and the director of the music video. Who are the directors of the music video and what are the implications of choosing them?

### Task 3

**Exam-style question:** How does the text show which a music video is produced reflects the artist's image? Refer to TLC 'Waterfalls' (1994) or Duran Duran 'Rio' (1982) to support your answer.

Use either or the following two theoretical frameworks to shape your response:

- Media language (style, codes and conventions, cinematography) **AND** representation of the world, meaning and themes featured in the music video
- OR**
- Industry (production and distribution of music videos) **AND** audiences (intentions)

## Homework 6: Online and Participa


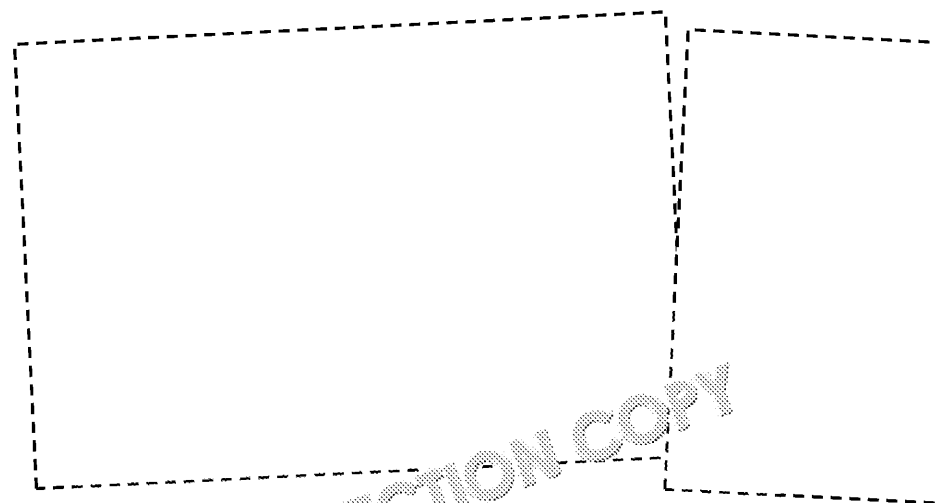
### Task 1

Choose **one** of the following artists that you have been studying:

- Lizzo (<https://www.lizzomusic.com/>)
- Taylor Swift (<https://www.taylorswift.com/>)
- Stormzy (<https://www.stormzy.com/>)
- Justin Bieber (<https://www.justinbiebermusic.com/>)

Access your chosen artist's website and social media accounts. Answer the following questions:

- 1) Take screenshots of what you consider to be the most important information on the artist's website. Print a copy of the screenshots, cut them out and stick them in the spaces provided. Explain the information is presented on the website and why you think this is so important.



Below the dashed box, there are several horizontal dotted lines for writing answers.




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2) Does the artist's presence on social media enhance the information found on the artist's website? Provide screenshots of two of the artist's social media platforms to support your answer.



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## Task 2

Choose any **one** of the following artists that you have been studying:

- Lizzo (<https://www.lizzomusic.com/>)
- Taylor Swift (<https://www.taylorswift.com/>)
- Stormzy (<https://www.stormzy.com/>)
- Justin Bieber (<https://www.justinbiebermusic.com/>)

Access any **two** of your chosen artist's social media accounts, then answer the fo

How does your selected artist's social media presence promote their artistry? Give **two** social media accounts of that artist. Explain in no more than 200 words.

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## Task 3

Choose any the following artists that you have been studying:

- Lizzo (<https://www.lizzomusic.com/>)
- Taylor Swift (<https://www.taylorswift.com/>)
- Stormzy (<https://www.stormzy.com/>)
- Justin Bieber (<https://www.justinbiebermusic.com/>)

**Exam-style question:** Explain how a music artist's online presence satisfies audience gratifications theory to support your answer with reference to the chosen artist's media platforms.



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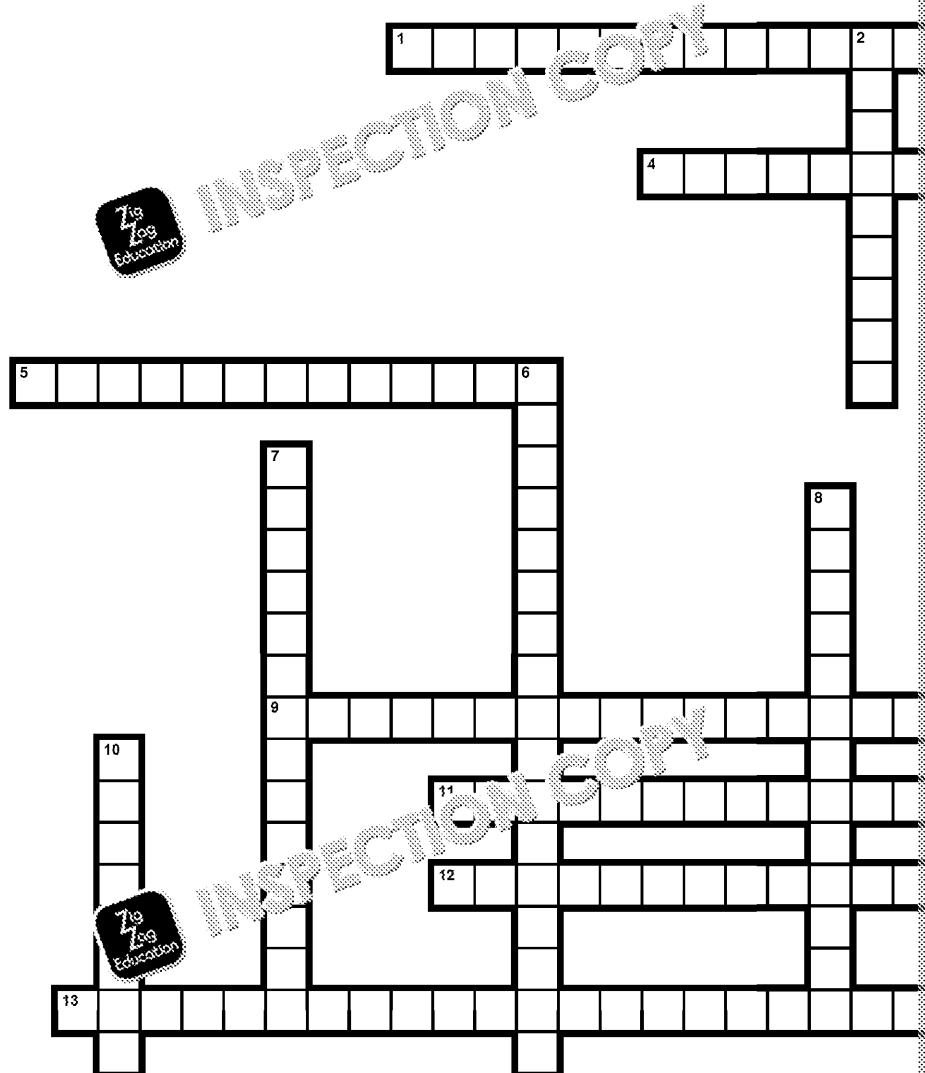




# Homework 7: Industry

## Task 1

Solve the clues and complete the crossword to find all the keywords relevant to with the music industry.



