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# **GCSE MARKING SCHEME**

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**SUMMER 2022**

**MEDIA STUDIES – UNIT 1  
3680U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

## GCSE MEDIA STUDIES – UNIT 1

### SUMMER 2022 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 where applicable, the indicative content for each question and the marking guidance when assessing a candidate's response. Examiners should use the full range of marks available to them. In order to avoid impacting on the validity of the assessment and the reliability of the marking, examiners must research any unfamiliar texts used by learners in order to be able to assess each answer fully.

#### Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

For a two-mark band:

- Where the candidate's work *completely* meets the descriptors, the highest mark should be awarded.
- Where the candidate's work *just* meets the descriptors, the lowest mark should be awarded.

For a four-mark band:

- Where the candidate's work *completely* meets the descriptors, the highest mark should be awarded.
- Where the candidate's work *securely* meets the descriptors, award a mark in the centre of the range, selecting the higher or lower of those two marks according to the strength of the response.

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. The strengths of the candidate's response should then be used to determine the mark to be awarded 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 likely areas 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 banded levels of response in the generic assessment grids.

## **Assessment Objectives**

- A01** Demonstrate knowledge and understanding of the key concepts of media studies.
- A02** Apply knowledge and understanding of the key concepts of media studies to analyse media product

**Section A: Representations – advertising, video games and newspapers**

1. (a) Identify and describe **the camera shot** used on the newspaper front page. [2]

**AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products.**

Award **one** mark for identifying the camera shot. Answers may include:

- long shot of Geraint Thomas
- wide shot of cyclist
- action shot
- eye level shot

**One** further mark for detailed description of the camera shot e.g.

- the cyclist in a crowd surrounded by children with cheering crowds
- Geraint Thomas surrounded by adoring fans.
- out of focus foreground with tickertape, flags, photographers
- mid ground in focus of Geraint Thomas with young cyclists from his former cycling club.
- shallow depth of field with out of focus crowds, flags and tickertapes
- action shot of group of cyclists in Cardiff city centre.

***All valid alternatives should be credited.***

(b) Briefly describe how written language is used to represent this event. [5]

Band	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products	
5	5 marks	<ul style="list-style-type: none"> <li>• Excellent, detailed analysis of how language is used on the newspaper front page</li> <li>• Consistent focus on how the language is used to communicate meanings on the front page</li> </ul>
4	4 marks	<ul style="list-style-type: none"> <li>• Good, reasonably detailed analysis of the use of language on the newspaper front page</li> <li>• Focus on how the language is used is used to communicate meanings on the front page</li> </ul>
3	3 marks	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the use of language on the front page</li> <li>• General focus on how the setting is used to communicate meanings in the on the front page</li> </ul>
2	2 marks	<ul style="list-style-type: none"> <li>• Basic analysis of the use language on the front page</li> <li>• Limited focus on how language is used to communicate meanings on the front page</li> </ul>
1	1 mark	<ul style="list-style-type: none"> <li>• Minimal, if any, analysis of the use of language on the front page</li> <li>• Brief and descriptive response only</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>• Response not credit worthy / not attempted</li> </ul>

#### Indicative content

Answers could include reference to a wide range of lexical codes such as:

- Use of French language in headline
- Exclamation
- Alliteration in straplines
- Alliteration in dateline your city, your pride, your passion, your echo
- Repetition of **your** connoting belonging both personally, singular and plural
- Emotive 'thousands turn out to welcome Tour de France champion home'.

- (c) Explore how visual features (e.g. colour, positioning, layout) are used to represent this event.

[8]

Band	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products	
5	7-8 marks	<ul style="list-style-type: none"> <li>Excellent, detailed analysis of how the codes and conventions of the newspaper front page attract readers.</li> <li>Consistent focus on how the codes and conventions of the newspaper front page attract readers.</li> </ul>
4	5-6 marks	<ul style="list-style-type: none"> <li>Good, reasonably detailed analysis of the how the codes and conventions of the newspaper front page attract readers.</li> <li>Focus on how the codes and conventions of the newspaper front page attract readers.</li> </ul>
3	3-4 marks	<ul style="list-style-type: none"> <li>Satisfactory analysis of how the codes and conventions of the newspaper front page attract readers.</li> <li>General focus on how the codes and conventions of the newspaper front page attract readers.</li> </ul>
2	2 marks	<ul style="list-style-type: none"> <li>Basic analysis of how the codes and conventions of the newspaper front page attract readers.</li> <li>Limited focus on how the codes and conventions of the newspaper front page attract readers.</li> </ul>
1	1 mark	<ul style="list-style-type: none"> <li>Minimal, if any, analysis of how the codes and conventions of the newspaper front page attract readers.</li> <li>Brief and descriptive response only</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>Response not credit worthy / not attempted</li> </ul>

### Indicative content

Answers may include:

Answers could include reference to a wide range of codes and conventions of newspaper front pages and how these construct of representation of the event of Geraint Thomas' homecoming.

