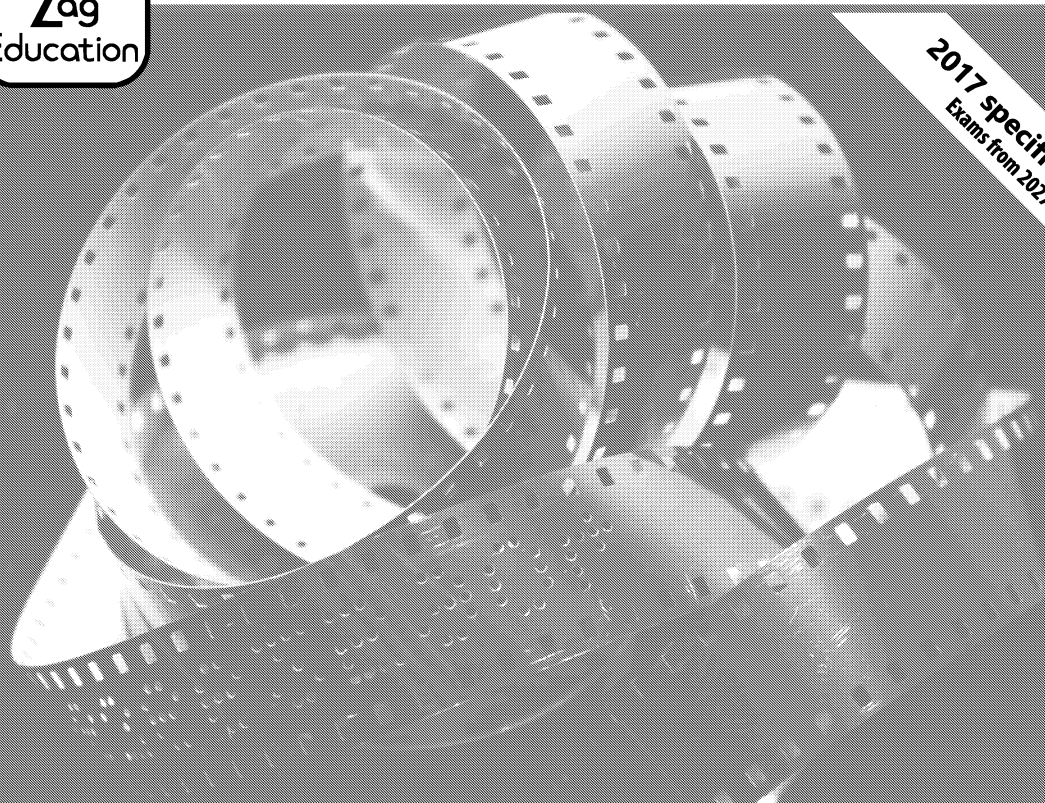




Media Studies

GCSE 9–1 | Eduqas | C680QS

2017 specification
Exams from 2027



Practice Papers for GCSE (9–1) Eduqas

Component 2

6th Edition, April 2025

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12544

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Teacher's Introduction

This material is intended to help prepare students for the GCSE Media Studies Eduqas (Qc680) 2017 specification, examined from 2027 onwards, for Component 2: Understanding Media Forms and Products.

Four full examination papers are provided, each one closely modelled on Eduqas's 2017 specification examination format. Each paper includes mark schemes and indicative content for each question.

All the **set products for assessment from 2027** are covered across the four papers, and questions are drawn from Eduqas's guidance, covering the key topics for each set product. The papers include questions relating to all aspects of the theoretical framework, media theories and relevant contexts. Detailed analysis of all the set products is provided in the indicative content

Pages from this resource which are relevant to the set products for assessment in **2025** and **2026** can be found in the appendix at the end of the resource.

Working through all four papers will provide students with an excellent opportunity not only to extend and refine their knowledge, but to get used to the question style, format and approach of the exam, and to practise their examination skills and techniques.

Extensive mark schemes are provided for every question. Each mark scheme gives either the correct answer, or detailed indicative content for that question.

Detailed indicative content is included along with a mark scheme for each relevant question. This gives students (and teachers) a clear idea of what kind of ideas *could* be addressed in the answer. It helps students to improve and develop their knowledge and their exam technique.

The materials here are based on my experience as an examiner for a well-known examining body, and on the materials provided by Eduqas on their website.

Please note: The Examination Information section on the following pages discusses the entire Media Exam (both Components 1 and 2). This resource only provides practice papers for Component 2.

April 2025

Update v1.1, 30th April 2019

Changes have been applied to the timings supplied for the episode of **Luther** in the 'Television Extracts' section on page 3 of this resource. We have replaced the timings for the episode of **Luther** to the timings relevant to the episodes as shown on [iPlayer](#) and [Netflix](#). Please note: descriptions of each extract have also been provided so as to access the episodes from other sources than those specified.

Second Edition, August 2019

Changes have been made to the resource to account for the changes to the set products for assessment from 2021. In addition, in Practice Paper 4, questions 3 and 4 have been updated to better reflect the variety of questions as presented in the 2019 exams.

Third Edition, October 2021

Minor amendments have been made to the resource so that it is relevant to the set product Justin Bieber 'Intentions' for assessment from 2023.

Fourth Edition, June 2023

Minor amendments have been made to the resource so that it is relevant to the set products for exams from 2024 and 2025.

Fifth Edition, January 2024

Minor amendments have been made to the resource so that it is relevant to the set products for exams from 2025.

Edition 5.1, June 2024

Minor corrections have been made to the exam paper cover pages (pages 5, 20, 36, 52) in relation to the extracts for **Luther**.

Sixth Edition, February 2025

Minor amendments have been made to the resource so that it is relevant to the set products for exams from 2027.

Remember!

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

Exam Information

The Exam

The exam consists of two papers, each one of 1 hour 30 minutes.

Component One, 80 marks

Section A: *Media Language, Representations, Contexts*

This section will include questions on two forms taken from:

- Magazines
- Advertising and Marketing, including Film Posters
- Newspapers
- It will also include an unseen text, which will be a magazine, advert, film poster

Section B: *Audiences, Industries*

This section will include questions on two forms taken from:

- Radio
- Video Games
- Film (Film is only assessed for Industries, not Audiences)
- Newspapers

Component Two, 60 marks

Section A: *any aspects from Media Language, Representations, Audiences, Industries*

This section will include questions on:

- Television, including responses to an extract from one of the two Television studies

Section B: *any aspects from Media Language, Representations, Audiences, Industries*

This section will include questions on:

- Music, including music video and the online, social and participatory media of music

The Assessment Objectives

The examination assesses you against AO1 and AO2. AO3 is assessed via the Non-Exam Assessment.

