



# GCSE (9–1) Eduqas Teaching Pack

for Component 2, Section B:  
Music Videos and Online Media

Fourth Edition, February 2024



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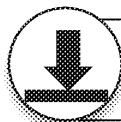
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# Teacher's Introduction

Music videos and online media serve as additional methods of promoting music artists' bodies of work. As such, the aim of this resource is to create a series of structured lessons to teach students about the music industry in a way that is truthful to the medium and meets the requirements of the GCSE 9–1 Eduqas (C680QS) specification.

Set products outlined by the 2017 Eduqas GCSE Media Studies specification (for assessment from 2025)		
Female artist	Male artist	Legacy artist (1980s/1990s) <sup>1</sup>
Taylor Swift ('The Man') or Lizzo ('Good as Hell')	Stormzy ('Superheroes') or Justin Bieber ('Intentions')	Duran Duran ('Rio') or TLC ('Waterfalls')



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

Centres are required to choose one artist from each category. These artists exemplify contemporary music while illustrating the evolution of music videos. This resource caters to all seven artists' music videos, providing opportunity to the educator to select which ones to address in class. This resource will refer to the above artists as 'chosen female artist', 'chosen male artist' and 'chosen legacy artist' respectively. This has been done in order to supply answers for each of the seven artists, making the resource appropriate for any teacher regardless of their choice combination. The structure of the pack also allows for teachers to change their artist selection from year to year with ease.

## Remember!

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

The lesson overview included on p. 2 of this resource provides an outline of each lesson's content and how it reflects the specification. All 12 lessons are accompanied by a structured lesson plan. Each lesson plan has clear timings and full instructions for each activity. Every lesson is also accompanied by a corresponding PowerPoint presentation. Presentations are created to ensure that activities which require a degree of interactivity are more effective.

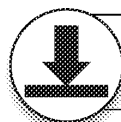
Additional context is provided in certain lessons. It is assumed that all theories needed for Component 2 Section B will have already been covered earlier in the course in Component 1. Nevertheless, there may be some room for further information. All the information is given within the contexts of music videos or online media to allow for better application to the medium.

While instructions are given on how each lesson should be carried out, it is within your remit as your students' primary educator to decide how best to carry out certain activities based on the needs of your students. It is also up to you in which order each lesson is taught.

Exam-style questions are provided to aid students in preparation for the exam. Where exam-style questions are used, corresponding mark schemes have also been supplied.

The aim of this resource is for the student to walk away with confidence knowing how to answer the music-based question in their exam. The specification has been used as a guide for this resource. Therefore, as their educator, you can spend less time worrying whether all the material is covered and more time ensuring that your students are engaging in their work.

February 2024



Accompanying PowerPoints for all lessons are included with this resource. These files are available on the ZigZag Education Support Files system, which can be accessed via [zzed.uk/productsupport](https://zzed.uk/productsupport)

## Second Edition, August 2019

Minor amendments have been made to this resource to account for the changes made to the GCSE Eduqas set products for assessment in 2021, specifically, the change from Michael Jackson's 'Black or White' music video to TLC's 'Waterfalls' music video. Pages which have been updated include 1, 25, 27, 29, 31, 32, 49, 50 and 53.

## 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. Pages which have been updated include 21, 30, 32, 46, 48–57, and PowerPoint slides 4 and 5 in Lesson 1, 5 and 8 in Lesson 5, 6 and 10 in Lesson 6, and 13 in Lesson 7.

## Fourth Edition, February 2024

This resource has been updated in line with specification changes to set products for exams 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.

Eduqas GCSE Media Studies – Component 2 Section B: Music Videos and Online Media (2017 specification)

Lesson	Lesson Theme	Lesson Aim	Specification Reference	Resources Needed
1	The Music Industry in Context	Familiarisation with contexts relevant to the music industry	General introduction to topic	Worksheets. Answer sheets. PowerPoint. Access to music videos (YouTube).
2	The Music Industry	Understanding of overall music industry	Industry and context	Worksheets. Answer sheets. PowerPoint.
3	Media Language (Female Artist)	Use of media language and the creation of meaning in female artist music videos	Genre conventions, music video conventions, creation of meaning	Worksheets. Answer sheets. PowerPoint. Access to music videos (YouTube).
4	Representation (Female Artist)	Representation issues relating to female artist music videos	Feminist representation	Worksheets. Answer sheets. PowerPoint. Access to music videos (YouTube).
5	Media Language (Male Artist)	Use of media language and the creation of meaning in male artist music videos	Genre conventions, music video conventions, creation of meaning	Worksheets. Answer sheets. PowerPoint. Access to music videos (YouTube).
6	Representation (Male Artist)	Representation issues relating to male artist music videos	Representation of ethnicity and race	Worksheets. Answer sheets. PowerPoint. Access to music videos (YouTube).
7	Media Language (Legacy Artist)	Use of media language and the creation of meaning in legacy artist music videos	Genre conventions, music video conventions, creation of meaning	Worksheets. Answer sheets. PowerPoint. Access to music videos (YouTube).
8	Representation (Legacy Artist)	Representation issues relating to legacy artist music videos	Representation of reality, the world and social class	Worksheets. Answer sheets. PowerPoint. Access to music videos (YouTube).
9	Gender	Understanding issues of gender representation	Representation of gender and feminism	Worksheets. Answer sheets. PowerPoint.

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# Lesson 1

## The Music Industry in Context

### Lesson aims

- ✓ Understand the relevant contexts relating to the music industry and set music artists
- ✓ Understand the ways music videos can be accessed and consumed
- ✓ Understand key terms associated with music videos

### You will need:

- PowerPoint Lesson 1
- Presentation software
- Worksheets 1.1, 1.2 and 1.3
- Computers/Internet
- Exercise books

## ? Starter

### Introduction to Music Videos

**Worksheet 1.1** will contextualise music videos as a specific type of medium. Students are given key terms associated with this medium which students are then required to match to definitions on **Answer Sheet 1.1**. Words which have the same number of letters have to be matched. Students are then required to list the terms in alphabetical order.

## Q Introduction

### Music Video Distribution

Students continue with **Worksheet 1.2**. In small groups (maximum four students), students select two most appropriate terms from the starter activity that best relate to music video distribution (e.g. YouTube). In the same groups, students must discuss which method of distribution is best and present an argument as to why they think so. There is no correct answer. **Worksheet 1.2**, where reasoning in favour of both is presented. Finally, students are required to think of whereby a music video can be distributed, and accessed by audience. This is provided on **Answer Sheet 1.2**.

## ✍ Main Task

### Contextualising Set Artists

As a class, students use **PowerPoint Lesson 1** which presents two key facts about each artist by Eduqas. One fact relates to the artists' careers, while the other relates to the music video. Students are given 10 minutes to research these facts and decide which three belong to. This will give students a basic understanding of all six artists set for the lesson. Students then decide which three will be selected by the centre. Answers to this activity are provided on the preceding slide. The preceding slide has the answers sorted in line with each artist.

## i Additional Information

It is suggested that the final 10–15 minutes of the main task is spent familiarising students with the videos of the artists chosen by the centre.

While the focus is on contextualising the music video, lessons 3–10 require students to watch the video in order to answer certain questions. It is up to the educator whether or not it is necessary for viewing the music video. However, in the exam, students will be required to watch any of the music videos, so where exam-style questions are concerned it is essential to have the opportunity to review the music video before answering the question.

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## Plenary

### The New Age of Music

Lesson 1 concludes by asking students to consider alternative methods of promotion for artists. **Worksheet 1.3** asks students to consider artists' personal websites and how they can be used as a means of self-promotion. A list of uses has been presented. However, further uses may be identified by students that may be valid.



## Homework

Research the three artists selected by your class to pursue for the exam. Write down for each artist with facts about that artist and the song used for that music video.



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## Worksheet 1.1: Starter Task – Introduction to Music Videos

Find the 11 terms associated with music videos in the word search below, and write the terms in the spaces provided below the word search. When you have finished, take a few minutes to discuss terms 1, 2, 4 and 8 as a class. These terms reflect the key conventions that are practised by music videos. Apply what you know about these concepts to media forms you have already studied, and discuss how you think they can apply to music videos.



D U Z S A R B Z T H E O R Y  
X S U W P U E G B L D W N E O  
S A C O E J P E F Y A A A G U  
S U O L C K R N Y J P Y R U T  
V D B B I Q E R P D H J R L U  
M I T Z A V S E R Y M G A A B  
B E H G L V E B O F N F T T E  
W N L A E R N L M Z H U I I A  
J C O D F B T Q O X P K V O Q  
P E M E F Z A I T O S C E N J  
U F B E E E T Z I P P M T V W  
R C L F C U I L O R R O X Q H  
D S C M T L O R N A T T O G G  
U N P X S T N A K D W A Q J U  
K P L O W N E R S H I P C P D

- 1) Assembled spectators: \_\_\_\_\_
- 2) The French for 'type': \_\_\_\_\_
- 3) Home of *Total Request Live* and *Catfish*: \_\_\_\_\_
- 4) An account of events: \_\_\_\_\_
- 5) The act of possessing something: \_\_\_\_\_
- 6) A marketing technique used to raise a business: \_\_\_\_\_
- 7) Setting boundaries to gain a position of authority: \_\_\_\_\_
- 8) The power of someone or something: \_\_\_\_\_
- 9) Visual tricks in film through the use of technology: \_\_\_\_\_
- 10) Principles used to explain something academically: \_\_\_\_\_
- 11) World-dominating upload platform: \_\_\_\_\_

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## Worksheet 1.2: Intro Task – Music Video

- 1) From the word search in Worksheet 1.1, select the two terms identified which are associated with the distribution of music videos.

.....

.....

- 2) In groups no larger than four, discuss which of the two is the most successful method of distributing a music video. Select one person from each group to express to the class why your group arrived at that answer.

- 3) What other means of distribution can you think of for that a music video may use?

.....

.....

.....

.....



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## Worksheet 1.3: Plenary – The New Age

Another way for a music artist to promote themselves and their music (their brand) is through their website. How do you think an artist can use a personal website to capitalise on their name? List as many ways as you can think of. The first one has been done for you.

Discography (music catalogue)

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# Lesson 2

## The Music Industry

### Lesson aims

- ✓ Understand the relevant contexts relating to the music industry
- ✓ Understand the key figures relating to the music industry
- ✓ Understand all the main roles that the music industry caters to

### You will need:

- PowerPoint Lesson 2
- Presentation software
- Worksheets 2.1 and 2.2
- Computers/Internet
- Exercise books

### ? Starter

#### Say What You See

Lesson 2 begins with **PowerPoint Lesson 2** where students are given a series of slides that correspond to a number of vital roles found within the music industry. Students are given a question with five answers animated to appear on each slide.

### Q Introduction

#### The Music Industry and Its Figures

Students continue with **Worksheet 2.1**. In pairs, students must select the correct answer in the space of each statement, based on the options provided. Students may be asked to identify key figures, or they may be instructed to first mark the answers in pencil and then discuss the answers, found on **Answer Sheet 2.1**, have been provided.

### ✍ Main Task

#### Key Players in the Music Industry

Continuing from the starter activity, students are given a more extensive list of roles within the music industry, based on the four main activities found within the industry. Students are divided into four equal groups. Each group is to be delegated one of the activities found within the industry. Each group must then tackle each of the four roles found in their given industry activity. Students must identify the role of that role is. Indicative answers have been provided on **Answer Sheet 2.2**. Students must create an exhaustive list, and further information identified by students may be deemed correct.

### 💡 Plenary

#### Money Matters

Lesson two concludes on **PowerPoint Lesson 2**. Students are given one minute to think of that an artist may make money. A full list is presented on the slide. Students must identify further avenues of revenue may be identified by students.

### 📖 Homework

**Question:** How do artists make money from video streaming services such as YouTube?

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## Worksheet 2.1: Intro Task – The Music Industry

Below is a series of statements relating to the music industry. You will be presented with three options to choose from to complete each statement. Only one option is correct. Individually select the correct option. When you have finished, review your answers as a class. It is advised to attempt in pencil, so you can amend your answers should you get them incorrect.

