**GCSE Media Studies**

**Mark Scheme**

## GENERAL INFORMATION

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

### Band Descriptors

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

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

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

### Indicative Content

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

© WJEC CBAC Ltd.

**Assessment Objectives**

**AO1** **Demonstrate knowledge and understanding of:**
- **the theoretical framework of media**
- **contexts of media and their influence on media products and processes.**

**AO1 1a** Demonstrate knowledge of the theoretical framework of media.
**AO1 1b** Demonstrate understanding of the theoretical framework of media.
**AO1 2a** Demonstrate knowledge of contexts of media and their influence on media products and processes.
**AO1 2b** Demonstrate understanding of contexts of media and their influence on media products and processes.

**AO2** **Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.**

**AO2 1a** Analyse media products using the theoretical framework of media, including in relation to their contexts.
**AO2 1b** Make judgements and draw conclusions.

| | AO1 1a | AO1 1b | AO1 2a | AO1 2b | AO2 1a | AO2 1b |
|---|---|---|---|---|---|---|
| **Q1a** | | | | | ✓ | |
| **Q1b** | | | | | ✓ | ✓ |
| **Q2** | | | ✓ | ✓ | | |
| **Q3** | | | | | ✓ | ✓ |
| **Q4** | ✓ | ✓ | | | | |

© WJEC CBAC Ltd.

**Section A: Television**

1. (a) Explore the connotations of the costume of **two** characters in the extract. [8]

**Award a maximum of four marks for *each* character's costume explored.**

| | **AO2 1a**<br>**Analyse media products using the theoretical framework of media** |
|---|---|
| **4 marks** | • Excellent, detailed analysis of the character's costume in the extract<br>• Consistent focus on the connotations of specific aspects |
| **3 marks** | • Good, reasonably detailed analysis of the character's costume in the extract<br>• Focus on the connotations of specific aspects |
| **2 marks** | • Satisfactory analysis of the character's costume in the extract<br>• General focus on the connotations of the costume, but there are lapses into description |
| **1 mark** | • Basic, if any, analysis of the character's costume in the extract<br>• Tends to describe aspects of costume |
| **0 marks** | • No response attempted or no response worthy of credit |

**Question 1(a): Indicative content**

*The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.*

*Responses are expected to analyse the connotative meanings and effects of the examples of costume in the extract explored. Responses in the higher bands will engage with the terminology of the question ('connotations, 'connotes'), whilst responses in the middle and lower bands may explore suggested or intended meanings without using the terminology of the question.*

*The focus of the question is on analysis of costume in the set extract. Responses may, however, draw on candidates' study of the whole set episode in analysing the significance of costume in the extract. This is acceptable and should be credited where appropriate, but generalised points which do not analyse the specific extract should not be credited.*

AO2
Responses are likely to analyse the connotations and meanings created by characters' costume in the extract by referring to specific aspects, such as:

*Luther*

- Luther's costume in the extract of a shirt and tie connotes his official status and authority as a police detective
- Luther's costume in the extract of an undone top button and loosened tie connotes that he is not conventional and doesn't conform to rules
- In the extract, Luther's puts his wedding ring back on; this part of his costume connotes his commitment to his wife and reluctance to accept that his marriage is over
- Alice Morgan's long, red hair in the extract connotes that she is volatile, dangerous and sexual. It contrasts with her short, messy hair at the beginning of the extract when she is pretending to be innocent
- Alice Morgan is wearing a smart jacket, trousers and boots in the extract. This gives her a business-like appearance which connotes that she is an efficient and ruthless criminal

© WJEC CBAC Ltd.

- Alice Morgan's costume in the extract contrasts with her costume at the beginning of the episode when she is pretending to be innocent, wearing an ordinary raincoat and looking dishevelled. This contrast connotes her ability to disguise herself and her sociopathic nature.