AO1: You must show your **knowledge and understanding** of:

- the theoretical framework of media
- contexts of media and how contexts influence media products and processes

AO2: You must **analyse** media products by:

- using the theoretical framework of media, including in relation to their contexts
- making judgements and drawing conclusions from this analysis

For marking purposes, the AOs have been further divided as shown below. Each of these is a subdivision of the AOs.

AO1 1a	knowledge of the theoretical framework
AO1 1b	understanding of the theoretical framework
AO1 2a	knowledge of the contexts of media and their influence on products and processes
AO1 2b	understanding of the contexts of media and their influence on products and processes
AO2 1a	analyse products using the theoretical framework of media, including in relation to their contexts
AO2 1b	make judgements and draw conclusions

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Using the Mark Schemes and the Indicative Content

The mark schemes are based on those provided by Eduqas.

The mark schemes set out the general expectations and are a general guide, used

Remember – the indicative content is there to show you what kind of points could be made. Points will always be given due credit. There is no expectation that you should cover all the points in the indicative content, and certainly no expectation that you should cover all the points in the indicative content.

Examination Tips

- Timing issues – in Component 2 there are 60 marks available in 90 minutes, but of view time for the television extract. Therefore, there are 60 marks available for writing. One minute per mark will provide a very rough guide and allow time. Expectations of how much can be covered in each answer should be given.
- Your 'English' skills and writing ability – known as The Quality of Written Communication (QWC) – is considered in longer (20 mark+) questions, which is Question 3 on these papers. Punctuation, paragraphs and developing a clear line of reasoning. It isn't the only way of awarding marks, but it does count.
- Shorter answers should still be clear and easy to understand, but QWC is not the only way of awarding marks.
- Synoptic questions reward you for ranging more freely across the entirety of your course. There will usually be one synoptic question. It could be in Component 2. It will be clearly labelled as a synoptic question.
- Your answers can show either breadth (covering a lot of points in not much detail) or depth (focusing on what you have written rather than what you have not included).
- Strengths in one area of your work can outweigh weaknesses in another area.
- In Media Studies, there are always many possible ways to respond to questions. Atypical answers will always be given due credit if they meet the mark scheme.

Television Extracts

The following extracts of approximately 3 minutes each are suggested for each of the practice papers used to provide the indicative content. **Please note:** timings may need to be adjusted for your own use. Timings for *Trigger Point* are based on the episode as shown on ITVX. The timings for *Man Like Mobeen* are based on the episode as shown on Amazon Prime and Netflix.

First practice paper <i>Trigger Point:</i> 03:13–06:32 (engineers enter plant – blackout of London) <i>Man Like Mobeen:</i> 00:00–03:10 (up to 'A bad man? Bloody scum') <i>Modern Family:</i> 00:00–02:45 (up to opening credits)	Third practice paper <i>Trigger Point:</i> 15:25–18:00 (charges – Commander ...) <i>Man Like Mobeen:</i> 07:05–10:40 (up to 'No ...') <i>Modern Family:</i> 12:05–12:30 (up to 'Let's go outside')
Second practice paper <i>Trigger Point:</i> 24:00–27:30 (Task Force HQ, crime scene, hears verdict from boss – armed police moving through abandoned car park) <i>Man Like Mobeen:</i> 04:00–07:05 (until the 'Let's go outside' plays) <i>Modern Family:</i> 06:00–09:30 (up to 'Let's go outside')	Fourth practice paper <i>Trigger Point:</i> 41:05–45:00 (IED disarmed, drop on at Thom embracing ...) <i>Man Like Mobeen:</i> 15:00–15:30 (up to 'Let's go outside') <i>Modern Family:</i> 17:00–17:30 (up to 'Let's go outside')

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Specification Coverage

Component 2		
	Television	
Practice Paper 1	<ul style="list-style-type: none"> • <i>Trigger Point</i> • <i>Man Like Mobeen / Modern Family</i> 	<ul style="list-style-type: none"> • Justin Bieber • Stormzy • Duran Duran • TLC
Practice Paper 2	<ul style="list-style-type: none"> • <i>Trigger Point</i> • <i>Man Like Mobeen / Modern Family</i> 	<ul style="list-style-type: none"> • Lizzo • Taylor Swift • Duran Duran • TLC
Practice Paper 3	<ul style="list-style-type: none"> • <i>Trigger Point</i> • <i>Man Like Mobeen / Modern Family</i> 	<ul style="list-style-type: none"> • Lizzo • Taylor Swift • Justin Bieber • Stormzy
Practice Paper 4	<ul style="list-style-type: none"> • <i>Trigger Point</i> • <i>Man Like Mobeen / Modern Family</i> 	<ul style="list-style-type: none"> • Justin Bieber • Stormzy • Lizzo • Taylor Swift

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ZigZag Practice Exam

Supporting GCSE Eduqas Media Studies

GCSE Media Studies

Component 2: Understanding Media Forms and Functions



Practice Paper 1

Name

Time allowed

1 hour 30 minutes

Extra materials required

Audio-visual resource for use with Section B

Trigger Point: 2:12 (up to 'The engineers enter plant – blackout of London')

or

Man Like Me: 00:00–03:10 (up to 'A bad man? Bloody scum')

Modern Family: 00:00–02:45 (up to opening credits)

Instructions

- Answer all the questions in Section A on the television genre you have studied
- Answer all the questions in Section B on the music topic you have studied
- Cross out any work you do not wish to be marked

Information

- The total mark for this paper is **60**
- The marks for each question are shown in brackets
- Please use good English and present your work clearly
- You are advised to spend about 45 minutes on Section A, including viewing time
- You are advised to spend about 40 minutes on Section B
- Question 2 requires an **extended response**. In this answer, you will be assessed on the quality of your written communication, including developing a clear and sustained line of argument which is logical, relevant and coherent.

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Section A: Television: Crime Drama OR Sitcom

Answer **all** questions in both sections.

Watch the extract from **either** *Trigger Point* (crime drama) **or** *Man Like Mobeen* (sitcom)

You have 2 minutes to read the questions in Section A

The extract will be screened twice

During the first viewing, watch the extract and make notes

You will have 15 minutes to make further notes

During the second viewing: watch the extract and make notes

There will be approximately 1 hour and 15 minutes left for you to complete both sections

After watching the extract, use the notes you have made to help you answer questions

Media Language

- (a) How are enigmas constructed in this extract? Explore **two** examples of enigmas.
(b) How far are the enigmas in the extract typical of the genre? Explore two examples.