- 1) In 2022, the music industry grew by \_\_\_\_\_.
  - a. 9%
  - b. 7%
  - c. 12.5%
- 2) Global music industry revenues in 2022 were \_\_\_\_\_.
  - a. \$5.3 billion
  - b. \$26.2 billion
  - c. \$11.1 billion
- 3) Music streaming accounts for \_\_\_\_\_ of global revenues.
  - a. 25%
  - b. 67%
  - c. 49%
- 4) Physical music formats (vinyl and CD) account for \_\_\_\_\_ of global revenues.
  - a. 46.7%
  - b. 17.5%
  - c. 64.8%
- 5) Sales in \_\_\_\_\_ account for almost half (49.8%) of physical music sales.
  - a. North America
  - b. Asia
  - c. Europe
- 6) Over \_\_\_\_\_ million people globally used streaming services in 2022.
  - a. 500
  - b. 400
  - c. 300
- 7) In 2022, Spotify had \_\_\_\_\_ million subscribers.
  - a. 312
  - b. 188
  - c. 87
- 8) Although the music industry in the UK is not regulated by a single organisation overseeing the Copyright Licensing Scheme which sets out guidelines as to the BPI standard, it is regulated by \_\_\_\_\_.
  - a. British Rental Information
  - b. British Production Industry
  - c. British Phonographic Institute

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- 9) The responsibility for ensuring that music is distributed to age-appropriate audiences lies with the \_\_\_\_\_, by adding the Parental Advisory logo onto the physical record.
- BPI
  - record label
  - artists' management
- 10) A song or a music video will normally have a Parental Advisory warning if it contains
- strong language
  - violent/criminal behaviour
  - sexual/discriminatory behaviour
  - any strong language, violent/criminal behaviour, or sexual/discriminatory content
- 11) The \_\_\_\_\_ is responsible for regulating music videos released on YouTube.
- BBC
  - BBFC
  - PEGI
- 12) Since 2014, the above regulator has been working with YouTube and Vevo to ensure the \_\_\_\_\_ of viewers.
- integrity
  - quality
  - safety

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## Worksheet 2.2: Main Task – Key Players in the Music Industry

There are four key activities practised within the music industry. Each activity can be carried out by a professional, with designated roles that serve a function to the creation of music and finance.

These activities can be summed up as follows (some key roles found in each activity):

- 1) Recording: the act of recording music with the aim of it being distributed to the public.
  - a. Composers
  - b. Songwriters
  - c. Record producers
  - d. Audio engineers
- 2) Distribution: the act of providing legal accessibility to music fans through a number of channels.
  - a. Radio broadcast
  - b. Streaming services
  - c. Retail
  - d. Performance rights organisations
- 3) Live music: the act of a music entertainer providing live performances of their music.
  - a. Entertainments promoters
  - b. Booking agents
  - c. Tour managers
  - d. Ticket distribution services
- 4) Corporate: the act of handling the best interests of a music entertainer from a business perspective.
  - a. Talent managers
  - b. Entertainment lawyers
  - c. Business managers
  - d. Personal assistants



### Task

Split yourselves into four equal groups. Each group will be given one of the four activities. Within your group, spend 10 minutes researching each role found within your given activity and the purpose it serves. Present your answers to the class in no more than four minutes.

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# Lesson 3

## Media Language (Female Artists)

### Lesson aims

- ✓ Understand the use of media language as used by the chosen female artist
- ✓ Understand codes and conventions of music videos as applied by the chosen female artist
- ✓ Understand the concepts of narrative and use of intertextuality as used by the chosen female artist

### You will need:

- PowerPoint Lesson 3
- Presentation software
- Worksheets 3.1 and 3.2
- Computers/Internet
- Exercise books

## ? Starter

### Adding Meaning

Lesson 3 begins on **PowerPoint Lesson 3**, where students are presented with a question. The question asks students to consider how the music video of the chosen female artist adds meaning to the song. The answer is presented on the succeeding slide. Students should be able to answer this question, but should be able to identify that the music video adds meaning to the song by adding a visual element to it.

## Q Introduction

### Exploring Narratives

Students continue with **Worksheet 3.1**. Individually, or in small groups, students should be able to enhance the meaning of the music video by comparing the narrative of the video to the song. Students are given a diagram to fill in key points raised. **Answer Sheet 3.1** provides the answer for both Lizzo and Taylor Swift. An example answer has not been provided in the worksheet as it is not clear which artist you will be teaching. However, if required, you can use the answer sheet to help students to fill in to help contextualise what it is they should answer.

## ✍ Main Task

### Codes and Conventions

Individually, students are to answer the exam-style question on **Worksheet 3.2**. Students should be able to analyse the codes and conventions of the music video to identify what genre the video is in, the style and theme of the song. Indicative answers for both Lizzo and Swift have been provided on **Answer Sheet 3.2**.

## 💡 Plenary

### Intertextuality

Lesson 3 concludes on **PowerPoint Lesson 3**. Students are asked to consider the intertextuality of the music video for the chosen female artist. Answers are on the PowerPoint for both Lizzo and Swift. Teachers may cue scenes from the media mentioned to help students to identify the intertextuality between the two.

## 📖 Homework

Based on the plenary task, choose one of the intertextual references provided in the worksheet. Watch the chosen reference (or the full music video if applicable). In no more than 200 words, write a paragraph referring to the female artist's music video that you are studying.

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## Worksheet 3.1: Intro Task – Exploring

Can you give examples of how the music video of your chosen female artist adds meaning by matching the theme of the song to the narrative in the video? It may be worth spending some time in order to better aid you in linking the music video to the song itself.

**NARRATIVE IN VIDEO:**

**NARRATIVE IN VIDEO:**

**NARRATIVE IN VIDEO:**

**NARRATIVE IN VIDEO:**

Artist:

Theme of song:

**NARRATIVE IN VIDEO:**

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## Worksheet 3.2: Main Task – Codes and Conventions

**Exam-style question:** How do the codes and conventions used in your chosen feature of the genre reflect the song's style?

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You may continue your answer in your exercise book or on lined paper provided by your teacher.



# Lesson 4

## Representation (Female Art)

### Lesson aims

- ✓ Understand the choices of representation used by the chosen female artist
- ✓ Understand how female empowerment can be represented by the chosen female artist
- ✓ Understand the concept of the male gaze by considering changes to the music video if it were for a male artist

### You will need:

- PowerPoint Lesson 4
- Presentation software
- Worksheets 4.1 and 4.2
- Computers/Internet
- Exercise books

### ? Starter

#### The World of Music

Lesson 4 begins on **PowerPoint Lesson 4** where students are presented with a question. The question asks students to consider how the real world is represented in the music video of the chosen female artist. A suggested answer is presented for Lizzo's 'Truth to Power' by Taylor Swift.

### Q Introduction

#### Men, through Women's Eyes

Students continue with **Worksheet 4.1**. Individually, or in small groups, students write a written answer which explores the way in which men are represented in the video. Students are free to write as much as they can in the time given but this is not an essay. **Answer Sheet 4.1** contains indicative answers for both.

### Pencil Main Task

#### Female Empowerment

Individually, students are to answer the essay question on **Worksheet 4.2**. In this exam-style question, this essay only asks students to explore the female artist and analyse representations of feminism in the music video. Indicative answers and mark schemes, have been provided on **Answer Sheet 4.2**.

### Lightbulb Plenary

#### Role Reversal

Lesson 4 concludes on **PowerPoint Lesson 4**. Students are asked to consider how the artist's music video would change if it were to be featured in a song by a male artist. The succeeding slide and are applicable to both Lizzo and Swift.

### Book Homework

The music video studied today is about female empowerment.

- Taylor Swift's 'Bad Blood' focuses on satirising male behaviour in order to empower women.
- Lizzo's 'Good as Hell' depicts female empowerment and the importance of self-love.

What other female music videos are there that also depict similar messages? Can you debunk this message and portray women in a negative way? Provide examples and explain.

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## Worksheet 4.1: Intro Task – Men, through

Essay: How are men portrayed in a video which is primarily created by and aimed

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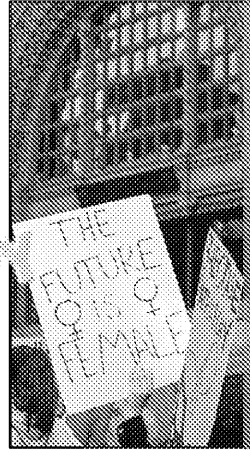


You may continue your answer in your  
exercise book or on lined paper provided  
by your teacher.



## Worksheet 4.2: Main Task – Female Em

Essay: How is womanhood represented in the music video of your chosen female



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You may continue your answer in your  
exercise book or on lined paper provided  
by your teacher.

# Lesson 5

## Media Language (Male Artists)

### Lesson aims

- ✓ Understand the use of media language as used by the chosen male artist
- ✓ Understand the codes and conventions of music videos as applied by the chosen male artist
- ✓ Understand the concepts of narrative and use of intertextuality as used by the chosen male artist

### You will need:

- PowerPoint Lesson 5
- Presentation software
- Worksheets 5.1 and 5.2
- Computers/Internet
- Exercise books

## ? Starter

### Visual Meaning

Lesson 5 begins on **PowerPoint Lesson 5** where students are presented with a question similar to the one asked in Lesson 3. The question asks students to identify the visual element that adds meaning to the song. The answer is presented in the answer key. Again, students should not delve too deep into the visual element. They should be able to identify that the music video adds a deeper meaning to the visual element.

## Q Introduction

### Exploring Narratives

Students continue with **Worksheet 5.1**. Individually, or in small groups, students are asked to identify the visual element that adds meaning to the song. Students are given a diagram to fill in key points raised. **Answer Sheet 5.1** provides answers for Stormzy and Bieber. An example answer has not been provided for students, as it is not clear which artist you will be teaching. However, if required, an answer for students to fill in to help contextualise what it is they should answer.

## Pencil Main Task

### Codes and Conventions

Individually, students are to answer the exam-style question on **Worksheet 5.2**. Students are asked to analyse the codes and conventions of the music video to identify what genre the style and theme of the song. Indicative answers for Stormzy and Bieber have been provided on **Answer Sheet 5.2**.

## Lightbulb Plenary

### Intertextuality

Lesson 5 concludes on **PowerPoint Lesson 5**. Students are asked to consider the intertextual references featured in the music video (or song) of the chosen male artist. Answers are provided for Stormzy and Bieber. Teachers are asked to provide scenes or stills from the media men to identify similarities between the two.

## Book Homework

Based on the plenary task, choose one of the intertextual references provided and compare your chosen reference to the song / music video.

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## Worksheet 5.1: Intro Task – Exploring Music

Can you give examples of how the meaning of the song is illustrated in the music video based on the three concepts below? It may be worth sourcing the lyrics of the song and linking the music video to the song itself.

### IMAGERY



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### TECHNOLOGY

### CODES AND CONVENTIONS



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## Worksheet 5.2: Main Task – Codes and Conventions

**Exam-style question:** How does the music video of the chosen male artist reinforce the messages of the lyrics? You will need to pay close attention to the codes and conventions of the music video, analysing the media language of the music video.

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You may continue your answer in your exercise book or on lined paper provided by your teacher.






# Lesson 6

## Representation (Male Artists)

### Lesson aims

- ✓ Understand the choices of representation used by the chosen male artist
- ✓ Understand how ethnicity is represented by the chosen male artist
- ✓ Understand the concept of the male gaze and considering changes in representation if gender roles were reversed

### You will need:

-  PowerPoint Lesson 6
-  Presentation software
-  Worksheets 6.1 and 6.2
-  Computers/Internet
-  Exercise books

### ? Starter

#### The World of Music

Lesson 6 begins on **PowerPoint Lesson 6** where students are presented with a question. The question asks students to consider how the real world is represented in the music video of the chosen male artist. A suggested answer is presented on Stormzy and Justin Bieber.

### Q Introduction

#### The Male Gaze

Students continue with **Worksheet 6.1**. Individually, or in small groups, students write a written answer which explores the male gaze as represented in the chosen music video. Students are free to write as much as they can in the time given but instructed to write an essay. **Answer Sheet 6.1** contains indicative answers for Stormzy and Justin Bieber.

### ✍ Main Task

#### Ethnocentricity

Individually, students are to answer the essay question on **Worksheet 6.2**. This is an exam-style question, this essay only asks student to explore the male artist's representation of ethnicity in the music video. Indicative answers and mark schemes, have been provided on **Answer Sheet 6.2**.

### 💡 Plenary

#### Role Reversal

Lesson 6 concludes on **PowerPoint Lesson 6**. Students are asked to consider how the representation in the artist's music video would change if it were to be featured in a song by a female artist. The questions on the succeeding slide and are applicable to Stormzy and Bieber.