### Across

- 1 Entities who purchase the rights to a song and are thus allowed to grant access to that song to online listeners (9,8)
- 4 The individual hired by an artist to oversee all the logistical aspects of an artist's live performances across different locations, and the crew involved (4,7)
- 5 The individual responsible for overseeing the technical aspects of the recording process, and for operating studio equipment (5,8)
- 9 Helps with time management and essential daily duties are undertaken by the artist (one is their employer) (8,9)
- 11 A musician who is contracted by a record label to release a specific amount of music (9,6)
- 12 These individuals manage all the financial affairs of a music artist (8,8)
- 13 An organisation that oversees the collection of royalties between copyright holders and those who wish to use copyrighted material in a public location (11,6,12)

### Down

- 2 Entities who sell work (albums and singles) (13,8)
- 3 An individual or organisation generating awareness of an event (13,8)
- 6 Entities who are responsible for an artist's music output (5,12)
- 7 Professional who works with an artist on recording with a producer (13,8)
- 8 The person responsible for the day-to-day affairs of a client (6,7)
- 10 Person responsible for the arrangement of a live performance (13,8)

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## Task 2

There are four key activities practised within the music industry. Each activity comes with its own industry professional, who is responsible for the creation of music in terms of both entertainment and finance. These activities can be summed up as follows:

- 1) Recording – the act of recording music with the aim of it being distributed to mass audiences
- 2) Distribution – the act of providing legal accessibility to music fans through a number of different means
- 3) Live music – the act of a music entertainer providing live performances of their music to fans
- 4) Corporate – the act of handling the best interests of a music entertainer from a financial and legal perspective

Choose **one** of the activities listed above, and, in no more than 150 words, explain:

- who the key professionals in that activity are
- how the selected activity contributes to the music industry

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## Task 3

**Exam-style question:** How would you say the production of music videos has changed over time? Your answer should be supported by **two** music videos you have studied.

Use the two set music videos you have studied in your course to answer the exam question. (**Note:** while the exam is unlikely to ask you to compare two artists in the industry, you should consider how the historical context of music video production has changed over time, from the video of a legacy artist to that of a contemporary artist.)

**Either** Lizzo 'Good as Hell' (2019) **or** Taylor Swift 'The Man' (2020)

**AND**

**Either** TLC 'Waterfalls' (1995) **or** Duran Duran 'Rio' (1982)

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## Homework 8: Audiences

### Task 1

Use the following words to fill in the gaps in the paragraph below. When completed, audiences have gained more power and influence over the career of music artists than Stuart Hall's theory.

#### Words:

active                      showed                      popularity                      empowered  
control                      at a glance                      streaming                      progress  
followed                      disseminated                      communication                      suggested

Stuart Hall defines an **a)** \_\_\_\_\_ audience as one that doesn't simply receive information in the way that this information is shaped, created and **b)** \_\_\_\_\_.

Social media is a particularly relevant example, as it facilitates a two-way channel of communication between musicians and their fans. This allows for immediate recognition of an artist's **d)** \_\_\_\_\_.

There are so many ways to access music freely today that artists have to compete with each other for **e)** \_\_\_\_\_. The Internet allows people to have influence over their friends, thus helping them shape what is or is not popular. Therefore, artists must also appeal to these **f)** \_\_\_\_\_ of them **g)** \_\_\_\_\_ their music for their benefit.

Music is now available on demand via **h)** \_\_\_\_\_ platforms such as YouTube. **i)** \_\_\_\_\_, music is becoming more mobile (by being integrated into people's lives), making it more accessible (through the Internet), doing away with the need for retailers such as HMV.

People are in control over what they listen to, now more than ever before. Streaming services offer **a j)** '\_\_\_\_\_ music' feature to help guide listeners to music they may like. While this feature is promoted as a way of **k)** \_\_\_\_\_ listeners by allowing them to discover the music they most enjoy, this was actually envisioned as a means for the industry to maintain **l)** \_\_\_\_\_ over what music listeners consume.

Greater popularity leads to more successful careers for artists. However, since it is now much faster in an online age due to the immediacy of the Internet, this increases the chance of an artist ending a lot more quickly than it would have done in the past. Previously, artists had to wait for **m)** \_\_\_\_\_ recognising their talent and taking a chance on giving them a record deal. Artists such as Justin Bieber are becoming more common, where artists take to the Internet and release their own work in the hope of gaining a large **o)** \_\_\_\_\_. The ones who do subsequently attract the attention of record labels, who, in turn, sign them on and give them a music career.

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## Task 2

Today, music videos are consumed in two main ways: via broadcasters or online. providing:

- **one** example of a broadcaster **and one** example of an online platform through which music videos are provided
- **two** advantages of music videos being provided via a broadcaster **and two** advantages of music videos being provided on an online platform
- **one** disadvantage of music videos being provided via a broadcaster **and one** disadvantage of music videos being provided on an online platform

Method of music video distribution	Broadcaster	
Example of distributor		
Advantage 1		
Advantage 2		
Disadvantage		

## Task 3

**Exam-style question:** Explain how audiences play a more active role in shaping the careers of music artists.

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# Answers

## Homework 1: Sociocultural Media Contexts

### Task 1A

**Group A:** Love

**Group B:** Friendship

**Group C:** Empowerment

### Task 1B

The following are seven set artists. It is up to the centre to select the relevant prescribed context.

Set artists		
Artist	Song title	
Male: Stormzy	Superheroes	Em
Male: Justin Bieber	Intentions	Em
Female: Lizzo	Good as Hell	Em
Female: Taylor Swift	The Man	Frie
Legacy: Duran Duran	Rio	Lov
Legacy: TLC	Waterfalls	Em

### Task 2

Students who choose Group A should talk about the differences between love gained and love lost. A difference between seeking true love and sexualising the concept of love (which may, in itself, be positive or negative). While 'Shape of You' and 'Moves Like Jagger' both chronicle the process of falling in love and the latter about seducing a sexual partner in a nightclub), both are both songs about moving on from an ex-partner.

Students who choose Group B should address the differences between reliance on friendship and the loss of a friendship may be discussed from the perspective of death, as is the case in 'See You Again' and 'Real Friends'.

Group C is about empowerment and social justice. Students should identify the differences between seeking true love and sexualising the concept of love (which may, in itself, be positive or negative). 'Can't Hold Us' is about having a good time and 'Happy' is about being happy with yourself and not limiting yourself to the constraints of others. A song about not apologising for your successes even if others may not be happy for you, like 'Bad Religion' by Bareilles who was struggling to come out, can be interpreted more broadly as being about self-empowerment regardless of age, gender, race or sexuality.

### Task 3

Tier	Marks	Construction of comparative analysis of media products using a media language to build a sustained argument and draw conclusions
5	17–20	Excellent analysis of media language featured in the music videos Excellent use of media language terminology and identification of relevant features In-depth and concise attempts at creating comparative judgements and drawing conclusions
4	13–16	Good analysis of media language featured in the music videos Good use of media language terminology and identification of relevant features Good attempts at making comparative judgements and drawing conclusions
3	9–12	Satisfactory analysis of media language featured in the music videos Satisfactory use of media language terminology and identification of relevant features Attempts at making comparative judgements and drawing conclusions
2	5–8	Basic analysis of media language featured in the music videos Basic use of media language terminology and identification of relevant features Basic attempts at making comparative judgements and drawing conclusions
1	1–4	Basic analysis of media language featured in the music videos No use of media language terminology and identification of relevant features No arguments raised or conclusions drawn
0	0	No attempt made that justifies any credit

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Choices made by students will vary. However, the mark scheme on the previous page shows students' capabilities in answering the questions.