- Layout Rule of thirds: masthead, central image or Z composition
- Masthead Top third: centrally placed yellow masthead connoting Yellow jersey.
- Headline bottom third French language links to Tour de France, superlative with exclamation mark
- straplines bottom third emotive and superlative explanation of the event
- typography range of serif and sans serif typography
- camera codes long shot, out of focus foreground, background, action shot
- symbolic / visual codes cycling dress codes, racing cycles, flags, police cordon tape, suggesting a major event with crowd control, tickertape welcome.
- colour codes yellow for Tour de France winner, red for Wales, flags, blue for bluebirds cycling team, yellow cycle.

**All valid alternatives should be credited**

- (d) Compare the representation of **one event** you have studied with *the representation of this event*.

[15]

In your answer you may refer to how both:

- construct representations
- communicate viewpoints and ideas
- convey messages and values

Band	Mark	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	13-15 marks	<ul style="list-style-type: none"> <li>• Excellent, detailed analysis of the South Wales Echo front page and of an event in one other newspaper which engages fully with sophisticated aspects of the representation of events.</li> <li>• Excellent, detailed and appropriate comparisons between newspapers and events.</li> <li>• Excellent, consistent use of subject specific terminology, including reference to theoretical perspectives</li> <li>• Excellent, well-reasoned judgements and conclusions regarding how far the representation of events is similar and different in the two newspapers</li> </ul>
4	10-12 marks	<ul style="list-style-type: none"> <li>• Good, reasonably detailed analysis of the South Wales Echo front page and of an event in one other newspaper.</li> <li>• Good, reasonably detailed and appropriate comparisons between the two newspapers and events.</li> <li>• Good use of subject specific terminology</li> <li>• Good, reasoned judgements and conclusions regarding how far the representation of events is similar and different in the two newspapers.</li> </ul>
3	7-9 marks	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the newspapers and events although the focus is on obvious aspects of the representations and there may be lapses into description</li> <li>• Satisfactory comparisons between the two newspapers and events</li> <li>• Satisfactory use of subject specific terminology</li> <li>• Satisfactory, generally reasoned judgements and conclusions regarding how far the representation of events is similar and different in the two newspapers.</li> </ul>
2	4-6 marks	<ul style="list-style-type: none"> <li>• Basic analysis of the newspaper front page and one other newspaper and event</li> <li>• Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy</li> <li>• Limited evidence of reasoned judgements and conclusions regarding how far the representation of events is similar and different in the newspapers</li> </ul>
1	1-3 marks	<ul style="list-style-type: none"> <li>• Minimal, if any, analysis of the newspaper front page and one other newspaper- the response is descriptive</li> <li>• Minimal, if any, comparisons between the newspapers and events</li> <li>• Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy</li> <li>• Lacks judgements and conclusions regarding how far the representation of events is similar and different in the two newspapers</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>• Response not credit worthy / not attempted</li> </ul>

## Indicative content AO2

The application of knowledge and understanding will be demonstrated through explanation of examples studied in the resource material and through comparisons with other case studies that have been studied.

Answers should apply knowledge and understanding of the key concepts of representation.

Answers should apply knowledge and understanding of how visual codes are used in the suggested representation of the event in the newspaper front pages – e.g. body language, facial expressions, location and dress codes. This may be linked to positive or negative representations of the event.

These key features of how the event is represented can be compared to another event studied such as a national sporting event, a royal visit or a natural disaster.

The event can be explored through key **messages and values** such as the homecoming of a national hero:

- Geraint Thomas as national hero
- Welsh sporting heroes
- Wales as a producer of great sportsmen and sportswomen
- small nation punching above its weight
- yellow jersey signifying success at Tour de France
- juxtaposition with young cyclists as positive role model

Critical or oppositional readings of the event may be:

- Tour de France as male dominated
- use of performance enhancing drugs in sport particularly in Cycling - reference to Lance Armstrong
- use of sport as a distraction from more serious issues
- narrow forms of nationalism represented through sport
- gender stereotyping (men as sporting heroes most often)
- theoretical references could include Barthes system of signs and codes, through use of technical and symbolic codes in the image and narrative and how these construct a representation of the event.
- uses and gratifications theory applying Halls preferred negotiated or oppositional readings.

