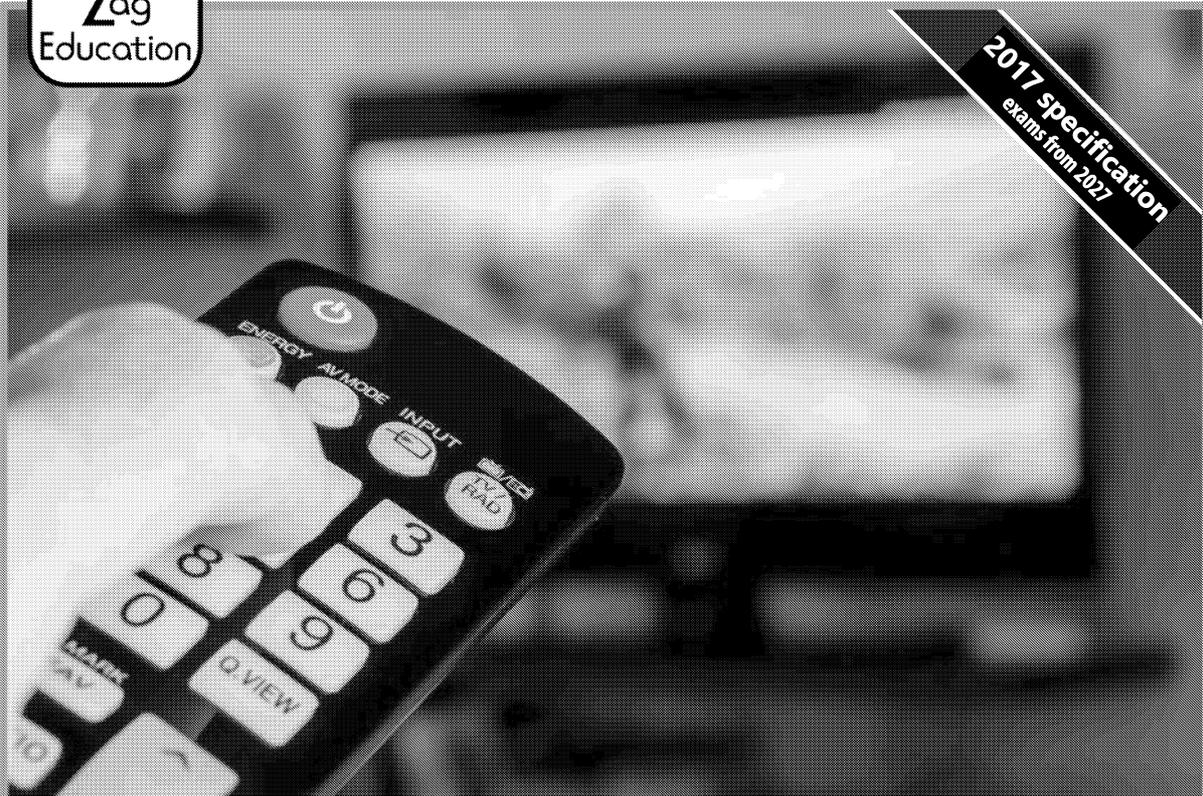




Media Studies

GCSE (9–1) | Eduqas | C680QS



# Exam Preparation Guide for GCSE (9–1) Eduqas

## Component 2: Understanding Media Forms and Products

Fifth Edition, May 2025

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# Teacher's Introduction

This examination preparation pack provides an excellent introduction to the Eduqas (C680QS) GCSE (9–1) Media Studies exams. It will help students to understand the examination and all the different types of questions, how best to answer them to meet the criteria in the mark schemes, and will support students to practise, develop and test their skills. The pack is specific to GCSE Eduqas Component 2: Understanding Media Forms and Products. All the sample questions, answers and activities are based on the set products for exams from 2027:

- Television – crime drama (*Trigger Point*, Series 2, Episode 1 and *The Sweeney*, Series 1, Episode 1) or sitcom (*Man Like Mobeen*, Series 1, Episode 2: Wifey Riddim or *Modern Family*, Season 8, Episode 2: A Stereotypical Day and *Friends*, Season 1, Episode 1)
- Music videos – Lizzo, 'Good as Hell' (2019) or Taylor Swift, 'The Man' (2020), and Stormzy, 'Superheroes' (2020) or Justin Bieber, 'Intentions' (2020), and Duran Duran, 'Rio' (1982) or TLC, 'Waterfalls' (1995)
- Online, social and participatory media – Lizzo / Taylor Swift and Stormzy / Justin Bieber

## Remember!

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

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

The set products are reviewed periodically and are subject to change. As and when the set products are updated, this resource will remain helpful as unseen practice, subject to the teacher still being able to access the set products.

The pack is divided into three sections:

### Part One: Deconstruct and understand the exam

This gives example questions for all the question types in the Component Two exams. It provides at least two example answers for each question. These answers model best practice AND provide examples of the common errors that students make in the exam. For each question, students can use the mark scheme to explore what level each answer should gain and why, and then look at the examiner's comments and marks. Working through these examples will give students a very good appreciation of what kind of questions to expect, how to approach the different kinds of questions and structure their answers, and what the common pitfalls are. The model answers also serve to reinforce the student's subject knowledge and understanding of the set products and their contexts.

### Part Two: Practise and build exam skills

This offers a whole new set of exam-style questions, covering all aspects of Component 2. For each question, students are provided with structured and guided exercises to practise their skills and build their ability to answer all types of examination question. Students will practise exam skills like writing a clear argument, writing to time, writing concisely, and writing to meet the various requirements of the mark schemes.

### Part Three: Apply and test skills

This section allows students to apply and practise their skills and to test and check their progress. It offers two mini-mock-style papers for Component 2, covering the whole range of examination questions. In total, this is the same as the full papers students will sit in the real exams.

The mini-mocks are provided at the end of the pack and are perfect for in-class work or homework. A whole new set of examination-style questions is provided, with write-on papers. Teachers can ask students to write full answers, or bullet point answers, to write with clean copies of the set products or with their notes to hand, according to the level of challenge required. Marks schemes and full indicative content are provided for each question, so students can self- or peer-assess their answers.

A similar pack for Eduqas Component 1 is also available, published by ZigZag. (Go to [zzed.uk/12383-12576-website](https://zzed.uk/12383-12576-website))

Further exam practice is available in the **Practice Papers Pack for EDUQAS** published by ZigZag ([go to zzed.uk/12381-12544-website](https://zzed.uk/12381-12544-website)). It includes four complete Component 1 examination papers and four complete Component 2 question papers, all modelled closely on EDUQAS's sample material. Each paper has full mark schemes and detailed indicative content. All question types and set products are covered, and four unseen texts are included.

May 2025

#### Second Edition, August 2019

Changes have been made across the resource to account for the changes made to the set products for assessment from 2021.

#### 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 4, 17, 21, 44, 47, 53, 55–60, 63, 72 and 73–75.

#### Fourth Edition, May 2024

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

#### Fifth Edition, May 2025

Changes have been made across the resource to account for the changes made to the set products for assessment from 2027.

# STUDENTS' INTRODUCTION

## THE ASSESSMENT OBJECTIVE

The assessment objectives are what the Media Studies exam is designed to test you on. There are two assessment objectives (AOs) for the Media Studies examinations. AOs are linked to the assessment objectives.

For Component 2, AO2 is weighted at 20%, and AO1 at 10%. This means that in Component 2, there are more analysis questions than knowledge and understanding questions.

The first one is called AO1.

AO1 tests your **knowledge and understanding** of Media Studies. Specifically, it asks you to:

- The theoretical framework of media (see below in Key Terms)
- Contexts of media and how contexts influence media products and processes

The second one is called AO2.

AO2 tests your ability to **analyse** media products. Specifically, it asks you to:

- apply the theoretical framework of media, including in relation to their contexts
- make judgements and draw conclusions from this analysis

This is what this exam prep pack will help to do.

## KEY TERMS AND ABBREVIATIONS

**The theoretical framework:** This means the key concepts and ideas that guide all work in Media Studies.

The theoretical framework is: LIAR.

LIAR stands for:

- Language (media language, including genre and narrative)
- Industries
- Audiences
- Representations

**Note:** The theoretical framework is just a way of remembering this is just a memory aid.

All work in Media Studies is linked to or guided by these concepts.

**Theoretical perspectives:** the theories that higher-level students may wish to use, such as Propp's narrative theory, the uses and gratifications theory, and so on.

**Contexts:** this means thinking about external issues that may influence the content, production, marketing, reception and interpretation of media texts.

Contexts can include social, cultural, historical, and political contexts.

In practice, it may require knowledge and understanding of how, for example, feminism, technology, migration, or the prevalence of mobile phones, and so on, influence the content, production and/or reception of media texts.

### ABBREVIATIONS

- AOs: assessment objectives (see above)
- QWC: quality of written communication, i.e. the grammar and spelling and punctuation
- LIAR: the theoretical framework – Language, Industries, Audiences, Representations
- LIARC: LIAR plus contexts
- OSP media: online, social and participatory media

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# SUMMARY OF QUESTION TYPES

## COMPONENT 2: SECTION A TELEVISION

### Q1 Media language or representation. Textual analysis and analyse and draw conclusions

- Q1 is based on the viewing of the television extract and wider knowledge of the genre.
- Schools screen one of the extracts according to their area of study: either crime (an extract from *Trigger Point*, Series 2, Episode 1) or sitcom (an extract from *Man Like Mobes*, Series 1, Episode 1: Riddim or *Modern Family*, Season 8, Episode 2: A Stereotypical Day).
- Q1a asks you to comment on specific areas of media language or representation. It focuses on AO2 1a: Analyse media products using the theoretical framework of media.
- Q1b asks you to comment on specific areas of media language or representation. It has 12 marks. It focuses on AO2 1a and AO2 1b: Analyse media products using the theoretical framework of media; make judgements and draw conclusions.

### Q2 Industries OR Audiences OR Contexts. Knowledge and understanding question

- 10 marks.
- This question is based on the extract and on your wider knowledge of the genre. It asks you to consider Industry, Audiences or Contexts.
- This could be a synoptic question. There is only one synoptic question in the paper. It asks you to focus on more than one area, e.g. on Audience AND Industries AND Contexts, and you choose the areas that you think are relevant. Synoptic questions usually say something like 'You will be rewarded for using knowledge and understanding from across the full course, including different areas of the theoretical framework and media contexts.' Further information on synoptic questions is provided throughout the pack.
- It might focus on AO1 1a and AO1 1b: Demonstrate knowledge and understanding of the theoretical framework of media OR AO1 2a and 2b: Demonstrate knowledge and understanding of the influence of media and their influence on media products and processes.

## COMPONENT 2: SECTION B MUSIC

### Q3 and Q4

### Industries OR Audiences OR Contexts. Knowledge and understanding question. (10 marks) OR

### Media language or representation: analyse and draw conclusions. (20 marks)

- Questions 3 and 4 could be a 10-mark or a 20-mark question.
- The questions will ask you to comment on (in any order):
  1. the online, social and participatory media presence of one of the artists and discuss specific aspects of industry, audience or context (usually worth 10 marks).
  2. two of the music videos you have studied and discuss specific aspects of their representations (usually worth 20 marks).
- This could be a synoptic question. There is only one synoptic question in the paper. It asks you to focus on more than one area, e.g. on media language and representation that you think are relevant OR on Audience AND Industries AND Contexts, and you choose the areas that you think are relevant. Synoptic questions usually say something like this before the question: 'You will be rewarded for using knowledge and understanding from across the full course, including different areas of the theoretical framework and media contexts.' Further information on synoptic questions is provided throughout the pack.
- You will be asked to refer to two of the set products (one from each pair) from the list below. You will include two of the three pairs shown below:
  - Lizzo, 'Good as Hell' (2019) or Taylor Swift, 'The Man' (2020) and
  - Stormzy, 'Superheroes' (2020) or Justin Bieber, 'Intentions' (2020) and
  - Duran Duran, 'Rio' (1982) or TLC, 'Waterfalls' (1995)
- 10-mark questions will usually focus on AO1 1a and AO1 1b: Demonstrate knowledge and understanding of the theoretical framework of media.
- 20-mark questions will usually focus on AO2 1a and AO2 1b: Analyse media products using the theoretical framework of media, including in relation to their contexts; make judgements and draw conclusions.

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## PART ONE: DECONSTRUCTING THE

Part One of this pack gives you example questions for all the question types in the provides you with at least two example answers for each question. These answers provide examples of the common errors that students make in the exam. For each scheme to explore what level each answer should gain and why, and then look at marks. Working through these examples will give you a very good appreciation of expect, how to approach the different kinds of questions and structure your answer pitfalls are. The model answers also reinforce your subject knowledge and understand their contexts.

You will need your set products.



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## COMPONENT 2: SECTION A

### Q1 MEDIA LANGUAGE OR REPRESENTATION. TEXTUAL ANALYSE AND DRAW CONCLUSIONS

Q1a and 1b and Q2 are based on the viewing of the television extract and wider knowledge. Your teacher or examiner will screen the extracts according to your area of study: either drama (an extract from *Trigger Point*, Series 2, Episode 1) or sitcom (an extract from *Man Like Mobeen*, Series 1, Episode 1 or *Modern Family*, Season 8, Episode 2: A Stereotypical Day).

The extract is about three minutes long. In the exam:

- You have two minutes to read the questions in Section A
- The extract will be screened twice
- During the first viewing: you should watch the extract and you can make notes
- You will have six minutes after the first viewing to make further notes
- The extract will be screened again.
- During the second viewing: watch the extract and make notes
- Then you will begin to answer the questions.

Example questions 1a, 1b and 2 are based on the following extracts:

- *Trigger Point*: 7.38–11.00 (up to 'the whole gate is set to blow')
- *Man Like Mobeen*: 0–3.10 (up to 'A bad man? Bloody scum')
- *Modern Family*: 0–2.45 (hook and up to the credit sequence)

**Q1a: This question focuses on AO2 1a: Analyse media products using the theoretical framework of...**  
*1a 8 marks. AO2 1a: Analyse media products using the theoretical framework of...*

Media Language can include: the various forms of media language such as mise en scene, camera settings, lighting, camerawork including camera shots, camera angles and camera movements, transitions, sound, dialogue, soundtracks and sound effects, use of colour, codes and conventions, intertextuality, connotation and denotation, ideas around narrative and enigma, etc.

Representation includes ideas such as how the choices that producers make construct representations are a version of reality with a specific viewpoint, stereotypes, under-representation, misrepresentation, how representations are influenced by contexts, how audience theories of gender and representation, such as feminist perspectives, and so on.

You are often asked to select two examples from the extract to explore. You need to be able to refer to aspects of the whole episode, and where this is relevant and supported by other crime dramas. In addition, you can make references to other crime dramas to explain or justify the point you are making, you will gain marks. But be careful – the extract, so you should mainly focus on that.

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**Example question:**

1. (a) Explore the impact of two aspects of the camerawork in this extract.

**Task 1**

Read both the answers that relate to your area of study (crime drama or sitcom) on the following page. Decide which answer is better and why. Read the page 9 to find out if you were right.

**Trigger Point:****Answer 1:**

- The scene opens with a wide shot of the station gates and surrounding isolated location and the potential for a terrorist attack.
- A tracking shot follows Lana's movement as she approaches the bomb, creating a sense of tension and danger.
- There are several extreme close-ups of Lana's face, especially her eyes, highlighting her intense focus and determination.
- A handheld camera effect when she inspects the bomb increases realism and immersion.
- Point-of-view shots show what Lana sees as she examines the device, aligning the viewer's perspective with hers.
- A low-angle close-up of the second device makes it appear more threatening and dangerous.

**Answer 2:**

- Firstly, point-of-view shots are used when Lana approaches and examines the bomb. This allows the audience to see exactly what Lana sees, such as the wires and components, which creates a sense of immersion and urgency, aligning us with her perspective and the pressure in real time. It also makes the scene more intense, as we experience the danger without extra information or safety.
- Secondly, the use of a handheld camera during the inspection of the bomb adds to the tension. The slightly shaky movement mirrors Lana's cautious approach and the danger she is facing. This camerawork helps build suspense because it makes the viewer feel like they are right there with her, rather than watching from a safe distance. It increases the tension and makes the situation unpredictable and live.

Answers for Man Like Mobeen cartoon

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**Man Like Mobeen**

Answer 1:

- There are wide shots to emphasise the physical distance between Mobeen and Aqsa, suggesting they may not be that close
- Shot-reverse-shot emphasises tension in their conversation, highlighting the importance of this conversation
- There are a variety of close-up shots showing Mobeen's emotional reaction, such as shock about Aqsa's suspension
- Tilt establishing shot of mosque perhaps suggests this will be an important religious theme in the show
- The tracking sequence of Mobeen walking towards the mosque to meet his sister, suggesting Mobeen is in touch with his Muslim identity as well as more modern style (a binary opposition): may be thematically significant
- The 360° swivel of the camera as he is cornered by Uncle Habib creates an atmosphere to 'show Mobeen in the man milks'. The panning shot also highlights the contrast between the more traditional 'Uncle Shady' as well as the setting with the modern
- Close-ups to Uncle Shady's reaction demonstrating attentive listening but also

Answer 2:

In the beginning of the extract, wide shots are used to emphasise the physical distance between Mobeen and Aqsa, suggesting that even though they are siblings, they may not be very close. This is contrasted with the close-ups of Mobeen's face, which are employed in this sequence, along with occasional cuts to close-ups of Mobeen's reaction. Aqsa's suspension from school, which she was suspended from school, helps the audience understand that she is the daughter of Mobeen. Mobeen's shocked non-verbal expression on his face accentuates the fact that she is the daughter of Mobeen, and the palpable tension between them.

As the extract progresses, there is a tracking shot of Mobeen walking towards the mosque, with an establishing shot of the mosque to convey its significance. This is followed by a close-up of Mobeen's face, revealing his attire consisting of a thobe and a baseball jacket. These clothes are both connected to his Muslim culture and has a more modern and casual, reflecting his identity.

Answers for Modern Family ca

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**Modern Family**

Answer 1:

- Initial wide shot of Alex walking into kitchen with signifiers of illness (mask)
- Two shot emulating almost a documentary style aesthetic
- Panning shot to Alex slouching on stairs perhaps suggests a sense of desire
- Wide shot of hysteric looking Phil suggests something awkward/funny has happened
- reactions shot of Luke and Hayley, who appear to be stricken and confused
- Medium shots of Phil at the house putting things away after an event, following entering the closet and door closing, emphasising he has just got himself stuck
- Fast pan and close-up to a phone which suggests that Phil is alone and lacks an outside world
- Wide shots cut to show interpolation of time such as how Phil is meditating, counting out sweets, etc.

Answer 2:

The extract begins with a wide shot of Alex making a dramatic entrance into the kitchen wearing gloves, with the camera then cutting to close-up shots of Hayley's reactions, she looks shocked and puzzled. This shows that Alex's actions have left Hayley completely bewildered and confused for the unfolding events as well as the mystery and intrigue that might surround them.

The sequence where Phil gets stuck in the closet begins with medium shots of him walking through the open house; this is followed by a longer take of Phil getting stuck in the closet. The action of the door closing which shows Phil's predicament is both unexpected and humorous, a suspenseful and comical situation for the audience to enjoy.

**Mark Scheme**

Award a maximum of 4 marks for each aspect.

AO2 1a	
Analyse media products using the theoretical framework	
<b>4 marks</b>	<ul style="list-style-type: none"> <li>• Excellent, thorough and detailed analysis of the camerawork used</li> <li>• Consistent focus on the potential impact or possible connotations of the camerawork used</li> </ul>
<b>3 marks</b>	<ul style="list-style-type: none"> <li>• Good, reasonably detailed analysis of the camerawork used</li> <li>• Focus on the potential impact or possible connotations of some of the camerawork used</li> </ul>
<b>2 marks</b>	<ul style="list-style-type: none"> <li>• Satisfactory analysis of some aspects of the camerawork used</li> <li>• General focus on the potential impact or possible connotations of the camerawork used but some parts are descriptive</li> </ul>
<b>1 mark</b>	<ul style="list-style-type: none"> <li>• Basic analysis of some aspects of the camerawork used in the extract</li> <li>• Limited focus on the potential impact or possible connotations of the camerawork used and mostly descriptive</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response given or no work worthy of credit</li> </ul>

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**Examiner's comments**

In a three-minute extract, there will be many aspects of camerawork, any one selected. You could focus on specific camera shots, specific camera angles, or movements, or on the impact of a repeated camera shot, angle or movement throughout the extract. You certainly aren't expected to comment on all the camerawork.