Industries

- How far does the broadcasting context influence the content and success of either programme? Refer to examples you have included in your answer.

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Section B: Music

Media Language

Use the two music videos you have studied from the list below in your response to

'Intentions', Justin Bieber (2020) **or** 'Superheroes', Stormzy (2019)

and

'Rio', Duran Duran **or** 'We are the Champions', TLC

3. 'Even though society and culture have changed over time, music videos still use

How far is this true of the two music videos you have studied?

In your answer, you should:

- explore media language and generic conventions in the two music videos
- make reference to appropriate media contexts, for example social or cultural
- consider how far you agree or disagree with the statement

Audiences

4. Explain why online, social and participatory media are important to fans of music.

Refer to the online presence of Justin Bieber **or** Stormzy in your answer.

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Preview of Questions Ends Here

This is a limited inspection copy. Sample of questions ends here to avoid students previewing questions before they are set. See contents page for details of the rest of the resource.

COMPONENT 2 – PRACTICE PAPER 4

MARK SCHEME

Section A: Crime Drama OR Sitcom

1. (a) Explore how representations of gender are constructed in this extract.
Explore one male and one female character.

Award a maximum of 4 marks for each character referred to.

AO2 1a Analyse media products using the theoretical framework	
4 marks	<ul style="list-style-type: none">Excellent, thorough and detailed analysis of how representations are constructed in this extractConsistent focus on the potential impact or possible connotations of representations
3 marks	<ul style="list-style-type: none">Good, reasonably comprehensive analysis of how representations are constructed in this extractFocus on the potential impact or possible connotations of representations
2 marks	<ul style="list-style-type: none">Satisfactory analysis of some aspects of how representations are constructed in this extractGeneral focus on the potential impact or possible connotations of representations, but some parts are descriptive
1 mark	<ul style="list-style-type: none">Basic analysis of some aspects of how representations are constructed in this extractLimited focus on the potential impact or possible connotations of representations; mostly descriptive
0 marks	<ul style="list-style-type: none">No response given or work worthy of credit

Question 1/ Indicative Content

The indicative content is not prescriptive and all relevant and valid points should be awarded. Answers are not expected to include all the points listed below.

Answers should focus on the aspect of media language indicated in the question and extract shown. However, answers may also refer to aspects of the whole episode and how this supports the points being made, this should be given due credit. In addition, answers may refer to crime dramas or sitcoms and where this helps to explain or justify the point made, this should be given due credit.

Responses at the higher levels are likely to engage with the impact of the aspects of media language. They may relate this to stereotypes, narrative, characterisation, genre or audience and may consider the more obvious or straightforward aspects of representation, while responses at the lower levels will be largely descriptive.

In a 3-minute extract, there will be numerous aspects of representation, any one of which can be analysed. Responses are likely to select aspects of representation such as the costumes, the characters, the actions and reactions of the characters, specific aspects of the dialogue, the settings, locations, props, sound, lighting and so on, which relate to representation.

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Trigger Point**Washington**

- Washington is a supportive and calming female in a tense situation. She speaks to reassure DI Youngblood having stood on the hidden IED.
- Washington works independently of the rest of the EXPO team within the building, trusted by the rest of the team, and potentially capable of resolving the danger that was demonstrated earlier in the episode when she defused the IEDs blocking the way.
- She spends much of this scene positioned below DI Youngblood within the shot, positioning her as being weaker or less significant than the character shown in the lead. However, she is in a position of power as she is on her knees defusing the IED, supporting her male colleague while she is in danger.
- Washington is represented as a professional and ready for action. Her protective gear, worn by all the heroes, reminds the audience she is an action hero. She has a serious face; the typical iconography for the action genre and represents her as a strong character.
- Close-up shots of Washington tracing the wires into the IED present her as knowledgeable and trusted that her actions will be capable of defusing the IED and saving the life of her colleague.
- Washington admits she is 'scared' in this situation and this presents her as emotional, yet she continues to work to defuse the IED.
- Washington disengages from DI Youngblood's passionate kiss, and she controls the situation, creating a clear emotional and romantic tension between them. She continues to control the situation.
- There is clear fear on the face of Washington when the drone carrying explosives is seen. This presents her as realistic about her chances of surviving. She is no longer able to control the situation, creating tension for the audience.
- Washington is presented as victim after DI Youngblood has apparently run away, making her appear vulnerable as the audience view her character from the POV of the drone.
- It is Washington that holds onto DI Youngblood in the aftermath of the drone falling, potentially onto another hidden IED, thus reaffirming her control of the situation and her ability to think rationally under pressure and save her colleague.
- As DI Youngblood embraces DS Morgan in the stairwell, the audience can see Washington, suggesting that she feels emotionally attached to Youngblood and is concerned for him. Yet, she says and does nothing, demonstrating emotional control and strength.

DI Youngblood

- Appears highly emotional and under pressure, stating that he 'can't breathe' and 'needs a moment'.
- Youngblood is presented as emotionally vulnerable; he closes his eyes while holding hands with Washington.
- During this scene, Youngblood needs constant reassurance and is prone to emotional outbursts. His potentially irrational behaviour (out of fear) may cause his own death if not controlled.
- Youngblood admits that he is 'scared' during the ordeal and appears to be terrified. Washington goes to cut the wire for the IED.
- His kissing of Washington after the IED is disarmed presents a sensitivity to her, and his face shows a passionate aspect of his character.
- When the drone appears and the character runs away, with Washington shouting 'What are you doing?', the audience are positioned to think that he is afraid and not able to control himself. He is presented as emotionally weak and cowardly, a countertype to traditional male characters. His running, apparently erratically through the minefield of IEDs, endangering himself further supports the negative representation being presented to the audience.
- His getting the rifle and then shooting the drone surprises the audience, who are positioned to think he is away in fear. The fact that it is the male character that shoots the drone down, rather than the female character, reinforces stereotypical gender roles. In this closing part of the scene, he is presented as a hero.
- When Youngblood embraces DS Morgan in the stairwell, the audience can see Washington, suggesting that she feels emotionally attached to Youngblood and is concerned for him. Yet, she says and does nothing, demonstrating emotional control and strength.

DS Morgan

- Emotionally vulnerable. In this scene, she embraces DI Youngblood once she is able to get him. She clearly has strong feelings for her colleague, and their relationship is mentioned at different points in the episode previously.