To answer this question correctly, students must pair one of the set artists to an appropriate options. Students must correctly link the two music videos by way of their themes. How similarities or differences presented in the music videos in terms of how the linked them.

For example, students may choose to compare the music video of TLC's 'Waterfalls' with Williams' 'Happy': two vastly different approaches to the theme of empowerment. The lyrics of 'Waterfalls' encourage young men who push themselves beyond their capabilities, leading to both of their untimely deaths. 'Happy' is a serious subject matter on an accessible platform and empowers the audience to be smart. 'Waterfalls' does not make use of a narrative; instead, it shows Williams among dozens of everyday people. 'Happy' is the track in which the message is far more basic, illustrated through singing, dancing and a simple story. 'Waterfalls' appears to be carefully scripted and meticulously directed. 'Happy', on the other hand, has a more spontaneous feel.

## Homework 2: Media Language (Codes and Conventions)

### Task 1

#### Performance music video

- **Definition:** Showcases artist's talents. The artist will typically perform the song to the camera. They may also display their choreographic skills.
- **Example:** Ciara 'Level Up' (2018) – the music video mostly showcases the artists singing and dancing.

#### Narrative music video

- **Definition:** Tells a story, often revolving around the lyrics of the song (in either a direct or indirect way).
- **Example:** Selena Gomez 'Back To You' (2018) – the music video is an unfolding of a character who fights with, breaks up with and returns to her love interest.

#### Concept music video

- **Definition:** This style of music video revolves around an idea (or concept). It is often abstract and does not have a narrative, but often this is not associated with the lyrics in any apparent way.
- **Example:** OK Go 'This One Time' (2010) – there is no narrative or story associated with the song, but the video features the song being played to the camera by a Rube Goldberg machine.

#### Hybrid music video

- **Definition:** A mixture of two or all three of the above, and will incorporate various elements to different degrees.
- **Example performance/concept:** Janet Jackson x Daddy Yankee 'Made For Now' (2018) – Janet Jackson is performing the song to the camera. It also serves the function of a concept music video as it features the artists and the people featured (who are not featured as part of any particular narrative).
- **Example performance/narrative:** Clean Bandit 'Solo' feat. Demi Lovato (2018) – while Janet is performing to the camera (performance), the video also features a storyline between Grace Chatto (friend of Demi Lovato) and her boyfriend. She then turns to someone working out of a laundry and turns her partner into a rainbow-coloured dog.
- **Example narrative/concept:** Ed Sheeran 'Happier' (2018) – Sheeran is featured in the video, making it a concept video. However, the puppetry in the video tells a narrative of a character who deals with the loss of a lover who has moved on to someone else.
- **Example performance/narrative/concept:** Jonas Blum feat. Jack & Jack (2018) – the video contains elements from all three types of music video. Jack & Jack perform the songs vocals and instrumental. The narrative follows a group of friends and their relationships (some of which are romantic). However, there is a concept element within the narrative: cutaways showing the group of friends performing a festival-style performance of the song. The merging of performance and narrative can be seen in the concept music video.

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## Task 2

Tier	Marks	Construction of comparative analysis of media products using a media product to build a sustained argument and draw conclusions
5	17–20	Excellent analysis of media language in the music videos selected Excellent use of media language terminology and identification of relevant features In-depth and concise attempts at creating comparative judgements and drawing conclusions
4	13–16	Good analysis of media language in the music videos selected Good use of media language terminology and identification of relevant features Good attempts at making comparative judgements and drawing conclusions
3	9–12	Satisfactory analysis of media language in the music videos selected Satisfactory use of media language terminology and identification of relevant features General attempts at making comparative judgements and drawing conclusions
2	5–8	Basic analysis of media language in the music videos selected Basic use of media language terminology and identification of relevant features Basic attempts at making comparative judgements and drawing conclusions
1	1–4	Basic analysis of media language in the music videos selected No use of media language terminology and identification of relevant features No arguments raised or conclusions drawn
0	0	No attempt made that justifies any credit

Any of the music videos that may be selected fall firmly within the pop music genre. Pop music is aimed at a wide range of audiences and, therefore, pop songs often have a similar sound and style. Music videos often use a direct use of intertextuality in order to be quickly and easily understood by large numbers of people.

Conventions used in music videos also typically vary depending on the type and style of song. For example, in performance videos, pop stars often prefer narrative music videos, while indie and more experimental artists often prefer concept music videos.

### Stormzy: 'Superheroes' (2020)

An animated narrative music video with visual representation of the artist as himself. However, it is a concept music video, using symbolic connections and intertextuality to make political statements.

### Justin Bieber: 'Intentions' (2020)

Mostly a narrative music video, featuring a mix of slice-of-life scenes of people of colour going about their day (travelling through the city and interacting with their friends), with a message of supporting and celebrating diversity. Bieber and Quvenzhané Wallis perform and interact with people who are seemingly real fans rather than actors.

### Duran Duran: 'Rio' (1982)

Some performance elements but mostly narrative-based as the music video shows the story of a man falling in love with an exotic woman named Rio.

### TLC: 'Waterfalls' (1995)

Combines elements from all three types of music video. Two different narratives play out in the video. Both narratives involve young men becoming caught up in dangerous activities (drugs and unprotected sex). These narratives both relate to a central concept based around the dangers of the city without thinking about the consequences. This concept is symbolically represented in both narratives by the deaths of those of the band members taking the form of supernatural beings made of water.

TLC were a hugely popular band at the time; therefore, the performance element of the video is a key feature. A range of shots showing the band dancing in unison and singing directly into the camera, creating a direct message of the music video to the audience.

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### Task 3

Tier	Marks	Construction of comparative analysis of media products using a media language to build a sustained argument and draw conclusions
5	17–20	Excellent analysis of media language in the music videos selected Excellent use of media language terminology and identification of relevant features In-depth and concise attempts at creating comparative judgements and drawing conclusions
4	13–16	Good analysis of media language in the music videos selected Good use of media language terminology and identification of relevant features Good attempts at making comparative judgements and drawing conclusions
3	9–12	Satisfactory analysis of media language in the music videos selected Satisfactory use of media language terminology and identification of relevant features General attempts at making comparative judgements and drawing conclusions
2	5–8	Basic analysis of media language in the music videos selected Basic use of media language terminology and identification of relevant features Basic attempts at making comparative judgements and drawing conclusions
1	1–4	Basic analysis of media language in the music videos selected No use of media language terminology and identification of relevant features No arguments raised or conclusions drawn
0	0	No attempt made that justifies any credit

#### Lizzo: 'Good as Hell' (2019)

Meaning of the song: A person's value and self-confidence shouldn't come from the relationships they have with others, but from themselves.

- **Location/setting:**
  - The setting – Southern University – reflects how difficult relationships can be as you try to try to balance them with other significant events, such as studying.
  - The focus on the band performance could represent the feeling of 'being on stage' and self-confidence when feeling judged.
  - The band performance is also representative of the team and feeling of the song, as the dancers will perform at big sporting events as a way of raising morale and creating something the song itself has been created for.
- **Costume:**
  - The dancers' clothing is revealing. This is typical wear for the performance, but it also represents the 'Good as Hell' theme.
  - The male drummer wears a uniform, which should help to make them feel like they are part of the team. The female drummer still seems out of place and as though she does not belong.
  - Lizzo is featured wearing the same costumes as the focal students. This reflects her confidence and celebrates her body and does not conform to the judgements and criticisms from others. It also increases her fan base and respect as well as visually represent the message with the song.
- **Props:**
  - The musical instruments are important as a celebration of music and are representative of the song. She is an accomplished flautist and is openly proud of her skills, despite it not always being the case.