**Answer 1**

4 marks

This reads like a collection of observations made during the viewing time. The candidate lists several relevant techniques, but the response lacks structure and only briefly addresses the question asks for just two aspects, the examiner would only consider the first one, even though the student demonstrates broader knowledge.

**Answer 2**

8 marks

**This is the best answer** because it focuses on two aspects of camerawork only. The candidate clearly explains the effects of the camerawork. It directly addresses the question using appropriate terminology, making it a top-band response.

*Takeaway tip: if the question asks for two aspects, only write about two aspects*

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**Q1b asks you to comment on specific areas of media language or representation and draw conclusions.**

*1b 12 marks. AO2 1a and AO2 1b: Analyse media products using the theoretical frameworks and draw judgements and conclusions.*

Media language can include: the various forms of media language, such as mise en scene, camera settings, lighting, camerawork including camera shots, camera angles and camera movements, transitions, sound, dialogue, soundtracks, and sound effects, use of colour, codes and conventions, intertextuality, connotation and denotation, ideas around narrative and enigma, and so on.

Representation includes ideas such as how the choices that producers make construct representations are a version of reality with a specific viewpoint, stereotypes, and misrepresentation, how representations are influenced by contexts, how audience theories of gender and representations such as feminist perspectives, and so on.

You are often asked to comment on examples from the extract to explore. Q1b might ask you to comment on what you see, you have to draw conclusions or make judgements about the purpose or effect of what you see.

**Example question:**

- (b) How far do the characters in this extract conform to Propp's character types of the hero and the dispatcher? Give two characters.

Task 2

Read both the answers that relate to your area of study (crime drama or sitcom). Comment sufficiently on the extract while the other one doesn't. Work out which one is which. Give your answer. Read the examiner's comments on page 13 to find out if you were right.

**Trigger Point:**

Answer 1:

*Lana clearly fits Propp's idea of the hero. She is the one going into danger and shows bravery when checking the bomb and doesn't hesitate, even though she's got trauma from her past but still continues to do her job. This makes her a more*

*The Fire Service Station Commander could be the dispatcher because he is the one who informs her about the scene when she arrives. He explains what the fire crew found and gives her the threat is. Danny also acts like a helper by supporting Lana by giving her updates to her team.*

Answer 2:

*In this extract, Lana Washington strongly conforms to Propp's role of the hero. She is alone and invents the bomb threat. The close-up shots of her concentration and the angles show that she sees reinforce that the story is following her journey. Her determination, under pressure, shows her as a capable and determined protagonist. She doesn't wait for help to charge, reflecting the typical qualities of a hero in crime drama narratives.*

*The Fire Service Station Commander acts as the dispatcher, another of Propp's roles. He informs her of what his team found, gives her directions to the gate, and passes on information. Although not actively involved in the bomb disposal, he helps launch Lana on her 'quest'. His role in giving Lana the facts needed to proceed align with the classic dispatcher*

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**Man Like Mobeen:**

Answer 1:

The characters in *Man Like Mobeen* don't conform to Propp's character types. Mobeen is the father of the family, taking care of Aqsa, and she can be seen as the rebellious teenager so far from the character and representations. In some ways, it may be said that he is a hero of Aqsa's as he helps her to have a good home life; for example, when he listens attentively to Aqsa's

Uncle Habib and Uncle Shady are both comical – which is typical of sitcoms – but they do not conform to traditional representations of gender and identity types. Instead, they conform to traditional representations of gender and identity types.

Answer 2:

Applying Propp's character types to a sitcom such as *Man Like Mobeen* is difficult because of the set of stereotypical characters. Despite this, you could loosely apply the theory to Mobeen.

It could be argued that Mobeen fulfils the typical character traits of a 'hero' as he is a father figure, but also acts as a 'maternal figure' to Aqsa – he's the one who helps her to navigate through her life in a challenging environment while also trying to protect her. It could also be argued that Mobeen fulfils the role of a 'donor' in the story as his role as the 'father' helps Aqsa (his sister) as she is grappling with being suspended.

In the extract, Aqsa could be argued to be the 'princess'; her suspension from school is the central narrative in motion. By the same token, however, she could be argued to be the 'princess' because she is not being malicious, they do set up the central conflict in the hook.

**Modern Family:**

Answer 1:

Alex is represented as a highly intelligent character who is socially awkward, and this is a series and fitting with the conventional characters expected in sitcoms. For example, when he walks in is humorous and funny.

Luke is represented as the goofy, slightly mischievous character; in the opening scene, he is shown through his last year of high school by stealing his sister's essays.

Answer 2:

Applying Propp's character types to a sitcom such as *Modern Family* is difficult because of the set of stereotypical characters. Despite this, you could loosely apply the theory to Alex.

Alex embodies the archetypal role of the 'dispatcher' in the opening scene with Propp's character types. The scene carries an element of amusement for the audience in the way she dramatically enters the scene wearing a mask. She is also portrayed as being highly intelligent and perceptive, often seen as the 'voice of reason' in the family, which becomes apparent when Hayley expresses her concern about Alex's

Phil assumes the role of a comedic 'donor' in the opening scene, fitting Propp's character types. His attempt to escape from the closet in a humorous manner and his exaggerated counting of the items in the closet, in a dire situation, generate amusement and provide moments of laughter for the audience. The character is presented as light-hearted and clueless, adhering to the conventional sitcom characters.

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## Mark Scheme

Award a maximum of 6 marks for each aspect.

Band	AO2 1a and AO2 1b Analyse media products using the theoretical framework of m draw conclusions
3	5–6 marks <ul style="list-style-type: none"><li>• Good, thorough analysis of how far characters conform to character types in this extract and</li><li>• Good, valid and justified conclusions and judgements made</li></ul>
2	3–4 marks <ul style="list-style-type: none"><li>• Satisfactory analysis largely focused on the more obvious or</li><li>• Satisfactory and largely justified conclusions and judgements</li></ul>
1	1–2 marks <ul style="list-style-type: none"><li>• Basic analysis of how far characters conform to character types in this extract and</li><li>• Basic conclusions and judgements made, and conclusions may</li></ul>
0 marks	No response given or no work worthy of credit

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### Examiner's comments

#### Answer 1

6 marks

This answer shows an understanding of Propp's character types and applies them to the characters. However, the analysis is mostly general, with only brief or implied evidence. More precise detail from the scene is needed for a higher mark.

#### Answer 2

12 marks

**This is the best answer** because it fully addresses the question by clearly identifying and backing each with specific, detailed reference to the extract. It explains how the characters support the roles, showing clear understanding of both the theory and scene context.

*Takeaway tip: on the extract questions, make sure you refer to the extract!*



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## Q2 INDUSTRIES OR AUDIENCES OR CONTEXTS. KNOWLEDGE AND UNDERSTANDING QUESTION

Q2 10 marks. AO1 2a and 2b: Demonstrate knowledge and understanding of the influence of industries, audiences or contexts on the production of media products and processes.

This question is based on the extract **and** on your wider knowledge of the genre or product you are studying. You are asked to consider industries, audiences or the effect of one or more contexts on the production of media products and processes.

On the industry-focused questions, you have to show your knowledge and understanding of issues relating to this, such as funding and revenue, commercial and PSB broadcasting, technology, issues of ownership, control and regulation.

The audience-focused questions might ask you to consider issues such as how and why certain audiences, niche and mass, are created, how audiences are categorised and how to interpret and use the media theories such as the uses and gratifications theory and passive audiences.

Contexts means thinking about external issues that may influence the content, production, marketing, reception and interpretation of the television programmes. Contexts could be historical, and political contexts. In practice, it may require knowledge and understanding of feminism or the changing ethnic make-up of Britain has affected representations of women. Developments in television and broadcasting technology have affected the way programmes are produced and distributed, or how social issues are reflected in the content of TV programmes.

Question 2 could be a synoptic question, which means that you might be expected to draw on knowledge from all areas of the theoretical framework, including media language and representation, audiences and context. There is usually only one synoptic question in the whole exam (Component 1 and Component 2). A synoptic question usually includes a statement like this before the question: 'you will be rewarded for using knowledge and understanding from across the full range of the theoretical framework and media contexts.'

### Example synoptic question:

- In Question 2, you will be rewarded for using knowledge and understanding from across the full range of the theoretical framework and media contexts.
2. Why does the television industry keep making programmes that fit easily into established genre models?

### Task 3

Read both the answers that relate to your area of study (crime drama or sitcom). You would gain a mark in band 4. One is an excellent SYNOPTIC answer, and one is focused on industries. Work out which one is the synoptic answer, and underline with a red pen. Check page 18 to see if you were right!

#### Trigger Point

Answer 1:

If audiences and producers can recognise the genre, it makes it easier to pitch a programme. For example, *Trigger Point* could be pitched as a fast-paced British bomb disposal drama. *Line of Duty*. This helps producers target channels like ITV, who are known for crime dramas. Familiar genre elements like suspense, a hero figure, and a procedural structure help to convince networks it will appeal to a mainstream audience. *Trigger Point* was shown in an evening slot, where crime dramas tend to perform well. Broadcasters are more likely to commission programmes that fit established genre models because the risk is lower.

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**Trigger Point:**

Answer 2:

Neale's genre theory suggests that genre relies on repetition and difference. This quickly recognises the type of show and its appeal. *Trigger Point*, like other ITV conventions – bomb threats, a heroic lead, and high-stakes investigations – but on a bomb disposal unit rather than traditional detective work. This innovation still meeting audience expectations. Industry-wise, this makes the show easier to know crime dramas work well with their broad, adult audiences, so placing *Trigger Point* in an evening slot builds on past success. Representation also plays a role: Vicky McClain's diversity to the role of the hero, reflecting changing societal norms and helping with the combination of familiar structure, updated content, and diverse representation leading to audience engagement and commercial success.

**Man Like Mobeen:**

Answer 1:

Understanding the genre is crucial for pitching a new programme successfully. *Man Like Mobeen* could be pitched as a 'dramedy' since it combines elements of both drama and comedy, and addresses important social commentary on representation in the media. This clarity helps producers in effectively marketing the show, as TV commissioners can better grasp what they are acquiring. *Man Like Mobeen* also challenges expected conventions of masculinity, with a character represented as a brother taking on a 'maternal role' but also embodies a slightly clueless characterisation that may attract both fans of the sitcom genre and audiences who want something new. The sitcom also blends representations of traditional Muslim identity with more modern perspectives, making the series culturally significant and authentic.

Answer 2:

Neale's genre theory suggests that genres are fluid, with key aspects needing to be identified and producers can easily identify the genre. This facilitates the initial pitching of *Man Like Mobeen* was initially pitched as a 'dramedy' because it effectively blends elements of drama and comedy, creating a sitcom that delves into vital social commentary on media representation. This clarity in identification streamlines the marketing process for producers, as TV commissioners have a better understanding of the type of programme they are acquiring. However, while clarity helps to maintain genre recognition, it's essential to introduce new elements to keep the show fresh. *Man Like Mobeen* also challenges traditional conventions of masculinity, portraying a character who assumes a 'maternal role' while incorporating a slightly clueless characterisation that has the potential to attract both fans of the sitcom genre and audiences seeking something new. The show ensures that some genre tropes and character types are not jettisoned while the series distinguishes itself from the norm, thus enriching the genre. Furthermore, the show's diverse representations of traditional Muslim identity alongside more contemporary representations make it culturally significant and authentic. This alignment with cultural authenticity is why it was broadcast by the BBC, a public service broadcaster with an ethos dedicated to preserving and promoting British culture and heritage.

Answers for Modern Family ca

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**Modern Family:**

Answer 1:

Understanding the genre is essential for successfully pitching a new programme. *Modern Family* is primarily classified within the sitcom genre. Audiences come to expect humour and a specific format when they tune in. Furthermore, the show's conventionality over multiple seasons, instils confidence in advertisers and networks. Its proven track record of attracting viewers makes it a reliable investment. However, *Modern Family* also challenges conventions, reflecting evolving social and cultural attitudes, particularly regarding gender roles and a working mother navigating balance between home life and work life. Similarly, Alex is a highly intelligent 'dispatcher', often the dominant voice in the household, while Phil asserts his masculinity amidst the presence of two strong women. These genre-bending features of sitcoms usually align with easily identifiable genres, they may bend certain conventions to appeal to an audience as possible.

Answer 2:

Neale's genre theory suggests that genres are fluid, with key aspects needing to be identified and producers can easily identify the genre. For example, *Modern Family* is primarily a sitcom genre. Audiences come to expect humour, relatable family situations, and a specific format when they tune in. Furthermore, the show's conventionality, coupled with its lengthy run, instils confidence in advertisers and networks. Its proven track record of attracting viewers makes it a reliable investment. However, *Modern Family* also challenges some of these conventions, reflecting evolving cultural attitudes, particularly regarding gender roles. Claire is portrayed as a working mother balancing home life and work life. Similarly, Alex assumes the role of the dominant voice in the household, while Phil grapples with asserting his masculinity in the presence of two strong women. Also, the representations of LGBTQ+ couples are included. To be successful, genres must adapt and change and adopt changing cultural attitudes. These genre-bending features suggest that, while sitcoms are identifiable genres, they may bend certain conventions to appeal to as broad an audience as possible. Perhaps unsurprising given that ABC is a profit-driven industry, so these programmes appeal to modern audiences and, by extension, generate bigger profits through advertising.

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**Mark Scheme**

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoretical framework
5	9–10 marks <ul style="list-style-type: none"> <li>• Excellent, detailed knowledge and understanding of the theoretical framework</li> <li>• Excellent understanding of factors that can influence the production process</li> <li>• Appropriate and effective links made to specific aspects of the set product</li> </ul>
4	7–8 marks <ul style="list-style-type: none"> <li>• Good knowledge and understanding of the theoretical framework</li> <li>• Good understanding of factors that can influence the production process</li> <li>• Appropriate links made to aspects of the set product</li> </ul>
3	5–6 marks <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework</li> <li>• Satisfactory understanding of factors that can influence the production process</li> <li>• Some links made to the set product</li> </ul>
2	3–4 marks <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework</li> <li>• Basic understanding of factors that can influence the production processes, with limited links made to the set product</li> </ul>
1	1–2 marks <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of the theoretical framework</li> <li>• Minimal understanding of factors that can influence the production process</li> <li>• Few or no links made to the set product</li> <li>• Answer is brief or not complete</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>• No response given or no work worthy of credit</li> </ul>

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### Examiner's comments

#### Answer 1

8 marks

This answer shows strong understanding of the industry framework, focusing on funding, with reference to the set product. It's clearly relevant, but not fully synoptic. It doesn't reference audience, representation, or media language theories.

#### Answer 2

10 marks

This is a fully synoptic answer. It includes genre theory (Neale), industry strategy, and audience engagement and how changes in representation affect the industry. The detailed application to the set product shows strong understanding across all areas.

**Takeaway tip: in a synoptic answer, you must always need one sentence to cover each area (Language, Industry, Audience, Representation, Contexts).**



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## COMPONENT 2: SECTION B

**Please note:** Questions 3 and 4 in this section are interchangeable and can appear in either order.

### Q3 MEDIA LANGUAGE OR REPRESENTATION. ANALYSE CONCLUSIONS.

20 marks. AO2 1a and AO2 1b: Analyse media products using the theoretical framework; make judgements and draw conclusions.

This question asks you to comment on two of the three music videos you have studied. You will be asked to analyse two aspects of either Media Language or Representation. This question gives you a statement to comment on. How far you agree with the statement. You will also be given some bullet points to remember to include in your answer. You may agree with the statement, disagree with the statement or have some points against it. Because this is a long answer, worth 20 marks, you are expected to have a clear structure to your answer and argue your point. You have to have a clear and sustained argument that is logical, relevant and coherent in order to achieve the highest marks.

Media language can include: the various forms of media language such as mise en scene, editing, camera settings, lighting, camerawork including camera shots, camera angles and camera movements, transitions, sound, dialogue, soundtracks, and sound effects, use of colour, codes and conventions, intertextuality, connotation and denotation, ideas around narrative and enigma, and so on.

Representation includes ideas such as how the choices that producers make construct a particular representation. Representations are a version of reality with a specific viewpoint, stereotypes, under-representation, misrepresentation, how representations are influenced by contexts, how audience theory influences representations, theories of gender and representations such as feminist perspectives, and so on.

In this question, you are also usually asked to discuss an aspect of contexts, such as social, historical, political and cultural. You don't have to talk about all aspects of contexts (social, historical, political and cultural).

This could be a synoptic question. However, the bullet points will usually guide you to what material, such as a reference to contexts.

You will be asked to refer to two of the set products (one from each pair) from a list of products. If you only refer to about one music video, you will only be scored out of 10, not out of 20.

Products can include any two of the three pairs shown below:

- Lizzo, 'Good as Hell' (2019) or Taylor Swift, 'The Man' (2020)
- and
- Stormzy, 'Superheroes' (2020) or Justin Bieber, 'Intentions' (2020)
- and
- Duran Duran, 'Rio' (1982) or The Police, 'Waterfalls' (1995)

**Example question:**  
**Representation**

'Representations are influenced more by genre than by contexts.' How far do you agree with this statement? Refer to two music videos you have studied?

In your response, you should:

- Discuss the construction and purpose of representations in the two music videos
- Refer to social, cultural or other relevant media contexts
- Consider how far you agree or disagree with the statement

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## Task 4

One of these answers has a clear line of argument. One of these answers doesn't, which one has the clearer argument. Underline all the parts where the candidate makes their argument. Check page 23 to see if you were right.

### Answer 1

Overall, I disagree with the statement, as media contexts have more influence on music videos than the genre itself. While both 'The Man' by Taylor Swift and 'Intentions' by Justin Bieber follow the expected genre conventions of a pop-style music video, both artists utilise their videos to provide social commentary and shine a spotlight on real-life issues.

The music video for 'The Man' is a narrative-based music video that aligns with genre conventions, including diverse settings and locations and extensive use of visual metaphors. It can be argued that the music video serves as an allegory for Swift's perception of the male-dominated music industry. The video follows the narrative of a patriarchal figure who controls the man's behaviours, such as manspreading and generally inconsiderate actions. Throughout the video, the man is framed in the centre, for example at the yacht, highlighting his dominance in the narrative. This dominant representation of masculinity is highlighted by Swift to highlight gender inequality within the music industry, and, by extension, in society.

The music video also highlights double standards, such as a sequence where a father is criticised for a bad effort or when an older man marries a younger woman. These stereotypes, if reversed, would be considered socially unacceptable, and women would face criticism. In this way, the video can be interpreted in a metatextual way, illustrating that media contexts, especially music videos, hold more sway over the representations in a music video than the genre itself.

The music video for 'Intentions' is also more influenced by media contexts than the genre itself, as a way for Bieber to raise awareness of social inequalities, especially the marginalisation of women. The music video constructs a multicultural representation of Black women, and Quavo and Lil Nas X are central figures in supporting these otherwise marginalised Black women. The video is conventional of a concept-style music video, though the documentary-style aesthetic is used perhaps as a way of spotlighting the three women's narratives.

Throughout the music video, there is also little focus on the star image of Bieber, which is unconventional – when they are pictured together, they are primarily during dance sequences, constructing not only a collegial and communal representation but also framing Black women, in these dance sequences, as stronger when part of the group. Here is an emphasis on real women, showing their individuality and individual stories, rather than sexualising and objectifying them. This focus on real women from real underprivileged backgrounds shows that representations in music videos are more influenced by their social and cultural contexts than the genre itself.

Overall, it is clear that while genre has some impact on the representations in music videos, it is not the primary factor; indeed, social and cultural contexts have much more influence as content creators aim to create that in order to maintain audience interest, they need to be socio-culturally significant and diverse representations which will appeal to everyone and reflect their individual values.

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## Answer 2

I disagree with the statement as media contexts often have more influence on video than the genre itself. For instance, 'The Man' by Taylor Swift and 'Intentions' by Drake are pop-style music video genre – they use their visuals to address real-life issues.

In 'The Man', Swift critiques the male-dominated music industry through a narrative. A satirical portrayal of dominant masculinity highlights gender inequality, influenced by social contexts more than genre.

Similarly, 'Intentions' focuses on social issues, depicting marginalised black women. In a non-conventional structure, the documentary-style aesthetic emphasises the narrative. The video's empowerment of black women reflects social context's stronger impact than genre.

In conclusion, music video visualisations are shaped more by social and cultural contexts. Artists aim to connect and resonate with diverse values and beliefs of their audience.