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## Homework

How has the representation of gender changed (if at all) in music videos over the last 30 years (1990s, 2000s and 2010s)? Consider the music videos for the top three songs in each decade, structuring your answer. The list below is based on the Billboard Hot 100 chart for each decade, with duration at number one.

Decade	Ranking	Artist	Song
1990s	1	Mariah Carey and Boyz II Men	'One Sweet Day'
	2	Elton John	'Candle in the Wind'
	3	Brandy and Monica	'The Boy'
2000s	1	The Black Eyed Peas	'I Gotta'
	2	Christina Aguilera	'Yeah!' ft. Lil Jon
	3	Destiny's Child	'Independence Day'
2010s (as of 2019)	1	Luis Fonsi and Daddy Yankee	'Despacito' ft. Jhay Cortez
	2	Mark Ronson	'Uptown Funk' ft. Bruno Mars
	3	Ed Sheeran	'Shape of You'

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# Lesson 7

## Media Language (Legacy Artist)

### Lesson aims

- ✓ Understand the types of music video that can be made
- ✓ Apply the music video types to all chosen music video artists
- ✓ Understand the use of codes and conventions of music videos as used by the chosen legacy artist

### You will need:

- PowerPoint Lesson 7
- Presentation software
- Worksheet 7.1; Answer Sheet 7.1
- Computers/Internet
- Exercise books

### ? Starter

#### Music Video Types

Lesson 7 begins on **PowerPoint Lesson 7**, where students are presented with a question. The question asks students to consider the types of music video and an explanation of each. The answer is presented on the succeeding slide.

### Q Introduction

#### Throwback

Students continue with **PowerPoint Lesson 7**. Students must decide which video was created by the chosen legacy artist. The answer is presented on the succeeding slide.

### P Main Task

#### Codes in Contexts

Individually, students are to answer the exam-style question on **Worksheet 7.1**. They must analyse the codes and conventions of the music video for the chosen legacy artist and reflect the context in which the video was made. Indicative answers for both questions, as mark schemes, have been provided on **Answer Sheet 7.1**. If time permits, the teacher may use the indicative content to initiate a class discussion around the key points, with students making their points before attempting their answers.

### L Plenary

#### Looking Back

Lesson 7 concludes on **PowerPoint Lesson 7**. Students are asked to think back to the female artists and identify what types of music video they have created. Answer slides for Lizzo and Swift, as well as for Stormzy and Bieber.

### B Homework

Research other music videos by the chosen legacy artist and write a list of at least three other music videos released within the same five years of the chosen music video, comparing them to the chosen music video.

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## Worksheet 7.1: Main Task – Codes in

**Exam-style question:** How does the cinematography of the music video of the character reflect the historical context in which it was made?



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You may continue your answer in your exercise book or on lined paper provided by your teacher.

# Lesson 8

## Representation (Legacy Artist)

### Lesson aims

- ✓ Understand the choices of representation used by the chosen legacy artist
- ✓ Understand how social class is represented by the chosen legacy artist
- ✓ Understand the historical context of music videos by analysing the representation of the world in the music video by the chosen legacy artist

### You will need:

- PowerPoint Lesson 8
- Presentation software
- Worksheets 8.1 and 8.2
- Computers/Internet
- Exercise books

### ? Starter

#### The World by Genre

Lesson 8 begins on **PowerPoint Lesson 8**. Students are presented with a question. The question asks students to consider how the world is represented in a music video. Stills of the music videos are provided on the slides to aid students' answers. The slides are animated to appear following a brief discussion on the stills.

### Q Introduction

#### The World of Music

The lesson continues on **PowerPoint Lesson 8** where students are presented with a question. The question asks students to consider how the world is represented in a music video of the chosen legacy artist. A suggested answer is presented on the slide. The slide is animated to appear following a brief discussion on the stills of Duran Duran.

### ✍ Main Task

#### Social Status

Individually, students are to answer the essay question on **Worksheet 8.2**. This is an exam-style question, this essay only asks students to explore the legacy artist and analyse representations of social class in the music video. Indicative answers for Duran Duran, as well as mark schemes, have been provided on **Answer Sheet 8.2**.

### 💡 Plenary

#### Decades Apart

Lesson 8 concludes on **PowerPoint Lesson 8**. Students are asked to consider what representations contained in the artist's music video would still be relevant today. Answers are provided on the slide and are applicable to both TLC and Duran Duran.

### 📖 Homework

In contrast to today's plenary, students are to watch a music video from the 1980s of your chosen female legacy artist. In what way is the message in the song similar to the message in the music video? Students are to provide an answer with examples from the songs' lyrics and screen.

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## Worksheet 8.1: Main Task – Social

Exam-style question: How is social class represented in the music video for your

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# Lesson 9

## Gender Representation

### Lesson aims

- ✓ Understand representation of gender by comparing male, female and legacy artists
- ✓ Understand gender representation by analysing gender stereotypes
- ✓ Understand the implications of gender representation by considering representation of gender roles

### You will need:

- PowerPoint Lesson 9
- Presentation software
- Worksheets 9.1; Answer Sheet 9.1
- Computers/Internet
- Exercise books

### ? Starter

#### Stereotypical Use

Lesson 9 begins on **PowerPoint Lesson 9** where students are presented with a question. The question asks students to consider how and where stereotypical gender roles can be helpful or harmful. Suggested answers are provided on **Worksheet 9.1**.

### Q Introduction

#### Gender Roles

Students continue with **PowerPoint Lesson 9**. Individually, or in groups, students discuss their understanding of gender stereotypes by associating personality traits to either male or female. They are then asked to contradict those stereotypes by giving real-world examples.

### ✍ Main Task

#### Gender Representation Essay

Individually, students are to answer the exam-style question on **Worksheet 9.1**. They are to analyse gender stereotypes in music videos by comparing the videos of the chosen legacy artists. Indicative answers for Lizzo and Swift, and for Stormzy and Bieber, as well as suggested references, are provided on **Answer Sheet 9.1**. For the purpose of this essay, references to these artists are to cover the requirements of this essay.

### 💡 Plenary

#### Throwback

Lesson 9 concludes on **PowerPoint Lesson 9**. Students are asked to apply their understanding of gender representation to the chosen legacy artists. Suggested answers for the exam-style question to the chosen legacy artists. Suggested answers are provided on **Answer Sheet 9.1** and **Duran Duran**.

### 📖 Homework

Do you think the 1980s and 1990s were a time when women were empowered? Provide examples to support your argument.

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## Worksheet 9.1: Main Task – Gender Rep

**Exam-style question:** How may music videos reinforce or challenge gender stereotypes supported by **two** music videos you have studied.

Use the two set music videos you have studied in your course to answer the exam-st

Either Lizzo 'Good as Hell' (2013) or Taylor Swift 'The Man' (2020)

AND

Either Stormzy 'Superheroes' (2019) or Justin Bieber 'Intentions' (2020)



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# Lesson 10

## Ethnic Representation

### Lesson aims

- ✓ Understand representation of ethnicity by comparing legacy, male and female artists
- ✓ Understand ethnic representation by analysing gender stereotypes
- ✓ Understand the implications of ethnic stereotypes by considering the importance of music genre

### You will need:

- PowerPoint Lesson 10
- Presentation software
- Worksheet 10.1; Answer Sheet 10.1
- Computers/Internet
- Exercise books

### ? Starter

#### Stereotypical Use

Lesson 10 begins on **PowerPoint Lesson 10** where students are presented with a list of keywords associated with music to the end of which they need to add a keyword. Students should be made to challenge this task by providing a keyword that is not stereotypical. Answers have been provided.

### Q Introduction

#### Ethnicity and Genre

Students continue with **PowerPoint Lesson 10**. Individually, or in small groups, sort a series of music genres into the ethnicity that is best known for making music in that genre. Also provide renowned artists from that genre. However, students are again asked to highlight exceptions.

### ✍ Main Task

#### Ethnic Representation Essay

Individually, students are to answer the exam-style question on **Worksheet 10.1** by analysing ethnic diversity in music videos by comparing the videos of the chosen artists. Indicative answers for Stormzy and Bieber, and for TLC and Duran Duran, have been provided on **Answer Sheet 10.1**.

### 💡 Plenary

#### Throwback

Lesson 10 concludes on **PowerPoint Lesson 10**. Students are asked to apply the exam-style question to the chosen female artists. Suggested answers for Beyoncé and Taylor Swift.

### 📖 Homework

Do you think that representation of ethnicity has increased or decreased in music videos? Provide examples to support your argument.

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## Worksheet 10.1: Main Task – Ethnic Rep

**Exam-style question:** What role do music videos play in representing the ethnic d  
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

Either Stormzy 'Superheroes' (2019) or Justin Bieber 'Intentions' (2020)

AND

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



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# Lesson 11

## Music in an Online Age

### Lesson aims

- ✓ Understand the relevance of online media for the music industry
- ✓ Understand the importance of websites and social media for contemporary artists
- ✓ Understand elements of music artists' websites and the function those elements serve

### You will need:

- PowerPoint Lesson 11
- Presentation software
- Worksheets 11.1 and 11.2
- Computers/Internet
- social media
- Exercise books

### ? Starter

#### Website Use

Lesson 11 begins on **PowerPoint Lesson 11.1** where students are presented with a question. The question asks students to consider why musicians make use of websites. The question is presented on the succeeding slide. However, additional answers may be given by students.

### Q Introduction

#### Social Media

Students continue with **PowerPoint Lesson 11.2** where students are presented with a question about social media. Suggested answers are presented on the succeeding slide. However, additional answers may be given by students.

### P Main Task

#### Task 1: Website Analysis of Male Artist (20 minutes)

Individually, or in small groups, students are to use **Worksheet 11.1** to document the features on the website for the chosen male artist, and the use that the features on the website serve. Suggested answers for Justin Bieber have been provided on **Answer Sheet 11.1**.

#### Task 2: Website Analysis of Female Artist (20 minutes)

Individually, or in small groups, students are to use **Worksheet 11.2** to document the features on the website for the chosen female artist, and the use that the features on the website serve. Suggested answers for Taylor Swift have been provided on **Answer Sheet 11.2**.

### L Plenary

#### Communication is Key

Lesson 11 concludes on **PowerPoint Lesson 11.3**. Students are asked to consider the disadvantage of pop stars being so accessible on social media. Suggested answers are provided on the succeeding slide.

### B Homework

Considering the vast use of social media as mentioned in today's lesson, research the websites of both the chosen male and female artists. Through a collage of both the artists' use of social media, and the purpose it serves for them, create a theory to help structure your answer.

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## Worksheet 11.1: Task 1 – Website Analysis

Research the chosen male artist's website, highlighting website features and their use for that artist. If possible, print off screenshots of these features to visualise your findings.

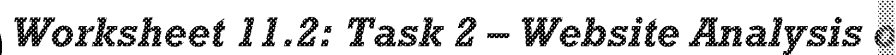
**Please note** you should be using the most up-to-date version of your chosen artist's website. You carry out this task well before the exam, make sure you go back and check the exam date (and revise any answers as necessary).

Feature	Use

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**Please note** you should be using the most up-to-date version of your chosen artist. If you carry out this task well before the exam, make sure you go back and check the exam date (and revise any answers as necessary).

[illegible]

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# Lesson 12

## Music Audiences

### Lesson aims

- ✓ Understand the relevant audience theories relating to music videos
- ✓ Understand the relevant audience theories relating to music websites
- ✓ Understand target demographics to the music genres relevant to the course

### You will need:

- PowerPoint Lesson 12
- Presentation software
- Worksheets 12.1 and 12.2
- Computers/Internet
- Exercise books

### ? Starter

#### Pop Demographics

Lesson 12 begins on **PowerPoint Lesson 12.1** where students are asked to complete a list of demographics based on age, gender and most appropriate music style. The correct answers are animated on the slide.

### Q Introduction

#### Active/Passive Audience

Students continue with **PowerPoint Lesson 12.2**. Individually, or in small groups, students are asked to identify different ways that a fan of pop music may be either an active or a passive audience member. The correct answers are provided on the succeeding slide. However, students may come up with other valid points.

### ✍ Main Task

#### Task 1: Uses and Gratifications of Music Videos (20 minutes)

Individually, or in small groups, students are to use **Worksheet 12.1** to outline how the uses and gratifications theory can be applied to the music video of any one of the three chosen artists. They must decide which element of the theory is most important. Answers are provided (but not necessarily correct) on **Worksheet 12.1**. However, students are encouraged to provide specific examples to substantiate their point.