*The IT Crowd*

- Maurice's costume in the extract (brown corduroy trousers, checked shirt and patterned tie) connotes that he is quite traditional and conservative
- The mismatch of the checked shirt and patterned tie that Maurice wears in the extract suggests that he has no interest in fashion or style, that he is more serious and intellectual
- The dull and neutral colour palette of Maurice's costume in the extract connotes his stereotypically 'dull' occupation and his interest in all things technical
- 'Prime' wears a long black velvet cloak in the extract that conceals his identity, connoting a sense of mystery, exoticism and enigma
- 'Prime' is dressed head to toe in black and wears heavy, buckled biker boots in the extract, connoting a possible threat to Maurice
- The dark sunglasses worn indoors by 'Prime' in the extract add to his mysterious persona but also connote celebrity status (ironic humour as he is a 'celebrity' former *Countdown* champion).

© WJEC CBAC Ltd.

1. (b) How far are the characters in the extract typical of the genre? Explore **two** characters. [12]

**Award a maximum of 6 marks for *each* character.**

| Band | AO2 1a and 1b<br>**Analyse media products using the theoretical framework of media to make judgements and draw conclusions.** |
|---|---|
| **3** | **5-6 marks**<br>• Good, detailed analysis of the chosen character and their typicality in relation to the genre<br>• Appropriate judgements and conclusions regarding 'how far' the character is typical of the genre |
| **2** | **3-4 marks**<br>• Satisfactory analysis of the chosen character and their typicality in relation to the genre<br>• Generally appropriate judgements and conclusions regarding 'how far' the character is typical of the genre |
| **1** | **1-2 marks**<br>• Basic, if any, analysis of the chosen character and their typicality in relation to the genre<br>• Basic, if any, judgements and conclusions regarding 'how far' the character is typical of the genre |
| **0 marks** | • No response attempted or no response worthy of credit |

**Question 1(b): Indicative content**

*The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.*

*Responses are expected to analyse the typicality of characters in the extract in relation to the genre studied, with reference to generic conventions related to character such as the maverick detective and female victims in crime drama, or the exaggerated characters and stereotypes in sitcom. Responses may include reference to examples from other crime dramas or sitcoms to illustrate typicality and should be credited for this where used appropriately, but this is not specifically required.*

*Responses in the top band are likely to engage with the question of typicality, those in the middle band are likely to show awareness of typicality and those in the bottom band may simply describe.*

*The focus of the question is on the characters in the set extract. Responses may draw on candidates' study of the whole set episode in analysing characters in the extract and their generic typicality. This is wholly acceptable and should be credited where appropriate, but generalised points which do not explore characters in the extract should not be credited.*

**AO2**
Responses are likely to analyse the character from the extract and explore how far they are typical of the crime drama (*Luther*) or sitcom (*The IT Crowd*) genre, such as:

© WJEC CBAC Ltd.

*Luther*

- In the extract Luther finds the gun in the urn containing the ashes of Alice Morgan's parents. This is typical of the detective character in crime drama who uses his intelligence to solve the crime
- In the extract, Luther is not initially wearing his wedding ring, but declares his love for his wife and warns Alice Morgan to stay away from her, suggesting a troubled detective with a difficult personal life. This is a typical convention of crime dramas as it makes the character more 'human' and easy for the audience to relate to
- In the extract, Luther picks the lock to Alice Morgan's flat and steals the urn. This shows him as a brilliant maverick who doesn't always stay within the law to achieve results, which is a typical convention of many crime dramas where the line between 'good' and 'bad' or heroes and villains is often blurred
- In the extract, Alice Morgan taunts Luther with how carefully she has ensured there is no evidence of her crime - this shows her as highly intelligent and is a distinctive character for the genre which varies the conventions and challenges stereotypes within the genre and in society more broadly of men being more intelligent than women
- In the extract, Alice Morgan threatens Luther with a kitchen knife and says 'kiss me, kill me'. This shows her as a dangerous woman and relates to the stock character or archetype of the 'femme fatale' which is typical of 'noir' as a cultural context, but less common in television crime drama
- In the extract, Alice Morgan is shown as a complex character who commits crimes but also relates to Luther – this is an unconventional relationship between the two characters and varies the female role in crime drama where women are sometimes the heroes (police/detectives) or typically the victims of crime.