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Mark Scheme

Band	AO2 1a and AO2 1b Analyse media products using the theoretical framework of m their contexts; make judgements and draw c
5	17–20 marks <ul style="list-style-type: none"> <li>• Excellent, thorough analysis of both the set products; fully en complex aspects of the media language</li> <li>• Excellent, thorough and relevant links between the set produ media contexts</li> <li>• Excellent, effective use made of relevant aspects of the theor and consistent use of appropriate terminology; may include r theoretical perspectives</li> <li>• Excellent, valid and justified conclusions and judgements made</li> </ul>
4	13–16 marks <ul style="list-style-type: none"> <li>• Good, thorough analysis of both the set products; more complex aspects of the media language</li> <li>• Good, reasonably thorough and relevant links between the se media contexts</li> <li>• Good, secure use made of relevant aspects of the theoretical appropriate terminology</li> <li>• Good, valid and justified conclusions and judgements made</li> </ul>
3	9–12 marks <ul style="list-style-type: none"> <li>• Satisfactory analysis of both the set products; largely focused straightforward aspects of the media language and may be de</li> <li>• Satisfactory links between the set products and relevant med</li> <li>• Satisfactory use made of aspects of the theoretical framework of terminology</li> <li>• Satisfactory and largely justified conclusions and judgements</li> </ul>
2	5–8 marks <ul style="list-style-type: none"> <li>• Basic analysis of both the set products, may have an uneven the descriptive</li> <li>• Basic links between the set products and relevant media cont</li> <li>• Basic use made of aspects of the theoretical framework and k not be used in a fully relevant or accurate way</li> <li>• Basic conclusions and judgements made, conclusions may no</li> </ul>
1	1–4 marks <ul style="list-style-type: none"> <li>• Minimal analysis of both the set products; largely descriptive, one product</li> <li>• Minimal or no links between the set products and relevant m</li> <li>• Minimal or no use made of aspects of the theoretical framew be used irrelevantly or inaccurately</li> <li>• Minimal or no conclusions and judgements made</li> </ul>
0 marks	No response or no work worthy of credit

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**Examiner's comments**

**Answer 1**

20 marks

**This is a better answer because it has a much clearer line of argument.** The excellent level of knowledge and understanding of the theoretical framework, conventions of the genre, of representation and of contexts. There is a very clear line of argument and it is followed throughout the essay. It is detailed and structured in its approach with a clear reference to two of the set products. Terminology is used appropriately and the candidate's viewpoint is easily followed and understood. Using topic sentences to start each paragraph and summary sentences at the end of each section on a video, is very helpful.

**Answer 2**

8 marks

This is a basic answer which makes only a few generic references to the set products. The argument is not fully clear, and the candidate's viewpoint is not very easily followed and understood. The use of topic sentences to start each paragraph and summary sentences at the end of each section has not been more helpful and would help the candidate to gain marks in the top band.

**Takeaway tip** Use *topic sentences and summary sentences to help make your argument clear.*



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**Please note:** Questions 3 and 4 in this section are interchangeable and can appear in either order.

## Q4 INDUSTRIES OR AUDIENCES OR CONTEXTS. KNOWLEDGE AND UNDERSTANDING QUESTION.

Q4 10 marks. AO1 1a and AO1 1b: Demonstrate knowledge and understanding of the

This question asks you to comment on the online, social and participatory media presence of one of the artists studied. You will be asked to refer to one of the set products from one the pairs shown below. This could be a synoptic question.

- Lizzo OR Taylor Swift
- Stormzy OR Justin Bieber

On the industry-focused questions, you may be asked to show your knowledge and understanding of industry or business issues relating to this, such as funding and revenue, the impact of convergence in the media, production process, ownership, legal and regulation.

The audience-focused questions might ask you to consider issues such as how and at certain audiences, niche and mass audiences, how audiences are categorised and interpret and use the media, fandom and identity, media theories such as the use of ideas such as active and passive audiences.

Contexts means thinking about external issues that may influence the content, production, marketing, reception and interpretation of the music videos. Contexts can include political contexts. In practice, it may require knowledge and understanding of how changing ethnic make-up of Britain has affected representations, or how development affected the way artists communicate and interact with their audiences, how music's relative importance to artists compared to online media, how social issues are reflected in videos and online media, and so on.

### Example question:

#### Media industries

Explain why websites and social media are a good way for artists to promote their music. Refer to the official website and social media of either Lizzo or Taylor Swift in your answer.

### Task 5

One of these answers has missed out something important. Read the answers then identify what is missing – and from which answer? Check page 26 to see if you were right.

#### Answer 1

Websites are a good opportunity for artists to directly promote their music and have images and branding to go in with the latest album. Most of the site is used for selling tickets on Ticketmaster where you can watch the latest video on Spotify, and have a link to the artist's social media. This makes it easy for fans to find and view someone's music, stream the latest music and merchandise.

On most artists' websites, you can see a lot of images of the star, which reinforces an indirect way of encouraging audiences to 'buy into the brand', which ultimately leads to more sales.

Websites also encourage fans to connect with the star, making them more loyal. Fans can join fan forums and so on, giving them a sense of inclusion and identity (using the artist's name and social media).

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**Answer 2**

Websites and social media platforms like X, Instagram and TikTok provide artists with their fans. Lizzo, for instance, has cultivated a significant following on both reinforcing her brand values and fostering a strong connection with her audience.

Lizzo's website serves as a valuable marketing platform for announcing new releases. In 2023, the website prominently featured a hero image of Lizzo wearing a sequined outfit for her new album 'SPECIAL'. The website offers fans the opportunity to listen to her music on Spotify and Apple Music, watch music videos, and even purchase merchandise, offering everything they might desire in one place.

Her TikTok presence is also instrumental in promoting her music, particularly through dance challenges. For example, in 2019, her song 'Truth Hurts' inspired viral popularity on the platform, leading to a dance trend that propelled the song into the top 100 on the Billboard chart. Her social media presence is a champion of body positivity which indirectly promotes her as a socially conscious artist.

**Mark Scheme**

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoretical framework
5	9–10 marks <ul style="list-style-type: none"> <li>• Excellent, accurate and detailed knowledge and understanding of the role and importance of online media</li> <li>• Appropriate and effective reference to the set product to support the points made</li> <li>• Highly effective use of terminology</li> </ul>
4	7–8 marks <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of the role and importance of online media</li> <li>• Appropriate reference to the set product to support the points made</li> <li>• Effective use of terminology</li> </ul>
3	5–6 marks <ul style="list-style-type: none"> <li>• Satisfactory and largely accurate knowledge and understanding of the role and importance of online media</li> <li>• Some reference to the set product to support the points made, but not fully developed</li> <li>• Largely relevant use of terminology</li> </ul>
2	3–4 marks <ul style="list-style-type: none"> <li>• Basic knowledge of relevant contexts and basic or limited understanding of the role and importance of online media</li> <li>• Limited reference to the set product to support the points made</li> <li>• Basic use of relevant terminology</li> </ul>
1	1–2 marks <ul style="list-style-type: none"> <li>• Minimal knowledge of relevant contexts and minimal or no understanding of the role and importance of online media</li> <li>• Limited reference to the set product</li> <li>• Minimal or no use of relevant terminology</li> </ul>
0 marks	No response given or no work worthy of credit

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## Examiner's comments

### Answer 1

6 marks

**This answer makes no reference to a set product.**

It shows a very good level of knowledge and understanding of the role and importance of an artist's website. Terminology is used well. However, there is no specific reference to a set product, website / social media. This answer is discussing websites in general and making

### Answer 2

10 marks

This answer shows a very good level of knowledge and understanding of the role and importance of an artist's website. Terminology is used well. There is frequent reference to set products, Lizzo's website and social media (TikTok).

*Takeaway tip: always refer to a set product.*



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Characters:



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**Man Like Mobeen:**

The genre is conveyed through using generic conventions of sitcoms. The clothing of the characters, Eight's and Nate's characters. Eight's non-verbal codes are childlike and communal. Shots of them as a group suggest they are friends. The shop setting is important to establish familiarity with his community when he nods at the shopkeeper. Aqsa is a dominant female character. A significant setting highlighting light-hearted humour between Mobeen and his

Setting:

Characters:



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**Modern Family:**

The genre is conveyed through using generic conventions of sitcoms. Phil is present; physical comedy; Gloria has a passionate and vivacious personality which creates humour. Cameron provide humour through their quirky personalities and their roles as p

Setting:

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Characters:

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**Mark Scheme**

Award a maximum of 4 marks for each aspect.

AO2 1a	
Analyse media products using the theoretical framework	
<b>4 marks</b>	<ul style="list-style-type: none"> <li>Excellent, thorough and detailed analysis of how the genre is conveyed</li> <li>Consistent focus on the potential impact or possible connotations of the generic conventions used</li> </ul>
<b>3 marks</b>	<ul style="list-style-type: none"> <li>Good, reasonably detailed analysis of how the genre is conveyed</li> <li>Focus on the potential impact or possible connotations of some generic conventions used</li> </ul>
<b>2 marks</b>	<ul style="list-style-type: none"> <li>Satisfactory analysis of some aspects of how the genre is conveyed</li> <li>General focus on the potential impact or possible connotations of generic conventions used but some parts are descriptive</li> </ul>
<b>1 mark</b>	<ul style="list-style-type: none"> <li>Basic analysis of some aspects of how the genre is conveyed</li> <li>Limited focus on the potential impact or possible connotations of generic conventions used and mostly descriptive</li> </ul>
<b>0 marks</b>	No response given or no work worthy of credit



Task 7

Now read the full-marks sample answer below that is relevant to your area of study. How does it compare to yours? Make a note of anything you needed to add or improve. There are lots of possible correct answers in Media Studies.

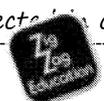
**Trigger Point:**

**Setting**

The genre of crime drama is clearly conveyed through the tense and high-stakes atmosphere. The location – a power station – is cordoned off, and the presence of armed police barriers all act as iconic signifiers of danger and urgency, typical of the genre. The dramatic lighting, and the close proximity of explosive devices adds tension and realism to the thriller elements common to modern crime dramas. The technical setting, including the robots and protective gear, reinforces the genre's focus on law enforcement and

**Characters**

The extract uses stock characters of the crime drama genre. Lana Washington, the heroic, expert figure – a specialist who remains calm under pressure and in a dangerous situation. Her protective vest, focused expression, and decisive body language signify her experience. Danny, her fellow Expo officer, functions as the helper, offering support and bomb disposal. The dialogue is direct and focused, which heightens realism and reinforces the traits expected in characters within this genre.



Answers for Man Like Mobeen and Modern Family

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**Man Like Mobeen:****Settings**

The extract conveys the sitcom genre through the convention of the setting – outside the mosque adds a sense of relatability and realism to the scenes and a sense of place – Birmingham. This is typical of sitcom as usually, typically used to emphasise the humour of the characters.

**Characters**

The extract conveys the genre through Mobeen's character – a reformed drug dealer who tries to be a parental figure to his sister, Aqsa, but fails miserably; for example, when his overprotective nature leads to awkward and funny interactions and a comedic situation.

**Modern Family:****Settings**

This extract from Modern Family uses familiar and recognisable settings, such as a suburban home, as stages for humorous situations to unfold. For example, Jay's location and the classic sitcom setting. The home setting allows for intimate and relatable interactions between characters.

**Characters**

The characters in Modern Family are emblematic of the typical stock archetype. For example, Jay represents cultural and generational divides. In this instance, his actions are used to comically depict a cultural misunderstanding. In the extract, he tries to gain approval but goes about this in an awkward way.

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**Question 1bi**

1. (b) How far is each extract typical of its genre? Explore two aspects.

In this question, it is sensible to discuss the same two aspects as in question 1a. You can if you wish. You can make a brief comparison to other programmes in the genre like *The Sweeney* or *Friends*.

**Task 8**

This answer has started well. Write the second paragraph for the answer which relates to crime dramas or sitcoms, remembering to relate the extract to the wider genre and to answer using the mark scheme on page 34.

**Trigger Point:**

Setting

The key location in this extract is the power station perimeter, where two explosions are typical for a modern crime drama, especially one that centres on corporate crime and disposal, as it reflects high-stakes threats and public safety risks. The presence of emergency vehicles, and the cordoned-off area visually reinforce the crime drama genre. *Bodyguard*, *Trigger Point* uses real, high-pressure environments to create tension. The technical and procedural aspects of crime-solving in dangerous situations are a source of pleasure in this genre.

Characters:

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Answers for Man Like Mobeen and Modern Family can be found on page 34.

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**Man Like Mobeen:**

Setting

The settings in *Man Like Mobeen* are typical of sitcoms, as they represent ordinary settings that the audience can relate to. In addition, they are typical 'meeting places' for the characters. The setting outside the mosque in *Man Like Mobeen* is like Monica's apartment in *Friends*, and the repeated use of the same setting is cheap for a low-budget genre, but also reinforces the general theme of sitcoms where nothing really changes.

Characters:

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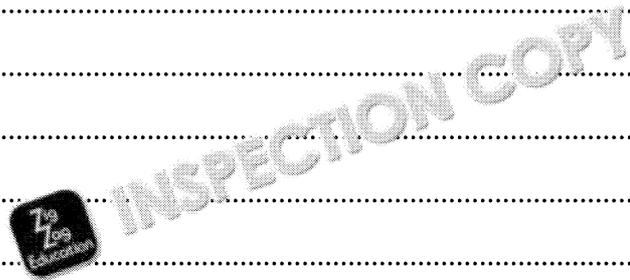
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**Modern Family:**

Setting

The settings in *Modern Family* are typical of sitcoms, as they represent ordinary settings that the audience can relate to. In addition, they are typical 'meeting places' for the characters. Claire's house in *Modern Family* is like Monica's apartment in *Friends*, or like the setting in *Man Like Mobeen*. The repeated use of the same setting is cheap for a low-budget genre, but also reinforces the general theme of sitcoms where nothing really changes.

Characters:

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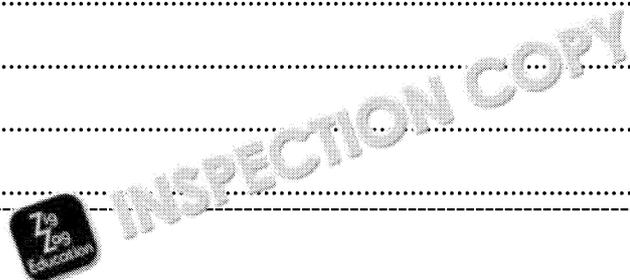
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## Mark Scheme

Award a maximum of 6 marks for each aspect.

Band	AO2 1a and AO2 1b Analyse media products using the theoretical framework of m draw conclusions
3	5–6 marks <ul style="list-style-type: none"><li>• Good, thorough analysis of how far characters conform to character types in this extract and</li><li>• Good, valid and justified conclusions and judgements made</li></ul>
2	3–4 marks <ul style="list-style-type: none"><li>• Satisfactory analysis largely focused on the more obvious or</li><li>• Satisfactory and largely justified conclusions and judgements</li></ul>
1	1–2 marks <ul style="list-style-type: none"><li>• Basic analysis of how far characters conform to character types in this extract and</li><li>• Basic conclusions and judgements made, and conclusions may</li></ul>
0 marks	No response given or no work worthy of credit

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## Task 9

Now read the missing part of the full-marks sample answer below. How does it compare to the full answer you wrote? How does it compare to anything you needed to add or improve. Remember that there are lots of possible correct answers.

### **Trigger Point**

#### **Characters**

The characters in this extract are also typical of the crime drama genre. Lana is a heroic, skilled professional at the centre of the action, which aligns with genre conventions. She is calm under pressure, quickly assesses the situation, and leads the operation to defuse the bomb. This is a kind of central, action-oriented character seen in other crime dramas like *Law & Order*, where tough, professional Jack Regan took the lead. However, *Trigger Point* updates this convention by placing a woman at the centre of the traditionally male-dominated genre, reflecting modern shifts in representation.

### **Man Like Me**

#### **Characters**

Mobeen fulfils the typical character traits of a 'hero' as he not only subverts traditional gender roles but also acts as a good friend to Eight - he's the central character trying to navigate a challenging environment while also trying to protect his sister.

### **Modern Family**

#### **Characters**

Jay's interactions with his new neighbour is a great example of how the sitcom *Modern Family* explores and humorously addresses societal issues. Jay embodies the trope of the wise but misguided older character, which is a common figure in sitcoms.

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## Q2 INDUSTRIES OR AUDIENCES OR CONTEXTS. KNOWLEDGE AND UNDERSTANDING QUESTION

### Question 2i: Contexts

In Question 2, you will be rewarded for using knowledge and understanding from different areas of the theoretical framework and media contexts.

2. 'The times may change, but genres stay the same.' How far do you think this applies to crime dramas or sitcoms?

#### Task 10

This is a synoptic question. It is based on contexts and analysis about genres. You could use any representations here, as these will have changed over time, or even audiences.

Look at the relevant sections on crime dramas OR sitcoms). Organise the points into different categories. Write an answer to this question. Mark your answer using the appropriate mark scheme.

#### Crime Dramas:

- Good vs evil
- Audiences reassured by seeing criminals punished
- Genre theory – repetition and variation
- Stock characters – brilliant detective and sidekick; villains
- Representation affected by changes in society
- Iconic signifiers of the genre
- Audiences are more segmented and often smaller and more niche
- Stock characters, locations and narratives
- Criminals are caught and punished
- Puzzle and suspense aspect of crime dramas enjoyable for audiences
- Feminism and gender equality in society
- Known genres easy to pitch, sell and promote
- Social diversity and anti-racism in society
- More channels and more ways of watching TV
- Hybrid with psychological drama

#### Sitcoms:

- Feminism and gender equality in society
- Audiences more segmented and often smaller and more niche
- Genre theory – repetition and variation
- Stock characters, locations and narratives
- Entertainment and diversion of sitcoms more enjoyable for audiences
- Known genres easy to pitch, sell and promote
- Stock characters
- Social diversity and anti-racism in society
- More channels and more ways of watching TV
- Must be relatable and sympathetic, as well as comedic
- Representation affected by changes in society
- 'Identity' and recognition of familiar problems in sitcoms also enjoyed by audiences
- Circular narratives easy to schedule

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**Headings:**

Contexts:

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Genre (including narratives, media language, etc.):

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Representation:

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Audiences:

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## Mark Scheme

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoretical framework
5	9–10 marks <ul style="list-style-type: none"> <li>Excellent, detailed knowledge and understanding of the theoretical framework</li> <li>Excellent understanding of factors that can influence the production process, with appropriate and effective links made to specific aspects of the set product</li> </ul>
4	7–8 marks <ul style="list-style-type: none"> <li>Good knowledge and understanding of the theoretical framework</li> <li>Good understanding of factors that can influence the production process, with appropriate links made to aspects of the set product</li> </ul>
3	5–6 marks <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the theoretical framework</li> <li>Satisfactory understanding of factors that can influence the production process, with some links made to the set product</li> </ul>
2	3–4 marks <ul style="list-style-type: none"> <li>Basic knowledge and understanding of the theoretical framework</li> <li>Basic understanding of factors that can influence the production processes, with limited links made to the set product</li> </ul>
1	1–2 marks <ul style="list-style-type: none"> <li>Minimal knowledge and understanding of the theoretical framework</li> <li>Minimal understanding of factors that can influence the production process with few or no links made to the set product</li> <li>The answer is brief or not complete</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>No response given or no work worthy of credit</li> </ul>

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## Task 11

Now read the relevant full-marks sample answer below. How does it compare to yours? How many marks did you need to add or improve. Remember that there are lots of possible correct answers.

### Sample answers

#### Crime Dramas

Genres tend to stay quite consistent over time. Known genres are easy to pitch, and audiences know they enjoy them, e.g. the puzzle and suspense aspect of crime dramas and seeing criminals punished. Crime dramas have similar narratives too, such as criminals being punished. This leads to stock characters, such as the ordinary man detective and the criminal. Over time, some aspects of genres do vary. For example, representations have changed to a more diverse nation, and *Trigun* features a Muslim expo. The impact of social change is also evident, and *Law & Order* boss and several co-workers are female. This is evident in the 1970s, which showed all the detectives as white men and had patriarchal plot lines. However, this has changed, with a move towards a hybridisation with psychological serial killers, whereas in the 1970s, bank robberies and thefts were much more common.