Man Like Mobeen**Mobeen**

- In his interactions with Mr Ahmed and Khadijah, Mobeen is depicted as a caring and respectful character, showing respect and responsiveness when answering their questions. This contrasts with the stereotypical representation of a man, especially considering that in episode 1, Mobeen is shown as a father figure.

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some candidates may argue that this portrayal is still stereotypical in the con-
older men are typically held in higher regard.

- While Mobeen displays some stereotypically masculine traits, such as feeling makes inappropriate comments about Khadija ('... [she is] high quality brown and shocked reaction suggest that he also has some sensitivity and emotional
- Uncle Shady's comment about Mobeen having 'the tits' to be a woman suggests as somewhat effeminate in his appearance or demeanour.
- Mobeen is depicted as having a criminal past as a 'hool' and is referred to as a 'hool' aspect of his character is brought up awkwardly in conversation with Uncle Shady. Mobeen may have killed people during his criminal activities.

Uncle Shady

- Uncle Shady is portrayed as an elder and a traditional member of the Muslim father figure and a mentor to Mobeen.
- He dresses in more formal attire, such as a suit, to convey his wisdom and experience of cultural heritage.
- Uncle Shady's dry humour and expressionless face when offering criticisms of Mobeen's comedy.

Khadijah

- Khadijah arrives with a notebook, ready to interview Mobeen about his views on comedic value and portrays Muslim women as assertive, in control and somewhat typical of gender, especially in the context of Muslim culture where women are often portrayed as being more passive.
- In addition, Khadijah's statement 'I would've knocked him spark out' in response to her mother's abusive husband indicates that she is a strong and independent woman who is not intimidated. Again this is not a stereotypical depiction.
- However, despite her assertive behaviour, Khadijah is still depicted as being in a traditional manner as a daughter in search of a suitable husband.

Mr Ahmed

- Mr Ahmed is portrayed as a patriarchal figure who is seeking a suitable husband for his daughter.
- He appears socially awkward and directs the conversation towards the topic of finding a suitable husband, which indicates his eagerness to find a suitable match for his daughter.
- In his quest to find a husband for Khadijah, he objectifies her by asking for Mobeen's contact details, thereby reducing her to a mere commodity to be married off. While this may be a common view, it is not necessarily appropriate in the context of Muslim culture.

Modern Family

Mitch and Cameron

- Mitch is portrayed as a gay character who exhibits more traditionally masculine traits and takes a more responsible role in his relationship.
- Cameron is depicted as a flamboyant gay stereotype, displaying effeminate mannerisms and speech.
- Cameron exhibits strong emotions towards the situation with the mural and his approach.
- Their parenting styles often come into conflict, with Mitch taking a more conservative approach and Cameron adopting a more progressive attitude.

Phil and Luke

- Phil's portrayal goes against the typical 'strong masculinity' stereotype as he is often fearful of doors. He has closed-off paralanguage and responds in short sentences to Alex, whom Luke refers to as a 'therapy dog'.
- Luke is depicted as a stereotypical lazy teenager who steals his sister's laptop.

Alex, Hayley and Claire

- Alex is portrayed as a child figure in the family, defying gender stereotypes and taking on the role of her family members, particularly Phil and Luke. She is often referred to as a 'geek girl' stereotype with her intelligence and academic achievements.
- Hayley is depicted as a typical teenage girl who is dealing with the challenges of adolescence as feminine and fashionable and has moments of self-doubt and insecurity.
- Claire is portrayed as a successful working mother who struggles to balance her career and family life. She is depicted as a progressive woman who strives to be a role model for her children and to achieve their dreams.

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1. (b) How far are representations of gender typical of the genre?

Award a maximum of 6 marks for each aspect.

Band	AO2 1a and AO2 1b Analyse media products using the theoretical framework of and draw conclusions
3	5 marks <ul style="list-style-type: none"> Good, thorough analysis of how far contexts have influenced the characters in this extract Good, valid and justified conclusions and judgements are made
2	3–4 marks <ul style="list-style-type: none"> Satisfactory analysis largely focused on the more obvious or straightforward contexts have influenced the representations of characters Descriptive in places Satisfactory and largely justified conclusions and judgements are made
1	1–2 marks <ul style="list-style-type: none"> Basic analysis of how far contexts have influenced the representation in this extract and largely descriptive Basic conclusions and judgements are made, and conclusions may be largely descriptive
0 marks	No response given or no work worthy of credit

Question 1(b): Indicative Content

The indicative content is not prescriptive and all relevant and valid points should be given. Answers are not expected to include all the points listed below.

Answers should focus on representations, as indicated in the question and on how they are shown. However, answers may also refer to aspects of the whole episode and where the points being made, this should be given due credit. In addition, answers may refer to dramas or sitcoms and where this helps to explain a point, this should be given credit.

Responses at the higher levels are likely to engage with the impact of the aspects on the genre. At the middle levels, answers may consider the more obvious representation and gender. At the lower levels, answers will be largely descriptive. There is an overlap between questions 1a and question 1b as characters will be a focus on both. The same point cannot be given credit in both 1a and 1b.

Trigger Point:

- The EXPO/hero is a woman: while famously there have been notable important female characters in the crime genre (Miss Marple, Jessica Fletcher, Vera), it is unconventional to have a lead female character in an action oriented and dangerous field of work within the Met. Action and explosives are traditionally male action lead; however, in this scene Washington is presented as more than capable of handling the actions. She is clearly respected by most of the male members of her team. In the traditional crime genre are not placed in danger like Washington is and demonstrate their skill and prowess and skills alone.
- Washington is an action hero, demonstrated in her diffusing of the IEDs in the episode. She is portrayed as a maverick when she decides not to wear the full protective body armour on the IEDs on the gate to the electricity plant, much to the suggested criticism of the other officers. She ignores orders to move to a safe distance and stop trying to diffuse the IED with her own hands. While Washington is emotionally strong in the episode, she is also vulnerable when in situations where her skills are challenged by a male colleague who is superior, suggesting professional insecurity and incompetence when dealing with a male colleague.
- Her excellence in her professional skills, but troubled personal life, here, with a young boy, is a common theme in the crime drama genre, reminiscent of Regan in *Law & Order* or even Sherlock Holmes.
- DI Youngblood is presented in a way that challenges traditional representation of the crime genre. He is presented as emotionally weak in the closing scenes of the episode, being comforted by the female protagonist, reversing the stereotypical gender roles demonstrated within the genre, such as *The Sweeney*. *The Sweeney* shows a much more patriarchal structure with men in positions of power. However, *Prime Suspect* in the 1980s introduced this kind of representation for strong female characters such as Washington in *Trigger Point*.