*The IT Crowd*

- Maurice is seen as an exaggerated stereotype of an IT 'nerd' or 'geek'. This is emphasised in the extract by his costume, and also his upright posture and nervousness about eating the biscuits, suggesting he is uncomfortable in unfamiliar situations
- In the extract, Maurice does not understand who 'Prime' is (he thinks he might be a fan), and does not seem unduly surprised by his appearance, emphasising his literal interpretation of situations and lack of irony. This is a typical role in the sitcom genre and provides a 'foil' to more obviously humorous characters
- In the extract, Maurice is quite naïve and child-like, emotionally immature. This is emphasised by his costume and backpack, and his reaction to 'Prime' who teases him: 'I like a man with appetite', but Maurice does not respond. This reflects a typical sitcom character 'type' and provides humour
- In the extract, 'Prime' is a narrative device to provide enigma and drive the narrative forward by giving Maurice the business card for '8+'. He is neither a developed character nor central to the continuing narrative of the sitcom, but relevant only to this episode or 'situation', typical of the genre
- In the extract, 'Prime' appears out of place in the conventional office setting, a mysterious and exotic outside force who 'disrupts' Maurice's narrative and sets up the comedic potential of the party and the reveal of a different side to Maurice. This is typical of the sitcom genre that does not need to adhere to codes of realism
- In the extract, 'Prime' also reinforces an East Asian stereotype, familiar from many action films, of an inscrutable and potentially foreboding antagonist (although, as this is a sitcom, this is actually subverted). This is emphasised by his measured and sarcastic tone of voice, the use of low camera angles to connote superiority and the comedic 'shuffle' out of the frame at the end.

© WJEC CBAC Ltd.

2. How do crime dramas **or** sitcoms reflect the time in which they are made? Refer to examples you have studied to support your response. [10]

| Band | AO1 2a and b<br>**Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes** |
|---|---|
| **5** | **9-10 marks**<br>• Excellent, detailed and accurate knowledge of relevant social contexts<br>• Excellent understanding of the influence of contexts on media products – highly appropriate links between relevant contexts and specific aspects of the set product |
| **4** | **7-8 marks**<br>• Good, accurate knowledge of relevant social contexts<br>• Good understanding of the influence of contexts on media products - appropriate links between relevant contexts and specific aspects of the set product |
| **3** | **5-6 marks**<br>• Satisfactory, generally accurate knowledge of generally relevant social contexts<br>• Satisfactory understanding of the influence of contexts on media products - links are made between relevant contexts and specific aspects of the set product, although the links are likely to be undeveloped or not entirely convincing |
| **2** | **3-4 marks**<br>• Basic knowledge of social contexts, although this is likely to lack accuracy, relevance or clarity<br>• Basic, if any, understanding of the influence of contexts on media products – links between relevant contexts and specific aspects of the set product are unlikely to be made |
| **1** | **1-2 marks**<br>• Minimal knowledge of aspects of social context<br>• Links between relevant contexts and specific aspects of the set product are not made and the response is brief or incomplete |
| **0 marks** | • No response attempted or no response worthy of credit |

**Question 2: Indicative content**

*The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.*

*Responses are required to demonstrate knowledge and understanding of relevant contexts of media. This is likely to include historical contexts, but may also include social, political or cultural contexts of the time in which the set products were made.*

*Responses in the higher bands are likely to show a clear awareness of relevant contexts and link them explicitly to their set products. They may also refer to aspects of genre, such as the dynamic nature of genre.*

**AO1**
Responses are likely to demonstrate knowledge of relevant context/s of media and understanding of how contexts of media influence the set crime dramas or sitcoms through the use of media language, genre conventions, representations, themes, values, messages and viewpoints, for example:

© WJEC CBAC Ltd.

*The Sweeney* (1970s) and *Luther* (2010)