#### Task 2: Uses and Gratifications of Websites (20 minutes)

Individually, or in small groups, students are to use **Worksheet 12.2** to outline how the uses and gratifications theory can be applied to the website of either the chosen male or female artist, and to decide which element of the theory is most important. Answers are provided (but not necessarily correct) on **Answer Sheet 12.2**. However, students are encouraged to provide specific examples to substantiate their point.

### 💡 Plenary

#### '80s Throwback

Lesson 12 concludes on **PowerPoint Lesson 12.3** where students are asked to complete a list of demographics based on age, gender and most appropriate music style of 1980s music. The correct answers are animated on the slide.



**Extension Activity:** Time permitting, students may use the same template as slides 1 and 2 and apply the uses and gratifications theory to the other set artist. This could potentially serve as study guides later on.

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## Alternative Activity

Tasks 1 and 2 can be administered as an exam-style question relating to music. **Exam-style question:** Explain how the music video (Task 1) / website (Task 2) uses the uses and gratifications theory to support your answer.

In the event that these tasks are administered as an exam-style question, a mark scheme is provided in the respective answer section.



## Homework

Pick the chosen male **or** female artist. Imagine you have been asked by a website to write a review of their latest music video. Your task is to write a review that is as detailed as possible, while still conveying your opinion on the artist. Your editor has asked you not to exceed 300 words.



## Teacher's Note

You may wish to discuss the homework task in class to ensure students are aware of the review from an audience perspective, and are reflective on the approach to writing a review that will appeal to their target audience.



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## Worksheet 12.1: Task 1 – Uses and Gratification

Based on your knowledge of the uses and gratifications theory, can you apply each of the following to the music video of one of your chosen artists? Can you also identify the most relevant use and gratification for each music video?

Entertainment/diversion:

.....

.....

Education/information:

.....

.....

Social interaction:

.....

.....

Self-identification:

.....

.....



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## Worksheet 12.2: Task 2 – Uses and Gratifications

Based on your knowledge of the uses and gratifications theory, can you apply each website of either the male or female chosen artist? Can you also identify the most common use of the website?

Entertainment/diversion:

.....

.....

Education/information:

.....

.....

Social interaction:

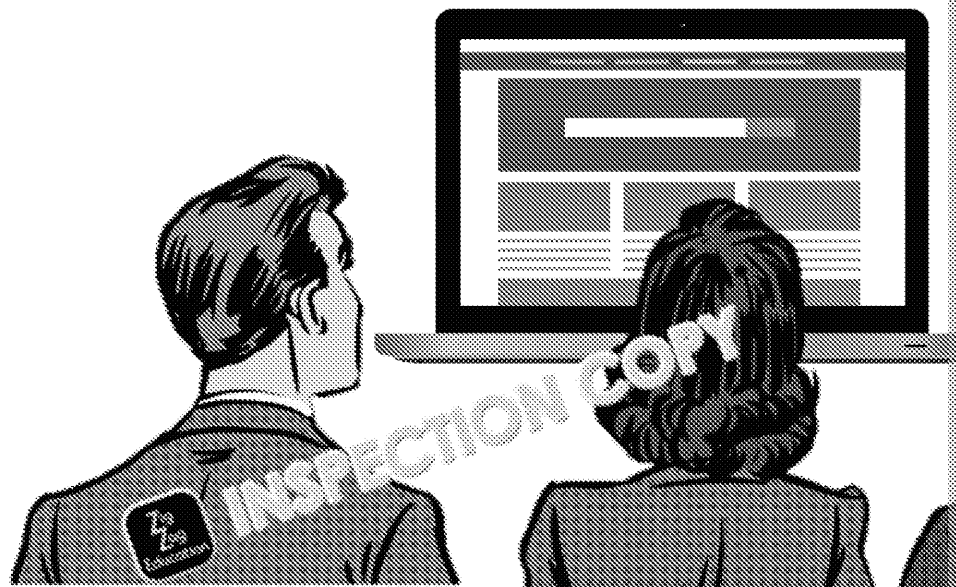
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Self-identification:

.....

.....

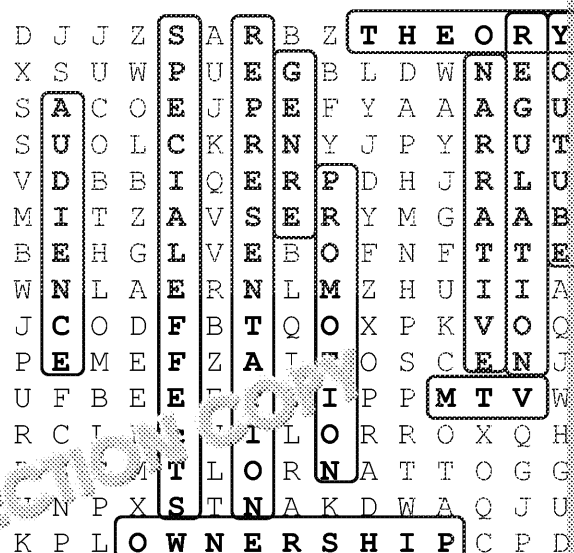


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## Answer Sheet 1.1: Starter Task – Introduction to Music Videos



- 1) AUDIENCE – Music videos vary in style and type to reflect the songs they are produced to attract different audiences (who have different interests) and, therefore, a music video can be produced to attract a specific audience.
- 2) GENRE – Music comes in different genres, and music videos are no different. A music video can feature a sexualised music video often associated with pop or urban music, unless it is a more serious or narrative music video.
- 3) MTV
- 4) NARRATIVE – Because a music video is predominantly a visual medium, it is often used to tell a story with the song. Often the music video tells the story being presented in the song, but it may bear no relation to the song but may highlight other aspects or talents of the artist. The nature of the music video almost always requires it to demonstrate a narrative.
- 5) OWNERSHIP
- 6) PROMOTION
- 7) REGULATION
- 8) REPRESENTATION – The choice of representation varies significantly from song to song. The way women, men or social issues are presented to audiences depends entirely on the artist and the expectations of their audience.
- 9) SPECIAL EFFECTS
- 10) THEORY
- 11) YOUTUBE

## Answer Sheet 1.2: Intro Task – Music Video Distribution

- 1) Answers from Worksheet 1.1:
  - MTV
  - YouTube
- 2) Answers to the discussion question may vary, as there is no correct answer. However, it is important to make sense within the context that they are being answered. Most students will identify YouTube as a successful platform as viewers choose to watch the music videos they want, making it a free service. However, the likes of MTV and other music channels may expose viewers to music they may not have thought to look for, thus increasing the exposure of an artist's work.
- 3) Although not an exhaustive list, other platforms through which a music video may be distributed include:
  - other music TV channels (4Music, etc.)
  - other streaming websites (Vimeo, Vevo, Daily Motion, etc.)
  - artists' websites
  - radio stations
  - music streaming services (Tidal offers music videos, and Spotify is introducing music videos)

## Answer Sheet 1.3: Plenary – The New Age of Music

- Discography (music catalogue)
- Tours (dates and ticket sales)
- News (pertaining to artist or issues important to artist)
- Fan communication (fan club)
- Videos (music videos, vlogs, promotional videos, interviews)
- Photos (promotional photos, stills from music videos, signed photos)
- Merchandise (posters, clothing, fragrances, etc.)
- Social media links

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## Answer Sheet 2.1: Intro Task – The Music Industry and Its Functions

- 1) In 2022, the music industry grew by **9%**.
- 2) Global music industry revenues in 2022 were **\$26.2 billion**.
- 3) Music streaming account for **67%** of global revenues.
- 4) Physical music formats (vinyl and CD) account for **17.5%** of global market share.
- 5) Sales in **Asia** account for almost half (49.8%) of physical music revenues.
- 6) Over **400** million people globally used streaming services in 2022.
- 7) In 2022, Spotify had **188** million subscribers.
- 8) Although the music industry in the UK is not regulated by a single organisation, it oversees the Parental Advisory Scheme which sets out guidelines as to the suitability of music. BPI stands for **British Phonographic Institute**.
- 9) The responsibility for ensuring that music is distributed to age-appropriate audiences lies with the **record label**, by adding the Parental Advisory logo onto the physical product (vinyl or CD).
- 10) A song or a music video will normally have a Parental Advisory warning if it contains **violent/criminal behaviour, or sexual/discriminatory behaviour**.
- 11) The **BBFC** is responsible for regulating music videos released on DVD.
- 12) Since 2013, the above regulator has been working with YouTube and Vevo to improve the suitability of music videos on these platforms.

## Answer Sheet 2.2: Music Industry – Key Players in the Music Industry

- 1) Recording
 

The following roles can be fulfilled by one person, or one person can serve multiple roles. Many musicians produce their own music.

  - a. Composers – people responsible for the instrumental arrangement of a song
  - b. Songwriters – individuals responsible for writing the lyrics of a song (Often in the context of pop music, composers and songwriters are the same person)
  - c. Record producers – professionals who oversee all aspects of a song's recording process
  - d. Audio engineers – individuals who are responsible for overseeing the technical aspects of the recording process, and for operating studio equipment
- 2) Distribution
  - a. Radio broadcasters – purchase the rights to a song to gain permission to play it on the radio. The type of royalties associated with this form of acquisition are known as mechanical royalties. Broadcasters then get paid via advertising or a TV licence.
  - b. Streaming services – purchase the rights to a song to gain permission to play it on their platform. The type of royalties associated with this form of acquisition are known as performance royalties. Services get paid through subscription fees from consumers or advertising.
  - c. Retailers – purchase music in the form of physical media from distributors (or directly from the record label). Physical media are CDs and vinyl records. Retailers then sell the media to the end consumer who, in turn, owns the song.
  - d. Performance rights organisations – organisations that oversee the collection and distribution of royalties to songwriters and composers. They also ensure that those who wish to use copyrighted material in a public location (e.g. a restaurant or a shop) pay the appropriate royalties (PRS and PPL).
- 3) Live music
  - a. Entertainments promoters – individuals or organisations who are responsible for organising and promoting a live event (artist's tour).
  - b. Booking agents – the individuals responsible for generating work for an artist, such as booking tours, live shows, paid interviews and paid appearances.
  - c. Tour managers – the individuals hired by an artist to oversee all logistical aspects of a tour.
  - d. Ticket distribution services – traditionally, tickets for a show or concert were sold at the venue or through a ticket office. Nowadays, companies, typically based online, fulfil this service to consumers, allowing them to purchase tickets for a live event from the comfort of their own homes. The biggest online ticket distributor is Ticketmaster.
- 4) Corporate
  - a. Talent managers – are responsible for overseeing the day-to-day affairs of an artist, typically receiving a percentage of an artist's income (15%).
  - b. Entertainment lawyers – legal representatives for music artists, typically responsible for negotiating and signing contracts for their clients before signing.
  - c. Business managers – another term for music artists' accountants, these individuals manage the financial affairs of a music artist (tax, bookkeeping, etc.).
  - d. Personal assistants – the day-to-day aides of music artists who help with their personal and professional duties.

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## Answer Sheet 3.1: Intro Task – Exploring Narratives

### Lizzo 'Good as Hell'

#### Title card

The start of the video is unusually long, introducing the setting of Louisiana during Homecoming Week 2019. This setting is important as it is a black college or university in Louisiana and the home of the marching band 'The Fabulous Dancing Dolls', who both feature in the video. Lizzo is shown preparing for musical performances, and various student characters are shown. A student is reprimanded in class for not concentrating on Chemistry. Lizzo is shown in an otherwise empty hall and as she begins to play, Lizzo appears and

#### Chorus:

*I do my hair toss, check my nails  
Baby, how you feelin'? (Feelin' good as hell)  
Hair toss, check my nails  
Baby, how you feelin'? (Feelin' good as hell)*

The scene cuts to the hall, now full of students dressed in band uniforms. Lizzo is shown, then, back to the camera, suggesting that she is the soloist. The solitary student playing the piano, as if she is in a performance. Everyone is dressed in casual tracksuits.

#### Verse 1:

*Woo, child, tired of the bullshit  
Go on, dust your shoulders off, keep it moving  
Yes, Lord, tryna get some new shit  
In there, swimwear, going-to-the-pool shit  
Come now, come dry your eyes  
You know you a star, you can touch the sky  
I know that it's hard, but you have to try  
If you need advice, let me simplify*

Lizzo's performance in the hall, surrounded by the university orchestra. The video shows short scenes of students' lives as they prepare for a performance. Lizzo, who is shown with a break-up, is encouraged by her friend. Another student is shown with a marching band and playing her instrument.