#### Taylor Swift: 'The Man' (2020)

Meaning of the song: Feminist comment on gender inequality and double standards in the music industry.

- **Location/setting:**
  - Montage of familiar settings in the video to construct stereotypical male and female roles.
  - Settings are used to establish the greater power and freedom men often have in the music industry.
  - Examples include the main man in his high-rise office who has power over others and the woman in a domestic setting.
  - The settings encode a feminist criticism of the way men and women are treated in the music industry.
- **Costume:**
  - The clothing in the video is mainly used to connote power and inequality.
  - The business suit helps to establish his dominance over the other workers.
  - The females on the other hand are all dressed in the same colour bikinis, connoting a lack of power.
  - Costumes are used to reinforce stereotypes about gender.
- **Props:**
  - Lots of props are placed in the video to position the audience to support the female protagonist.
  - The props are also there for Taylor Swift fans as a way to be 'in on the joke' as the video is a feminist comment.
  - Examples include the champagne bottle and glasses designed to connote green flags to the audience to dislike the male protagonist.
  - The detailed attention to props encourages audiences to watch the video more closely.

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**Stormzy: 'Superheroes' (2020)**

Meaning of the song: To empower young black people and challenge the negative stereotypes. Mise en scène allows for active audiences to take multiple meanings from the video.

- **Location/setting:**
  - Urban inner-city environment that is likely to have greater ethnic diversity and
  - A street, places with graffiti on the walls to connote fewer opportunities in poor areas
  - Kids playing football near the road to show the lack of safe places for young people
- **Costume:**
  - Used to quickly establish stereotypes of gender, class and ethnicity.
  - Trainers, jeans, tracksuit bottoms and hoodies
  - Black clothes and face masks to connote black power, unity and protest.
  - Female in football kit to subvert gender representations.
  - An apron to reinforce stereotype of women in the domestic sphere.
- **Props:**
  - Dish of vegetables, mirror linked to female representations.
  - Books, whiteboard, pens to connote hard work and education.
  - Spray can, placards to connote standing up to power.
  - Intertextual references – Rashford, Blackman.

**Justin Bieber: 'Intentions' (2020)**

Meaning of the song: Women of colour should be celebrated and supported.

- **Location/setting:**
  - The location is explained in the credits to be a real charity, namely Alexandria House. It is apparent from the domestic-looking decor that this is a building where people live.
  - It does not convey wealth, power or prestige. Instead, it conveys community.
  - Shots of suburban locations, such as streets, signs, buses, trains and porches, of poor communities.
  - A recording studio is shown, where women from the video are given the opportunity of supporting black women in their goals, which Bieber and Quavo are aiming to achieve.
  - A young woman is teaching a group of children in a school, highlighting the importance of education despite the difficulties she faces.
- **Costume:**
  - There are no outrageous, designed costumes. Instead, Bieber, Quavo and even Stormzy, are in casual clothing. This grounds the video in reality, instead of it being a fantasy.
  - Bieber is wearing a red hoodie and beanie; however, it is a 'Flaneur' brand, which is expensive, but it appears down to earth.
  - Quavo is wearing designer clothing and gold jewellery, but it's not extremely ostentatious.
  - Clothing, hairstyles and accessories that contextualise the video as being celebratory.
  - headscarves
  - long acrylic nails
  - large hoop earrings
  - hairstyles such as dreads, cornrows and afros
- **Props:**
  - Notebooks and textbooks such as the 'criminal justice' book early in the video, showing women who are constantly studying hard to achieve their goals.
  - Props are used as gifts by Bieber throughout the video, similar to reality TV shows where people in need:
  - a young black woman, who was shown getting the bus and train, is gifted a car
  - a group of women are gifted backpacks by Bieber – practical yet thoughtful

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## Homework 3: Media Language (Online Media)

### Task 1

#### Similarities:

- Websites and social media platforms offer information to fans.
- Both are capable of offering audio-visual (as well as audio-only and visual-only) media for the promotion of the artist's work.
- Both are able to display the diversity of an artist's talent and their brand.
- Official websites and social media platforms both provide fans with instantaneous information.

#### Differences:

- Social media offers an instant connection with fans, which is not so easy to do with a website.
- An artist's popularity is conveyed through the number of followers on social media, which many websites do not offer.
- Social media profiles offer the facility to send messages directly to the artists.
- Fans can connect with one another on social media.
- Websites are more suited to the sale of merchandise, as well as ticket sales.
- Social media provides a more immediate and personal connection with the artist.
- Social media platforms offer the artist a chance to express their own opinions regarding their work.
- Web content can easily be categorised with tabs, making sure all information can be easily accessed.

### Task 2

A website acts as a hub of information relating to the artist and can be used by fans to gain an insight into the artist's work. It is able to keep up to date with the musician's work and ventures, and to purchase merchandise.

Social media offers an instant connection with fans. Facebook is used to provide updates that the artist would like their followers to know quite quickly. Twitter offers the opportunity for fans to send updates to their fans about what they are thinking and doing. Instagram and Snapchat offer a visual insight into the lives of these celebrities, which was previously impossible.

### Task 3

Band	Marks	Students must demonstrate knowledge and understanding of the media language used in online media
5		Excellent and accurate knowledge of media language used in online media Excellent and detailed understanding of media language used in online media Extensive and relevant references to the set products to support the points made Highly appropriate use of terminology
4	7-8	Good and accurate knowledge of media language used in online media Good and appropriate understanding of media language used in online media Clear and consistent references to the set products to support the points made Highly appropriate use of terminology
3	5-6	Satisfactory and mostly accurate knowledge of media language used in online media Satisfactory understanding of media language used in online media Satisfactory references to the set products to support the points made Highly appropriate use of terminology
2	3-4	Basic knowledge of media language used in online media Basic understanding of media language used in online media Basic references to the set products to support the points made. Highly appropriate use of terminology
1	1-2	Minimal knowledge of media language used in online media Minimal understanding of media language used in online media Minimal, if any, references to the set products to support the points made Highly appropriate use of terminology
0	0	No evidence of a response. Answer not worthy of credit.

Websites' tags are meant to guide users to certain content that the artists and their record labels want to promote. These will be used by the artists to generate an income.

Tours are known to be the way that music artists make the most money, so when a tour is promoted, it is a featured feature on the website. Merchandise is also heavily featured due to this.

Music and promotional material for the artist's work are also key to an artist's online presence. These relate to these musicians.