- *The Sweeney* reflects 1970s culture and social context through the visual conventions of the mise-en-scène (the vehicles, including Regan's iconic Ford Consul Granada, the costumes, the areas of social deprivation in London).
- *The Sweeney* represents the police as violent and willing to bend or break the rules in order to gain a conviction. This reflects policing in the 1970s, exemplified by the investigation and conviction of real-life police Flying Squad detectives for bribery and corruption.
- *The Sweeney* reflects 1970s values in relation to gender, especially gender roles in the workplace – the Flying Squad is male-dominated, patriarchal and characterised by a stereotypically macho culture of drinking, violence etc. This reflects gender roles within society at the time, particularly within the police force where women in the UK police force had a different rank structure to men.
- *Luther* reflects contemporary London culture through the use of media language – shots of the London skyline, sleek office buildings, period town houses etc. represent the city as a prosperous and diverse place.
- *Luther* reflects contemporary attitudes to policing and constructs both positive and negative representations – Luther is a maverick who is brilliant at solving crimes, but breaks protocol in the way he deals with suspects e.g. threatening Alice and breaking into her flat. His boss is extremely logical and insists that proper procedure is followed, reflecting the institution of the police and balancing Luther's more extreme approach.
- *Luther* reflects the diversity of contemporary British society in the representation of Luther as a high-ranking black police officer, communicating a message of racial equality.
- *Luther* reflects some degree of gender equality in contemporary society in the representations of strong, powerful females (Luther's boss is female, his wife Zoe is a successful lawyer, Alice is a prodigiously intelligent astrophysicist). However, these females are not all represented positively or as being totally independent – Alice is a narcissistic murderer and Luther's boss has a patriarchal male superior for example.

*Friends* (1990s) and *The IT Crowd* (2010)

- *Friends* reflects American society of the 1990s in the representation of the 'twixter' – twentysomething characters who are between adolescence and adulthood – they have little responsibility or need to take life too seriously. This can be seen as a pre-9/11 viewpoint, a more carefree attitude that changed after 2001.
- *Friends* reflects 1990s values in relation to gender – e.g. the male characters demonstrate traits of the 'new man' through their close male friendships (Joey and Chandler in particular), reflecting a move towards more fluid notions of gender rather than traditional, fixed ideas of masculinity.
- *Friends* reflects the popular culture of the 1990s through elements of media language such as references to Tom Jones and Fraggle Rock (New Year's Resolution episode).
- *Friends* reflects one aspect of 1990s New York society, focusing on a narrow range of representations of white, middle-class, young adults. This does not reflect the cultural diversity of New York at this time but arguably reflects the way in which representations of cultural diversity were limited in the mainstream media at this time.

© WJEC CBAC Ltd.

- *The IT Crowd* reflects contemporary London by representing a diverse range of characters from different social classes, ethnic backgrounds etc., constructing a representation of a more inclusive society
- *The IT Crowd* reflects contemporary themes through the narrative situations. This episode explores the notion of 'reinvention', linked to the theme of identity. Roy is concerned that his successful college friend looks down on him, reflecting the competitive nature of society and male insecurities. The *Countdown* narrative allows Maurice to reveal a different side to his nature, subverting existing preconceptions about his character
- *The IT Crowd* reflects contemporary culture through the use of media language. There are many recognisable cultural stereotypes of IT departments - the office is in a basement, suggesting that they are valued less than other departments, the mise-en-scène reflects stereotypical notions of IT 'geeks' (comics, toys, games, posters etc.), Roy tells his colleague to 'try switching it off and on again' etc. *Countdown* also reflects popular culture and is known to be 'cult' viewing for many university students. The TV studio and improvised 'Street *Countdown'* setting include familiar iconography of the *Countdown* clock, picture of Richard Whitely, appearance of Giles Brandreth etc.
- *The IT Crowd* reflects greater (although not complete) gender equality in contemporary society – Jen is a manager, although not shown to be very competent, and the senior 'boss' is male. The dominant characters in the *Countdown* section of the narrative are also all male.

© WJEC CBAC Ltd.

**Section B – Music**

3. 'Music videos reinforce stereotypes of ethnicity.' How far is this true of the **two** music videos you have studied? [20]

In your response, you must:

- explore representations of ethnicity in the **two** music videos you have studied
- refer to relevant media contexts, such as social or cultural
- consider whether you agree or disagree with the statement.