#### Pre-chorus:

*If he don't love you anymore  
Just walk your fine ass out the door*

As the pre-chorus starts, the different students are shown succeeding. Lizzo is shown solo then with her group, the musician marching with her friend. A tour bus is seen travelling along the highway.

#### Chorus:

*I do my hair toss, check my nails  
Baby, how you feelin'? (Feelin' good as hell)  
Hair toss, check my nails  
Baby, how you feelin'? (Feelin' good as hell)  
(Feeling good as hell)  
Baby, how you feelin'? (Feelin' good as hell)*

Lizzo continues to perform, as do the students around her, more students are shown. A dancer leaps, the musicians stand up to play, the students in the

#### Verse 2:

*Woo, girl, need to kick off your shoes  
Gotta take a deep breath, time to focus on you  
All the big fights, long nights that you been through  
I got a bottle of tequila I been saving for you  
Boss up and change your life  
You can have it all, no sacrifice  
I know he did you wrong, we can make it right  
So go and let it all hang out tonight*

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Lizzo's performance continues aboard the bus, still surrounded by her friends. The scene involves a female student who appears to be isolated and is then accepted by the group, but is then accepted.

**Pre-chorus:**

*'Cause he don't love you anymore  
So walk your fine ass out the door*

Here, the focus returns to the dancer whose relationship has ended, then with her friends, indicating that she does not need a boyfriend.

**Chorus:**

*And do your hair toss, check my nails  
Baby, how you feelin'? (Feelin' good as hell)  
Hair toss, check my nails  
Baby, how you feelin'? (Feelin' good as hell) (Show it off to me)  
Hair toss, check my nails  
Baby, how you feelin'? (Feelin' good as hell) (And we gon' make it)  
Hair toss, check my nails  
Baby, how you feelin'? (Feelin' good as hell)*

For this chorus, we see the actual performances that the students are doing: the marching band, the dancers, the musicians, the boy performing and the girl wearing their costumes/uniforms, and Lizzo is seen wearing makeup and performing. There are shots set on board Lizzo's tour bus interspersed with the students and Lizzo are equally important as performers.

**Pre-chorus:**

*Mmm, yeah, alright  
Listen, if he don't love you anymore  
Then walk your fine ass out the door*

For the final pre-chorus, we see the performances reaching a climax. The boy's boyfriend in the audience, watching the dance to the annoyance of the other students. Then we see all the students whose stories have been told, smiling and performing.

**Chorus:**

*And do your hair toss, check my nails  
Baby, how you feelin'? (Feelin' good as hell) (Woo-hoo)  
Hair toss, check my nails  
Baby, how you feelin'? (Feelin' good as hell) (Show it off to me)  
Hair toss, check my nails  
Baby, how you feelin'? (Feelin' good as hell) (And we gon' make it)  
Hair toss, check my nails  
Baby, how you feelin'? (Feelin' good as hell)  
(Feelin' good as hell)  
Baby, how you feelin'? (Feelin' good as hell)*

During the final chorus, the video continues to show the performances of the students, who are happy and even triumphant, having overcome their struggles.

The video ends with a continuance of the music, showing Lizzo and the students, laughing and playing around. She is shown playing the piano – a reference to the fact that she studied classical music at the University of Michigan.

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## Taylor Swift 'The Man'

The opening shot shows The Man (actually Taylor Swift using make-up, prosthetics, a wig and a suit) staring out across Wall Street from a wood-panelled office. The office is empty except for his desk and a chair. In the background, a busy open office beyond.

### Verse 1:

*I would be complex, I would be cool  
They'd say I played the field before I found someone to love  
And that would be okay for me to do  
Every conquest I had made would make me more of a boss to you  
I'd be a fearless leader, I'd be an alpha type  
When everyone believes ya, what's that like?*

The Man's office is warm and wood-panelled. The office beyond is cold and modern, with desks piled on desks and people are clearly expected to work. The Man is confident, whereas his workers are clearly in awe of him. He is the boss. He throws a ball of paper like a bouquet at a wedding. This could refer to the fact that so many women are less interested in tasks. It also shows how little importance The Man places on his work, compared to the three women; for him, a wedding is more important. Then he fist-bumps a seated male colleague – it is clear that the man is not The Man and will probably be given more opportunities to achieve. This is a reference to the film *The Wolf of Wall Street*, and the admiration of money. This sequence finishes with The Man winking at the audience as his employees applaud him.

### Chorus:

*I'm so sick of running as fast as I can  
Wonderin' if I'd get there quicker if I was a man  
And I'm so sick of them comin' at me again  
'Cause if I was a man, then I'd be the man  
I'd be the man (Man)  
I'd be the man (Man)*

As the chorus begins, we see The Man on the subway, where he displays his 'manspreading' behaviours. He spreads his legs to take up more room than those around him. He smokes a big cigar, tipping the ash into the bag. He discards some of his newspaper onto the lap of the woman sitting next to him. In the office, the people around him are clearly unhappy. The Man doesn't know or doesn't care. The first shot is centred on The Man, making him the centre of the universe. The other passengers are crammed in tight. The shots show their disapproval, but no one challenges him. This sequence of the man from behind as he urinates on the subway station wall, with references to Taylor Swift.

*They'd say I hustled, put in the work  
They wouldn't shake their heads and question how much of the work  
What I was wearing, if I was rude  
Could all be separated from my good ideas and power moves*

### Pre-chorus:

*And they would say to me, 'Ayy, let the players play  
I could just like Leo in Saint-Tropez'*

The next scene is on a yacht, where The Man is talking on a mobile phone. He is surrounded by young women in bikinis. He's now wearing an expensive suit – only the women are required to wear revealing clothes. 'They'd say I hustled, put in the work' in this setting of obviously wealth. This is the reference to questioning 'What I was wearing, if I was rude'. He treats the waiter serving his drinks with contempt, another reference to the film *The Wolf of Wall Street*, as he is faced by men and women.

### Chorus:

*I'm so sick of running as fast as I can  
Wonderin' if I'd get there quicker if I was a man  
And I'm so sick of them comin' at me again  
'Cause if I was a man, then I'd be the man  
I'd be the man (Man)  
I'd be the man (Man)*

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Next we see The Man in his bedroom, with a woman asleep in the bed. The lyrics refer to a sexual 'conquest', something that men are praised for doing. When Taylor exits the bedroom, but instead of entering the bathroom he enters a room where he is slapping various hands which emerge from the walls as if to congratulate him.

The setting then changes again and we see The Man in a park, with a child. He holds the phone at first, almost ignoring the child, but then he finishes the song to her. As soon as he does so, he's surrounded by admiring women who are being praised as exceptional for doing something that women do.

*What's it like to brag about raking in dollars  
And getting bitches and models?  
And it's all good if you're bad  
And it's okay if you're mad  
If I was out for a million dollars  
I'd be a baller, not a baller  
I'd paint me out to be bad  
So it's okay that I'm mad*

The scene shifts again, to a club where The Man and his friends are drinking alcohol, boasting about sexual conquests, behaving aggressively towards a very bored looking stripper. Again, the lyrics refer to the word 'bitch' which is considered admirable in men but is criticised in women. If Swift is criticised as 'a bitch', not praised as 'a baller'.

*I'm so sick of running as fast as I can  
Wonderin' if I'd get there quicker if I was a man (You know)  
And I'm so sick of them comin' at me again (Comin' at me)  
'Cause if I was a man (If I was a man), then I'd be the man (Then I'd be the man)  
I'm so sick of running as fast as I can (As fast as I can)  
Wonderin' if I'd get there quicker if I was a man (Hey)  
And I'm so sick of them comin' at me again (Comin' at me)  
'Cause if I was a man (If I was a man), then I'd be the man (Then I'd be the man)  
I'd be the man (Man, oh)  
I'd be the man (Man, oh)  
I'd be the man (Man, yeah)  
I'd be the man (Man, I'd be the man)*

Now we see The Man on the tennis courts. He celebrates success with a guitar move, but as soon as the play goes against him, he reacts badly to the umpire and finally lying curled on the ground, sobbing like a baby. The lyrics again reveal that people who are not part of The Man's group react badly to him. The umpire is bemused and the ball girl simply rolls her eyes.

Flash forward 58 years and we see The Man, now old, getting married. It is clear that he sees her as a prize; she faces the camera and lifts her engagement ring as if it were her prize. The Man and his new wife hold hands with wedding guests' hands as he did in earlier clips to suggest he has been being applauded. There are brief flashbacks to The Man when he was young, as a subway poster for 'Tyler Johnson', in the club, in his office, in the subway, and finally back to the bedroom, where the Old Man pushes his wife's face. This may be a way of showing what he thinks he is still dominant and praised the way he was when he was younger; but she pushes him away.

Outro:

*If I was a man  
Then I'd be the man*

As the song ends we go back to the tennis court and hear Taylor say 'Cut!'. The Man leaves the tennis court and asks if his performance could be both 'sexier' and more 'likeable' – something female actors are expected to do in the video that we see Swift as herself, not dressed as her alter ego 'The Rock' Johnson.

The main theme of this video is gender inequality – specifically men's and women's behaviour is judged differently. The video is contrasting the ways that men's and women's behaviour is judged. It is doing things that men are praised for doing (such as sleeping around) and doing things which women are expected to do (such as spending time on appearance).

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### Answer Sheet 3.2: Main Task – Codes and Conventions

Student's answer will depend on the chosen female artist. The table below provides the codes and conventions discussed and which will need to be expanded on by students and coupled with relevant evidence from the video and, where possible, direct reference to the lyrics of the song.

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

#### Lizzo 'Good as Hell'

This video uses several conventions of the music video:

- It features a performance around which the narrative(s) of the video is/are set
- Lizzo, although shown as supportive and 'part of the team', is also usually framed as the central focus to emphasise that she is the star
- The costumes worn by Lizzo are increasingly glamorous and revealing – as are the other performers
- The video features at least two product placements (Nike and Cheetos)

The video also challenges or subverts several conventions of the music video. For example:

- Instead of paid actors and dancers, the people featured in the video are students
- Instead of conforming to conventional beauty standards, many of the people in the video are larger than average – a 'body positive' message that is a common theme in Lizzo's music
- There are four mini-narratives to follow, not one – the student who is told off in class, the student who has broken up with her boyfriend, the student who makes mistakes in the kitchen, who feels excluded – and none of these narratives includes Lizzo
- The introductory section of the video is unusually long (40 seconds) and does not feature Lizzo

#### Taylor Swift 'The Man'

This video subverts one of the main conventions of the music video – the artist, Taylor Swift, is not shown until the very end of the video. Instead, her alter ego, Tyler Swift, is shown in several situations. In the video, different genres are used:

- The first 'scene' is a clear reference to the film *The Wolf of Wall Street*. Other scenes include: a man portraying male privilege – the millionaire on the yacht surrounded by women who adore him; a man as an occasional father in the park admired for spending a tiny amount of time with his children; a man as a sportsman having a tantrum; a man with a younger wife
- The camerawork reflects the genre of the video: The Man is usually in the centre of the frame, while the women are shown as less important
- Swift's alter ego as The Man uses several visual codes to emphasise the inequality: his smart suit, his office, his body language and behaviour throughout, his vulgar language, his yacht, his behaviour in the club, on the tennis court and at his own wedding
- The way that women are portrayed both uses and subverts typical media conventions: they are shown as secondary characters who are there to admire, entertain or be used by The Man
- The video also follows conventions established by Swift in her own videos – the way she uses her alter ego to events in her career (the graffiti on the subway, the sign banning a man from the club)

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## Answer Sheet 4.1: Intro Task – Men, through Women’s Eyes

### Lizzo ‘Good as Hell’

Quite a lot of the students who appear in the video are male, but the mini-narratives of male students is shown as vulnerable – the male gymnast who will perform during the most are shown as supportive and friendly during the practices and the scenes with Lizzo are male: the (we assume) cheating boyfriend, the impatient coach, and the drummer of the group.

The song is about female independence, empowerment and determination, as well as are shown a variety of women. Most, if not all, of them do not correspond to traditional (blonde) in any way. They are shown as learning that they do not need a boyfriend to be successful (the marching band members who he is negative of the coach), and that being accepted as an equal on social terms is great (the group).