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## Homework 4: Representation in Music Videos

### Task 1

Students will be required to draw links between the shared meanings of the three songs different, but students must draw comparisons as to how these songs act as messages or representations. Students must draw comparisons between the messages presented by the songs and how they are communicated in the music videos, e.g. subtle or direct. Does the artist use irony or intertextuality? If students need to be given examples, the following article provides 20 choices, ranging from feminist to songs of theirs which are about female empowerment: [https://www.huffingtonpost.com/uk/2015/05/28/empowerment-anthems-that-pumped-us\\_58764d6de4b086a337b6f56e](https://www.huffingtonpost.com/uk/2015/05/28/empowerment-anthems-that-pumped-us_58764d6de4b086a337b6f56e)

### Task 2

The answer for Task 2 will be similar to that of Task 1 but explorations into representation in more detail. How are women represented? What diversity is offered? Does this fit with the purpose of the video against it? What is the context in which this music video was made, and how does the music video's / song's message of real-world issues that women are

### Task 3

Tier	Marks	Construction of comparative analysis of media products using a media language to build a sustained argument and draw conclusions
5	17–20	Excellent analysis of gender representation featured in the music videos Excellent use of subject-specific terminology and identification of relevant media language In-depth and concise attempts at creating comparative judgements and drawing conclusions
4	13–16	Good analysis of gender representation featured in the music videos Good use of subject-specific terminology and identification of relevant media language Good attempts at making comparative judgements and drawing conclusions
3	9–12	Satisfactory analysis of gender representation featured in the music videos Satisfactory use of media language terminology and identification of relevant media language General attempts at making comparative judgements and drawing conclusions
2	5–8	Basic analysis of gender representation featured in the music videos Basic use of media language terminology and identification of relevant media language Basic attempts at making comparative judgements and drawing conclusions
1	1–4	Basic analysis of gender representation featured in the music videos Basic use of media language terminology and identification of relevant media language Basic attempts at making comparative judgements and drawing conclusions
0	0	No attempt made that justifies any credit

Students must correctly link the two music videos by way of the area of representation identified. They must also identify any similarities or differences presented in the music videos in terms of representation.

#### Lizzo: 'Good as Hell'

- The student in the opening scene represents the stereotypical belief that girls have to be accomplished. She is clearly studying the sciences (a typically male-dominated subject) and her ability students may also identify the teacher, who, though unseen, is in a stereotypical position of authority.
- The dancers could be perceived through the male gaze, given their dress codes, and more traditional ideas of femininity (a woman has to take care of her appearance / a female dancer is crucial to the song's overall meaning in that she clearly feels lost when her relationship is over, rather than focusing on her own strengths and inner self).
- The female drummer is the only female in the drumming section. She clearly represents a female who is strong despite having the talent to make the squad.
- Lizzo is also important when considering feminism and femininity. She subverts social norms by celebrating her body, despite not conforming to the traditional stereotype. She shows a positive and self-love shown throughout the video.

#### Taylor Swift: 'The Man'

- The narrative is based on the stereotypical representation of a man (Taylor Swift as a man) and a woman (Taylor Swift as a woman) in a stereotypical way.
- Women are represented as passive in comparison to the active 'man' at the centre of the narrative.
- Those who are represented are seen only as objects or prizes for the males, rather than as individuals.
- Audiences are likely to recognise that this is a feminist perspective on the double standard towards men, particularly fans of the artist who is outspoken on this topic.
- Women in the video are denoted in bikinis with similar colours and similar body shapes, representing a stereotypical ideal of beauty. Mothers are ignored while the dad figure is celebrated.
- The narrative twist comes at the end of the video when it is revealed that 'The Man' is a woman, Taylor Swift.

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**Stormzy: 'Superheroes'**

- The narrative focuses mainly on the two male characters, but there are a number of women.
- Female power is celebrated through the selections in combination with the anchor.
- The representations of women encode common stereotypes about women (women cleaning, as well as cooking for a man) but represent these roles as high status and important.
- Famous females are celebrated in the video through examples of strong, successful women like Malorie Blackman.
- Women are not sexualised in the video.
- Women are not sexualised or represented as the object of the male gaze, but they are part of the narrative and their role is sometimes shown in relation to men.

**Justin Bieber: 'Intentions'**

- Women are shown in a positive role in their community (women are shown in Alexandria, Virginia).
- Young people are shown being highly driven towards their goals (studying in the library and working hard).
- Each other are shown supporting each other.
- Women have a lot of responsibilities, such as looking after children on their own while men are shown being helpful and playful – Bieber and Quavo are shown being friendly and giving them gifts, and dancing with them.
- Women are more than sexual objects – the video does not sexualise any of the participants.
- 'gorgeous, make 'em drop dead, you a killer' convey that a woman's beauty is still seen as important.
- Adult men beside Bieber and Quavo are barely shown in the video, reinforcing the focus on women of colour.

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## Homework 5: Historical Context of Music Videos

### Task 1

1. 1800s<sup>3</sup>
2. Promotional
3. Performance
4. Tool
5. Animations
6. Engage
7. Globally
8. Strategy
9. MTV
10. 1981
11. Primary
12. Budgets
13. Convergence
14. Cinematography
15. \$12 million
16. 'Scream'
17. Contemporary
18. Streaming
19. Indie
20. Record labels
21. Big-budget

### Task 2

Duran Duran possible choices:

1979	1980	1981	1982	1983
		'Planet Earth'	'Hungry Like the Wolf'	'Is There Something I Should Know?'
		'Careless Memories'	'Save a Prayer'	
		'Girls on Film'	'Lonely in Your Nightmare'	
		'Friends of Mine'	'Rio'	'Union of the Snake'
		'On My Way'	'Night Boat'	
			'The Chauffeur'	
			'Make Me Smile (Come Up and See Me)'	

- Theme of song:
  - 'Rio' is a song about wooing an exotic woman named Rio. Some argue it is a song about America. Duran Duran have many songs that are seemingly about love but contain layers of meaning, depending on their interpretation.
- Theme of music video:
  - 'Rio' is about the pursuit of an exotic woman, set in an exotic location. These include 'Save a Prayer' (a beach), 'Hungry Like the Wolf' (a jungle), 'Lonely in Your Nightmare'.
- Type of music video:
  - 'Rio' has some performance elements but is mostly narrative-based as the music video shows the members' pursuit of an exotic woman named Rio.
  - While many of Duran Duran's music videos can be likened to 'Rio', some were 'Night Boat' and 'Union of the Snake'.
- Cinematography:
  - There are not many cinematographic techniques in 'Rio', as it adopts many standard music videos; the band is often performing their song to the camera while at a concert.
  - However, some videos, such as 'Night Boat', do provide conventions more typically associated with music videos, such as stylised shots and engaging narratives.
- Who are the directors of the music video?
  - Rio was directed by Russell Mulcahy, who is known for directing several of Duran Duran's music videos. Besides 'Rio', Mulcahy has directed nine Duran Duran music videos:

'On My Way' (1981)      'Lonely in Your Nightmare' (1982)      'Is There Something I Should Know?' (1983)  
 'Planet Earth' (1981)      'Hungry Like the Wolf' (1982)      'The Reflex' (1983)  
 'Night Boat' (1982)      'Save a Prayer' (1982)      'The Wild Bunch' (1983)

TLC possible choices:

1991	1992	1993	1994	1995
TLC formed 1991	'I'm Not 2 Proud 2 Beg'	'Hat 2 da Back'		'Red Light'
	'Baby-Baby-Baby'	'Get It Up'	'Creep'	'Water' (1995)
	'What About Your Friends'	'Sleigh Ride'		'Diggin' (1995)

<sup>3</sup> 'The Little Lost Child', Edward B Marks  
<http://pbskids.org/wayback/tech1900/music/index.html>

Joseph W Stern (1894)  
<https://web.archive.org/web/19960616120000/http://www.jws.org/>