| Band | AO2 1a and 1b<br>**Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions** |
|---|---|
| **5** | **17-20 marks**<br>• Excellent, detailed analysis of the set products, which engages fully with complex aspects of representations<br>• Excellent, consistent use of the theoretical framework (representation) and consistently appropriate use of subject specific terminology, including possible reference to relevant theoretical perspectives<br>• Excellent, highly appropriate linking of set products to their contexts<br>• Excellent, well-reasoned judgements and conclusions |
| **4** | **13-16 marks**<br>• Good, reasonably detailed analysis of the set products, which engages in places with complex aspects of the representations<br>• Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology<br>• Good, appropriate linking of set products to their contexts<br>• Good, reasoned judgements and conclusions |
| **3** | **9-12 marks**<br>• Satisfactory analysis of the set products, although the focus is likely to be on obvious aspects of representation and there may be lapses into description<br>• Satisfactory use of the theoretical framework (representation) and generally appropriate subject specific terminology<br>• Satisfactory linking of set products to their contexts, although links are likely to be undeveloped<br>• Satisfactory, generally reasoned judgements and conclusions |
| **2** | **5-8 marks**<br>• Basic analysis of the set products - limited focus on representation, although there is a tendency to describe<br>• Basic use of the theoretical framework (representation) and basic subject specific terminology, although this is likely to lack relevance, clarity and accuracy<br>• Basic, if any, linking of set products to their contexts<br>• Basic judgements and conclusions, which may not be reasoned |
| **1** | **1-4 marks**<br>• Minimal, if any, analysis of the set products - descriptive<br>• Minimal, if any, use of the theoretical framework (representation) and subject specific terminology, with significant inaccuracies, irrelevance and lack of clarity<br>• Minimal, if any, linking of set products to their contexts<br>• Minimal, if any, judgements and conclusions – the response is likely to be brief, incomplete and lack reasoning |
| **0 marks** | • No response attempted or no response worthy of credit |

© WJEC CBAC Ltd.

**Question 3: Indicative content**

*The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.*

*Responses are expected to explore specific representations of ethnicity in the **two** set music videos studied. If only **one** music video is explored, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.*

*Responses should link the set products to relevant contexts, which may include social, cultural, political or historical contexts. It is not, however, expected that responses will refer to all or more than one of these contexts.*

*This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.*

***AO2***

Answers are likely to:

- Use aspects of representation from the theoretical framework in their response, such as:
  - the selected, constructed and mediated nature of representations and the choices that construct them
  - stereotypes and misrepresentations of ethnicity
  - messages, values and points of view inherent in representations of ethnicity
  - theoretical perspectives on representations, for example notions of selection, construction and mediation
- Link the set products to relevant media contexts
- Analyse specific examples of representations of ethnicity from the set products to make judgements and draw conclusions about how far music videos reinforce stereotypes, such as:

*Freedom*

- Diverse representations of ethnicity, for example ethnic minorities with specific religious beliefs, such as the close up of a woman in a hijab, reflective of contemporary cultural contexts
- Representations of oppressed minorities including links to contexts of slavery indicated via long shots of black workers carrying out physical manual labour under the rule of a white aggressor
- Use of images of positive black representations such as Mohammed Ali
- Ideas about unity between races presented through examples such as the bird's eye view shot of all races joint hands

*Uptown Funk*

- Settings and iconography associated with black culture such as 'the hood', the barber shop, jazz club, gold chains/'bling'
- Black males objectifying females through the 'male gaze', displaying typically masculine behaviour
- Gang camaraderie, the friendship between the 'group', the group as a community
- Use of white staff at a shoe shine stall in a role reversal of traditional racial stereotypes - white males subservient to black males

© WJEC CBAC Ltd.

*Roar*

- Use of white westernised couple in apparent 'Tarzan and Jane' parody and arrogant white male explorer, ill-equipped to deal with the wild, dressed as an explorer in an apparent homage to Indiana Jones and recognised cultural contexts
- White woman as animalistic, subverting common racial stereotypes, depicted through costume e.g. leopard print and lion iconography used throughout
- Instances of 'white washing' through the use of direct references to Katy Perry as Mowgli from *The Jungle Book*
- Lack of ethnic minority characters in the video

*Bad Blood*

- White idealised female - Taylor Swift - blonde, blue eyed, slim, figure hugging or revealing clothes and black male rapper - Kendrick Lamar - in stereotypical dress codes linking to black culture: sunglasses, cap, hoodie, sports car
- Both presented as equals in terms of power, reflective of contemporary context; indicated through use of split screen - sometimes presented in binary opposition, TS dressed all in white, KL all in black
- Ethnic minority characters such as 'Arsyn' and 'Dilemma' presented as villainous/double crossing

© WJEC CBAC Ltd.