### Taylor Swift ‘The Man’

This song is about misogyny, male privilege and the way that Swift is treated in comparison to men. Swift does not appear in the video until the very end. Instead, we see Tyler Swift in a variety of ways, and the way that those around ‘him’.

Interestingly, the term ‘The Man’ has two meanings outside of the video. The modern meaning of ‘The Man’ is to indicate that he has done something admirable and is treated in the video. The earlier meaning, from 60s counterculture, refers to authority referred to the government, government agencies such as the police or the FBI, or big corporations considered even then to have too much power and influence. Both meanings can be seen in the video.

Taylor Swift is seen in several situations, behaving in various ways which are unpleasant because he is a man. He is shown being a leader at work, smoking a cigar and manspreading surrounded by models and drinking champagne on a yacht, sleeping with a woman while playing with his daughter for a short time in the park, behaving badly with his male friend having a tantrum while playing tennis, and marrying a much younger woman. He ignores the people who disapprove of his reactions, acknowledging only praise and admiration. Each scene of his behaviour, a character in a film or even in real life – from referencing Leonardo DiCaprio in *Street* (based on a real person), Swift goes on to actually mention ‘Leo’ – a famous and luxury lifestyle is well-known and who, now aged 49, has rarely (if ever) dated a woman (many of his relationships have ended when the woman reached the age of 25).

Other men are seen either as praising The Man and following his lead, or as exasperated on the yacht, or the tennis umpire. The Man only reacts to women when they are praising him from the women on the train, but begins interacting more with his daughter when he is impressed. Other women are treated as objects – the women in the office are ignored, the women on the yacht are dressed identically to indicate that they are interchangeable and barely acknowledged, and the woman in the nightclub lies passively as The Man’s friend. The young wife finally snaps and walks off. Here you have typically bad ‘male’ behaviour through the eyes. Swift may not be criticising all men – some men are shown sympathetically, and the joke – but she is calling out a certain type of behaviour and also the media which perpetuates it.

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## Answer Sheet 4.2: Main Task – Female Empowerment

Student's answer will depend on the chosen female artist. The table below provides a framework for discussion and which will need to be expanded on by students and coupled with relevant video and, where possible, direct reference to the lyrics of the song.

Tier	Marks	Construction of comparative analysis of media products using a framework to build a sustained argument and conclusion
5	17–20	<ul style="list-style-type: none"> <li>Excellent analysis of representation featured in the music video</li> <li>Excellent use of representation terminology</li> <li>In-depth and concise attempts at creating comparative judgements and drawing conclusions</li> </ul>
4	13–16	<ul style="list-style-type: none"> <li>Good analysis of representation featured in the music video</li> <li>Good use of representation terminology</li> <li>Good attempts at making comparative judgements and drawing conclusions</li> </ul>
3	9–12	<ul style="list-style-type: none"> <li>Satisfactory analysis of representation featured in the music video</li> <li>Satisfactory use of representation terminology</li> <li>General attempts at making comparative judgements and drawing conclusions</li> </ul>
2	5–8	<ul style="list-style-type: none"> <li>Basic analysis of representation featured in the music video</li> <li>Basic use of representation terminology</li> <li>Basic attempts at making comparative judgements and drawing conclusions</li> </ul>
1	1–4	<ul style="list-style-type: none"> <li>Basic analysis of representation featured in the music video</li> <li>No use of representation terminology</li> <li>No arguments raised or conclusions drawn</li> </ul>
0	0	No attempt made that justifies any awarded credit

### Lizzo 'Good as Hell'

**Construction of reality:** Lizzo takes part in the preparation and performances of Honoring the Women of Color (Southern University, Baton Rouge, Louisiana).

**Representation of ideas:** The idea is that women do not need to be dependent on men for professional success. The video shows mini-narratives of students overcoming everything with the help of their friends – both male and female. A dancer is shown getting over the heartbreak of the marching band is helped by a friend after her male coach just dismisses her with a 'no'. She is shown being accepted by her male peers, and a music student is shown developing her talent despite being reprimanded in class. All of these support the idea that women can succeed, and that they can overcome adversity.

**Representation of stereotypes:** There are few stereotypes of women on display in the video. Lizzo is traditionally glamorous. She is seen as (maybe stereotypically) heartbroken over a breakup but is shown overcoming this with the help of her friends and by her own pride in her talent. She is glamorous, reinforcing the idea that women do not have to conform to conventional expectations of being happy, talented, successful and accepted. Lizzo herself does not fit the stereotype of a 'diva' as many of the students seen in the video. Her outfits, however, are typical of the music industry – glamorous and revealing.

### Taylor Swift 'The Man'

**Construction of reality:** Swift's alter ego, Tyler Swift, is shown in several situations of 'male' behaviour. He is admired for behaving arrogantly and being 'tough'. The situations vary from being on a yacht and in a nightclub, to being on a subway and in a park. In the video, The Man is contrasted to the behaviour of the women around him.

**Representation of ideas:** The idea is that men are treated differently, both in real life and in the media. The women who appear in the scenes with The Man react to his behaviour as if he is not as 'tough' as he believes. Women are shown as putting up with his behaviour because they are intimidated (on the subway) or because they have to if they want to fit in (the nightclub). However, some women are shown reinforcing his behaviour (the women who tell him that he is only doing the same thing – looking after children – that they are). Swift is suggesting that men enable The Man's behaviour.

**Representation of stereotypes:** Swift presents several negative male stereotypes. The behaviours are somewhat exaggerated but have a basis in reality which could make them relatable to some men. Of course, the women in the video are also mainly young, glamorous and successful, reinforcing the same standards which Swift is calling out. The most obvious female stereotype in the video is that of a woman who marries the older man. Here, however, the young woman becomes exasperated with his behaviour when he puts a wedding cake in his face before storming off. Swift may be suggesting that women need to challenge men's entitled behaviour more openly.

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## Answer Sheet 5.1: Intro Task – Exploring Narratives

### Stormzy 'Superheroes'

#### Imagery:

The lyrics are an anthem of encouragement and hope to the young black people of Britain shown by friends, family and community. The video is animated, showing different 'superheroes' in the community as they use their 'superpowers' in their everyday lives. It also shows young people overcoming their fears and challenges. The animated story, set in an urban British landscape, follows a young boy and showing him different examples of the 'superheroes' around him.

#### Technology:

The video is animated by Argentinian company 2veinte. The graphics are stylised with an overarching colour scheme of pink and gold. The animation uses conventions from science fiction rather than music videos. Characters fly, transform and use superpowers in the animation. CGI and/or SFX to create in a conventional video.

#### Codes and conventions:

Stormzy is not shown performing (which is a music video convention) but as a mentor who helps to develop his powers (a superhero/mentor narrative convention). Stormzy appears, but arguably he is not the main character – that is the young boy that he helps to see the world in a new way. In music videos, Stormzy is not the main character, but there have been several notable examples from a young man.

### Justin Bieber 'Intentions'

#### Imagery:

The lyrics use imagery that is related to stereotypical femininity but recontextualises it as empowerment. This is combined with the use of slang derived from African American Vernacular English used by Bieber and Quavo in positive ways, anchoring the song to the purpose of celebrating Black culture, such as 'got your own bread' to say that they are earning their own money and 'no mentions' to say that they are not being mentioned.

*Stay in the kitchen cookin' up, got your own bread  
Heart full of equity or an asset  
Make sure that you don't need no mentions  
Yeah, these are my only intentions*

#### Technology

Use of overlain text graphics at the start gives the names of some of the women featured (Angela) establishes that these are real people and not actors. The graffiti-esque font in the city setting.

#### Codes and conventions

The video cuts between footage of the performers interacting with fans (surprising things) in unscripted sections with no audio, and back to the staged performance with the community. The hand-held camera shots coupled with the use of a cinematic depth of field and blur is conventional of music videos that have a high budget.

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## Answer Sheet 5.2: Main Task – Codes and Conventions

Student's answer will depend on the chosen male artist. The table below provides information discussed and which will need to be expanded on by students and coupled with relevant video and, where possible, direct reference to the lyrics of the song.

Tier	Marks	Construction of comparative analysis of media products using framework to build a sustained argument and draw conclusions
5	17–20	<ul style="list-style-type: none"> <li>Excellent analysis of media language featured in the music video</li> <li>Excellent use of media language terminology</li> <li>In-depth and concise attempts at creating comparative judgements and drawing conclusions</li> </ul>
4	13–16	<ul style="list-style-type: none"> <li>Good analysis of media language featured in the music video</li> <li>Good use of media language terminology</li> <li>Good attempts at making comparative judgements and drawing conclusions</li> </ul>
3	9–12	<ul style="list-style-type: none"> <li>Satisfactory analysis of media language featured in the music video</li> <li>Satisfactory use of media language terminology</li> <li>General attempts at making comparative judgements and drawing conclusions</li> </ul>
2	5–8	<ul style="list-style-type: none"> <li>Basic analysis of media language featured in the music video</li> <li>Basic use of media language terminology</li> <li>Some attempts at making comparative judgements and drawing conclusions</li> </ul>
1	1–4	<ul style="list-style-type: none"> <li>Basic analysis of media language featured in the music video</li> <li>No use of media language terminology</li> <li>No arguments raised or conclusions drawn</li> </ul>
0	0	No attempt made that justifies any awarded credit

### Stormzy 'Superheroes'

**Genre:** Grime

Grime is a genre of British rap music that emerged in London in the early 2000s. It evolved from UK garage but also includes influence from electro, hip-hop and hardcore techno. It is characterised by its fast, syncopated rhythms and British accents.

- The urban setting of the video reflects the beginnings of the grime genre – it is not just a genre, it is definitely urban Britain.
- Stormzy appears in the video in animated form, but, unusually for a music video, is first seen from beneath, towering over the actual main character (a young black boy, who is a role model and an authority figure).
- The colour palette of the video reinforces the positive message – the pink sky colour and the gold used to highlight the bones of Stormzy and the boy reflects the lyrical strength. Gold also connotes value, success and royalty – like the 'young black queen' that is referred to in the lyrics.
- The video makes references to figures from popular culture, including non-musical figures like the author Malorie Blackman, rappers Michael Dapaah, Little Simz and Dave, as well as other black figures who are referenced as role models. Many will be familiar to people who are familiar with the grime genre, reflecting the fact that the intended audience is different from the general audience (the video is aimed at school students and premiered in urban schools).
- The main character wears Adidas clothing similar to the clothing worn in an earlier Stormzy track 'Skeng'. This links the video to earlier Stormzy tracks and reflects the genre of the music.
- The video includes references to important issues which affect the audience: police treatment of black youth, particularly the stop and search policy; the fact that not everyone lives in a typical family; the fact that the music as a genre often refers to the struggles of the working class, especially the black community.

### Justin Bieber 'Intentions'

**Genre:** contemporary R&B (with references to hip-hop)

Rhythm and Blues is a genre of music that originates from African American culture, but has evolved to include elements of hip-hop with a more lyrical and melodic singing style. 'Intentions' incorporates elements of electronic music production into the style, with a focus on the use of drum-machines and synthesizers.

The influence of African American culture on the song is reflected in the video's content.

- Bieber, a white Canadian man, appears to be paying homage to the culture that he is using.
- Quavo's verse shows him dancing and rapping with ad-libs that are conventional to the genre.
- The use of sound effects such as a phone ringing and a bottle being popped at the end of the video indicate influences from rap and hip hop.
- The halftime drumbeat and the sound of the kick and clap sound like the popularised by trap and rap tracks.

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## Answer Sheet 6.1: Intro Task – The Male Gaze

### Stormzy 'Superheroes'

The song does not have any sexual innuendo or undertones, nor does the music video. For sympathetically, and traditional gender roles are challenged. One girl is shown in a traditional caring role but it is clear that she is caring for her grandmother, not a husband and children, a strength. Another young girl is shown as a talented footballer, while another faces and overcomes the age of the intended audience, sexual innuendo would be inappropriate.

### Justin Bieber 'Intentions'

The song occasionally mentions female beauty but in the context of empowerment and 'we need no filter'. The women and girls in the video are shown living their lives, without being a spectator. Women are depicted styling their hair and dressing up, but this is shown as a strength. Hugging, dancing, and interactions between the male performers and the women is all positive.

## Answer Sheet 6.2: Main Task – Ethnic Diversity

Student's answer will depend on the chosen artist. The table below provides information that has been discussed and will need to be expanded on by students and coupled with relevant examples from the lyrics of the song.