- Theme of song:
  - The majority of the band's music videos are thematically linked by positive and honest, 'Baby-Baby-Baby' promotes honest and committed relationships through *for part-time lovin'*. The central message of 'What About Your friends' encourages making a strong, meaningful friendship.
- Theme of music video:
  - TLC's music videos tend to have a central theme (e.g. *friendship, safe sex, freedom*). Earlier videos are filmed in standard urban locations such as apartment buildings, conveyed entirely through the lyrics of the song. Later videos such as the video 'Creep' given the budget to create visually striking and complex scenarios using CGI technology to create a 'safe sex' fly across the screen. This is a theme of 'Waterfalls'.
- Type of music video:
  - TLC's music videos are predominantly performative. The band is known for its choreography, fashion statements and onstage chemistry, and thus many of TLC's music videos are performative.
  - 'Red Light Special' and 'Waterfalls' are the only videos to contain a clear narrative that the band had the budget and resources later in their career to film scenarios.
- Cinematography:
  - Most of the early music videos (e.g. 'Ain't 2 Proud 2 Beg', 'What About Your Friends') are shot in settings such as playgrounds, apartment blocks and street corners. Later videos such as 'Waterfalls' are shot in more glamorous studio locations.
  - From 'Creep' onwards, the cinematography is less grainy and handheld.
  - The videos all contain direct audience address as the women consistently sing to the camera.
- Who are the directors of the music videos?
  - The two most recent music videos ('Waterfalls' and 'Diggin' on You') were directed by Gray who had already established himself directing music videos for popular R&B artists like Queen Latifah. Gray has gone on to direct a number of feature films ranging from independent projects such as Set it off and Straight Outta Compton, to big Hollywood blockbusters like Men in Black: International. This illustrates the way in which TLC became critically successful enough to work with artistic directors.
  - 'Red Light Special' and 'Creep' were directed by John Singleton, a man with a background in film. Before his work with TLC, he had made videos for En Vogue and David Bowie. Singleton has directed hugely successful films such as 'Candyman' by Christina Aguilera and 'Boyz n the Hood'.
  - Several of the early music videos were directed by Lionel C. Martin, known for his work in hip-hop/urban music. The other directors of the early videos are less prolific than Martin. This shows how TLC were gradually able to work with more artistic directors as their career progressed.

### Task 3

Band	Marks	Students must demonstrate knowledge and understanding of the music video
5	9–10	Excellent and detailed knowledge of the historical context of music videos Excellent and detailed understanding of the historical context of music videos Extensive and relevant references to context
4	7–8	Good and accurate knowledge of the historical context of music videos Good and appropriate understanding of the historical context of music videos Clear and consistent references to context
3	5–6	Satisfactory and mostly accurate knowledge of the historical context of music videos Satisfactory understanding of the historical context of music videos Satisfactory references to context
2	3–4	Basic knowledge of the historical context of music videos Basic understanding of the historical context of music videos Basic references to context
1	1–2	Minimal knowledge of the historical context of music videos Minimal understanding of the historical context of music videos Minimal or no references to context
0		No attempt at a response. Answer not worthy of credit.

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Students should make reference to any two aspects associated with the historical context

### Media language/representation:

- Most music videos of the 1980s did not have a concept or narrative. Mostly they featured the band performing the song in front of the camera. However, Duran Duran's videos were considered to be ahead of their time in terms of performance in promotional videos. This is especially the case in 'Rio', which features a cat-and-mouse-like story, recurring over the band performing the song in various exotic locations.
- Musicians of the 1980s aren't particularly known for their ethnic diversity, especially white males. This stereotype is reinforced by being a band comprised of white male members, although they were considered beautiful at the time (typically tall, blonde and blue-eyed females) by pursuing a Sex Symbol status.
- 'Waterfalls' was written by her friend, the Lisa 'Left Eye' Lopes. The rap section (that by many to be a public confession to the troubled relationship she had with American star basketball player Magic Johnson) takes place in the bathtub of the footballer's \$2 million mansion, eventually catching up in flames. Lopes pleaded guilty to arson. As this story was still fresh, it affected the way in which the band were represented in the video. Lopes' lyrics suggest that women who have learnt from their mistakes, rather than as people who are being punished.
- 'Waterfalls' incorporates elements of all three types of music video: narrative, conceptual and performance. The ambitious balance of styles suggests that artistic boundaries were being pushed in the late 1980s.
- TLC were the first African-American act to win Best Music Video at the MTV Video Music Awards in 1995, highlighting the historical lack of ethnic diversity in the music industry as it took a long time for black artists to be appreciated on a wide scale, despite some exceptions (e.g. Michael Jackson).
- The use of CGI technology was cutting edge for the time but looks unconvincing in comparison to modern CGI.

### Industry/audiences:

- Technological context (production): the way in which music videos were made back then (compared to how they are made now), the production equipment that has changed; the performance sections were often filmed on a sound stage in front of a green screen. In modern productions, it is easier to digitally create complicated backdrops, such as exploding cities and jungles.
- Technological context (special effects): the refinement and use of special effects in music videos.
  - 'Rio' has no special effects to speak of.
  - In 1995, CGI technology was still in its infancy, having been used to pioneering effects in the movie *Jurassic Park* (1993). The use of this technology in 'Waterfalls' demonstrates the high production values of globally successful performers like TLC. While the effects may seem dated to compare to modern music videos, they were highly impressive for a music video released in 1995.
  - Today's mainstream budget music videos make use of an abundance of special effects.
- Production context (budgets): today's music videos get a substantially larger budget than in the past.
  - 'Waterfalls' had a budget of approximately \$1 million.
  - While the budget for 'Rio' has not been documented, it would have cost more than 'Waterfalls'.
  - The most expensive music video to date (adjusted for inflation) is still 'Scream' by Michael Jackson, costing \$7 million at the time (\$11.5 million adjusted for inflation). However, Taylor Swift's 'Look What You Made Me Do' cost £12 million as the artist is filmed barefoot in a room covered in diamonds. This shows how much more money is being invested in the production of music videos now.
- Demand: audiences have become accustomed to a song being accompanied by a music video. As a result, music videos are more in demand – 19 out of the 20 most-watched videos on YouTube are music videos.
- Technological context (distribution): the on-demand nature of music videos and the way in which they are distributed. In the 1980s and 1990s, fans of an artist would have to wait for their favourite music video (usually on MTV) – this was given a set time and date. Beyond that, people would have to hope their favourite music video would be broadcast. Now, people can search for and watch their favourite music video immediately without having to wait. While watching music videos on demand is very different to the way music videos were consumed in the 1980s and 1990s, people were exposed to a wider range of music videos. Today, people are searching for what they want to watch, limiting their exposure to new music videos.
  - Despite having to beg producers to provide the budget for a 'Waterfalls' video, TLC won four MTV Video Music Awards, including 'Video of the Year'. This arguably encouraged other artists to produce controversial music videos.

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## Homework 6: Online and Participatory Media

### Task 1

Answers to these questions will vary since websites are updated regularly, and online information

Currently, on all of the artists' websites the most featured information is about each of the ways musicians make the most money, so ticket sales are especially important. Artists promote most commonly by adding images and videos from previous tours or previous performances.

Social media can help enhance this by posting pictures of the artist's journey while they are on tour, date with venues and dates, and also linking their fans to the appropriate channels to buy tickets.

If an artist is not on tour but has just released a new line of merchandise, or a new single, they should stage on their online platform. Answers should be adapted based on the current format of the social media platform.

### Task 2

Answers to these questions will vary since social media accounts are updated regularly, and content is changed instantaneously.

The reason that these artists resort to the use of participatory media is because the social media allows stars to keep themselves relevant among their fans, thus retaining their popularity. Another reason is that it allows them to promote their work to their target audience with ease, and also allows these stars to shape their public image.