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Man Like Mobeen

- Mobeen challenges traditional representations of masculinity as he takes on parental responsibility for Aqsa when his mother returns to Pakistan. He is polite and empathetic, exhibiting emotional openness. During a heated argument with Shady, Mobeen invites Khadija out for a coffee, demonstrating his wit and confidence. Mobeen fits the 'witty' protagonist archetype in modern sitcoms – he is presented as the main character, humorous and often makes a fool of himself.
- Mobeen's ongoing joke about his 'man boob' adds a comedic element to his character.
- Older male Muslims are portrayed as respected community members who serve as advisers to the younger generation. They often dress in traditional attire, such as kurtas, and demonstrate their religious and cultural background. They are depicted as wise and supportive. Mobeen's grandfather provides guidance and support. These characters embody traditional values, often seen as slightly irritating but all audiences love them.
- However, these characters are not exempt from criticism and may be portrayed as out of touch with modern life.
- Khadijah is a young Muslim woman searching for a suitable husband and is a central character. She represents the contemporary sitcom's attempt to embed the show in cultural context and use humour to address social issues.
- Although Khadijah exhibits assertive behaviour, she is still shown as being uncertain and vulnerable.
- Aqsa is presented as strong-willed and not to be underestimated, holding the family together.
- However, Aqsa also fits the stereotype of a stropky and rebellious teenager, with her feminine side when she asks Mobeen to buy her a teen magazine. Her relationship with Mobeen is complex, winding Mobeen up (she smirks when she messages him to pick up a copy of a magazine that will embarrass/throw him).

Modern Family

- The portrayal of Claire as a working mother struggling to balance work and family life is a common convention in sitcoms, and Phil's struggle to assert his authority in the household with their daughter, Alex, is also typical of the genre.
- Alex's representation is a subversion of gender norms as she is smart and responsible, often taking on adult responsibilities. She excels in STEM subjects like science and engineering, which presents a progressive female identity.
- Gloria's representation adheres to the 'fiery Latina' stereotype as she is stereotypically portrayed wearing tight-fitting clothing and high heels, and speaks with a thick accent. She is also portrayed as very feminine.
- Mitchell and Cameron's relationship subverts traditional gender roles, with Mitchell as the more masculine and responsible partner while Cameron is more emotional and less responsible, a departure from typical gender representations.

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2. How and why do genres change over time?
Refer to examples you have studied in your answer.

Band	AO1 2a and AO1 2b Demonstrate knowledge and understanding of the contexts of media products and processes
5	<p>9–10 marks</p> <ul style="list-style-type: none"> Excellent, accurate and detailed knowledge of relevant media contexts Excellent understanding of how contexts can influence the production of media products and processes, with appropriate and effective links made to the set products
4	<p>7–8 marks</p> <p>Good, accurate knowledge of relevant media contexts</p> <p>Good understanding of how contexts can influence the reception of media products and processes, with appropriate links made to aspects of the set products</p>
3	<p>5–6 marks</p> <ul style="list-style-type: none"> Satisfactory and largely accurate knowledge of relevant media contexts Satisfactory understanding of how contexts can influence the production of media products and processes, with some links made to the set products
2	<p>3–4 marks</p> <ul style="list-style-type: none"> Basic knowledge of relevant media contexts Basic understanding of how contexts can influence the production of media products and processes, with limited links made to the set products
1	<p>1–2 marks</p> <ul style="list-style-type: none"> Minimal knowledge of relevant contexts Minimal understanding of how contexts can influence the production of media products and processes, with few or no links made to the set products The answer is brief or not complete
0 marks	<ul style="list-style-type: none"> No response given or not worthy of credit

Question 2: Indicative Cost

The indicator is not prescriptive and all relevant and valid points should be included. The indicator is not exhaustive and does not include all the points listed below.

Answers should focus on aspects of the extract shown. However, answers may also refer to other episodes, and where this is relevant and supports the points being made, this should be marked positively. In addition, answers are very likely to make references to other older crime dramas such as Midsomer Murders, and where this helps to answer the question, and some comparison or reference to The Sweeney or Friends is to be expected. Similarly, some reference to the wider genre, and where this helps to explain or justify the points made, should be given due credit.

Answers are expected to show appropriate knowledge of factors that can affect genres in different contexts. At the higher level, candidates will show a clear understanding of how contexts may also refer to relevant theoretical perspectives. At the mid-levels, answers may focus on straightforward aspects of factors that can affect genres, while at the lower levels, answers may focus on basic knowledge of factors that can affect genres.

Answers are likely to address points, such as:

- How a genre is fluid and dynamic and changes over time
- Repetition and variation (Stable Elements theory of genre)
- Genre cycles
- Hybridity and sexuality
- How social and cultural contexts may influence genres
- How technological changes may influence genres
- How social and historical contexts have influenced representations
- How narratives reflect the social issues of the time
- Factors affecting audience reception such as demographic and psychographic
- Audience appeal, the uses and gratifications theory

Crime Drama

- Repetition and variation
 - Uses repetition of key conventions so audiences can recognise and relate to
 - Repetition of key conventions makes it easier to market a product and encourages sales of products that they enjoy
 - In *Trigger Point* and *The Sweeney*, there is repetition of the following elements
 - The central character as emotionally flawed detective with a troubled past
 - The focus on narratives involving crime
 - The programme's focus on action scenes taking place within the city
 - The use of generic conventions such as key settings: the police station, the streets, the wasteland
 - Use of repetition to entice an audience to watch, to offer novelty and excitement, to make the programme interesting. In *Trigger Point* and *The Sweeney*, there are some examples
 - In *Trigger Point*, the protagonist is a woman
 - In *Trigger Point*, the officers are female or from ethnic minorities
 - *The Sweeney* uses face-to-face investigation techniques, while *Trigger Point* uses technology to investigate the crimes

- Influence of social and cultural contexts

Trigger Point:

- Villains who reflect modern concerns regarding unknown and unseen dangers
- The criminal in the episode remains a mystery to the audience
- Characters who represent the diversity of Britain today, e.g. Washington, a young black officer
- Policing that reflects modern values, such as basing detective work on fact rather than a 'hunch' as in *The Sweeney*. Evidence is clearly presented to the audience so that they have viable information that the officers act upon
- Policing that reflects modern social concerns, such as unseen dangers from terrorism
- Fast-paced narratives reflecting modern crimes (e.g. explosives and counter-terrorism)
- Settings that are contemporary and that most of the audience can relate to

The Sweeney:

- Police behave in ways that a modern audience would find unpleasant and unethical, such as withholding evidence and even kidnapping a criminal
- Police are presented as largely male and white, and quite sexist and racist, contrasting with the proportion of the audience today who would find this unrepresentative and perhaps offensive
- Narratives reflect older style crimes such as robberies and deal with police rather than terrorism, interesting or less relevant to a modern audience
- Settings are no longer recognisable, e.g. many action sequences took place in a derelict area that were derelict at the time; now the area has been redeveloped to be one of the most important parts of London

- Technological developments

- Modern lightweight cameras allow for more hand-held style filming with a more intimate feel. In *Trigger Point* to give greater realism
- Modern camera technology allows for a greater range of camera shots such as close-ups, wide, extreme, overhead and bird's-eye shots in the opening sequences
- Modern camera technology allows for tracking and dolly shots during drone attacks
- Modern techniques and special effects to convey the dangers and impact of terrorism
- In *The Sweeney*, older heavier cameras made filming more static and less dynamic

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Sitcom

- Repetition and variation
 - Uses repetition of key conventions so audiences can recognise and relate to them
 - Repetition of key conventions makes it easier to market a product and encourages audiences to watch more products that they enjoy. In *Man Like Mobeen*, *Modern Family* and *Friends*, the following elements:
 - A focus on comedy
 - A small group of protagonists in a more or less equal ensemble
 - A focus on 'lovable losers'
 - Authentic settings that resonate with audiences
 - A linear structure within individual episodes, but within an overall character arc that tends to return to the same point in life as they started
 - Uses repetition to entice an audience to watch, to offer novelty and excitement, and to make the show fresh and interesting. In *Man Like Mobeen*, *Modern Family* and *Friends*, the following elements:
 - *Man Like Mobeen* has characters who represent the diversity of British society, including a slightly effeminate and a parental figure to Aqsa, and traditional older characters.
 - *Modern Family* has characters who represent typical American values: Phil as a man who is a successful estate agent; Claire as the ideal working mother who balances her career despite having three kids; Jay, while he may be considered slightly stereotypical, also embodies the 'self-made' trope as someone who has built his own business; or Mitch and Cameron, who represent growing acceptance of gay relationships in American society
 - *Modern Family* has narratives and characters which represent some aspects of American life: Claire as the manager at her office

- Influence of social and cultural contexts

Man Like Mobeen:

- The show presents a nuanced and authentic portrayal of the lives of British Pakistani descent living in Pakistan.
- It highlights the challenges faced by the community, including discrimination, racism, and radicalisation, which is explored in more detail in later episodes
- Mobeen represents the experiences of second-generation Pakistani Muslims who are caught between two worlds and struggles to reconcile his Muslim faith with British culture
- Aqsa, Mobeen's younger sister, is presented as a strong-minded and independent woman who also struggles with the expectations of her traditional Pakistani family
- Khadijah, another Muslim woman in the show, is shown as assertive and confident, reflecting the importance of marriage and family in British Muslim culture

Modern Family:

- The show features a diverse range of characters and addresses various social issues in contemporary American society. For example, the representation of the gay couple reflects the changing attitudes towards LGBTQ+ individuals and same-sex marriage.
- The show also portrays different family structures, including blended families, which are becoming increasingly common in modern society
- The show also touches on issues related to gender and race. For instance, it challenges the stereotypical 'fiery Latina' image, similarly, the character of Phil Dunphy challenges the stereotypical conservative, middle-class, wealthy and privileged American man, and the character of Luke Dunphy challenges the stereotypical 'white boy'
- The show also features various female characters who challenge gender stereotypes, such as Claire Dunphy, a strong mother and a successful businesswoman

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Friends:

- Narratives that reflect outdated values such as when Chandler is worried when Ross doesn't want to have a male nanny and doesn't want his son shaming Monica for being overweight as a teen, or Rachel hiring an assistant and she wants to date him. It is difficult for modern audiences to find such narratives not problematic.
 - Narratives and dialogue that objectify women, such as Joey's attitude to Rachel.
 - Characters that represent a narrow section of society – white, middle-class people, not representative of the diversity of society.
- Technological developments
 - *Friends* had a wide appeal to a mass audience, consistent with broadcast television. It was initially broadcast on NBC and the first episode gained an audience of 22 million.
 - *Man Like Mobeen* is a BBC Three original production which was initially broadcast in the UK. It was later acquired by Netflix, which distributes the show internationally to reach a global audience and spread its messages of addressing social differences. The BBC being a public service broadcaster means that it is required to be of content and format to address its Reithian value to 'educate, entertain and inform'.
 - *Modern Family* was initially produced by 20th Century Fox Television and broadcast on the American television network ABC. Following Disney's acquisition of 20th Century Fox, the show is now owned by Disney, which controls its distribution and licensing. As a result, the show had to address a variety of representations to appeal to a global audience, which could impact the genre as it reaches a large international viewership despite being an American television show.

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Section B: Music

3. 'An artist's social media is the most important method they have for targeting their audience.'

How far is this true of the artists you have studied?

In your answer, you should:

- explore how artists use their social media to target audiences
- make reference to appropriate media contexts, for example, social or cultural
- consider how far you agree or disagree with the statement

Band	AO2 1a and AO2 1b Analyse media products using the theoretical framework of media contexts; make judgements and draw conclusions
	17–20 marks
5	<ul style="list-style-type: none"> • Excellent, thorough analysis of both the set products; fully engaged with the more complex aspects of audience • Excellent, thorough and relevant links between the set products and relevant media contexts • Excellent, effective use made of relevant aspects of the theoretical framework and appropriate terminology; may include reference to theory • Excellent, valid and justified conclusions and judgements are made
	13–16 marks
4	<ul style="list-style-type: none"> • Good, reasonably thorough analysis of both the set products; engaged with the more complex aspects of audience • Good, reasonably thorough and relevant links between the set products and relevant media contexts • Good, secure use made of relevant aspects of the theoretical framework and appropriate terminology • Good, valid and justified conclusions and judgements are made
	9–12 marks
3	<ul style="list-style-type: none"> • Satisfactory analysis of both the set products; largely focused on straightforward aspects of audience and may be descriptive in places • Satisfactory links between the set products and relevant media contexts • Satisfactory use made of aspects of the theoretical framework and appropriate terminology • Satisfactory and largely justified conclusions and judgements are made
	5–8 marks
2	<ul style="list-style-type: none"> • Basic analysis of both the set products, may have an uneven focus and may be descriptive • Basic links between the set products and relevant media contexts • Basic use made of aspects of the theoretical framework and basic terminology may be used in a fully relevant or accurate way • Basic conclusions and judgements are made, conclusions may not be fully reasoned
	1–4 marks
1	<ul style="list-style-type: none"> • Minimal analysis of the set products; largely descriptive; may focus on one aspect • Minimal or no links between the set products and relevant media contexts • Minimal or no use made of aspects of the theoretical framework and terminology may be used irrelevantly or inaccurately • Minimal or no conclusions and judgements are made
0 marks	No response given or no work worthy of credit

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Question 3: Indicative Content

The indicative content is not prescriptive and all relevant and valid points should be included. Answers are not expected to include all the points listed below.