Tier	Mark	Construction of comparative analysis of media products using a framework to build a sustained argument and draw conclusions
5	17–20	<ul style="list-style-type: none"> <li>Excellent analysis of representation featured in the music video</li> <li>Excellent use of representation terminology</li> <li>In-depth and concise attempts at creating comparative judgements and drawing conclusions</li> </ul>
4	13–16	<ul style="list-style-type: none"> <li>Good analysis of representation featured in the music video</li> <li>Good use of representation terminology</li> <li>Good attempts at making comparative judgements and drawing conclusions</li> </ul>
3	9–12	<ul style="list-style-type: none"> <li>Satisfactory analysis of representation featured in the music video</li> <li>Satisfactory use of representation terminology</li> <li>General attempts at making comparative judgements and drawing conclusions</li> </ul>
2	5–8	<ul style="list-style-type: none"> <li>Basic analysis of representation featured in the music video</li> <li>Basic use of representation terminology</li> <li>Basic attempts at making comparative judgements and drawing conclusions</li> </ul>
1	1–4	<ul style="list-style-type: none"> <li>Basic analysis of representation featured in the music video</li> <li>No use of representation terminology</li> <li>No arguments raised or conclusions drawn</li> </ul>
0	0	No attempt made that justifies any awarded credit

### Stormzy 'Superheroes'

The song is intended as a message of optimism and encouragement for young people in Britain. All of the main characters are black, living in a British city – although it is probable that the characters would be familiar to its intended audience in any city. Most of them are young people from the intended audience. The characters are shown developing their 'superpowers' in their own ways: caring for an elderly relative is seen as being just as much a superpower as becoming an academic, a DJ or a parent. The video makes references to challenges faced by people of colour, prejudice, beauty standards which ignore or 'other' black people's appearance; social injustice; the Lives Matter movement and other political protests.

### Justin Bieber 'Intentions'

In this video, Justin Bieber prominently featured white person shown on screen. The video is set in a Los Angeles neighbourhood, which is a predominantly white area. The real life context of a Los Angeles neighbourhood gives the cultural context that the American and African American communities are often disadvantaged because of a lack of funding. As Bieber is a white Canadian celebrity who is singing an R&B song, a musical style that is associated with African American culture, the video could be seen as him giving back to a culture that has helped him. Whilst the meaning of the song lyrics does not directly tie into the video, the message of the video is a community that experiences a higher rate of societal discrimination partly due to the colour of their skin. The video conveys a sense of coming together through music, dance, and enjoyment.

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## Answer Sheet 7.1: Main Task – Codes and Conventions

Student's answer will depend on the chosen legacy artist. The table below provides the codes and conventions discussed and which will need to be expanded on by students and coupled with relevant evidence from the video and, where possible, direct reference to the lyrics of the song.

Tier	Marks	Construction of comparative analysis of media products using the framework to build a sustained argument and draw conclusions
5	17–20	<ul style="list-style-type: none"> <li>Excellent analysis of media language featured in the music video</li> <li>Excellent use of media language terminology</li> <li>In-depth and concise attempts at creating comparative judgements and drawing conclusions</li> </ul>
4	13–16	<ul style="list-style-type: none"> <li>Good analysis of media language featured in the music video</li> <li>Good use of media language terminology</li> <li>Good attempts at making comparative judgements and drawing conclusions</li> </ul>
3	9–12	<ul style="list-style-type: none"> <li>Satisfactory analysis of media language featured in the music video</li> <li>Satisfactory use of media language terminology</li> <li>General attempts at making comparative judgements and drawing conclusions</li> </ul>
2	5–8	<ul style="list-style-type: none"> <li>Basic analysis of media language featured in the music video</li> <li>Basic use of media language terminology</li> <li>Basic attempts at making comparative judgements and drawing conclusions</li> </ul>
1	1–4	<ul style="list-style-type: none"> <li>Basic analysis of media language featured in the music video</li> <li>No use of media language terminology</li> <li>No arguments raised or conclusions drawn</li> </ul>
0	0	No attempt made that justifies any awarded credit

### TLC 'Waterfalls'

- Clothing (1990s fashion, baggy overalls, crop-tops, hip-hop attire). TLC were considered pioneers of 1990s fashion. While their fashion choices seem very specific to the 1990s, they pioneered trends that are still popular today, such as oversized clothes, women wearing men's clothing
- Video quality (grainy, very low definition when compared to today's filming capabilities)
- CGI technology was still in its infancy, having been used sparingly in Hollywood films at the time. The computer-rendered version of the band members created supernatural beings made of water. While these effects were highly impressive at the time, they appear primitive to a modern audience.
- Focus on issues that felt particularly urgent in the early 1990s: inner-city crime, drug use, unprotected sex. Understanding of HIV and AIDS was still fairly recent at the time, and the video was aware of on a wider scale.
- Performance section of the video is shot on a sound stage; band members are standing in front of a green screen and digital technology and green screen allow for singers to be imposed into far more dramatic settings, such as Taylor Swift on a battlefield, Lizzo in a jungle
- The first narrative section makes use of browns, reds and yellows to create a colour palette that suggests oppression of urban areas in America. Similar colouring techniques were being used in films like *the Right Thing* and *Boyz n the Hood*.
- Lack of mobile phones or other twenty-first century technology within the narratives

### Duran Duran 'Rio'

- There is little from the environment to indicate that this video is shot in the 1980s, as the setting is considered to be an old model of a tropical island that it would have been new at the time.
- Clothing:
  - style of suits, hair, headbands
  - hairstyles are typical of the 1980s
  - coloured suits with rolled-up jacket sleeves largely reflect the fashion trends of the time, but these fashion choices might seem dated to a contemporary audience
- Video quality is grainy, and far from the HD quality we are used to
- Telephones are the only representation of technology. However, they are corded and appear dated, having now become very much out of date.
- The oceanic setting and emphasis on the yacht is a visual riff to the James Bond franchise, which is a dated intertextual reference now that over a dozen Bond films have been released.

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## Answer Sheet 8.1: Main Task – Social Status

Student's answer will depend on the chosen legacy artist. The table below provides the criteria for the task, which will need to be expanded on by students and coupled with relevant evidence from the video and, where possible, direct reference to the lyrics of the song.

Tier	Marks	Construction of comparative analysis between two media products using a theoretical framework to build a sustained argument
5	17–20	<ul style="list-style-type: none"> <li>Excellent analysis and comparison between two music videos</li> <li>Excellent use of representation theory</li> <li>In-depth and concise attempts at creating comparative judgements and drawing conclusions</li> </ul>
4	13–16	<ul style="list-style-type: none"> <li>Good analysis and comparison between two music videos</li> <li>Good use of representation theory</li> <li>Good attempts at making comparative judgements and drawing conclusions</li> </ul>
3	9–12	<ul style="list-style-type: none"> <li>Satisfactory analysis and comparison between two music videos</li> <li>Satisfactory use of representation theory</li> <li>General attempts at making comparative judgements and drawing conclusions</li> </ul>
2	5–8	<ul style="list-style-type: none"> <li>Basic analysis and comparison between two music videos</li> <li>Basic use of representation theory</li> <li>Basic attempts at making comparative judgements and drawing conclusions</li> </ul>
1	1–4	<ul style="list-style-type: none"> <li>Basic analysis and comparison between two music videos</li> <li>No use of representation theory</li> <li>No arguments raised or conclusions drawn</li> </ul>
0	0	No attempt made that justifies any awarded credit

### TLC 'Waterfalls'

- The band members are shown to interact with only the natural world and not with technology. The baggy clothing might imply that the women are comfortable in their own skin and are not trying to be glamorous in order to be powerful and influential.
- The teenage boy and his mother appear to live in a fairly rough, impoverished area. The mother is all attached and there is litter scattered across the pavement.
- The teenage boy and his mother wear plain unbranded clothing implying that they are not interested in luxury goods.
- The teenage boy feels he has to take part in drug deals in order to make money. This is reflected in the line 'This goes out and he makes his money the best way he knows how'. The overriding message is that inner cities are not encouraged enough or given the right opportunities to keep their youth. The fact that the teenage boy represents a wider issue is reflected in the line 'Another body in the ground'.
- The characters in the second narrative appear to be more affluent, demonstrated by the car and the balcony.
- The difference in social class between the two narratives suggests that the song is a commentary on how everyone in society is capable of taking unnecessary risks in life that lead to tragedy.
- The image at the end (of the mother walking past) shows two young boys playing. This suggests that boys are not born violent, but the environment they grow up in might force them to be.

### Duran Duran 'Rio'

There are several visual identifiers that illustrate Duran Duran as privileged white males. Such examples include:

- extravagant, party-boy lifestyle
- yachting in exotic locations
- band members wearing suits and expensive-looking clothing
- telephone booth on a silver tray, on a boat
- cocktails and vibrant colours are being consumed, in one instance under water

This music video not only chronicles the pursuit of Rio, but also makes the case that success (as by this point in their career, Duran Duran had established themselves as internationally successful).

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**Answer Sheet 9.1: Main Task – Gender Representation Essay**

Tier	Marks	Construction of comparative analysis between two media products using a theoretical framework to build a sustained argument
5	17-20	<ul style="list-style-type: none"> <li>Excellent analysis and comparison between two music videos</li> <li>Excellent use of representation theory</li> <li>In-depth and concise attempts at creating comparative judgements and drawing conclusions</li> </ul>
4	13-16	<ul style="list-style-type: none"> <li>Good analysis and comparison between two music videos</li> <li>Good use of representation theory</li> <li>Good attempts at making comparative judgements and drawing conclusions</li> </ul>
3	9-12	<ul style="list-style-type: none"> <li>Satisfactory analysis and comparison between two music videos</li> <li>Satisfactory use of representation theory</li> <li>General attempts at making comparative judgements and drawing conclusions</li> </ul>
2	5-8	<ul style="list-style-type: none"> <li>Basic analysis and comparison between two music videos</li> <li>Basic use of representation theory</li> <li>Basic attempts at making comparative judgements and drawing conclusions</li> </ul>
1	1-4	<ul style="list-style-type: none"> <li>Basic analysis and comparison between two music videos</li> <li>No use of representation theory</li> <li>No generalisations raised or conclusions drawn</li> </ul>
0	0	No sustained argument made that justifies any awarded credit

## Lizzo 'Good'

### Challenges gender stereotypes:

- Shows that women can participate equally in male-oriented environments
- Asserts that women should not be emotionally dependent on a man
- Women don't always need saving – or can save each other
- Men and women can be friends and equals
- Shows that women do not need to conform to conventional standards of beauty

**Reinforces gender stereotypes:**

- Several male characters reinforce negative stereotypes – the cheating boyfriend, the impatient coach, the drummers who exclude the only woman in the group
- Female artists wear revealing clothing to appeal to the audience
- Women believe (initially) that romantic relationships take priority over professional careers

## Taylor Swift 'The Man'

**Challenges gender stereotypes:**

- By dressing as a man, Swift challenges the double standards which women face
- Swift uses role reversal to highlight the different ways in which men and women
- The Man behaves badly but is praised for his behaviour – those who object do so and is ignored
- Swift is revealed as the director – the person who is really in charge – at the end of the play, he speaks to the female actors in the way in which male directors often speak to female actors, e.g. “You’re beautiful”

**Reinforces gender stereotypes:**

- The Man behaves in ways which can be seen as reinforcing gender stereotypes, a of male behaviour
- Although the video is calling out the double standards which women in media in women in the video are young, attractive and able-bodied, conforming to the be
- The women in the video can be seen as enabling/condoning/praising The Man's office admire him; the women in the park praise him; the woman in the club puts sake of money
- Women in the video are (until Swift appears as director) shown in stereotypical (the women in the office ignored by the the women in the park with their table, the nameless, faceless sexual object) or behaving in stereotypically femi father, admiring him as he is too intimidated to call out his behaviour on the tr man) even if it's not made clear that they are not happy with their roles

## Stormzy 'Sucks' 'oes

### Challenges & stereotypes:

- \* A woman is shown as a footballer
- \* A man is shown caring for his daughter by plaiting her hair
- \* Both men and women are shown protesting and demanding their rights
- \* Both men and women are shown in caring roles
- \* Both men and women are considered role models

**Reinforces gender stereotypes:**

- Beauty standards are seen as applying to girls but not to boys
- Women are praised for doing domestic work – men are not shown doing domestic work (but not 'work' in the sense that shopping, cooking and cleaning are)
- Both the mentor and the mentee are male