The ways in which they can do this will vary depending on the artists; however, students should provide proof of stars exhibiting any of the following in order to satisfy the above reasons:

- showing their day-to-day life and personal experiences
- behind-the-scenes footage or imagery of their work (magazine shoots, tour rehearsals, etc.)
- 'shout-outs' and promotion of fellow artists (friends)
- promotional material (relating to their music, a current tour or a line of merchandise)
- advocating social causes
- promoting brands they act as a spokesperson for
- interacting with fans by asking questions, or asking them to contribute to their social media posts.

### Task 3

Band	Marks	Students must demonstrate knowledge and understanding of the music industry
5	9–10	Excellent and detailed knowledge of audience consumption of music websites Excellent understanding of audience consumption of music websites Excellent and relevant references to uses and gratifications theory, and use of appropriate terminology
4	7–8	Good and accurate knowledge of audience consumption of music websites Good and appropriate understanding of audience consumption of music websites Clear and consistent references to uses and gratifications theory, and use of appropriate terminology
3	5–6	Satisfactory and mostly accurate knowledge of audience consumption of music websites Satisfactory understanding of audience consumption of music websites Satisfactory references to uses and gratifications theory, and use of appropriate terminology
2	3–4	Basic knowledge of audience consumption of music websites Basic understanding of audience consumption of music websites Basic references to uses and gratifications theory, and use of appropriate terminology
1	1–2	Minimal knowledge of audience consumption of music websites Minimal understanding of audience consumption of music websites Minimal, if any, references to uses and gratifications theory, and use of appropriate terminology
0	0	No attempt at a response. Answer not worthy of credit.

Answers to these questions will vary since social media accounts are updated regularly, and content is changed instantaneously.

- **Entertainment/diversion:** providing an entertaining aspect of the artist by showcasing their personal life (family and friends, showing them as more than just a celebrity) and further artist's work (merchandise and charitable work). [Main reason]
- **Education/information:** informing fans about the ventures pursued by the artist, current projects, etc., additional experiences (meet and greets) and possibility of purchasing merchandise (tour tickets). [Main reason]
- **Social interaction:** social media allow fans to communicate with the artist and other fans who are fans of the same artist.
- **Self-identity:** a fan's personal identity may be reinforced through accessibility to the artist's personal life and experiences that may be featured on the website.
- **Escapism:** allows the audience to escape their daily lives by immersing themselves in the artist's world. It also provides the audience with someone they can idolise or aspire to be like.

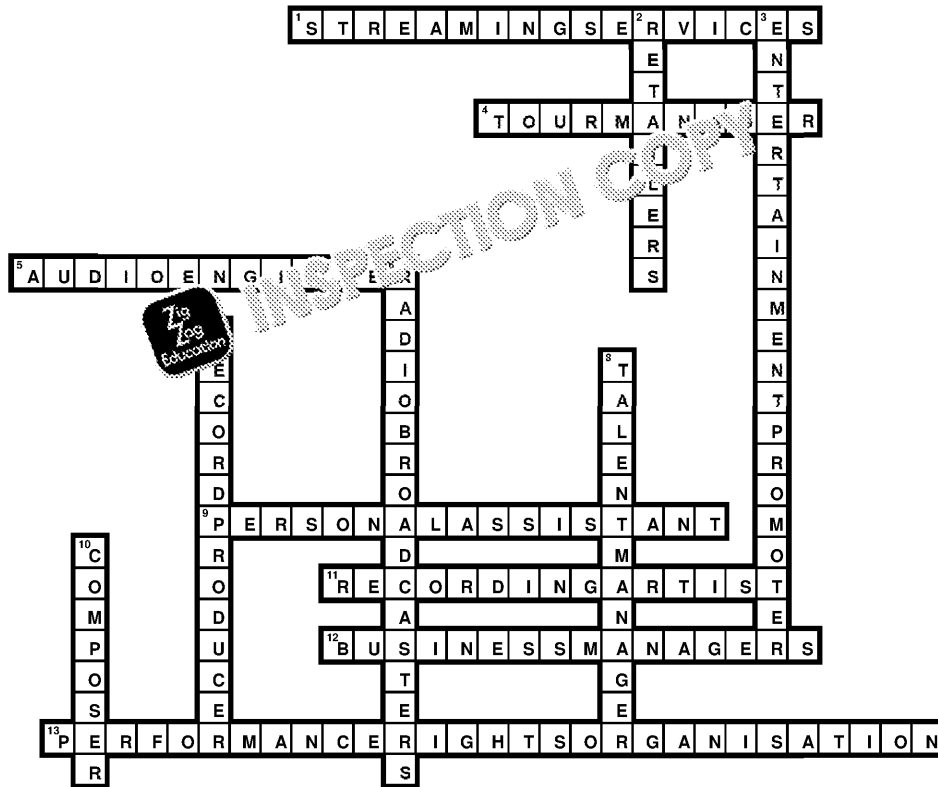
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## Homework 7: Industry

### Task 1



### Task 2

- 1) Recording: the act of recording music with the aim of it being distributed to mass audiences. It can be filled by one person or a team – including the artists themselves – can set up their own studio.
  - a. Composer: responsible for the instrumental arrangement of a song
  - b. Songwriter: responsible for writing the lyrics of a song
    - i. Often, in the context of pop music, composers and songwriters are the same person
  - c. Record producer: professional who oversees all aspects of a song's recording
  - d. Audio engineer: responsible for overseeing the technical aspects of the recording process and the recording equipment
- 2) Distribution: the act of providing legal accessibility to music fans through a number of channels.
  - a. Radio broadcaster: purchases the rights to a song, which grants them permission to broadcast it on their frequency. The type of royalties associated with this form of acquisition are called broadcast royalties. The broadcaster then gets paid via advertising or a TV licence.
  - b. Streaming service: purchases the rights to a song, which grants them permission to stream it on their service. The type of royalties associated with this form of acquisition are called streaming royalties. Streaming services get paid through subscription fees from consumers.
  - c. Retailer: purchases music in the form of physical media from distributors (who are usually the record label). Physical media include CDs and vinyl records. The retailer then sells it to the consumer who, in turn, owns the song.
  - d. Performance rights organisation: a type of organisation that oversees the collection of royalties for artists and those who wish to use copyrighted material in a public location. In the UK these are ASCAP, BMI, and PRS.
- 3) Live music: the act of a musician or band providing live performances of their music. There are many ways that a musician or band can make money from their music.
  - a. Entertainment manager: an individual or organisation that is responsible for managing an artist's career (e.g. an artist's tour)
  - b. Booking agent: responsible for generating work for an artist, typically done by negotiating gigs, interviews and paid appearances
  - c. Tour manager: the individual hired by an artist to oversee all the logistical aspects of a tour
  - d. Ticket distribution service: traditionally, tickets for a show or concert were only sold at the venue or through an office. Nowadays, companies, typically based online, fulfil this service to consumers, allowing them to buy tickets for a live event from the comfort of their own homes. The biggest online ticket retailer is Ticketmaster.