#### Sitcoms: *Man Like Mobeen*

Genres tend to stay quite consistent over time. Known genres are easy to pitch, and audiences know they enjoy them, e.g. the lightweight and comedic nature of sitcoms and narratives that show everything basically stays the same. Sitcoms have similar narratives as problems around dating, work life and family life that audiences can easily relate to. Characters such as the well-intentioned but failing brother (*Mobeen*) or the stupid character sometimes change, some aspects of genres do vary. For example, representations have changed to a more diverse nation, and *Man Like Mobeen* features a predominantly Muslim cast of characters and their experiences, more so than *Friends* did back in the 1990s. Gender equality is also evident, with Aqsa's dominant personality and attitude being very different from early sitcoms which were often sexist and racist, and even *Friends* seems sexist now.

#### Sitcoms: *Modern Family*

Genres tend to stay quite consistent over time. Known genres are easy to pitch, and audiences know they enjoy them, e.g. the lightweight and comedic nature of sitcoms and narratives that show everything basically stays the same. Sitcoms have similar narratives as problems around dating, work life and family life that audiences can easily relate to. Characters such as the well-intentioned but failing brother (*Mobeen*) or the stupid character sometimes change, some aspects of genres do vary. For example, representations have changed to a more diverse nation, and *Modern Family* features a predominantly diverse cast, highlighting characters and their experiences, more so than *Friends* did back in the 1990s. Gender equality is also evident through Claire's character. This is very different from early sitcoms which were often sexist and racist, and even *Friends* seems sexist now.

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## Q1 MEDIA LANGUAGE OR REPRESENTATION. TEXTUAL ANALYSE AND DRAW CONCLUSIONS

### Question 1a: Representation

Example questions 1a, 1b and 2 are based on different extracts. Watch the extract (crime drama OR sitcom).

- *Trigger Point* 36.00–40.25 (DCI Thom Youngblood steps on the bomb)
- *Man Like Mobeen* 15:50 – 20:00 (Mobeen meets Khadjah)
- *Modern Family* 17:00 – 20:30 (Alex figures out her family are using her)

The extract is about three minutes long. In the exam:

- You have two minutes to read the questions in Section A.
- The extract will be screened twice.
- During the first viewing: you will watch the extract and you can make notes.
- You will have six minutes after the first viewing to make further notes.
- The extract will be screened again.
- During the second viewing: watch the extract and make notes.
- Then you can begin to answer the questions.

### Representation

1. (a) How are representations of masculinity constructed in this extract? Explain.

### Task 12

Look at the sample answer for your area of study (either crime drama or sitcom). It is done. Now write about a second character in the extract for your area of study (e.g. DCI Youngblood). Mark your answer using the mark scheme on the following page.

#### Trigger Point:

DCI Thom Youngblood

DCI Youngblood is presented as a conflicted version of masculinity. On one hand, he shows strength and authority when he realises he's standing on a pressure plate bomb; he reminds Lana key information, and tries to keep the situation calm, which reflects the traditional stoicism and leadership. However, as the situation becomes more intense and danger is revealed. His voice shakes slightly, his breathing becomes heavier, and there is a moment of vulnerability in. This shows a more modern representation of masculinity, where emotion can be shown on surface. The extract challenges older stereotypes of the 'alpha male' by showing that he can be afraid, rely on others (in this case, Lana), and feel the danger without needing to be the one to face it.

Hass

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Answers for Man Like Mobeen and Modern Family complete on the following page.

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**Man Like Mobeen:**

Mobeen

Mobeen is constructed as a caring and empathetic character; he shows respect to Mr Ahmed and Khadijah. He is also presented as slightly emotive and sensitive, with past experiences with his mother. However, he is represented somewhat stereotyped, which is brought up awkwardly by Uncle Shady.

Uncle Shady

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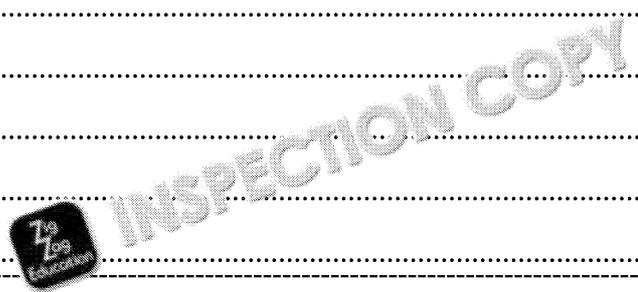
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**Modern Family:**

Mitch/Cameron

Mitch and Cameron are binary oppositions of each other, where Mitch embodies stereotypical masculine representations and Cameron is depicted as more flamboyant, fitting with gay stereotypes. Camron is also represented as somewhat self-absorbed in finding out that his daughter is gay.

Phil

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**Mark Scheme**

Award a maximum of 4 marks for each aspect.

A 12 1a	
Analyse media products using the theoretical framework	
<b>4 marks</b>	<ul style="list-style-type: none"> <li>• Excellent, thorough and detailed analysis of how representations are constructed</li> <li>• Consistent focus on the potential impact or possible connotations of the representations</li> </ul>
<b>3 marks</b>	<ul style="list-style-type: none"> <li>• Good, reasonably detailed analysis of how representations are constructed</li> <li>• Focus on the potential impact or possible connotations of the representations</li> </ul>
<b>2 marks</b>	<ul style="list-style-type: none"> <li>• Satisfactory analysis of some aspects of how representations are constructed</li> <li>• General focus on the potential impact or possible connotations but some parts descriptive</li> </ul>
<b>1 mark</b>	<ul style="list-style-type: none"> <li>• Basic analysis of some aspects of how representations are constructed</li> <li>• Limited focus on the potential impact or possible connotations and mostly descriptive</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response given or no work worthy of credit</li> </ul>

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## Task 13

Now read the additional part of the full-marks sample answer below. How does it note of anything you needed to add or improve. Remember that there are lots of Media Studies.

### Sample answers:

#### Trigger Point

Hass is shown as a calm, professional presence who supports Lana during the plot. His masculinity is constructed through competence rather than dominance, he trusts her expertise, and works as part of a team. Hass reflects a more collaborative masculinity. His quiet reassurance and emotional control in a high-stakes moment need for ego or heroism, highlighting a shift towards more nuanced male representation in crime dramas.

#### Man Like Mobeen

Uncle Shady represents traditional masculinity combined with cultural authority and the comical. When Uncle Shady spills Ribena on Brother Ahmed's white shirt, he does not apologise but to justify the accident, indicating a reluctance to admit fault. This reflects a kind of traditional masculinity where admitting a mistake or showing vulnerability is seen as a weakness. His actions reflect a resistance to undermine his own authority and status, especially in front of a peer. Uncle Shady's response is also culturally important, as maintaining dignity and honour in his culture is heavily tied to masculinity.

#### Modern Family

Phil deviates from traditional male roles in sitcoms. Phil's behaviour in this scene is an emotional representation of masculinity. After being stuck in a cupboard, Phil is seen speaking in a high-pitched voice and seeking comfort from his daughter Alex. Phil's actions and his reliance on Alex for emotional support demonstrate a shift in familial dynamics. He openly expresses his anxiety and need for reassurance. This portrayal challenges traditional norms that often equate masculinity with emotional resilience and independence.

### Question 1bii: Representation

- (b) How far has the genre influenced the representations of masculinity in the characters.

## Task 14

Use the notes below for your area of study (either crime drama or sitcom) and your answer to the previous question to help you answer this question. Remember to:

- Have a starting sentence for each character which states your view (the genre has influenced their representations of masculinity OR it hasn't influenced them).
- Briefly link to other representations of masculinity in the genre.
- Have a concluding sentence at the end.

Check your answer against the mark scheme on page 45 and give yourself a mark.

### Notes:

#### Trigger Point

DCI Thom Youngblood – very influenced by genre – authoritative male leader – he remains calm and commanding – vulnerable moment handled with bravery – stoic or Sherlock – modern twist as he relies on Lana – mixes traditional masculinity with modern. Hass – not so much influenced by traditional genre masculinity – supportive and part of a team, not dominant – trusts Lana's leadership – influenced more by modern rather than older sidekick roles like Carter – calm, professional, respectful – reflects evolving

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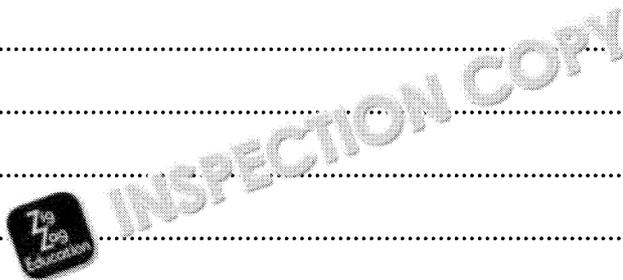
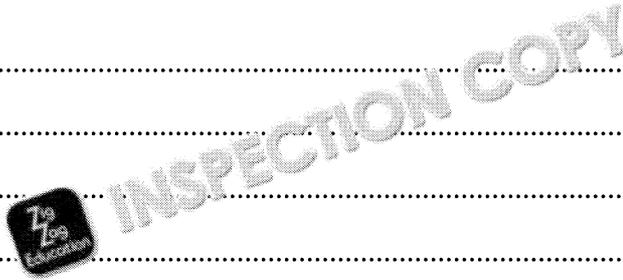
**Man Like Mobeen**

Mobeen – challenges stereotypes around representation – very influenced by genre  
protagonist – main character with dry humour – makes a fool of himself when he  
Uncle Shady – somewhat influenced by genre but more by social context – stereotypical  
character – dresses traditionally and makes some irritating remarks – ‘know-it-all’

**Modern Family**

Mitch/Cameron portray typical representations of masculinity – somewhat influenced by genre  
they want to appear progressive – ABC owned by Disney so profit-driven industry  
stereotype so departs from expected conventions.

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## Mark Scheme

Award a maximum of 6 marks for each aspect.

Band	AO2 1a and AO2 1b Analyse media products using the theoretical framework of m draw conclusions
3	5–6 marks <ul style="list-style-type: none"> <li>• Good, thorough analysis of how far representations have been influenced by genre in this extract</li> <li>• Good, valid and justified conclusions and judgements made</li> </ul>
2	3–4 marks <ul style="list-style-type: none"> <li>• Satisfactory analysis largely focused on the more obvious or surface level of how far representations have been influenced by genre in this extract</li> <li>• Satisfactory conclusions and judgements largely justified</li> </ul>
1	1–2 marks <ul style="list-style-type: none"> <li>• Basic analysis of how far representations have been influenced by genre in this extract, largely descriptive</li> <li>• Basic conclusions and judgements made, and conclusions made are not fully supported or reasoned</li> </ul>
0 marks	No response given or no work worthy of credit

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## Task 15

Now read the full-marks sample answer below. How does it compare to yours? Mark needed to add or improve. Remember that there are lots of possible correct answers.

### Trigger Point

The genre of crime drama has clearly influenced the representation of masculinity in *Thom Youngblood*. He fits the traditional 'alpha male' figure often seen in the genre, a strong, confident figure and decision-maker. However, his moment of vulnerability – facing death – also reflects a more modern shift in the genre where traditionally stoic male characters can show fear and rely on others (in this case, Lana). This moves away from the traditional heroic male archetype, like *The Sweeney*, with a more emotionally intelligent and fallible male.

In contrast, Hass is less influenced by traditional genre conventions. He represents a new form of masculinity. Rather than acting as a dominant figure, he supports Lana's expertise with a clear need to assert himself. This moves away from the lone wolf archetype seen in older crime dramas. His calmness under pressure and willingness to follow the lead of others is a shift in the genre, where teamwork and emotional intelligence are increasingly valued.

### Man Like Mobeen

The representation of masculinity in *Man Like Mobeen* is represented through the character of Mobeen as he meets Khadijah. Mobeen, as the central character, and his interaction with her challenge the traditional notion of his masculinity; despite being a strong, protective figure within his community, his vulnerability and awkwardness are highlighted when he tries to ask Khadijah out.

Uncle Shady is represented as a somewhat stereotypical elder within the Muslim community, often being occasionally out of touch, traditional, and occasionally making irritating remarks. This fits the 'old man' archetype. In this episode, there is also representation of traditional masculinity through the reactions of both Uncle Shady and Brother Ahmed. Both men are seen as having authority and dominance and control over the situation, which is typical of masculine representation in traditional media.

Overall, the representation of masculinity is influenced by the genre as well as the cultural context of the media.

### Modern Family

Cameron's character consistently challenges traditional norms of masculinity. As a gay man who embraces flamboyance, Cameron departs from the conventional stoic male stereotypes often found in traditional genres. The sitcom genre, with its focus on subverting norms, seems to elicit humour and acceptance of Cameron's character to both entertain and subtly critique societal expectations. The relationship between Cameron and Mitchell wants to appear progressive and supportive also reflects a more inclusive and diverse direction in the portrayal of masculinity in modern media.

Phil also embodies evolving aspects of male identity. For example, in the extract, his vulnerability, being trapped in a cupboard, relying on his daughter for emotional support. His need for reassurance subverts the traditional stoic male archetype. This is done with humour but rather enriching his role as a loving and involved father. The sitcom genre supports this portrayal of masculinity by facilitating a diverse representation that breaks away from traditional norms.

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## Q2 INDUSTRIES OR AUDIENCES OR CONTEXTS. KNOWLEDGE AND UNDERSTANDING QUESTION.

### Question 2ii: Audiences

2. How and why are crime dramas or sitcoms aimed at specific audience groups? [10]



### Task 16

Use some of these bullet points or your own ideas to help you write an answer for your area of study (crime dramas OR sitcoms). Think about how each point relates to aiming at specific audience groups. Mark your answer using the mark scheme on page 49.

### Crime dramas

#### Trigger Point

- Crime dramas must find or fill a gap in the market.
- *Trigger Point* was made for ITV, which has high production values.
- It was shown on ITV1 post-watershed, which is prime-time scheduling.
- It was shown post-watershed so it could feature bloodshed, violence and bad language, making it more 'gritty' and realistic.
- It is very popular, reflecting an ongoing interest in the crime drama genre.
- *Trigger Point* blends traditional crime drama elements with modern influences. The action sequences and bomb disposal situations reflect the influence of classic crime dramas. However, *Trigger Point* updates these tropes by incorporating modern concerns faced by its characters, especially Lana Washington, similar to newer crime dramas.
- There are hybrid elements in common with psychological detective dramas such as *Broadchurch*.
- It was a British production and was filmed in and around London. This, along with its high production values, helps it to sell well abroad.

#### The Sweeney

- *The Sweeney* was commercially funded and made by Thames Television, and this gave it more freedom to move away from the 'establishment' attitude of the BBC, becoming more experimental and controversial.
- It was one of the first TV dramas to show the police as flawed and to criticise them.
- It reflected current social issues with police corruption, bribery and criminal families.
- It was broadcast after the watershed on Monday evenings, allowing for it to be more violent with a lot of violence and a high body count.
- It was made between 1975 and 1978. There were a limited number of TV channels at the time, so it became a must-watch.
- It became cult viewing, there are many references to it in popular culture, two of which are *Top Gun* and *Blade Runner*, which influenced more modern crime dramas such as *Life on Mars*.

### Sitcoms

#### Man Like Mohan

- Sitcoms must find or fill a gap in the market.
- *Man Like Mohan* character originates from Guz Khan's online short videos which led to the creation of *Ramadan*; gave Khan a voice and a platform and recognition.
- Originally on BBC Three, which targeted a much younger target audience; streaming services could watch it anywhere. Later became available on other streaming platforms.
- The show targets 16–34 audiences but focuses specifically on 16–24, appealing to a diverse range of backgrounds through their representation of family, culture and national identity.
- Promoted on BBC Asian Network and social media to target their audience.

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**Mark Scheme**

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoretical framework
5	9–10 marks <ul style="list-style-type: none"> <li>• Excellent, detailed knowledge and understanding of the theoretical framework</li> <li>• Excellent understanding of factors that can influence the audience processes, with appropriate and effective links made to specific aspects of the set product</li> </ul>
4	7–8 marks <ul style="list-style-type: none"> <li>• Good knowledge and understanding of the theoretical framework</li> <li>• Good understanding of factors that can influence the audience processes, with appropriate links made to aspects of the set product</li> </ul>
3	5–6 marks <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework</li> <li>• Satisfactory understanding of factors that can influence the audience processes, with limited links made to the set product</li> </ul>
2	3–4 marks <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework</li> <li>• Basic understanding of factors that can influence the audience processes, with limited links made to the set product</li> </ul>
1	1–2 marks <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of the theoretical framework</li> <li>• Minimal understanding of factors that can influence the audience processes, with few or no links made to the set product</li> <li>• Answer brief or not complete</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>• No response given or no work worthy of credit</li> </ul>

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## COMPONENT 2: SECTION B

Please note: Questions 3 and 4 in this section are interchangeable and can appear in either order.

### Q3 MEDIA LANGUAGE OR REPRESENTATION. ANALYSE CONCLUSIONS

#### Question 3i: Media Language

Use the two set music videos you have studied from those listed below in your answer.

- Lizzo, 'Good as Hell' (2019) or Taylor Swift, 'The Man' (2020) and
- Stormzy, 'Superheroes' (2020) or Justin Bieber, 'Intentions' (2020) and
- Duran Duran, 'Rio' (1982) or TLC, 'Waterfalls' (1995)

3. 'Music videos try to do more than just entertain the audience.' How far does this statement apply to the two music videos you have studied?

In your response, you must:

- explore the media language in the two music videos you have studied
- consider the potential effect on the audience
- consider whether you agree or disagree with the statement

#### Task 17

Read the first part of this answer that is relevant to your area of study – either Lizzo's 'Good as Hell' OR Stormzy's 'Superheroes' video. Then write the second part of the answer on either Stormzy OR Bieber, depending on your area of study. Mark your answer using the mark scheme on page 52.

Lizzo's 'Good as Hell' music video does try to do more than just entertain the audience. It fulfils a very important aspect, but it also tries to educate or empower viewers. It fulfils entertainment and identity (uses and gratifications).

Entertainment is provided by the engaging narrative, which tells the story of a dance team. The video showcases students overcoming personal struggles and finding self-care, community support, and the spirited energy of college life. The character strength in communal activities, whether it's practising with the band, performing, or bonding with friends.

It also fulfils aspects of 'identity' as through the theme of self-love, empowerment, and resilience. Viewers might reflect on their own experiences with self-esteem and overcoming adversity.

OR

Taylor Swift's 'The Man' music video does try to do more than just entertain the audience. It fulfils a very important aspect, but it also tries to educate or empower viewers. It fulfils entertainment and identity (uses and gratifications).

Entertainment is provided by the narrative of the video, which tells the story of a woman who is being treated unfairly. The video highlights the double standards that exist between men and women in society, and the toxic behaviours that satirise toxic masculinity, ultimately shedding light on the social issues.

It also fulfils aspects of 'identity' as the narrative clearly shows Swift as a hero to women, as the director of the music video, suggesting that ultimately she has agency and control over her own image.

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Mark Scheme

Band	AO2 1a and AO2 1b Analyse media products using the theoretical framework of m their contexts; make judgements and draw c
5	17–20 marks <ul style="list-style-type: none"> <li>• Excellent, thorough analysis of both the set products; fully en complex aspects of the media language</li> <li>• Excellent, thorough and relevant links between the set produ contexts</li> <li>• Excellent, effective use made of relevant aspects of the theor consistent use of appropriate terminology; may include refer perspectives</li> <li>• Excellent, valid and justified conclusions and judgements made</li> </ul>
4	13–16 marks <ul style="list-style-type: none"> <li>• Good, reasonably thorough analysis of both the set products; more complex aspects of the media language</li> <li>• Good, reasonably thorough and relevant links between the se contexts</li> <li>• Good, secure use made of relevant aspects of the theoretical appropriate terminology</li> <li>• Good, valid and justified conclusions and judgements made</li> </ul>
3	9–12 marks <ul style="list-style-type: none"> <li>• Satisfactory analysis of both the set products; largely focused straightforward aspects of the media language and may be de</li> <li>• Satisfactory links between the set products and relevant med</li> <li>• Satisfactory use made of aspects of the theoretical framework of terminology</li> <li>• Satisfactory and largely justified conclusions and judgements</li> </ul>
2	5–8 marks <ul style="list-style-type: none"> <li>• Basic analysis of both the set products, may have an uneven the descriptive</li> <li>• Basic links between the set products and relevant media cont</li> <li>• Basic use made of aspects of the theoretical framework and b not be used in a fully relevant or accurate way</li> <li>• Basic conclusions and judgements made, conclusions may no</li> </ul>
1	1–4 marks <ul style="list-style-type: none"> <li>• Minimal analysis of both the set products; largely descriptive; product</li> <li>• Minimal or no links between the set products and relevant m</li> <li>• Minimal or no use made of aspects of the theoretical framework be used irrelevantly or inaccurately</li> <li>• Minimal or no conclusions or judgements made</li> </ul>
0 marks	No response or no work worthy of credit

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## Task 18

Now read the relevant parts of the full-marks sample answer below. How does it cover everything you needed to add or improve. Remember that there are lots of possible answers.