4. Explain why music websites are important to the music industry. Refer to the official *Katy Perry* website **or** the official *Taylor Swift* website to support your response. [10]

| Band | AO1 1a and 1b<br>**Demonstrate knowledge and understanding of the theoretical framework of media** |
|---|---|
| **5** | **9-10 marks**<br>• Excellent, detailed and accurate knowledge and understanding of the importance of media technologies to the music industry<br>• Excellent, thorough use of the set product to support points made<br>• Highly appropriate use of subject specific terminology |
| **4** | **7-8 marks**<br>• Good, accurate knowledge and understanding of the importance of media technologies to the music industry<br>• Good, secure use of the set product to support points made<br>• Appropriate use of subject specific terminology |
| **3** | **5-6 marks**<br>• Satisfactory, generally accurate knowledge of media technologies and the music industry, although understanding of their importance is likely to be less developed<br>• Satisfactory, generally appropriate use of the set product to support points made<br>• Generally appropriate use of subject specific terminology |
| **2** | **3-4 marks**<br>• Basic knowledge of media technologies and the music industry and little understanding of their importance<br>• Basic use of the set product to support points made<br>• Basic use of subject specific terminology |
| **1** | **1-2 marks**<br>• Minimal knowledge of media technologies and the music industry and minimal, if any, understanding of their importance<br>• Minimal, if any, use of the set product to support points made<br>• Minimal use of subject specific terminology |
| | **0 marks**<br>• No response attempted or no response worthy of credit |

© WJEC CBAC Ltd.

**Question 4: Indicative content**

*The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.*

**AO1**
Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to the music industry, the importance of music websites and the set product, for example:

- the nature of media production in the music industry, with reference to mainstream music labels and conglomerate ownership and power
- the importance of new digital technologies, including reference to convergence, and synergies with other media such as film and television
- the importance of online media in terms of marketing and distribution to global audiences and large, mainstream audiences
- the importance of links to participatory media such as social networks in reaching specific audiences, especially younger audiences
- the profitable nature of online identities, including links to online stores to purchase merchandise and digital content
- the development of an identity and branding associated with the release of media products by each artist, created through aspects such as typography, colour, animation and user interface, replicated in other media texts such as albums, singles and digital artwork on music streaming sites

*Taylor Swift Website*

- Branding to tie-in with new album release (‘1989’) through repeated use of colour and images on the homepage and throughout the site
- Promotion of music/ album evident through ‘Music’, ‘Videos’ and merchandise pages
- Links to social media accounts, but also a ‘Taylor Connect’ section where fans can ‘find friends’ or join fan forums, creating a sense of identity and inclusion though fan photos etc.
- ‘News’ features Taylor’s recent success at the Grammy’s (3 awards), reinforced on the homepage with multiple images
- Global reach – news of ‘BBC Radio 1 teen award’, official UK merchandise site etc.
- Construction of personal identity of Taylor Swift, sense that users can connect with her personally (e.g. ‘About me, from me’, Taylor’s photo journal, news of Taylor ‘crashing a fan’s wedding’) to reinforce her brand image
- Above point also links to her belonging to an independent label (Big Machine Records) despite being a hugely profitable star.

*Katy Perry Website*

- Katy Perry’s image is a constant background as users scroll through the homepage, clearly present to establish her brand identity
- Branding of new album ‘Rise’ through the site: links to the video, the ‘making of’ the video etc. to reinforce the promotional aspects
- Links to the Olympics, Superbowl – convergence/ synergy to reinforce an image of success
- Interactive website, many links to open new windows, competitions to involve fans, links to social media, sign-up to receive updates

© WJEC CBAC Ltd.

- ‘Star’ branding evident – multiple identities of Katy (e.g. against a floral backdrop as well as more sexualised images) for wide appeal
- Wider reach of the Katy Perry branding evident: Link to Katy’s ‘Kitten collection’ in Claire’s stores and global appeal ‘Katy lands Cosmopolitan’s first ever global cover’
- Limited sense of a personal identity – more of a corporate website focused on promotion of the album, tour etc.
- Above point links to the fact that she is signed to a major label (Capitol Records, owned by Universal).

© WJEC CBAC Ltd.