**Justin Bieber 'Intentions'****Challenges gender stereotypes**

- Women are not depicted as sex objects for the male gaze (women are shown doing things with their friends in a carefree way)
- Young men are shown as being supportive of women and caring
- Most people in the video are women, of a variety of ages
- Women's appearances are varied and not the focus of the video

**Reinforces gender stereotypes**

- Women are shown in caring, maternal roles such as mothers and teachers
- Adult men are hinted to be absent fathers by their absence
- Young girls are depicted as being very studious and bookish

**Answer Sheet 10.1: Main Task – Ethnic Representation Essay**

Tier	Marks	Construction of comparative analysis of media products using a framework to build a sustained argument and conclusion
5	17–20	<ul style="list-style-type: none"> <li>• Excellent analysis of representation featured in the music video</li> <li>• Excellent use of representation terminology</li> <li>• In-depth and concise attempts at creating comparative judgements and drawing conclusions</li> </ul>
4	13–16	<ul style="list-style-type: none"> <li>• Good analysis of representation featured in the music video</li> <li>• Good use of representation terminology</li> <li>• Good attempts at making comparative judgements and drawing conclusions</li> </ul>
3	9–12	<ul style="list-style-type: none"> <li>• Satisfactory analysis of representation featured in the music video</li> <li>• Satisfactory use of representation terminology</li> <li>• General attempts at making comparative judgements and drawing conclusions</li> </ul>
2	5–8	<ul style="list-style-type: none"> <li>• Basic analysis of representation featured in the music video</li> <li>• Basic use of representation terminology</li> <li>• Basic attempts at making comparative judgements and drawing conclusions</li> </ul>
1	1–4	<ul style="list-style-type: none"> <li>• Basic analysis of representation featured in the music video</li> <li>• No use of representation terminology</li> <li>• No arguments raised or conclusions drawn</li> </ul>
0	0	No attempt made that justifies any awarded credit

**Stormzy 'Superheroes'**

- The video is intended to send a message of optimism and empowerment to young black people. Although the track was released in 2019, the video was premiered in secondary schools closed since March due to COVID-19, and many children – especially those from ethnic minorities – were suffering from the physical, emotional, psychological and social impacts of the pandemic.
- All the main characters in the video are black, although there are secondary characters including a policeman who attempts a 'stop and search', and several of the protestors on the streets are white. The black characters are at the centre of the narrative.
- Young black people are shown struggling and succeeding in various situations. They are shown in the fields of sport and music, which is fairly stereotypical, but also academically, in a library. The video was written by black women.
- The video is dedicated to the late Chadwick Boseman, the star of *Black Panther* – centred around black characters in an African nation, with a black superhero at the heart of the story. It was released in August 2020.

**Justin Bieber 'Intentions'**

- The video takes place in a suburban community that is predominantly African American. A group of people meeting Justin Bieber and Quavo indicates they are real, and that this is the result of their success.
- Bieber is a white celebrity and the only white man in the video, could be seen as a 'white saviour' who is helping out minority groups for publicity's sake.
- The classroom of children features kids from a diverse range of race and ethnicity, and the city is multicultural.
- Quavo's appearance and costuming is associated with the culture of rap music and African American culture, such as his golden jewellery, designer clothing, and golden face paint. This subculture has become a part of the cultural mainstream.
- The community is shown to be predominantly African American but also other ethnic groups, including Hispanic and Asian communities, indicative that they have an inclusive community despite the discrimination that results in segregated neighbourhoods.

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**TLC 'Waterfalls'**

- TLC were the first African-American group to win a major award (Video of the Year Awards). This demonstrates how they helped pave the way for diverse ethnic representation.
- There is a troubling history of black women being stereotypically represented in an exotic sexually. The band members combat these stereotypes by dressing in fashionable and band members were celebrated for their cartoonish sense of style.)
- The band members promote positive social messages through their lyrics relating to issues of gun violence. This could be an inspiration to younger audiences who see these important issues.
- Both the teenage boy and his mother appear to be African-American. The implication is that, despite their good nature, certain urban areas in America – made up heavily of black people – have high crime rates and there are not enough long-term solutions offered by society to address these issues and violence.
- The two lovers in the second narrative are both white. The implication is that the serious issues (sexual health, gun crime) are not exclusive to a particular race and are issues that people of all ethnicities to address.

**Duran Duran 'Rio'**

- The music video is made up of predominantly white individuals.
- There is very little ethnic diversity, with the exception of Rio, who is seemingly Hispanic.
- Interracial relationships in the 1980's were still viewed by many with scepticism. By having a white man from an ethnic minority, the song is implying that women of all ethnicities are attracted to him (who is not easy to come by). Unconsciously the video is sustaining the idea that anything they want.

**Answer Sheet 11.1: Task 1 – Website Analysis of Male Artist**

These tables of indicative content are reflective of artists' websites as of August 2018 (Stormzy). This information is likely to change. This content is aimed at providing an indication of the implication of certain highlighted information.

Please note, if students focus too heavily on these answers as prescriptive, and are not able to find a more up-to-date version of an artist's website, they may get marked down in their assessment. The examples, based on the format of that website during the month of August 2018 (Bieber).

Stormzy	
Feature	Use
The website is a very clean, modern design – the site is effectively one page – to scroll quickly if necessary	
Home page: promotion of current single, 'The Weekend'	Keeping fans up to date with his most recent releases
Home page: social media and communication links	Offering fans a way to communicate with him
Home page (Music): earlier releases	Making it easy to buy earlier albums
Home page (Tour): tour dates	Making it easy to find concerts
Home page (Video): featured videos	Making it easier to watch earlier videos
Home page (Merch)	Link to the official Stormzy shop (website separate from main website)
Home page (Sign Up)	Possibility for fans to sign up to receive a newsletter from Stormzy and also promotional material from him

Justin Bieber	
Feature	Use
Home page: social media links	Allows fans to connect and communicate with him on Instagram, Twitter, and Facebook, and play his music
Home page: promotion section	Alerts fans to currently streaming releases, and allows fans to stream the song on their chosen service.
Home page: album cover link	Large header image of the new album 'Justice' to let fans know about the release, and listen to it.
Music tab: dedicated page for all of his releases with album cover-art	Allows fans to listen to his discography on streaming services
Tour tab: information about tours	Keeps fans updated about tour upcoming dates and ticket updates, with the goal of encouraging ticket sales
Videos tab: dedicated page for all of Bieber's music videos	Provides fans with a place to watch his music videos in a single place.
Shop tab: merchandise and physical music releases	Offers fans the chance to buy clothing, posters, and physical music releases.

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**Answer Sheet 11.2: Task 2 – Website Analysis of Female Artist**

These tables of indicative content are reflective of artists' websites as of December 2022. This content is aimed at providing a clear indication as to the implication of change. This content is aimed at providing a clear indication as to the implication of change. Please note, if students focus too heavily on these answers as prescriptive, and are not aware of a to-date version of an artist's website, they may get marked down in their assessment. Examples, based on the format of that website during the month of December 2023.

Taylor Swift	
Feature	Use
All tab pages are found on the home page	The Shop Now and Taylor Swift The Eras Tour tabs link to purchases. The Newsletter tab takes you to the subscription page where you can book tickets to the tour.
Home page: scrolling section	The main section of the home page is a scrolling section featuring the Eras film, visitors to the site can scroll down to Taylor's latest album, The Eras Tour, and directed projects (videos may be available for purchase, with special editions (coloured vinyl) available for purchase several times.
Home page: Tour Dates	Upcoming tour and film dates, with purchase information
Home page: The Eras Tour	Links to another website with information and booking
Home page: Shop Now	Links to a different website where fans can purchase a product
Home page: newsletter	Keeping fans informed by publishing weekly updates on accomplishments – accessible only to fans who have subscribed
Home page: social media and communication links	Offering fans a way to communicate with her

Lizzo	
Feature	Use
All tab pages are found on the home page	The Music, Video and Tour tabs take you to sections of the website. The Store tab takes you to an external website (Warner Music). All sections are actually on one page and clicking on a tab. This is to facilitate ease of use.
Home page: Listen	Links to sites for streaming or purchasing music
Home page: Watch	Links to official YouTube page
Home page: Featured videos	Keeping fans up to date with her most recent music
Home page: Shop Exclusives	Dedicated location to purchase Lizzo merchandise
Home page: Tour	Information about upcoming performances can be found
Home page: Social media	Offering fans a way to communicate with her – Lizzo
Scroll down to 'View More' – embedded video links	Lizzo's videos can be watched on this site as well as YouTube
Scroll down to 'Listen Now' – embedded link to streaming/purchasing sites	A second chance to purchase the music
Scroll down to 'Shop Now' – a link to Lizzo's official merchandise site	Encouraging fans to purchase Lizzo's merchandise
Bottom of the page – 'Email Address'	Free subscription to receive emails and news

**Answer Sheet 12.1: Task 1 – Uses and Gratifications of Music**

- **Entertainment:** Providing an entertaining aspect of the artist, showing artistic abilities. [Main use]
- **Educational information:** (1) Informing audiences of further music in the artist's discography; (2) Informing audiences on issues that the artist is singing about
- **Social interaction:** Music videos open up the possibility of discussing the artist's relevance in the industry
- **Self-identification:** (1) Being able to relate to the artist based on similar experiences; (2) Fans are able to see themselves in the way the artist represents (be) by sharing same style, fashion or outlook on life

Note: If this question is presented as an exam-style question (as suggested in the lesson), the mark scheme:

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Band	Marks	Student must demonstrate knowledge and understanding of frameworks
5	9–10	<ul style="list-style-type: none"> <li>Excellent and detailed understanding of audience consumption</li> <li>Extensive and relevant references to uses and gratifications theory, and terminology</li> <li>Excellent and detailed knowledge of audience consumption of music videos</li> </ul>
4	7–8	<ul style="list-style-type: none"> <li>Good and appropriate understanding of audience consumption</li> <li>Clear and consistent references to uses and gratifications theory, and terminology</li> <li>Good and accurate knowledge of audience consumption of music videos</li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>Satisfactory understanding of audience consumption of music videos</li> <li>Satisfactory references to uses and gratifications theory, and terminology</li> <li>Satisfactory and mostly accurate knowledge of audience consumption of music videos</li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>Basic understanding of audience consumption of music videos</li> <li>Basic references to uses and gratifications theory, and use of terminology</li> <li>Basic knowledge of audience consumption of music videos</li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>Minimal understanding of audience consumption of music videos</li> <li>Minimal, if any, references to uses and gratifications theory, and terminology</li> <li>Minimal knowledge of audience consumption of music videos</li> </ul>
0	0	No attempt at a response. Answer not worthy of credit.

### Answer Sheet 12.2: Task 2 – Uses and Gratifications of Websites

- Entertainment/diversion:** Providing an entertaining aspect of the artist, showing artistic capabilities. [Main use]
- Education/information:** Informing fans about ventures pursued by the artist, or experience, and possibility of purchasing merchandise. [Main use]
- Social interaction:** Links to social media allow fans to communicate with the artist, and the same adoration for that artist
- Self-identification:** A fan's personal identity may be reinforced through accessible information about the artist's personal life and experiences that may be featured

Note: If this question is presented as an exam-style question (as suggested in the lesson mark scheme):

Band	Marks	Student must demonstrate knowledge and understanding of frameworks
5	9–10	<ul style="list-style-type: none"> <li>Excellent and detailed knowledge of audience consumption</li> <li>Excellent and detailed understanding of audience consumption</li> <li>Extensive and relevant references to uses and gratifications theory, and terminology</li> </ul>
4	7–8	<ul style="list-style-type: none"> <li>Good and accurate knowledge of audience consumption of music websites</li> <li>Good and appropriate understanding of audience consumption</li> <li>Clear and consistent references to uses and gratifications theory, and terminology</li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>Satisfactory and mostly accurate knowledge of audience consumption</li> <li>Satisfactory understanding of audience consumption of music websites</li> <li>Satisfactory references to uses and gratifications theory, and terminology</li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>Basic knowledge of audience consumption of music websites</li> <li>Basic understanding of audience consumption of music websites</li> <li>Basic references to uses and gratifications theory, and use of terminology</li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>Minimal knowledge of audience consumption of music websites</li> <li>Minimal understanding of audience consumption of music websites</li> <li>Minimal, if any, references to uses and gratifications theory, and terminology</li> </ul>
0	0	No attempt at a response. Answer not worthy of credit.

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