### 'Intentions'

Justin Bieber's video for 'Intentions' does try to do more than just entertain the audience, but it also tries to educate or empower viewers. It fulfils the audience's needs for entertainment, identity and information (uses and gratifications).

Entertainment is provided by a fast-paced montage of different scenes, cutting between the women he helps. It has performance aspects showing Justin singing and dancing.

It also fulfils aspects of identity by suggesting ideas of being a good person and helping others, such as the woman's reaction when she is given a car, or how the older woman is helped through music. It has a clear message about social inequality and about taking action, which suggests that viewers should act with good intentions.

Information is provided by the use of footage of the Alexandria House mission and of mission work, and through the 'real-life' footage of actual people, rather than professional performers/actors/dancers. The images are made more realistic through the use of real people, which provides further factual information, making it even more thought-provoking and educational.

### 'Superheroes'

Stormzy, through his music video for 'Superheroes', does try to do more than just entertain the audience, but it also tries to educate or empower viewers. It fulfils the audience's needs for entertainment and identity (uses and gratifications).

Entertainment is provided by the visual treatment of the video and compelling narrative, especially within the black community. The comic-book style aesthetic is not only entertaining but also communicates the value of heroism and overcoming adversity, which resonates with the audience.

It also fulfils aspects of the need for identity, as the video addresses themes of pride, particularly within the black community, which may resonate with audience aspirations, providing a source of inspiration and affirmation of their personal identity. It touches on important social issues and acknowledges influential figures in the black community, which gratify audiences and provide an educational value.

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**Question 3ii: Representation**

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

- Lizzo, 'Good as Hell' (2019) or Taylor Swift, 'The Man' (2020) and
- Stormzy, 'Superheroes' (2020) or Justin Bieber, 'Intentions' (2020) and
- Duran Duran, 'Rio' (1982) or TLC, 'Waterfalls' (1995)

In question 3, you will be rewarded for using knowledge and understanding from different areas of the theoretical framework and media contexts.

3. 'Representations of women in music videos are always sexist.' How far is this true in the two music videos you have studied?

In your answer, you should:

- explore the construction and purpose of representations in the two music videos
- refer to relevant media contexts, such as social or cultural
- conclude how far you agree or disagree with the statement

This is a synoptic question. Because the question has bullet points, it directs you to refer to relevant media contexts, in addition to representation.

**Task 19**

Look at the bullet points on the two videos that reflect your area of study. Use them to write your answer – or use your own ideas if you prefer. Give yourself about 20–30 minutes only. Refer to the mark scheme for the two videos in this time. Mark your answer using the mark scheme on page 56.

**Lizzo – 'Good as Hell'**

- A narrative video
- Story of celebrating black beauty, regardless of shape, size or skin tone
- Promotes empowerment and self-love
- Gospel-inspired music video which ties the song to American history
- Young black women represented as part of a talented community
- Dancing dolls are somewhat stereotypical
- Women as emotional and nurturing of each other's talents
- Current social context
- Fully feminist portrayals may not be acceptable in the music industry
- Trying to appeal to both feminists and people with more traditional views

**Taylor Swift – 'The Man'**

- The narrative suggests she is powerful and has a feminist message
- Satirical and ironic representation of patriarchal power
- Masculinity is self-obsessed and cynical
- Deals with doubt and fears regarding parenthood and marriage
- Man figure is a caricature; perhaps to assert and show his dominance with her
- Directed by Taylor Swift who has ultimate power over the narrative – represented with agency
- Could be read allegorically as Swift's personal experience of being exploited
- Men represented as privileged; women as passive and not really engaging
- 'Male gaze' at the yacht scene where all the women are dressed in the same

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**Mark Scheme**

Band	AO2 1a and AO2 1b Analyse media products using the theoretical framework of m their contexts; make judgements and draw c
5	17–20 marks <ul style="list-style-type: none"> <li>• Excellent, thorough analysis of both the set products; fully en complex aspects of the media language</li> <li>• Excellent, thorough and relevant links between the set produc</li> <li>• Excellent, effective use made of relevant aspects of the theor consistent use of appropriate terminology; may include refer perspectives</li> <li>• Excellent, valid and justified conclusions and judgements made</li> </ul>
4	13–16 marks <ul style="list-style-type: none"> <li>• Good, reasonably thorough analysis of both the set products; of the complex aspects of the media language</li> <li>• Good, reasonably thorough and relevant links between the se media contexts</li> <li>• Good, secure use made of relevant aspects of the theoretical appropriate terminology</li> <li>• Good, valid and justified conclusions and judgements made</li> </ul>
3	9–12 marks <ul style="list-style-type: none"> <li>• Satisfactory analysis of both the set products; largely focused straightforward aspects of the media language and may be descriptive in places</li> <li>• Satisfactory links between the set products and relevant med</li> <li>• Satisfactory use made of aspects of the theoretical framework of terminology</li> <li>• Satisfactory and largely justified conclusions and judgements</li> </ul>
2	5–8 marks <ul style="list-style-type: none"> <li>• Basic analysis of both the set products, may have an uneven the descriptive</li> <li>• Basic links between the set products and relevant media cont</li> <li>• Basic use made of aspects of the theoretical framework and b not be used in a fully relevant or accurate way</li> <li>• Basic conclusions and judgements made, conclusions may no</li> </ul>
1	1–4 marks <ul style="list-style-type: none"> <li>• Minimal analysis of both the set products; largely descriptive; one product</li> <li>• Minimal or no links between the set products and relevant m</li> <li>• Minimal or no use made of aspects of the theoretical framew be used irrelevantly or inaccurately</li> <li>• Minimal or no conclusions or judgements made</li> </ul>
0 marks	No response or no work worthy of credit

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## Task 20

Now read the relevant full-marks sample answer below. How does it compare to yours? How many marks do you think you needed to add or improve. Remember that there are lots of possible correct answers.

### 'Good as Hell'

This video is narrative-driven, celebrating black beauty in all its forms – regardless of race. It is a vibrant story of empowerment and self-love, departing from stereotypical representations of black women in media. The video is also gospel-inspired, tying the song not only to a genre of music but also to a part of American history and culture. The young black women in the video are represented as a supportive community, challenging the often one-dimensional and negative portrayal of women of colour.

However, while the video predominantly looks away from sexist representations, the inclusion of dancing dolls is perceived as somewhat stereotypical. This raises the question of whether more progressive video content can retain conventional elements to appeal to a wider audience. The women in the music video are represented as emotional and nurtured, which is positive – they are shown supporting and uplifting each other's talents. This challenges the typical stereotype of women as merely emotional beings and instead celebrates their communal support.

### 'The Man'

Taylor Swift's music video for 'The Man' critiques and satirises the entrenched and often ironic representation of patriarchal power, where Swift, disguised as a man, explores the power associated with male privilege and power. This satirical approach is used to highlight the gender inequality in society, especially regarding parenthood, marriage and professional life. The video shows the male character asserting his dominance in various scenarios and to emphasise the power imbalance seen in society, where men are placed in positions of authority and focus. It's a critique of how, particularly those fitting a certain mould of masculinity, are often given undue attention and power.

However, Swift, as the director and creative force behind the video, holds ultimate power. This role is significant as it represents a powerful woman with agency in the music industry. The video is a statement about women taking control of their own stories and representations. It is interpreted allegorically, reflecting Swift's personal experiences with her music industry.

### 'Rio'

The music video for 'Rio' also has both sexist and anti-sexist elements. The key themes are young teenagers, young women and 'New Romantics'. While the New Romantics were quite progressive in their experimentation with new and more androgynous images for men, this video plays on the idea of young women reflecting mainstream values about beauty and success. It may reflect the pressure on young women to conform to mainstream success and beauty standards to appeal to a broad audience to maintain their popularity.

Many shots show young women with very few clothes, displaying their bodies; the video plays on the stereotype of female beauty, being young, slim with long hair; many shots show women's bodies, objectifying their bodies, using the 'male gaze'. However, women are shown as powerful, but only as a result of their looks and appearance. Men are shown as heroes and part of an entourage, posing on a boat, etc. but also as foolish in some parts, e.g. when they are being rescued.

Overall, the representations of women in the video are sexist, although with some elements of empowerment. Women have some power, and men are not always heroes, which may have been progressive.

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**'Waterfalls'**

TLC's music video for 'Waterfalls' has a strong social message, but still supports

While the women are represented as being in positions of power, as they are the also sexualised for the benefit of the male gaze. They wear revealing clothing, and which makes them look weaker and passive, and they also adhere to the beauty are young, slender and pretty, with lighter skin and straighter hair. This suggests need to be sexualised and objectified to be successful in the music industry.

Within the narrative sections, the mother figure shows a positive representation unusual in music videos; however, she is also represented as weak and unable to associated with gangs and violence, which may be a stereotypical representation have been a relevant social message.

The second narrative features a man and a woman, although, again, the man suggesting men are more important than women. While the woman does have because of her appearance and sexuality, and she is seen as at least partly to blame.

TLC had a very progressive and important social message about drugs and HIV, and successful women; however, the representation of women can still be seen as

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Please note: Questions 3 and 4 in this section are interchangeable and can appear in any order.

## Q4 INDUSTRIES OR AUDIENCES OR CONTEXTS. KNOWLEDGE AND UNDERSTANDING QUESTION

### Question 4i: Contexts

How does a musician's social and online presence demonstrate convergence? Refer to your set product.



### Task 21

This is the outline for an answer – but it has no references to the set product. For example from Stormzy or Bieber's social and/or online presence.

What is convergence?

- How one piece of information is shared through a range of media platforms and devices:  
.....

- How all types of content, such as audio and visual content, shopping, etc. are shared through one device or site:  
.....

Why is it happening?

- How social media, e.g. X (Twitter) and Facebook, drive convergence, as audio and video content and text are shared:  
.....

What are the benefits?

- Opportunities for synergy:  
.....

- Consistent brand image:  
.....

- Greater reach:  
.....

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**Mark Scheme**

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoretical
5	9–10 marks <ul style="list-style-type: none"> <li>• Excellent, accurate and detailed knowledge and understanding of online media</li> <li>• Appropriate and effective reference to the set product to support the points made</li> <li>• Highly effective use of terminology</li> </ul>
4	7–8 marks <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of the role and importance of online media</li> <li>• Appropriate reference to the set product to support the points made</li> <li>• Effective use of terminology</li> </ul>
3	5–6 marks <ul style="list-style-type: none"> <li>• Satisfactory and largely accurate knowledge and understanding of online media</li> <li>• Some reference to the set product to support the points made, but largely relevant use of terminology</li> </ul>
2	3–4 marks <ul style="list-style-type: none"> <li>• Basic knowledge of relevant contexts and basic or limited understanding of the importance of online media</li> <li>• Limited reference to the set product</li> <li>• Basic use of relevant terminology</li> </ul>
1	1–2 marks <ul style="list-style-type: none"> <li>• Minimal knowledge of relevant contexts and minimal or no understanding of the importance of online media</li> <li>• Limited reference to the set product</li> <li>• Minimal or no use of relevant terminology</li> </ul>
0 marks	No response given or no work worthy of credit

**Task 22**

Now read the relevant completed notes below. How do they compare to yours? Make notes on what you think is needed to add or improve. Remember that there are lots of possible correct answers. For the extra extension task, you could use these notes to write a short essay.

**Stormzy**

- What is convergence?
  - How one piece of information is shared through a range of media platforms; for example, Stormzy's latest song 'The Weekend', is promoted across multiple platforms including social media, music streaming services, and his official website
  - How all types of content, such as audio and visual content, shopping, etc. are available on one platform or site; for example, all his sites have links to watch or listen to his music
- Why is convergence important?
  - How social media, e.g. X (Twitter) and Facebook, drive convergence, as audiences use these platforms to share; for example, his Facebook and Instagram pages include comments and shares
- What are the benefits?
  - Opportunities for synergy; for example, Stormzy can promote multiple products at once; for example, he can highlight his latest music release while also promoting a clothing line
  - Consistent brand image; for example, Stormzy maintains a consistent brand identity across all platforms. His star branding is evident through uniform visuals, messaging and content. This helps him reach a wider audience by promoting the same products across a wide range of digital platforms. Facebook, Instagram, X (Twitter) and so on, each of which is favoured by different demographics

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Justin Bieber

- What is convergence?
  - How one piece of information is shared through a range of media platform sites; for example, Bieber promotes his *Justice* album and tour. This is done through his website and social media channels.
  - How all types of content, such as audio and visual content, shopping, etc., are available on the same platform or site; for example, music videos are available on the website and YouTube channel from social media
- Why is it happening?
  - How social media, e.g. X (Twitter) and Facebook, drive convergence, as they allow users to share links of media texts to share; for example, X (Twitter) and Facebook have link sharing features, and both have almost the same content and branding, suggesting that social media are used professionally to promote him
- What are the benefits?
  - Opportunities for synergy; for example, his *Justice* world tour is sponsored by brands, and he refers to them in much of his content or promotion for the tour across all his online platforms
  - Consistent brand image; for example, across all channels, Bieber maintains a consistent brand image. This helps to maintain his representation as a socially aware activist as well as a successful artist by promoting the same products across a wide range of channels. For example, Facebook, Instagram, X (Twitter) and so on, each of which is favoured by different demographics

Question 4ii: Audiences

How do audiences use online, social and participatory media to develop a sense of identity? Refer to the online, social and participatory media of either Lizzo or Taylor Swift.

Task 23

You only have about 10 minutes to write an answer. Use some or all of the following points to write your answer. Remember to include references to your chosen set product. Mark your answer against the scheme on the following page.

Points:

- Uses and gratifications – identity
- Fandom and a sense of belonging
- Developing ideas about appearances and style
- Brand loyalty – feeling like a friend – more than a fan

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Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theories
5	9–10 marks <ul style="list-style-type: none"> <li>• Excellent, accurate and detailed knowledge and understanding of online media</li> <li>• Appropriate and effective reference to the set product to support the points made</li> <li>• Highly effective use of terminology</li> </ul>
4	7–8 marks <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of the role and importance of online media</li> <li>• Appropriate reference to the set product to support the points made</li> <li>• Effective use of terminology</li> </ul>
3	5–6 marks <ul style="list-style-type: none"> <li>• Satisfactory and largely accurate knowledge and understanding of the role and importance of online media</li> <li>• Some reference to the set product to support the points made</li> <li>• Largely relevant use of terminology</li> </ul>
2	3–4 marks <ul style="list-style-type: none"> <li>• Basic knowledge of relevant contexts and basic or limited understanding of the role and importance of online media</li> <li>• Limited reference to the set product</li> <li>• Basic use of relevant terminology</li> </ul>
1	1–2 marks <ul style="list-style-type: none"> <li>• Minimal knowledge of relevant contexts and minimal or no understanding of the role and importance of online media</li> <li>• Limited reference to the set product</li> <li>• Minimal or no use of relevant terminology</li> </ul>
0 marks	No response given or no work worthy of credit

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## Task 24

Now read the relevant full-marks sample answer below. How does it compare to yours? How many marks do you think you needed to add or improve. Remember that there are lots of possible correct answers.

### Swift

Online, social and participatory media allow audiences to develop a sense of the gratifications). They can do this through participating in or viewing fan sites such as identifying as a Taylor Swift fan, or even a 'Swiftie', audience members become even a real club or group. Being a fan provides a sense of who you are and what you have in common interest for finding like-minded friends. For other Swift fans, rein

Audiences can develop their own sense of identity through comparison to or copying more personal photos of Taylor on her Instagram or Facebook sites. Facebook also offers 'behind-the-scenes' photos which offer fans more of a sense of companionship and communication with Taylor by messaging her on Facebook or replying to posts.

Taylor often posts about more personal things, including posting photos of her family by her fans. This develops the fans' sense of brand loyalty even further, by making Taylor a celebrity is really their friend.

### Lizzo

Audiences use online, social and participatory media to construct and express their identity. Lizzo harness the power of websites and social media platforms such as X (Twitter) to actively engage with their fans, shaping their own identities and connecting with

She has cultivated a substantial following on Instagram and TikTok, and through this strengthens the connection between her brand and her audience. This engagement has helped Lizzo's world, fostering a shared sense of identity. Lizzo's website acts as a vital hub for fans to stay updated on her latest releases and tours. For instance, in 2023, her website featured an eye-catching image of Lizzo in a sequinned headpiece, effectively promoting her brand. Offering direct links to streaming platforms like Spotify and Apple Music, the website provides a means to access her music effortlessly.

Lizzo's presence on TikTok is particularly influential, especially among a younger audience. Her song 'Truth Hurts' went viral on the platform where audiences engaged in a dance trend. This participation not only elevated Lizzo's position on the Billboard chart but also solidified her as a contemporary and influential artist. Additionally, Lizzo uses her various social media platforms for body positivity, and this indirect promotion of her star persona reinforces her unique brand, attracting fans who resonate with her values.

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## PART THREE: APPLY YOUR SKILLS AND TEST YOUR PROGRESS

This section allows you to apply your skills and to test your progress. It offers two sets of mini-mocks for Component 2, covering the whole range of examination questions. In total, this is the same amount of work you will sit in the real exams.

These mini-mocks are perfect for in-class work or homework. A whole new set of questions is provided. Your teachers may ask you to write full answers, or bullet point answers, or to use the set products or with your notes to hand, according to the level of challenge required.

Mark schemes and full indicative content are provided for each question, so you can check your answers.



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## EXAMINATION TIPS

- For Component 2, the exam board advises you to spend 50 minutes on Section A (TV extract), and 40 minutes on Section B.
- Timing issues:
  - In Component 2, there are 60 marks available in 90 minutes.
  - However, the 90 minutes also includes viewing and note-making time for the TV extract.
  - Taking this into account, this works out at around 60 marks available in 75 minutes, or one minute per mark.
  - Expectations of how much can be covered in each answer should be guided by this.
- Your answers can show either breadth (covering a lot of points in not much detail) or depth (covering fewer points but addressing these in more detail). There will never be time to cover everything.
- Strengths in one area can outweigh weaknesses in another area, and marking is based on what you have written, not on what you have not included.
- In Media Studies, there are always many possible ways to respond to questions. Atypical answers will always be given due credit if they meet the mark scheme.
- The Quality of Written Communication (QWC) is only considered in longer (20 marks) questions. It is the first or main determining factor in deciding your mark. Shorter answers should demonstrate that you understand, but QWC is not marked in these answers.
- Extended responses offer you the opportunity to develop your ideas, and to present a clear line of argument which is logical, relevant and coherent.
- Synoptic questions require you to range more freely across the entirety of the course during the course. A synoptic question asks you to focus on more than one area of the course, such as Industries AND Contexts, and any other areas that you think are relevant. Synoptic questions are something like this before the question: 'In Question 2, you will be rewarded for your understanding from across the full course, including different areas of the theory and the contexts.' Further information on synoptic questions is provided throughout the course.
- Use of subject-specific terminology is important and is rewarded in higher-mark questions. Answers without this terminology can still access the higher mark levels IF they demonstrate a good understanding of the course.



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# GCSE Media Studies



## Paper 1: Component 2 – Section A: Understanding Forms and Products

Name	
------	--

**Time allowed:**  
50 minutes

**Extra materials required:**

Audio-visual resource for use with Section A:

- *Trigger Point* from 25.14 to 28.16

OR

- *Man Like Mobeen* from 6.30 to 9.25
- *Modern Family* from 14.00 to 17.00

**Instructions:**

- Answer all the questions on the television genre you have studied
- Use blue or black pen
- Write in the spaces provided
- Cross out any work you do not wish to be marked

**Information:**

- The marks for each question are shown in brackets
- The maximum mark for this section is 30
- Please use good English and present your work clearly
- The 50 minutes includes viewing time

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## Section A: Crime Drama OR Sitcom

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

You have two minutes to read the questions

The extract will be screened twice.

During the first viewing: watch the extract and make notes

You will have six minutes to make further notes

During the second viewing: watch the extract and make notes

There will be approximately 35 minutes left for you to complete the questions

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

### Media Language

- (a) Explore the impact of two aspects of sound used in the extract.  
(b) How far are the narratives in the extract typical of the genre? Explore two examples.