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- 4) Corporate: the act of handling the best interests of a music entertainer from a financial point of view
- Talent manager: responsible for overseeing the day-to-day affairs of an artist (in exchange for a percentage (15%) of an artist's income).
  - Entertainment lawyer: legal representative for a music artist, typically responsible for the fairness of contracts for their client before signing
  - Business manager: another name for a music artist's accountant; this individual manages the financial affairs of a music artist (e.g. tax, bookkeeping)
  - Personal assistant: the day-to-day aide of a music artist who helps with time management so that their duties are fulfilled

### Task 3

Band	Marks	Students should demonstrate knowledge and understanding of the music video production process
5	9	Excellent and detailed knowledge of music video production Excellent and detailed understanding of music video production Extensive and relevant references to music video production, and use of appropriate terminology
4	7–8	Good and accurate knowledge of music video production Good and appropriate understanding of music video production Clear and consistent references to music video production, and use of appropriate terminology
3	5–6	Satisfactory and mostly accurate knowledge of music video production Satisfactory understanding of music video production Satisfactory references to music video production, and use of appropriate terminology
2	3–4	Basic knowledge of music video production Basic understanding of music video production Basic references to music video production, and use of appropriate terminology
1	1–2	Minimal knowledge of music video production Minimal understanding of music video production Minimal, if any, references to music video production, and use of appropriate terminology
0	0	No attempt at a response. Answer not worthy of credit.

Students should frame their answers by comparing the legacy artists with the female artists.

The music videos for the legacy artists, which were innovative and ground breaking for their time, used technology presented (‘90s) such as colouring effects and ‘Waterfalls’ used CGI technology to create a narrative. The music videos for contemporary female artists are often more simplistic and of lower quality when compared to the music videos of the legacy artists. The technology used for the production of media content today seems slightly distorted today, but at the time people would not have noticed as it was recorded/played using the best available audio capabilities.

The music videos for the female artists demonstrate a concept (mostly in the case of “The Man”) or a narrative/performance that complements the song itself (mostly in the case of ‘Good as Hell’). Contemporary female artists are linked a lot more closely to the idea of the music video being a concept video rather than a promotional video. Each music video, be it “The Man” or ‘Good as Hell’, has a large budget. “The Man” is currently the most expensive music video to date, costing £3.5 million, due to the number of celebrity cameos featured in the music video, and extensive use of CGI. It is worth to note that the ‘Good as Hell’ video studied is actually the second video for the song. The first was rerecorded following an increased interest after Lizzo’s performance at the MTV Music Awards. This contrast with the legacy artists.

## Homework 8: Audiences

### Task 1

Stuart Hall defines an **a) artistic communication** as one that doesn't simply receive information but also disseminates information. This is done through **b) dissemination**.

Social media is a particularly relevant example, as it facilitates a two-way channel of **c) communication** between artists and their fans. This allows for immediate recognition of an artist's **d) popularity**.

There are so many ways to access music freely today that artists have to compete much more for attention. The Internet allows people to have influence over their friends and followers, thus shaping the music industry. Therefore, artists must also appeal to these **f) trendsetters**, with the hopes of them **g) promoting** their music.

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Music is now available on demand via **h) streaming** platforms such as YouTube and Spotify. It is becoming more mobile (by being integrated into people's smartphones) and easily accessible away from the need for retailers such as HMV.

People are in control over what they listen to, now more than ever before. Streaming platforms have a **j) 'suggested'** music feature to help guide listeners to music they may like based on their listening history. This is promoted as a way of **k) empowering** listeners by allowing them to choose themselves. However, this is actually envisioned as a means for the industry to maintain some of the **l) control** over what is listened to.

Greater popularity leads to more success and offers for artists. However, since increased access to the online age due to the impact of the Internet, this increases the risk of a music artist's career being short-lived than it would have been in the past. Previously, artists relied on music **m) executives** recommending them to gain a chance on getting a music career. Now, superstars such as Justin Bieber are becoming more popular through the Internet **n) showcase** their work in the hope of gaining a large **o) following**. The online age has shifted the attention of record labels, who, in turn, sign them on and give them a music career.

## Task 2

Method of music video distribution	Broadcaster	
Example of distributor	<ul style="list-style-type: none"> <li>MTV</li> <li>VH1</li> <li>4Music</li> <li>VIVA</li> </ul>	<ul style="list-style-type: none"> <li>Main: YouTube</li> <li>Secondary (but not exclusive): artist websites, radio stations, etc.</li> <li>Certain streaming services like Spotify</li> </ul>
Advantages	<ul style="list-style-type: none"> <li>Exposure to new music is easier and it gives audiences the opportunity to listen to music they would not otherwise have thought to listen to</li> <li>Effectively free for the consumer if watched on YouTube</li> <li>Music TV broadcasters have designated shows, such as <i>Total Request Live</i> and chart shows, contextualising the popularity of certain artists at a particular time (trendsetting)</li> <li>Music TV broadcasters have the ability to highlight the popularity of other shows they broadcast, giving audiences an insight into contemporary relevance of pop culture</li> </ul>	<ul style="list-style-type: none"> <li>Music is consumed more easily</li> <li>Music videos can be more engaging than audio</li> <li>Some services are boring and tedious, making it difficult to enjoy music</li> <li>A Spotify subscription is required to access some services</li> <li>Music videos on YouTube can be more engaging than audio</li> <li>Consumers can watch music videos in the comfort of their own homes</li> <li>In some instances, music videos can be more engaging than audio, thus feeling part of the experience</li> </ul>
Disadvantages (1)	<ul style="list-style-type: none"> <li>Consumers may be forced to listen to music genres they have no interest in</li> <li>Most broadcasters make a profit through advertising, which can be boring and tedious to watch when not enjoying music</li> </ul>	<ul style="list-style-type: none"> <li>May come at a cost of data usage, which may require the purchase of a data plan to access it</li> <li>More likely than traditional music to be accessed on mobile devices, which may make it more difficult to make sure any</li> </ul>

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### Task 3

Band	Marks	Students must demonstrate knowledge and understanding of the m
5	9–10	Excellent and detailed knowledge of audiences of music artists Excellent and detailed understanding of audiences of music artists Extensive and relevant references to uses and gratifications theory,
4	7–8	Good and accurate knowledge of audiences of music artists Good and appropriate understanding of audiences of music artists Clear and consistent references to uses and gratifications theory, and
3	5–6	Satisfactory and mostly accurate knowledge of audiences of music a Satisfactory understanding of audiences of music artists Satisfactory references to uses and gratifications theory, and use of
2		Basic knowledge of audiences of music artists Basic understanding of audiences of music artists Basic references to uses and gratifications theory, and use of appropri
1	1–2	Minimal knowledge of audiences of music artists Minimal understanding of audiences of music artists Minimal, if any, references to uses and gratifications theory, and use
0	0	No attempt at a response. Answer not worthy of credit.

Students should refer specifically to Stuart Hall's active audience theory. However, below today play an active role in shaping a music artist's career.

- Social media allows artists and fans to communicate. This two-way channel of communication leads to a greater recognition of an artist's popularity.
- There is so much choice that artists are having to compete more for consumer attention.
- Social media also allows people who have influence over their friends and followers to promote artists. Artists must appeal to these trendsetters, who will then promote their music for them.
- Music is now available on demand via streaming. As technology progresses, music becomes more mobile and easily accessible. People are in control over what they listen to, now more than ever. The music industry has recognised this development, which is why many most streaming apps have been developed. This is a means for the industry to maintain some control over what music listeners listen to.
- Popularity leads to better careers for artists. However, since popularity is apparent to everyone, it also increases the risk of a music artist's career ending a lot more quickly than it would have if they had not been so popular. Artists relied on music industry executives recognising their talent and taking a chance on giving them a record deal. But this is becoming more common, where artists take to the Internet and build a large following. The ones who do subsequently gain the attention of the music industry, and give them a music career.

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