Answers are expected to refer to the social media of two artists as indicated in the question. If the social media presence is discussed, the appropriate mark must be divided by two.

Answers should link the products to relevant contexts, such as social or historical, and all or more than one relevant context should be addressed.

Extended response questions require that candidates develop a clear and sustained argument, logical, relevant and supported in order to achieve the highest marks. Students may not be expected to discuss the most important way an artist can target their audience.

Responses at the higher levels are likely to engage with audience and industry issues, the language of the social media, and how this is used to target, reach and define an audience. At the lower levels, answers may consider the more obvious or straightforward aspects of the role of social media in the music industry, while at the lower levels, answers will be largely descriptive. Students may not be expected to discuss the most important way an artist can target their audience.

Answers are likely to show knowledge and understanding of the theoretical framework of the music industry, particularly of industry and audience, with reference to the music industry and on social media, and the set product. For example:

- Aspects of industry, such as music labels and conglomerate ownership, and the role of fans, and issues of revenue and profit and how stars and record labels benefit from this.
- Aspects of audience, such as the importance of social media in reaching and defining an audience, especially younger demographics, and in fulfilling identity and other needs (such as for the audience, especially through the reality of a close personal relationship with a star).
- Aspects of representation, such as the role of social media in branding for an artist.

Answers are likely to show knowledge and understanding of the contexts of media, the music industry and on social media, and participatory media, and the set product. For example:

- The importance of social media in all aspects of life
- The importance of social media in the lives of younger people
- The origins of social media as a personal way / an amateur way of communication rather than artists, stars or companies
- How social media has grown to become an integral part of the entertainment industry
- How very few stars manage and curate their own social media due to time constraints and branding and image concerns from management companies
- How stars have both risen and fallen by social media, and how an unwisely chosen social media strategy can have adverse effects on the star

Lizzo

Lizzo targets a young female audience on her social media:

- Lizzo's presence on social media platforms such as Twitter, Instagram and TikTok directly with her fans. By sharing updates on her music, tour dates and personal life, Lizzo has built a strong connection with her audience, increasing their investment in her success.
- Lizzo's impressive social media following includes over 13.2 million followers on Instagram, 10.5 million on Twitter, and 26.6 million on TikTok as of February 2023. Through her authentic and relatable content, Lizzo has used social media to foster a close relationship with her fans, sharing personal experiences and body positivity.
- Lizzo's partnership with Dove's Self-Esteem Project in 2020 saw her become a brand ambassador, launching the 'Selfie Talk' campaign to empower young people to feel confident in their own skin.
- Lizzo's Instagram account, @lizzobeeating, boasts over 13 million followers and a mix of content, from behind-the-scenes glimpses of her life to uplifting messages of self-love. Through her content, such as 'PANTY CAM' and TikTok GRWMs, Lizzo encourages body positivity and self-acceptance.
- She also speaks out against harmful beauty standards and body shaming on her social media platforms.

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Taylor Swift

Swift targets a young female audience in her online, social and participatory media

- Swift is famous for a close relationship with her fans, reaching out to them on a personal level, e.g. by attending one fan's wedding, buying a house for another fan, or even appearing at a fan's concert to hear her new album, and so on
- Most of these relationships are formed on social media
- On Twitter, Swift has over 85 million followers
- She tweets about her products, her music releases and her forthcoming shows and events, including photos of her fans and tweeting photos taken by her fans, creating a community and offers the audience the use and gratification of companionship
- Swift's Facebook page has around 70 million followers and features a lot of pictures of her music career, which offer fans information and entertainment; it also features 'behind the scenes' shots, which offer fans more of a sense of companionship
- Swift has around 100 million followers on Instagram; the pictures are mainly photographs, adding to her star status and supporting her brand image, but it also features photos which offer a more intimate and personal look into Swift's life; the exclusivity makes it a pleasure to her audience
- Swift also follows many of her fans, comments on their accounts and follows their interests; this communication with fans is unusual for a major star and enhances the close relationship, making her more relatable to her audience
- The branding across all her sites is consistent and there is a bias towards products and services that she promotes
- Swift has had public social media 'fights' with other major stars, such as Kanye West, which have alienated some sections of the public, but also cemented the support of her fan base
- Swift has recently launched her own social media app – 'The Swift Life' – as a way of communicating with her fans; it hasn't been very successful so far, and at times it has been criticised for being too exclusive
- While her social media and online presence is important, it can be argued that her music (and her image as a 'Man' Man', with its feminist message) also target a specific audience group and are part of a narrative that will appeal to this group

Justin Bieber

Targets a diverse audience, including his core audience of younger pre-teen females, but also a wider audience who have grown up in the years since his debut album in 2010), and a more mature audience

- Facebook: approx. 90 million followers
- Highlights key aspects of his brand as someone who fights for and cares about social and climate change; this is consistent across all his online and social media channels
- The page showcases his activities and advertises some upcoming events
- Fans can message him through Facebook, giving the illusion of direct contact
- Advertises his live appearances and performances and promotes his new music
- Tends to feature advertising material and posed photos of him
- Fans can comment and see their comments on his page; however, there are often no replies from Bieber, and he rarely replies to fans' comments
- His page includes some more personal photos and less posed, more informal photos, giving a real insight into Bieber's life
- On Twitter, he has over 115 million followers. Like his Facebook page and website, it features the same content and branding, suggesting all forms of social and online media are used to promote his personal brand and his music
- His tweets often use informal and slang language, making them seem more accessible and relatable
- Across all channels, Bieber maintains a focus on positive social messages such as celebrating black and minority culture and promoting women's rights; this positions him as a socially aware activist as well as a musician and to target a specific psychographic of 'reformers'
- His website includes a large 'shop' section selling merchandise, allowing fans to buy products of Bieber
- By advertising his branded products, Bieber targets a group of aspirers who want to be more like Bieber himself

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Stormzy

Targets a diverse audience:

- Having 1.2 million followers on Facebook provides Stormzy with a large audience to promote his music, events, and showcase his performances. By using Facebook, he can target his audience who are interested in his music.
- Facebook allows for targeted advertising, which can reach a specific demographic, age, gender and location. This means that Stormzy can target specific groups who are likely to be interested in his music and performances.
- Facebook is used primarily to promote his music and events; Stormzy is also able to engage with his fans among his followers, which helps to build anticipation and encourage ticket sales.
- In June 2022, it was reported by LADbible that Stormzy had deleted his Twitter and Instagram accounts. In an interview, Stormzy explained that he had become overwhelmed by social media and wanted to take a break to focus on his mental health.
- Stormzy's use of Instagram reflects a wider trend among celebrities and public figures to use the platform as a way of controlling their public image and engaging with fans in a more positive environment.
- Stormzy's advocacy and activism for social justice issues, such as Black Lives Matter and the Grenfell disaster, are frequently shared and amplified by other celebrities and media outlets (such as his own brands), encouraging his fans to take action and support these causes.
- The website serves as a central hub for his fans to access the music releases, but it was simply a landing page with the new album – *This Is What I Mean* – published.
- It could be argued that Stormzy's ability to reach and connect with his audience through online, social and participatory media, but is also driven by the socially conscious themes that resonate with his fans on a deeper level.

Conclusions and judgements which may be drawn include:

- Online/social media is an essential tool for targeting and reaching audiences.
- However, many stars use this tool as a further promotional method to sell products.
- Other methods – such as the music, the music videos, personal appearances or other forms of advertising – are also important ways for artists to target and reach their audience.

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4. Explain how an artist can use a music video to construct their image.

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoretical framework
5	<p align="center">9–10 marks</p> <ul style="list-style-type: none"> Excellent, accurate and detailed knowledge and understanding of how an artist can use a music video to construct their image Appropriate and effective reference to the set product to support the points made Highly effective use of terminology
4	<p align="center">7–8 marks</p> <ul style="list-style-type: none"> Good, accurate knowledge and understanding of how an artist can use a music video to construct their image Appropriate reference to the set product to support the points made Effective use of terminology
3	<p align="center">5–6 marks</p> <ul style="list-style-type: none"> Satisfactory and largely accurate knowledge and understanding of how an artist can use a music video to construct their image Some reference to the set product to support the points made Largely relevant use of terminology
2	<p align="center">3–4 marks</p> <ul style="list-style-type: none"> Basic knowledge of relevant contexts and basic or limited understanding of how an artist can use a music video to construct their image Limited reference to the set product Basic use of relevant terminology
1	<p align="center">1–2 marks</p> <ul style="list-style-type: none"> Minimal knowledge of relevant contexts and minimal or no understanding of how an artist can use a music video to construct their image Limited reference to the set product Minimal or no use of relevant terminology
0 marks	No response given or a response not worthy of credit

Question 4: Representations of the artist

Responses at the higher levels are likely to show knowledge and understanding of the set music videos and how an image is constructed, and will relate this to representation of genre, narratives and so on. They may also refer to other forms of an artist's branding. At the lower levels, answers will be largely descriptive.

Answers are likely to show knowledge and understanding of the theoretical framework, particularly of media language and how it can be used to construct representation.

- The nature of representations as selected, constructed and mediated
- The choices that are involved in this selection and construction
- Iconography, symbolism and connotation
- Stereotypes, countertypes and misrepresentations
- Values and views conveyed by or inherent in representations
- Theoretical perspectives on representation
- The generic conventions of music videos

'Good as Hell'

- Lizzo's portrayal as a confident and successful black woman can inspire other young girls to embrace their image and body shape.
- Lizzo is the central figure in the video, often placed at the centre of the frame and surrounded by other women. Her empowering presence positions her as a beacon of positivity who has defied negativity and body shaming.
- The video portrays a supportive and talented community of young black American women. Lizzo stands at the forefront of this group, creating a sense of unity and positivity. She is a positive role model for young girls seeking female empowerment and body confidence.

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- Lizzo's carefree and nonchalant performance style to camera, along with her body positivity rather than conforming to traditional beauty standards. Her song presents her as glamorous and beautiful.

'The Man'

The music video constructs Swift's image as empowered and inciting social change.

- Swift presents herself as empowered as she is credited as the writer, producer and director.
- In-role, as the director, instructs the 'actor' portraying 'The Man' to be 'sexier'.
- The message of the music video is one of female empowerment.
- The video has the potential to reach a wide audience – female audiences who value gender equality.
- The focus of both the music video and the song is the theme of gender equality, a topic that was widely reported on in 2020 and is an extension of Swift's personal beliefs.
- The behind-the-scenes shots of the music video reveal the transformation of 'The Man', reminding the audience that she is the writer of the song and the representation of women in the entertainment industry.
- The intertextual references to *RED*, *1989* and other Swift albums reinforce her position in the entertainment industry.

'Intentions'

Bieber presents himself as heroic, popular and socially aware:

- Male as hero, as strong and successful, in 'saving' the women and solving the stereotypes of masculinity, providing aspirational role models to viewers.
- Bieber presents himself as a successful and popular role model, showing himself surrounded by grateful/excited children or the recipients of his charity as he performs.
- He represents himself as socially aware, and the video gives the song greater meaning by message combatting poverty and social inequality.
- Includes diverse and gender-balanced representation, which suggests he is a socially aware person.
- The video focuses on telling the story of Bieber's charity work.
- Still retains some performance aspects showing Bieber singing and dancing, reinforcing his image as a popular and successful artist.

'Superhero'

Stormzy portrays himself as a socially conscious, popular figure who stands up for the underdog.

- The comic-book-style animation may be viewed as satirical or ironic, particularly given the themes in the lyrics.
- Stormzy is depicted as a strong and valiant character – while he is portrayed wearing a specific costume. Instead, he is shown wearing plain clothes, which suggests that minorities have the potential to be superheroes in their own right – contrasting the admiration other characters have for Stormzy in the music video.
- Stormzy's image is presented as one of empathy and understanding towards people. By offering a superhero solution to the sombre feelings that young people experience, he is positioning himself as a relatable figure who understands and wants to help.
- The video's non-linear narrative comic book style adds to Stormzy's image as an artist who does not hesitate to explore and push limits. This could be interpreted as his status as a forward-thinking and creative artist, which boosts his credibility.
- The video's intertextual references, such as *Food for Thought* + *Crosses* and *Black Panther*, position Stormzy as a socially conscious and politically involved artist. Stormzy is positioned for change by referencing these problems.

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Preview of Answers Ends Here

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