### Audience

- How and why do audiences interpret television programmes in different ways? Use examples from *Friends* to support your answer.

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# GCSE Media Studies



## Paper 1: Component 2 – Section B: Understanding Forms and Products

Name	
------	--

**Time allowed:**  
40 minutes

**Extra materials required:**  
None

**Instructions:**

- Answer all the questions on the music topic you have studied
- Use blue or black pen
- Write in the spaces provided
- Cross out any work you do not wish to be marked

**Information:**

- The marks for each question are shown in brackets
- The maximum mark for this section is 10
- Please use good English and present your work clearly

Question 3 requires an *extended response*. In this answer, you will be assessed on the quality of your written communication, including developing a clear and sustained line of argument which is logical, relevant and coherent.

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## Section B: Music

### Media Language

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

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

AND

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

3. 'Music videos rely on intertextuality to help construct and convey their meaning'

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

In your answer, you should:

- explore intertextuality in the two music videos you have studied
- refer to relevant media contexts, such as historical or social
- comment on how far you agree or disagree with the statement

### Industries

4. Explain why social media is as important as music videos to the music industry and the social media presence of Stormzy or Justin Bieber.

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# MINI-MOCK MARK SCHEMES AND INDICATIVE CONTENT

## PAPER 1: MARK SCHEME

### Media Language

1. (a) Explore the impact of two aspects of sound used in the extract.

Award a maximum of 4 marks for each aspect.

AO2 1a	
Analyse media products using the theoretical framework	
<b>4 marks</b>	<ul style="list-style-type: none"> <li>Excellent, thorough and detailed analysis of the sound used</li> <li>Consistent focus on the potential impact or possible connotations of the sound used</li> </ul>
<b>3 marks</b>	<ul style="list-style-type: none"> <li>Good, reasonably detailed analysis of the sound used in the extract</li> <li>Focus on the potential impact or possible connotations of sound used</li> </ul>
<b>2 marks</b>	<ul style="list-style-type: none"> <li>Some satisfactory analysis of some aspects of the sound used in the extract</li> <li>General focus on the potential impact or possible connotations of sound used, but some parts descriptive</li> </ul>
<b>1 mark</b>	<ul style="list-style-type: none"> <li>Basic analysis of some aspects of the sound used in the extract</li> <li>Limited focus on the potential impact or possible connotations of sound used and mostly descriptive</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>No response given or no work worthy of credit</li> </ul>

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

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

Responses at the higher levels are likely to engage with the impact of the aspects of sound on this to narrative, characterisation, genre or audience and so on. At the mid-levels, responses are likely to focus on obvious or straightforward aspects of sound, while at the lower levels, answers will be mostly descriptive.

In a three-minute extract, there will be numerous aspects of sound, any one of which could be used to explore. Responses are likely to select aspects of sound such as specific sound effects, specific aspects of the dialogue, or specific aspects of any diegetic or non-diegetic sound. Candidates should also explore the impact of a repeated use of sound throughout the extract, such as:

#### Trigger Point

- Soundtrack
  - Low suspense music: a tense, low-pitched atmospheric drone underscores the scene in the car park. This continuous sound helps establish an ominous atmosphere that suggests danger lies ahead.
  - Subtle percussion layers: as they ascend into the car park, soft rhythmic layers are added to the soundtrack, almost mimicking footsteps or a heartbeat. This helps increase the forward momentum and urgency.
  - Music dropout at key moments: the score deliberately fades out or cuts out at key moments when the team stops or spots something suspicious – creating suspense and drawing attention to ambient and diegetic sounds.

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- The ambient sound
  - Echoing footsteps and distant sirens: the sound of boots echoing on the emptiness and vulnerability of the location. Distant police sirens bleeding in maintain a sense of the emergency response environment.
  - Mechanical hum of the car park: electrical hums from fluorescent lights, the subtle whir of ventilation systems contribute to the realism and heighten the tension.
  - Gun holsters and tactical equipment: the small clicks and rustles from the Velcro straps, the weight of body armour – are amplified slightly to remind us of the seriousness of their mission.
- Sound effects
  - Weapons readied and vehicles checked: the sound of weapons being adjusted, doors creaking open adds layers of tension. These practical sounds remind us that this is a dangerous and unpredictable space.
  - Car park acoustics: sounds bounce off concrete walls – every movement is slightly amplified, emphasising the claustrophobic, enclosed space and increasing the tension.
- Dialogue
  - Tension in the car park: while the dialogue is sparse, the delivery is important – short, sharp exchanges that convey underlying fear and focus, even though they are trained professionals.
  - Hierarchy and respect: the way Lana gives directions and how the others respond (e.g. Officer Danny) reveals the command structure and trust among the team. It also highlights Lana's leadership and calmness under pressure.

### **Man Like Mobeen**

- Soundtrack
  - There is a bridge between the home and mosque location; it is happy and nostalgic, reminiscent of a contemporary sitcom
  - Soundtrack is upbeat, cheerful, whimsical and playful to demonstrate the relationship between Mobeen and Eight as they pass the time while waiting for Nate
- The ambient sounds
  - Sounds outside of the mosque of the busy stalls adds realism to the setting, even though they are right there on the bustling street and helps establish the vibrant location
- Dialogue
  - Friendly sociolect between Nate, Eight and Mobeen highlights their friendship. 'Shitlock Holmes.'
  - Birmingham dialect connoted through accent and expressions
  - Mobeen treating Eight as almost his younger brother / son (e.g. 'Just the towels?', 'All the time, touching, touching, touching'), suggesting that Eight might be slightly overbearing at times
  - Comedic relief when Mobeen asks 'Do you know what sexting is?' and Eight responds 'No, I don't know what that is either.'

### **Modern Family**

- The ambient sounds
  - A sense of realism is created and places the characters in a believable environment
  - Dramatic moments, such as when Alex reprimands the family, are punctuated by ambient sounds, highlighting tension in the scene
- Dialogue
  - Dialogue in this scene is crucial as it conveys Alex's frustration; it is sharp and direct
  - Phil's hesitancy and fear in addressing Alex conveyed through pauses and stammering
  - Collective shout of 'Nooo' when Alex expresses her desire to go back to work and showcases the family's over-the-top dynamic
  - The scene where Gloria and Jay meet their black neighbour and make an attempt to use a 'beautiful African name' is likely a misguided attempt at being complimentary and also comments on social issues like casual racism
  - Series does not typically use a laugh track (canned laughter) but laughter that is seemingly like laughter from an audience

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1. (b) How far are the narratives in the extract typical of the genre? Explore two

Award a maximum of 6 marks for each aspect.

Band	AO2 1a and AO2 1b Analyse media products using the theoretical framework of media language and draw conclusions
3	5–6 marks <ul style="list-style-type: none"> <li>• Good, thorough analysis of the narratives and how they are typical of the genre and</li> <li>• Good, valid and justified conclusions and judgements made</li> </ul>
2	3–4 marks <ul style="list-style-type: none"> <li>• Satisfactory analysis largely focused on the more obvious or surface-level aspects of the narratives and how they are typical or not, of the genre and</li> <li>• Satisfactory and largely justified conclusions and judgements made</li> </ul>
1	1–2 marks <ul style="list-style-type: none"> <li>• Basic analysis of the narratives and how they are typical, or not, of the genre and largely descriptive</li> <li>• Basic conclusions and judgements made, and conclusions may be largely descriptive</li> </ul>
0 marks	No response given or no work worthy of credit

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

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

Responses at the higher levels are likely to engage with the impact of the aspects mentioned. At the mid-levels, answers may consider the more obvious aspects of the narratives, while at the lower levels, answers will be largely descriptive.

**Trigger Point**

- The extract focuses on a dangerous bomb in a car park which is a clear and unambiguous threat.
- This follows crime drama conventions, where the narrative often centres around a serious crime.
- Crime dramas typically use high-risk situations to build tension and keep the audience engaged.
- The time pressure and uncertainty around who planted the bomb adds suspense and tension to the scene.
- Shows like *Bodyguard* and *Line of Duty* also feature these intense, life-or-death situations, which is a common pattern in modern crime dramas.
- The focus on expert responses (rather than traditional detectives) is slightly unusual for the genre because the narrative is about preventing harm and uncovering the truth.
- Lana leads the bomb disposal team and takes control of the situation, a role traditionally reserved for men. She is calm under pressure, makes quick decisions, and shows expertise.
- The narrative focuses on her expertise and bravery, not on her emotions or personal life, which is a traditional feature of the genre's lead characters. However, Lana being a woman in a leadership role challenges past conventions, where women were often sidelined or made secondary characters. This shift reflects how crime dramas have evolved to feature more complex, capable female characters.
- Her character is more modern but still fits the classic narrative arc of the 'heroine'.

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**Man Like Mobeen**

- Narratives in sitcoms are typically lightweight and light-hearted in content, so the audience; this is a typical convention of sitcoms. This is evident in *Man Like Mobeen* camaraderie between Mobeen, Eight and Nate.
- Sitcoms usually feature a running joke or mistakes/misunderstandings. This is suggesting that he was waiting ‘outside a mosque’ whereas, in fact, Mobeen is at a different mosque. This serves as comedic relief for the audience, which is a common trope.
- Street-smart humour, particularly relevant in this subgenre of sitcom, reflects the setting in Birmingham but also allows Mobeen’s character to bring in some cultural authenticity and realism to the sitcom.
- The narrative is relatively simple and self-contained; it follows the traditional sitcom structure of equilibrium, disequilibrium, resolution, etc.
- The series is likely to be seen as satirical, providing social commentary on an aspect of sitcoms aiming to bring about social change.

**Modern Family**

- Narratives in sitcoms are typically lightweight and light-hearted in content, so the audience; this is a typical convention of sitcoms. This is evident in *Modern Family* relatable scenarios, which have a humorous premise. For example, Jay stresses that his neighbour will think he is racist for putting up cameras.
- Narratives in sitcoms typically revolve around the same recurring stock characters. Jay, Haley, Luke etc. are all central characters and will be relatable to their audience.
- Sitcoms often use self-contained episodic structures, evident here through the narrative about being perceived as racist.
- Narratives often also feature stereotypes and misunderstandings as comedic devices. Jay’s narrative or Alex’s illness being exploited. Perhaps most interesting is that the black neighbour understands the issue or where Jay misunderstands his name [...] by the way’.
- The narrative features relatively archetypal characters: the wise mother, the

2. How and why do audiences interpret television programmes in different ways?

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoretical framework
5	9–10 marks <ul style="list-style-type: none"> <li>• Excellent, detailed knowledge and understanding of the theoretical framework</li> <li>• Excellent understanding of factors that can influence the reception processes, with appropriate and effective links made to the set product</li> </ul>
4	7–8 marks <ul style="list-style-type: none"> <li>• Good knowledge and understanding of the theoretical framework</li> <li>• Good understanding of factors that can influence the reception processes, with appropriate links made to aspects of the set product</li> </ul>
3	5–6 marks <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework</li> <li>• Satisfactory understanding of factors that can influence the reception processes, with some links made to the set product</li> </ul>
2	3–4 marks <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework</li> <li>• Basic understanding of factors that can influence the reception processes, with limited links made to the set product</li> </ul>
1	1–2 marks <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of the theoretical framework</li> <li>• Minimal understanding of factors that can influence the reception processes, with few or no links made to the set product</li> <li>• Answer brief or not complete</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>• No response given or no work worthy of credit</li> </ul>

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

Answers should focus on aspects of the extract shown. However, answers may also refer to other episodes, and where this is relevant and supports the points being made, this should be included. Answers are very likely to make references to other, older crime dramas or sitcoms, and some comparison or reference to *The Sweeney* or *Friends* is to be expected. The wider context to the wider genre, and where this helps to explain or justify the point made, this should also be included.

Answers are expected to show appropriate knowledge of factors that might affect audience reception in relevant contexts. At the mid-levels, answers may consider the more obvious or surface-level factors, such as audience responses, while at the lower levels, answers will be largely descriptive. Examples of relevant points, such as:

- Audience reception theory, and preference for negotiated and oppositional readings
- Factors affecting audience reception, such as demographic and psychographic factors
- Audience appeal, theories of gratifications theory
- How social and historical contexts have influenced representations
- How narratives reflect the social issues of the time
- How genre is fluid and dynamic and changes over time

### *The Sweeney*

- The change in historical and social contexts may make older texts less relevant to a modern audience
- The narratives reflect older-style crimes, such as robberies, and deal with police procedures that are less interesting or less relevant to a modern audience
- Settings are no longer recognisable, e.g. many action sequences took place in areas that were derelict at the time. Now the area has been redeveloped to be one of the most desirable parts of London.
- Police behave in ways that a modern audience would find unpleasant and unrepresentative, such as taking evidence and even kidnapping a criminal, leading audiences to take an oppositional reading
- The police are presented as largely male and white, and quite sexist and racist, which is not representative of the proportion of the audience today, who would find this unrepresentative of modern police forces, leading to an offensive, again leading audiences to take an oppositional reading.

### *Friends*

- The change in historical and social contexts may make older texts less relevant to a modern audience
- The narratives reflect outdated values such as when Chandler is worried about Ross not wanting to have a male nanny and doesn't want his son playing with Monica for being overweight as a teen, or Rachel hiring an assistant because she doesn't like to date him. It is difficult for modern audiences to find such issues simply amusing, leading to a modern audience to take an oppositional reading.
- The narratives and dialogue objectify women, such as Joey's attitude to women, leading to a modern audience to take an oppositional reading
- The characters represent a narrow section of society – white, middle-class, and not representative of the diversity of society today, making it hard for the intended audience of young adults to relate to the programme today
- There are contextual references to popular culture that may not be relevant to a modern audience, such as references to *Fraggle Rock* and *Tom Jones*, making it hard for young adults to relate to the programme today
- There are settings that may seem old-fashioned and outdated, e.g. the presence of establishing shots, the reliance on landlines and pagers and the lack of technology, making it hard for the intended demographic of young adults to relate to the programme today

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## PAPER 2: MARK SCHEME

3. 'Music videos rely on intertextuality to help construct and convey their meaning'.  
How far is this true of the two music videos you have studied?

### Media Language

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

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

Answers are expected to address two music videos as indicated in the question. If only one is discussed, the appropriate mark must be divided by two.

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

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Extended response questions also require that candidates develop a clear and substantial, logical, relevant and coherent in order to achieve the highest marks.

Responses at the higher levels are likely to engage with the impact of the aspects that relate this to other aspects of media language, genre, representations, industry, and context. Candidates may wish to debate or argue against the statement. At the mid-levels, candidates may discuss the obvious or straightforward impact of intertextuality, while at the lower levels, candidates may simply describe the impact.

Answers are likely to:

- Consider intertextuality, and other aspects of media language such as genre, stereotypes and so on
- Consider the fluid and dynamic nature of genre
- Consider the purpose and function of music videos
- Link the set products to relevant contexts, such as changes to dominant ideas, social equality, changes in the way music is accessed and consumed
- Analyse specific examples of the set products, such as:

**‘Good as Hell’**

- A narrative video that features a powerful story celebrating black beauty, reggae, and love or, indeed, the artist herself, Lizzo; a crucial intertextual reference to her previous work thematically and visually celebrating diverse forms of black beauty.
- A gospel-inspired music video that ties the song to American history may be used to convey a deeper (perhaps metatextual) message around notions of beauty and identity.
- Representation of social context may be seen as intertextual through the young women of a talented community; perhaps a social commentary on the representation of black women.

**‘The Man’**

- A narrative video that portrays a powerful anti-sexist message through an irony of patriarchal power.
- The video may be seen as metatextual through its abundance of references to historical notions of gender (and inequality). References to 'everyday scenarios' may be read as demonstrating the irony of gender representation, especially in the scenes of parenting, and marriage scenes.
- The director is Taylor Swift, who has ultimate power over the narrative. The representation of a woman with agency may be read intertextually with other references to strong women or artists; credit any appropriate and well-exemplified references.
- The video could be read allegorically as Swift’s personal experience of being a woman in a male-dominated industry.

**‘Intentions’**

- There are references to black culture and hip-hop music through having Quavo, who may help Justin Bieber to appeal to a wider audience or to appear more in tune with certain demographics.
- There are references to social identity through the message on Quavo’s T-shirt, which is doing, suggesting he is motivated by his beliefs; it also connects with Bieber’s own values.
- Bieber’s intertextual references to various clothing brands, including his own, are used to showcase and wear the clothes in his video.
- The use of on-screen text makes an intertextual reference to various forms of media to give factual information about the people and events shown. This makes his video more credible.
- There are intertextual references to ‘family photos’ through the shot of all the people in the Alexandria House, which connotes that they are his family or community.

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### 'Superheroes'

- Intertextuality with 'superhero' characters, or characters with superpowers, such as Woody in *Toy Story*, Neo in *The Matrix*; all of these may be argued to be jumping on a bandwagon, leveraging the success of the films being referenced.
- Intertextual references to specific culturally significant figures such as Martin Luther King Jr. and their roles as role models of social/cultural change; creating more authentic and relatable characters.
- The video may also be seen as a social commentary on the power of influential figures.
- Reference to the comic-book visual style and the stop-motion animation could be seen as a distinctive aesthetic; adding to the superhero narrative.
- Intertextual references may be discussed in relation to nods to culturally significant events, such as the Black Lives Matter movement, which aimed to challenge stereotypes and celebrate ordinary people from diverse upbringings as heroes.
- Video may be seen as a tribute to Chadwick Boseman from *Black Panther*, and his role as an overwhelmingly positive representation of black individuals.



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**Industries**

4. Explain why social media is as important as music videos to the music industry. The presence of Stormzy / Justin Bieber in your answer.

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoretical perspectives
5	9–10 marks <ul style="list-style-type: none"> <li>• Excellent, accurate and detailed knowledge and understanding of social media</li> <li>• Appropriate and effective reference to the set product to support the points made</li> <li>• Highly effective use of terminology</li> </ul>
4	7–8 marks <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of the role and importance of social media</li> <li>• Appropriate reference to the set product to support the points made</li> <li>• Effective use of terminology</li> </ul>
3	5–6 marks <ul style="list-style-type: none"> <li>• Satisfactory and largely accurate knowledge and understanding of the role and importance of social media</li> <li>• Some reference to the set product to support the points made</li> <li>• Largely relevant use of terminology</li> </ul>
2	3–4 marks <ul style="list-style-type: none"> <li>• Basic knowledge of relevant contexts and basic or limited understanding of the role and importance of social media</li> <li>• Limited reference to the set product</li> <li>• Basic use of relevant terminology</li> </ul>
1	1–2 marks <ul style="list-style-type: none"> <li>• Minimal knowledge of relevant contexts and minimal or no understanding of the role and importance of social media</li> <li>• Limited reference to the set product</li> <li>• Minimal or no use of relevant terminology</li> </ul>
0 marks	No response given or no work worthy of credit

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

Responses at the higher levels are likely to engage with the more complex aspects of the industry, such as this to relevant aspects of theoretical perspectives. At the mid-levels, answers may focus on more straightforward aspects of industries, while at the lower levels, answers will be largely descriptive.

Answers are likely to show knowledge and understanding of the theoretical framework of the industry, particularly of industry, with reference to the music industry, social media, and the convergence of these.

- Aspects of industry such as music labels and conglomerate ownership and the convergence of these
- Convergence and the impact of online, social and participatory media, and how these impact on music videos
- The importance of social and participatory media vs music videos in reaching audiences, especially younger demographics
- Issues of revenue and profit and how stars and record labels benefit from online media vs music videos
- The role of online, social and participatory media vs music videos in branding and identity and other needs (uses and gratifications theory) for the audience

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### Bieber and Stormzy

- Music videos are still very influential and a prime means of engaging with the artist.
- Social media tends to offer subsidiary pleasures. They are unlikely to be the primary way of interacting with the artist's music.
- Music videos often have a big budget and have high status.
- Social media can be a secondary way of promoting the music video itself.
- Social media offers fans further ways of connecting with and interacting with the artist.
- Social media helps to build and maintain the loyalty of fans.
- All social media sites direct fans towards watching and re-watching the latest music videos, purchasing tickets or merchandise, suggesting that commercial reasons are the primary reason for media sites to exist.

### Justin Bieber

- Facebook – approx. 90 million followers.
- The page showcases his activities and advertises some upcoming events.
- Fans can message him through Facebook, giving the illusion of direct contact.
- Advertises his live appearances and performances and promotes his new music.
- Tends to feature advertising material and posed photos of him.
- Fans can comment and see their comments on his page.
- His page includes some more personal photos and less posed, more informal photos, giving a real insight into Bieber's life.
- However, there are few personal comments from Bieber, and he rarely replies to them.
- On X (Twitter), he has over 115 million followers. His X (Twitter) account features a consistent branding as Facebook, suggesting both forms of social media are used professionally.
- His posts often use informal and slang language, making them seem more authentic.
- Has 175 million+ followers on Instagram and posts a wide range of photos which include his personal life, or 'behind the scenes'.
- Facebook and X (Twitter) offer the fans information about upcoming performances and give some insight into his personal life and values (uses and gratifications). All his posts fulfil fans' identity needs (identifying as a fan or follower of Bieber), particularly as a companion. A companionship may be provided by the limited interactions with Bieber's site. There is evidence of Bieber actively engaging with fans through these sites; entertaining them with photos and videos, and through his statements of belief and values.

### Stormzy

- Instagram – approx. 2.5 million followers.
- X (Twitter) – approx. 1.5 million followers.
- He uses social media to raise awareness about social issues and to support other artists.
- Disappeared from social media but returned to Instagram in October 2022 after a hiatus.
- Facebook and X (Twitter) offer the fans information about upcoming performances and give some insight into his personal life and values (uses and gratifications). All his posts fulfil fans' identity needs (identifying as a fan or follower of Stormzy), particularly as a companion. A companionship may be provided by the limited interactions with Stormzy's site. There is evidence of Stormzy actively engaging with fans through these sites; entertaining them through photos and videos, and through his statements of belief and values.
- Stormzy has been a vocal advocate for education and has used his platform to support people from diverse represented backgrounds. In 2018, he launched the Stormzy Scholarship in partnership with the University of Birmingham to provide financial support to black students in the UK. The scholarship was renewed in 2023, Stormzy's #Merky Foundation in partnership with HSBC UK will provide financial support to students starting their studies in autumn 2023.

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# Appendix: Luther Content for 2025/ SUMMARY OF QUESTION TYPE

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## COMPONENT 2: SECTION A TELEVISION

### Q1 Media language or representation. Textual analysis and analyse and draw conclusions.

- Q1 is based on the viewing of the television extract and wider knowledge of the genre.
- Schools screen one of the extracts according to their area of study: either crime (an extract from *Luther*, Series 1, Episode 1) or sitcom (an extract from *Man Like Mobeen*, Series 1, Episode 1 or *Modern Family*, Season 8, Episode 2: A Stereotypical Day).
- Q1a asks you to comment on specific areas of media language or representation. It focuses on AO2 1a: Analyse media products using the theoretical framework of media language OR AO2 1b: Analyse media products using the theoretical framework of media contexts.
- Q1b asks you to comment on specific areas of media language or representation. It focuses on AO2 1a and AO2 1b: Analyse media products using the theoretical framework of media language OR AO2 1a and AO2 1b: Analyse media products using the theoretical framework of media contexts; make judgements and draw conclusions.

### Q2 Industries OR Audiences OR Contexts. Knowledge and understanding question.

- 10 marks.
- This question is based on the extract and on your wider knowledge of the genre. It asks you to consider Industry, Audiences or Contexts.
- This could be a synoptic question. There is only one synoptic question in the paper. It asks you to focus on more than one area, e.g. on Audience AND Industries AND Contexts. Synoptic questions usually say something like 'In Question 2, you will be rewarded for using knowledge and understanding from across the full course including different areas of the theoretical framework and media contexts.' Further information on synoptic questions is provided throughout the pack.
- It might focus on AO1 1a and AO1 1b: Demonstrate knowledge and understanding of the theoretical framework of media OR AO1 2a and 2b: Demonstrate knowledge and understanding of the influence of media and their influence on media products and processes.

## COMPONENT 2: SECTION B MUSIC

### Q3 and Q4

### Industries OR Audiences OR Contexts. Knowledge and understanding question. (10 marks) OR

### Media language or representation: analyse and draw conclusions. (20 marks)

- Questions 3 and 4 could be a 10-mark or a 20-mark question.
- The questions will ask you to comment on (in any order):
  1. the online, social and participatory media presence of one of the artists or the aspects of industry, audience or context (usually worth 10 marks).
  2. two of the music videos you have studied and discuss specific aspects of their representations (usually worth 20 marks).
- This could be a synoptic question. There is only one synoptic question in the paper. It asks you to focus on more than one area, e.g. on media language and representation OR on Audience AND Industries AND Contexts, and are relevant. Synoptic questions usually say something like this before the question: 'In Question 2, you will be rewarded for using knowledge and understanding from across the full course including different areas of the theoretical framework and media contexts.' Further information on synoptic questions is provided throughout the pack.

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## COMPONENT 2: SECTION A

### Q1 MEDIA LANGUAGE OR REPRESENTATION. TEXTUAL ANALYSE AND DRAW CONCLUSIONS

Q1a and 1b and Q2 are based on the viewing of the television extract and wider knowledge. The teacher or examiner will screen the extracts according to your area of study: either drama (an extract from *Luther*, Series 1, Episode 1) or sitcom (an extract from *Man Like Mobeen*, Series 1, Episode 1, or *Modern Family*, Season 8, Episode 2: A Stereotypical Day).

The extract is about three minutes long. In the exam:

- You have two minutes to read the questions in Section A
- The extract will be screened twice
- During the first viewing: you should watch the extract and you can make notes
- You will have six minutes after the first viewing to make further notes
- The extract will be screened again.
- During the second viewing: watch the extract and make notes
- Then you will begin to answer the questions.

Example questions 1a, 1b and 2 are based on the following extracts:

- *Luther*: 0–3.19 (the pre-credit sequence up to the point where Madsen falls)
- *Man Like Mobeen*: 0–3.10 (up to 'A bad man? Bloody scum')
- *Modern Family*: 0–2.45 (hook and up to the credit sequence)

**Q1a: This question focuses on AO2 1a: Analyse media products using the theoretical framework of...**  
1a 8 marks. AO2 1a: Analyse media products using the theoretical framework of...

Media Language can include: the various forms of media language such as mise en scene, camera settings, lighting, camerawork including camera shots, camera angles and camera movements, transitions, sound, dialogue, soundtracks and sound effects, use of colour, codes and conventions, intertextuality, connotation and denotation, ideas around narrative and enigma, etc.

Representation includes ideas such as how the choices that producers make construct representations are a version of reality with a specific viewpoint, stereotypes, under-representation, misrepresentation, how representations are influenced by contexts, how audience theories of gender and representation, such as feminist perspectives, and so on.

You are often asked to select two examples from the extract to explore. You need to explain how they relate to the question. You can also refer to aspects of the whole episode, and where this is relevant and supported by evidence, this will gain marks. In addition, you can make references to other crime dramas or sitcoms to explain or justify the point you are making, you will gain marks. But be careful – you can only refer to the extract, so you should mainly focus on that.

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**Example question:**

1. (a) Explore the impact of two aspects of the camerawork in this extract.

**Task 1**

Read both the answers that relate to your area of study (crime drama or sitcom) on the following page. Decide which answer is better and why. Read the page 9 to find out if you were right.

**Luther:****Answer 1:**

- The establishing shot of the building to show the location
- The overhead shot of the man climbing to emphasise his status as 'prey' or
- Tracking shots following the man running to emphasise speed
- Over-the-shoulder shots of Luther emphasising his relentless pursuit of the
- Long shot of police vehicles arriving to give a sense of place
- Tracking and zooming in on the female boss to give a sense of movement, of this character
- Close-ups on the man's hands as he climbs the ladder to show the detail of tension, to show effort and stress
- Low-angle shot of something falling from the platform to emphasise the height and show danger
- Repeated close-ups of Luther's face and eyes, showing his mix of emotions, and his anger at the man, establishes him as the key character, emphasises
- Long shot of the two men facing each other across the bridge, showing their size showing they are equally matched in size, emphasising the dangerous location

**Answer 2:**

- There are repeated close-ups of Luther's face and eyes. This shows the audience his desperation to save the girl and his anger at the man. This establishes him as the key character. There is a continued focus on him. It also shows he is a complex character who is also too involved and angry.
- There is a long shot of the two men facing each other across the bridge, which is finished. Framing them both in the shot, facing each other, emphasises their size and builds the tension as either one could win. The long shot also emphasises the height and shows how high up they are, which further builds up the tension for the

Answer for Man Like Mobeen ca

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**Examiner's comments**

In a three-minute extract, there will be many aspects of camerawork, any one selected. You could focus on specific camera shots, specific camera angles, or movements, or on the impact of a repeated camera shot, angle or movement throughout the extract. You certainly aren't expected to comment on all the camerawork.

**Answer 1**

4 marks

This seems more like the notes the candidate made during their viewing time, focusing on specific aspects only. Strictly speaking, the examiner should only look at the first two marks of the rest of the answer. This would give the candidate a lower mark than they really deserve as they know a lot about the camerawork.

**Answer 2**

8 marks

**This is the best answer** because this answer focuses on two aspects only and discusses the impact of each aspect. This is exactly what the question asked for.

**Takeaway tip**  The question asks for two aspects, only write about two aspects

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**Q1b asks you to comment on specific areas of media language or representation and draw conclusions.**

*1b 12 marks. AO2 1a and AO2 1b: Analyse media products using the theoretical frameworks and draw judgements and conclusions.*

Media language can include: the various forms of media language, such as mise en scene, camera settings, lighting, camerawork including camera shots, camera angles and camera movements, transitions, sound, dialogue, soundtracks, and sound effects, use of colour, codes and conventions, intertextuality, connotation and denotation, ideas around narrative and enigma, and representation.

Representation includes ideas such as how the choices that producers make construct representations are a version of reality with a specific viewpoint, stereotypes, under-representation, misrepresentation, how representations are influenced by contexts, how audience theories of gender and representations such as feminist perspectives, and so on.

You are often asked to comment on examples from the extract to explore. Q1b might ask you to comment on what you see, you have to draw conclusions or make judgements about the purpose or effect of what you see.

### Example question:

- (b) How far do the characters in this extract conform to Propp's character types for the two characters.

### Task 2

Read both the answers that relate to your area of study (crime drama or sitcom). Comment on both sufficiently on the extract while the other one doesn't. Work out which one is which. Write your answer. Read the examiner's comments on page 13 to find out if you were right.

#### Luther:

Answer 1:

*Luther is clearly identifiable as the hero. He is shown as an action hero and as a man. However, in some ways he is not a typical hero as he is also portrayed as someone who likes to break the rules and he doesn't seem to mind if he follows the correct police procedure. This representation of detectives as flawed heroes has become a generic convention.*

*Madsen is presented as a typical villain, also conforming closely to Propp's character types. Luther, who always tries to do the right thing, as even if he breaks the rules his actions are justified. Madsen is shown as evil and twisted and in some ways he seems to deserve what he gets. The lack of sympathy with him. His motives are not good in any way. This makes him a typical villain.*

Answer 2:

*In this extract from Luther the characters conform closely to Propp's character types. Luther is clearly identifiable as the hero. He is shown as an action hero, shown when he chases Madsen. In some ways he is not a typical hero as he is also portrayed as a maverick and as not afraid to break the rules. For instance, letting Madsen fall - possibly to his death. Proper procedure would be to arrest him. This representation of detectives as flawed heroes has become a generic convention.*

*Madsen is presented as a typical villain, also conforming closely to Propp's character types. The overhead shots of him running emphasise his status as 'prey' for Luther and his actions are determined to catch him. The cross-cuts to the search for the girl emphasise his status as a villain even clearer. Showing him as preying on the vulnerable makes his actions even more of a typical villain.*

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### Examiner's comments

#### Answer 1

6 marks

This answer shows some knowledge and understanding of Propp's theory and episodes in general, but there is not enough reference to the specific extract to make broader comments about the episode, or the whole series, or the who questions need this – but there should also be some close reference to the extract.

#### Answer 2

12 marks

**This is the best answer** because this answer answers the question, considers the extract, and also makes reference to the episode to back up the points.

*Takeaway tip: on the extract questions, make sure you refer to the extract!*



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## Q2 INDUSTRIES OR AUDIENCES OR CONTEXTS. KNOWLEDGE AND UNDERSTANDING QUESTION

Q2 10 marks. AO1 2a and 2b: Demonstrate knowledge and understanding of the influence of industries, audiences or the effect of one or more contexts on the production of media products and processes.

This question is based on the extract **and** on your wider knowledge of the genre or media product you are asked to consider. You are asked to consider industries, audiences or the effect of one or more contexts on the production of media products and processes.

On the industry-focused questions, you have to show your knowledge and understanding of issues relating to this, such as funding and revenue, commercial and PSB broadcasting, technology, issues of ownership, control and regulation.

The audience-focused questions might ask you to consider issues such as how and why certain audiences, niche and mass audiences, how audiences are categorised and how to interpret and use the media. You can use theories such as the uses and gratifications theory and the concept of active and passive audiences.

Contexts mean thinking about external issues that may influence the content, production, marketing, reception and interpretation of the television programmes. Contexts could be historical, and political contexts. In practice, it may require knowledge and understanding of how feminism or the changing ethnic make-up of Britain has affected representations of women and ethnic minorities. Developments in television and broadcasting technology have affected the way programmes are produced and distributed, or how social issues are reflected in the content of TV programmes.

Question 2 could be a synoptic question, which means that you might be expected to draw on knowledge and understanding from all areas of the theoretical framework, including media language and representation, media production, media audiences and context. There is usually only one synoptic question in the whole exam (Component 1 and Component 2). A synoptic question usually includes a statement like this before the question: 'you will be rewarded for using knowledge and understanding from across the full range of the theoretical framework and media contexts.'

### Example synoptic question:

- In Question 2, you will be rewarded for using knowledge and understanding from across the full range of the theoretical framework and media contexts.
2. Why does the television industry keep making programmes that fit easily into the 'drama' slot?

### Task 3

Read both the answers that relate to your area of study (crime drama or sitcom). You would gain a mark in band 4. One is an excellent SYNOPTIC answer, and one is focused on industries. Work out which one is the synoptic answer, and underline why. Check page 18 to see if you were right!

#### Luther:

Answer 1:

If audiences and producers can recognise the genre, it makes it easier to pitch a programme, e.g. *Luther* could be pitched as 'the modern *Sweeney*'. It also makes it easier to sell the programme, as TV commissioners know what type of programme they are looking for, the same as other programmes. 'The modern *Sweeney*' makes it clear that it will be a crime drama. *Luther* is different as it features a black lead detective. This type of person had not been seen in crime dramas before. Knowing the likely audience also makes it easier to schedule. *Luther* was scheduled on BBC1 in the mid-evening 'drama' slot.

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**Luther:**

Answer 2:

Neale's genre theory suggests genres are fluid. Key aspects are repeated, so audiences recognise the genre. This makes it easier to pitch a programme in the first place as 'the modern *Sweeney*.' It makes it easier for producers to market the programme as they know what type of programme they are buying. Although key aspects are repeated, they can be added to keep the genre fresh and appealing. 'The modern *Sweeney*' makes it a modern drama. However, *Luther* is different as it features a black lead detective, which is a new representation of the current police force. This type of person had not been a common character before. Knowing the genre also makes it clear that the programme will be aimed at a specific demographic and this makes it easier to schedule the programme. For example, it was on BBC1 in the mid-evening 'drama' slot.

**Man Like Mobeen:**

Answer 1:

Understanding the genre is crucial for pitching a new programme successfully. *Man Like Mobeen* could be pitched as a 'dramedy' since it combines elements of both drama and comedy. It addresses important social commentary on representation in the media. This clarity helps producers in effectively marketing the show, as TV commissioners can better grasp what they are acquiring. *Man Like Mobeen* also challenges expected conventions of masculinity, with a character represented as a brother taking on a 'maternal role' but also embodies a slightly clueless character. This may attract both fans of the sitcom genre and audiences who want something more serious. The sitcom also blends representations of traditional Muslim identity with more modern perspectives, making the series culturally significant and authentic.

Answer 2:

Neale's genre theory suggests that genres are fluid, with key aspects needing to be repeated and producers can easily identify the genre. This facilitates the initial pitching of *Man Like Mobeen* as it was initially pitched as a 'dramedy' because it effectively blends elements of both drama and comedy, creating a sitcom that delves into vital social commentary on media representation. This clarity of identification streamlines the marketing process for producers, as TV commissioners have a better understanding of the type of programme they are acquiring. However, while clarity is essential to maintain genre recognition, it's essential to introduce new elements to keep the genre fresh. *Man Like Mobeen* also challenges traditional conventions of masculinity, portraying a character who assumes a 'maternal role' while incorporating a slightly clueless characterisation. This combination has the potential to attract both fans of the sitcom genre and audiences seeking something more serious. Ensuring that some genre tropes and character types are not rigidly defined while the series distinguishes itself from the norm, thus enriching the genre. Furthermore, the inclusion of representations of traditional Muslim identity alongside more contemporary representations makes the series culturally significant and authentic. This alignment with cultural authenticity is why it was broadcast on the BBC, a public service broadcaster with an ethos dedicated to preserving and promoting British culture and heritage.

Answers for Modern Family ca

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## Examiner's comments

### Answer 1

8 marks

This answer shows a very good level of knowledge and understanding of the framework of media, specifically of industry issues, and this question is largely industries. It largely answers the question and makes sufficient reference to the fully synoptic, so can't achieve the highest band for a synoptic question.

### Answer 2

10 marks

This answer shows a very good and synoptic level of knowledge and understanding of the framework of media, specifically of industry issues, of media language (genre, representation, audiences and even a little context) and reference to changing society. It answers the question and makes sufficient reference to the set prod

*Takeaway tip: in a synoptic question, you might only need one sentence to cover (Language, Industry, Audience, Representation, Contexts).*



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## PART TWO: PRACTISE AND BUILD YOUR SKILLS

This offers a whole new set of exam-style questions, covering all aspects of Component 2. There are structured and guided exercises to help you practise your skills and build your confidence in answering examination questions. You will practise exam skills like writing a clear argument, writing concisely, and writing to meet the various requirements of the mark schemes.

### COMPONENT 2: SECTION A

Example questions 1a, 1b and 2 are based on the following extracts from your study area. Choose an extract that links to your area of study (crime drama OR sitcom).

- *Luther* 6.52–10.05 (meets sergeant, goes to crime scene)
- *Man Like Mobeen* 5:00 – 8:05 (from 'Agony' to 'where all the Muslims come out')
- *Modern Family* 6:00 – 9:30 (from Claire's interview to Miles giving his confession)

The extract is about three minutes long. In the exam:

- You have 10 minutes to read the questions in Section A.
- The extract will be screened twice.
- During the first viewing: you should watch the extract and you can make notes.
- You will have six minutes after the first viewing to make further notes.
- The extract will be screened again.
- During the second viewing: watch the extract and make notes.
- Then you can begin to answer the questions.

### Q1 MEDIA LANGUAGE OR REPRESENTATION. TEXTUAL ANALYSE AND DRAW CONCLUSIONS

#### Question 1ai: Media Language

1. (a) Explore two ways in which the genre of crime drama or sitcom is conveyed.

#### Task 6

Look at the sample answer for your area of study (either crime drama or sitcom). It has some good ideas, but they are confused and muddled. Rewrite the answer, so it is organised and shows how each element noted conveys the genre. Mark your answer using the grid.

#### Luther:

The genre is conveyed through using generic conventions of crime dramas. There is a crime scene which has a police car and police tape outside it. He and the sergeant go to get in, past the police tape. Inside he investigates the crime scene which has some forensic markers. He is a good detective and has a sixth sense or a hunch about the crime. The sergeant shows that he can see more than the sergeant and that he's an excellent detective. The sergeant tells the sergeant to put his hands in his pockets to avoid the sergeant. The sergeant is wearing white shirt. The sergeant is eager to learn from Luther.

Setting:

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**Mark Scheme**

Award a maximum of 4 marks for each aspect.

AO2 1a	
Analyse media products using the theoretical framework	
<b>4 marks</b>	<ul style="list-style-type: none"> <li>Excellent, thorough and detailed analysis of how the genre is conveyed</li> <li>Consistent focus on the potential impact or possible connotations of the generic conventions used</li> </ul>
<b>3 marks</b>	<ul style="list-style-type: none"> <li>Good, reasonably detailed analysis of how the genre is conveyed</li> <li>Focus on the potential impact or possible connotations of some generic conventions used</li> </ul>
<b>2 marks</b>	<ul style="list-style-type: none"> <li>Satisfactory analysis of some aspects of how the genre is conveyed</li> <li>General focus on the potential impact or possible connotations of generic conventions used but some parts are descriptive</li> </ul>
<b>1 mark</b>	<ul style="list-style-type: none"> <li>Basic analysis of some aspects of how the genre is conveyed</li> <li>Limited focus on the potential impact or possible connotations of generic conventions used and mostly descriptive</li> </ul>
<b>0 marks</b>	No response given or no work worthy of credit



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**Task 7**

Now read the full-marks sample answer below that is relevant to your area of study. How does it compare to yours? Make a note of anything you needed to add or improve. There are lots of possible correct answers in Media Studies.

**Luther:**

**Setting**

The extract conveys the genre through using a generic convention for the setting. Signifiers are used to indicate it is a crime scene, such as the police tape around markers and the SOCOs in white suits, doing forensic work. Other key conventions of violent crime, such as the dead bodies and the blood.

**Characters**

The extract conveys the genre through using stock characters of the genre. Luther is a detective. He is represented as a good detective and has a sixth sense or a hunch. 'It's not right is it' showing that he can see more than the usual person and that he has a sergeant who is his sidekick and who he mentors. This sidekick and the stock characters in crime dramas.

Answers for Man Like Mobeen and The Berr Family can be found on the following pages.



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**Question 1bi**

1. (b) How far is each extract typical of its genre? Explore two aspects.

In this question, it is sensible to discuss the same two aspects as in question 1a. You can if you wish. You can make a brief comparison to other programmes in the genre like *The Sweeney* or *Friends*.

**Task 8**

This answer has started well. Write the second paragraph for the answer which relates to crime dramas or sitcoms), remembering to relate the extract to the wider genre and to answer using the mark scheme on page 34.

**Luther:**

**Setting**

The key location is the crime scene, which is a typical setting for a crime drama. It is the place where a crime has been committed. Watching the detective at the scene is a pleasure for the audience, who get to see the gory details that would normally be hidden from the public. They also get to see Luther engaged in detective work and follow the clues. Almost all crime dramas show the detective at work in the crime scene. This is a

**Characters:**

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Answers for *Man Like Mobeen* and *Modern Family* can be found on the following page.

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## Task 9

Now read the missing part of the full-marks sample answer below. How does it compare to anything you needed to add or improve. Remember that there are lots of possible correct answers.

### **Luther**

#### **Characters**

The brilliant detective and his sidekick are very typical of crime dramas. Luther Regan and Carter in *The Sweeney*, or even Sherlock and Watson. The sidekick is as it gives the brilliant detective a reason to explain their thinking, which helps detectives, Luther is presented as brilliant, but also a man of action and a man of rules, and with a troubled home life. These are all typical of the genre.

### **Man Like Mobeen**

#### **Characters**

Mobeen fulfils all the typical character traits of a 'hero' as he not only subverts tradition but also acts as a good friend to Eight - he's the central character trying to navigate a challenging environment while also trying to protect his sister.

### **Modern Family**

#### **Characters**

Jay's interactions with his new neighbour is a great example of how the sitcom explores and humorously address societal issues. Jay embodies the trope of the well-meaning but misguided older character, which is a common figure in sitcoms.

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## Q1 MEDIA LANGUAGE OR REPRESENTATION. TEXTUAL ANALYSE AND DRAW CONCLUSIONS

### Question 1a: Representation

Example questions 1a, 1b and 2 are based on different extracts. Watch the extract (crime drama OR sitcom).

- *Luther* 41.10–43.26 (goes to ex-wife's, argues with Mark, taken by police)
- *Man Like Mobeen* 15:50 – 20:00 (Mobeen meets Khadjah)
- *Modern Family* 17:00 – 20:30 (Alex figures out her family are using her)

The extract is about three minutes long. In the exam:

- You have two minutes to read the questions in Section 1A.
- The extract will be screened twice.
- During the first viewing: you should watch the extract and you can make notes.
- You will have six minutes after the first viewing to make further notes.
- The extract will be screened again.
- During the second viewing: watch the extract and make notes.
- Then you can begin to answer the questions.

### Representation

1. (a) How are representations of masculinity constructed in this extract? Explain.

#### Task 12

Look at the sample answer for your area of study (either crime drama or sitcom). It is done. Now write about a second character in the extract for your area of study (either crime drama or sitcom). Mark your answer using the mark scheme on the following page.

#### **Luther:**

Luther

*He is presented as authoritative: his costume is smart and expensive, showing he walks quickly, suggesting he is focused and driven; he gives orders to his sergeant and himself. At the door, he repeatedly rings the bell and knocks and shouts, connoting who is used to demanding and getting attention. He quickly overpowers Mark and is uncontrolled. Overall, he is represented as an assertive, and aggressive alpha male.*

Mark

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Answers for *Man Like Mobeen* and *Modern Family* can be found on the following page.

## Task 13

Now read the additional part of the full-marks sample answer below. How does it note of anything you needed to add or improve. Remember that there are lots of Media Studies.

### Sample answers:

#### Luther

Mark is presented as less of an alpha male, and more thoughtful and sensitive. In the window at Luther and is unsure what to do. Mark is smaller than Luther and says 'please', connoting that he is more reasonable and less confrontational. He does not quickly overpower, showing him as physically weaker. Overall he is represented as a reasonable man.

#### Man Like Mobeen

Uncle Shady exemplifies traditional masculinity combined with cultural authority in the comical scene. When Uncle Shady spills Ribena on Brother Ahmed's white shirt, he does not apologise but instead tries to justify the accident, indicating a reluctance to admit fault. This reflects a kind of traditional masculinity where admitting a mistake or showing vulnerability is seen as a weakness. Uncle Shady's actions reflect a resistance to undermine his own authority and status, especially in front of his peer. Uncle Shady's response is also culturally important, as maintaining dignity and respect in his culture is heavily tied to masculinity.

#### Modern Family

Phil deviates from traditional male roles in sitcoms. Phil's behaviour in this scene is an emotional representation of masculinity. After being stuck in a cupboard, Phil is seen speaking in a high-pitched voice and seeking comfort from his daughter Alex. Phil's vulnerability and his reliance on Alex for emotional support demonstrate a shift in familial dynamics. Phil openly expresses his anxiety and need for reassurance. This portrayal challenges traditional norms that often equate masculinity with emotional resilience and independence.

### Question 1bii: Representation

1. (b) How far has the genre influenced the representations of masculinity in the characters.

## Task 14

Use the notes below for your area of study (either crime drama or sitcom) and your answer to the previous question to help you answer this question. Remember to:

- Have a starting sentence for each character which states your view (the genre influences the representations of masculinity OR it hasn't influenced them).
- Briefly link to other representations of masculinity in the genre.
- Have a concluding sentence at the end.

Check your answer against the mark scheme on page 45 and give yourself a mark.

### Notes:

#### Luther

Luther – very influenced by genre – strong – action sequences – chasing villains – stock character – like Regan or Sherlock

Mark – sensitive – not so much influenced by genre – influenced by narrative – co-

Mark – not a sidekick but similar – stock character – like Carter or Watson

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## Task 15

Now read the full-marks sample answer below. How does it compare to yours? Mark needed to add or improve. Remember that there are lots of possible correct answers.

### **Luther**

The representation of masculinity in Luther himself is very influenced by the genre of the physically strong and powerful man, which is necessary for the action sequences where he chases down villains and is also part of being a 'hero'. He is also represented as a stock character for crime dramas, where the lead detective usually has personal history and a tradition of other troubled lead detectives such as *Harry Callaghan* in *The Sweeney*, and *John Watson* in *Sherlock*.

Mark is represented as a more sensitive man. His character is not influenced by the individual narrative of the episode, where he needs to be represented as a contrast to Luther. This suggests that Mark is the man that Luther's wife prefers which connotes that Luther is not always successful and adds to the portrayal of Luther himself as troubled. As he is part of the generic convention of the stock character of the foil or contrast to Sweeney or Watson in *Sherlock*.

Overall, the representation of masculinity is influenced by both genre and narrative.

### **Man Like Mobeen**

The representation of masculinity in *Man Like Mobeen* is represented through the way he meets Khadijah. Mobeen, as the central character, and his interaction with her shows aspects of his masculinity; despite being a strong, protective figure within his community, his vulnerability and awkwardness are highlighted when he tries to ask Khadijah out.

Uncle Shady is represented as a somewhat stereotypical elder within the Muslim community, occasionally out of touch, traditional, and occasionally making irritating remarks. He is an 'all' archetype. In this episode, there is also representation of traditional masculinity through the reactions of both Uncle Shady and Brother Ahmed. Both men are seen as having authority, dominance and control over the situation, which is typical of masculine representation.

Overall, the representation of masculinity is influenced by the genre as well as the narrative.

### **Modern Family**

Cameron's character consistently challenges traditional norms of masculinity. As a gay man, he embraces flamboyance, Cameron defies the conventional stoic male stereotype. The sitcom genre, with its focus on subverting norms to elicit humour and entertainment, allows Cameron's character to both entertain and subtly critique societal expectations. Cameron and Phil's desire to appear progressive and supportive also reflects the modern portrayal of masculinity in a more inclusive, diverse direction.

Phil also embodies evolving aspects of male identity. For example, in the extract, Phil being trapped in a cupboard, relying on his daughter for emotional support. His need for reassurance subvert the traditional stoic male archetype. This is done without diminishing rather enriching his role as a loving and involved father. The sitcom genre significantly influences the portrayal of masculinity by facilitating a diverse representation that breaks away from tradition.

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## Q2 INDUSTRIES OR AUDIENCES OR CONTEXTS. KNOWLEDGE AND UNDERSTANDING QUESTION.

### Question 2ii: Audiences

2. How and why are crime dramas or sitcoms aimed at specific audience groups? [10]



### Task 16

Use some of these bullet points or your own ideas to help you write an answer for your area of study (crime dramas OR sitcoms). Think about how each point relates to aiming at specific audience groups. Mark your answer using the mark scheme on page 49.

### Crime dramas

#### *Luther*

- Crime dramas must find or fill a gap in the market.
- *Luther* was made for the BBC, which has high production values.
- It was shown on BBC1 post-watershed, which is prime-time scheduling.
- It was shown post-watershed so it could feature bloodshed, violence and bad language, making it more 'gritty' and realistic.
- It is very popular, reflecting an ongoing interest in the crime drama genre.
- *Luther's* character is influenced by Sherlock Holmes' detective skills, and the plot uses a 'detective' approach to structuring the story, where the crime and the criminal are revealed early in the episode, and the tension in the episode is built by watching the detective solve the crime.
- There are hybrid elements in common with psychological detective dramas such as *Mindhunter*.
- It was a British production and was filmed in and around London. This, along with its high production values, helps it to sell well abroad. It has been sold via BBC Worldwide, and is available on many international channels.

#### *The Sweeney*

- *The Sweeney* was commercially funded and made by Thames Television, and was one of the first TV dramas to show the police as flawed and to criticise the establishment.
- This gave it more freedom to move away from the 'establishment' attitude of the time and to be more experimental and controversial.
- It was one of the first TV dramas to show the police as flawed and to criticise the establishment.
- It reflected current social issues with police corruption, bribery and criminal behaviour.
- It was broadcast after the watershed on Monday evenings, allowing for it to be more violent and to have a high body count.
- It was made between 1975 and 1978. There were a limited number of TV channels at the time, so it became cult viewing, there are many references to it in popular culture, and it has influenced more modern crime dramas, such as *Top Gear* and *Mars*.

### Sitcoms

#### *Man Like Mobeen*

- Sitcoms must find or fill a gap in the market.
- *Mobeen's* character originates from Guz Khan's online short videos which led to the creation of *Ramadan Mubarak*, which gave Khan a voice and a platform and recognition.
- Originally on BBC Three, which targeted a much younger target audience; it could be watched anywhere. Later became available on other streaming platforms.
- The show targets 16–34 audiences but focuses specifically on 16–24, appealing to a diverse range of backgrounds through their representation of family, culture and national identity.
- It was promoted on BBC Asian Network and social media to target their audience.

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# GCSE Media Studies



## Paper 1: Component 2 – Section A: Understanding Forms and Products

Name	
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**Time allowed:**  
50 minutes

**Extra materials required:**

Audio-visual resource for use with Section A:

- *Luther* from 37.41 to 40.42

OR

- *Man Like Mobeen* from 6.30 to 9.25
- *Modern Family* from 14.00 to 17.00

**Instructions:**

- Answer all the questions on the television genre you have studied
- Use blue or black pen
- Write in the spaces provided
- Cross out any work you do not wish to be marked

**Information:**

- The marks for each question are shown in brackets
- The maximum mark for this section is 30
- Please use good English and present your work clearly
- The 50 minutes includes viewing time

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## Section A: Crime Drama OR Sitcom

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

You have two minutes to read the questions

The extract will be screened twice.

During the first viewing: watch the extract and make notes

You will have six minutes to make further notes

During the second viewing: watch the extract and make notes

There will be approximately 35 minutes left for you to complete the questions

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

### Media Lang

- (a) Explore the impact of two aspects of sound used in the extract.  
(b) How far are the narratives in the extract typical of the genre? Explore two examples.

### Audience

- How and why do audiences interpret television programmes in different ways? Use examples from *Friends* to support your answer.

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# MINI-MOCK MARK SCHEMES AND INDICATIVE CONTENT

## PAPER 1: MARK SCHEME

### Media Language

- (a) Explore the impact of two aspects of sound used in the extract.

Award a maximum of 4 marks for each aspect.

	AO2 1a Analyse media products using the theoretical framework
<b>4 marks</b>	<ul style="list-style-type: none"> <li>Excellent, thorough and detailed analysis of the sound used in the extract</li> <li>Consistent focus on the potential impact or possible connotations of the sound used</li> </ul>
<b>3 marks</b>	<ul style="list-style-type: none"> <li>Good, reasonably detailed analysis of the sound used in the extract</li> <li>Focus on the potential impact or possible connotations of specific aspects of the sound used</li> </ul>
<b>2 marks</b>	<ul style="list-style-type: none"> <li>Satisfactory analysis of some aspects of the sound used in the extract</li> <li>General focus on the potential impact or possible connotations of the sound used, but some parts descriptive</li> </ul>
<b>1 mark</b>	<ul style="list-style-type: none"> <li>Basic analysis of some aspects of the sound used in the extract</li> <li>Limited focus on the potential impact or possible connotations of the sound used and mostly descriptive</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>No response given or no work worthy of credit</li> </ul>

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

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

Responses at the higher levels are likely to engage with the impact of the aspects of sound on this to narrative, characterisation, genre or audience and so on. At the mid-levels, responses are likely to focus on obvious or straightforward aspects of sound, while at the lower levels, answers will be mostly descriptive.

In a three-minute extract, there will be numerous aspects of sound, any one of which could be chosen. Responses are likely to select aspects of sound such as specific sound effects, specific aspects of the dialogue, or specific aspects of any diegetic or non-diegetic music. The impact of a repeated use of sound throughout the extract, such as:

### Luther

- Soundtrack
  - When Luther leaves the police station and tries to get into Alice's house, the soundtrack, including a police siren, which makes the event more dramatic
  - The soundtrack is loud throughout his search of Alice's house, with long, low notes to indicate tension and danger
  - The pace of the soundtrack increases to mimic the sound of Alice's footsteps, indicating that Luther is under time pressure
  - Music begins as Luther refutes everything Alice has said on the bridge, and as if he is winning the argument
  - The music is heightened as the urn flies into the water to give this moment more dramatic weight
  - The music changes to a single high note when Alice asks about Henry Markham, indicating that she has 'touched a nerve' or caught Luther out

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- The ambient sound
  - The noise of the key in the lock is heightened to draw attention to his difficulty in finding the door, to show that he does not know what key to use, to indicate the tension of the moment
  - The ambient sounds of the lift opening, and Alice walking into her flat are enhanced to make them more significant to the audience and to add to the atmosphere
  - The ambient sounds of London traffic, and birds, etc. are used to give the scene a sense of realism
  - The splash of the urn into the water, and the sound of the gun part hitting the floor are heightened to give them greater impact
- Sound effects
  - A sound effect is added when Alice almost stabs Luther in the stomach, making the knife more noticeable and dramatic
- Dialogue
  - Luther speaks aloud when he is in the flat, a dramatic device to allow the audience to hear his thoughts, even though in reality he would be unlikely to speak out loud when he is secretly searching for someone
  - Alice speaks rapidly and precisely to indicate that she is intelligent and not easily intimidated
  - Luther speaks loudly and in short sentences to show that he is down to earth and confident

### **Man Like Mobeen**

- Soundtrack
  - There is a bridge between the home and mosque location; it is happy and nostalgic, reminiscent of a contemporary sitcom
  - Soundtrack is upbeat, cheerful, whimsical and playful to demonstrate the close relationship between Mobeen and Eight as they pass the time while waiting for Nate
- The ambient sounds
  - Sounds outside of the mosque of the busy stalls adds realism to the setting, even though they are right there on the bustling street and helps establish the vibrant location
- Dialogue
  - Friendly sociolect between Nate, Eight and Mobeen highlights their friendship and camaraderie, 'Shitlock Holmes.'
  - Birmingham dialect connoted through accent and expressions
  - Mobeen treating Eight as almost his younger brother / son (e.g. 'Just throw the towels?', 'All the time, touching, touching, touching'), suggesting that Eight might be slightly overbearing at times
  - Comedic relief when Mobeen asks 'Do you know what sexting is?' and Eight replies 'No, I don't know what that is either'

### **Modern Family**

- The ambient sounds
  - A sense of realism is created and helps the characters in a believable environment
  - Dramatic moments, like when Phil reprimands the family, are punctuated by ambient sounds that heighten the tension in the scene
- Dialogue
  - Dialogue in this scene is crucial as it conveys Alex's frustration; it is sharp and direct
  - Phil's hesitancy and fear in addressing Alex conveyed through pauses and soft tones
  - Collective shout of 'Nooo' when Alex expresses her desire to go back to work and showcases the family's over-the-top dynamic
  - The scene where Gloria and Jay meet their black neighbour and make an attempt to give her a 'beautiful African name' is likely a misguided attempt at being complimentary and also comments on social issues like casual racism
  - Series does not typically use a laugh track (canned laughter) but laughter that is seemingly like laughter from an audience

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1. (b) How far are the narratives in the extract typical of the genre? Explore two

Award a maximum of 6 marks for each aspect.

Band	AO2 1a and AO2 1b Analyse media products using the theoretical framework of media theory and draw conclusions
3	5–6 marks <ul style="list-style-type: none"> <li>• Good, thorough analysis of the narratives and how they are typical of the genre and</li> <li>• Good, valid and justified conclusions and judgements made</li> </ul>
2	3–4 marks <ul style="list-style-type: none"> <li>• Satisfactory analysis largely focused on the more obvious or surface level of the narratives and how they are typical or not, of the genre and</li> <li>• Satisfactory and largely justified conclusions and judgements made</li> </ul>
1	1–2 marks <ul style="list-style-type: none"> <li>• Basic analysis of the narratives and how they are typical, or not, of the genre and largely descriptive</li> <li>• Basic conclusions and judgements made, and conclusions may be largely descriptive</li> </ul>
0 marks	No response given or no work worthy of credit

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

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

Responses at the higher levels are likely to engage with the impact of the aspects mentioned. At the mid-levels, answers may consider the more obvious aspects of the narratives, while at the lower levels, answers will be largely descriptive.

**Luther**

- Luther is trying to solve a murder, which is a very typical narrative for a crime drama
  - Murder is often used as the plot point, as it is often considered the most dramatic
  - In a drama it is very clear cut and unambiguous as a crime, whereas fraud and other crimes are much harder to dramatise and visualise
  - Murder is a high-stake crime and there is rarely an excuse for murder, so it is easily identified by the audience
- The overall narrative is Luther following his hunch to solve a crime which is very typical. Following a hunch is typical, as many detective heroes are portrayed as having a hunch people e.g. Sherlock Holmes
- Luther breaks into Alice's home. Breaking the rules to solve the crime is another typical narrative in crime dramas and shows that nothing should get in the way of justice. It justifies the means and that maverick police should be respected.
- Luther knows what Alice has done, and why. Catching the criminal is a typical narrative that serves to reassure the public that the police are up to the job and that events will be solved in the end.
- The narrative about Alice is not typical as she is a high-achieving, young, attractive woman. Following the convention of villains, who are usually male. That Alice has little motivation, as jealousy and revenge are usually given as motives. This makes *Luther* more progressive than other dramas such as *Cracker* and less in the tradition of crime dramas such as *T*

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