**All valid answers should be credited.**

## Section B: Music

2. (a) Identify **one** media platform where audiences can view music videos. [1]

<b>AO1</b> <b>Demonstrate knowledge and understanding of the key concepts of media studies</b>
<p>Award <b>one</b> mark for an appropriate answer.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• television</li> <li>• mobiles</li> <li>• tablets</li> <li>• PCs</li> <li>• on the internet</li> <li>• Websites</li> <li>• Social media</li> </ul> <p><i>All valid alternatives should be credited.</i></p>

- (b) Briefly explain why music videos are important to music producers. [4]

<b>Mark</b>	<b>AO1</b> <b>Demonstrate knowledge and understanding of the key concepts of media studies</b>
<b>4 marks</b>	Good explanation of why music videos are important to music producers, demonstrating accurate knowledge and understanding.
<b>3 marks</b>	Satisfactory explanation of why music videos are important to music producers, demonstrating generally accurate knowledge and understanding.
<b>2 marks</b>	Basic explanation of why music videos are important to music producers, demonstrating limited knowledge and understanding.
<b>1 mark</b>	Minimal explanation of why music videos are important to music producers.

<b>AO1</b> <b>Demonstrate knowledge and understanding of the key concepts of media studies</b>
<p>Answers may include:</p> <ul style="list-style-type: none"> <li>• promote release of new song</li> <li>• attract fans through wide range of platforms</li> <li>• support other forms of marketing and promotion in a campaign</li> <li>• promotion and marketing in audio visual media</li> <li>• promote band or artist to new fans</li> <li>• provide more material for existing fans</li> <li>• compete with other artists and bands</li> <li>• build and circulate star image / branding of the band or performer</li> <li>• uses and gratifications of music videos for music fans which increase visibility and lead to purchase of products.</li> </ul> <p><i>All valid alternatives should be credited</i></p>

(c) Briefly explain why music artists or bands use social media.

[5]

<b>Band</b>	<b>Mark</b>	<b>AO1 Demonstrate knowledge and understanding of the key concepts of media studies</b>
<b>5</b>	<b>5 marks</b>	<ul style="list-style-type: none"><li>• Excellent perceptive explanation of why music artists or bands use social media demonstrating detailed and accurate knowledge and understanding</li></ul>
<b>4</b>	<b>4 marks</b>	<ul style="list-style-type: none"><li>• Good explanation of why music artists or bands use social media demonstrating accurate knowledge and understanding.</li></ul>
<b>3</b>	<b>3 marks</b>	<ul style="list-style-type: none"><li>• Satisfactory explanation of why music artists or bands use social media demonstrating generally accurate knowledge and understanding.</li></ul>
<b>2</b>	<b>2 marks</b>	<ul style="list-style-type: none"><li>• Basic explanation of why music artists or bands use social media demonstrating limited knowledge and understanding.</li></ul>
<b>1</b>	<b>1 mark</b>	<ul style="list-style-type: none"><li>• Minimal explanation of why music artists or bands use social media</li></ul>
	<b>0 marks</b>	<ul style="list-style-type: none"><li>• Response not credit worthy / not attempted</li></ul>

#### **Indicative content**

Answers may include reference to:

Link features of social media to wider marketing and promotion and or uses and gratifications for audiences:

- fans receive updated information on favourite artists or bands
- latest releases
- photogalleries
- merchandising
- audio visual media
- interviews with artists/ bands
- competitions
- tour dates
- hyperlinks
- direct links with fans
- interactivity
- most used media forms by audiences

***All valid alternatives should be credited.***

3. Explain how genre codes and conventions are used in **one** radio music programme you have studied. [10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts of media studies	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Very good, perceptive exploration of how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Response demonstrates detailed and accurate knowledge and understanding of how genre codes and conventions are used in <b>one</b> radio music programme</li> </ul>	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Very good, detailed analysis of how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Very good, detailed and appropriate reference how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Very good, well-reasoned judgements and conclusions regarding how genre codes and conventions are used in <b>one</b> radio music programme</li> </ul>
	Very good, consistent use of subject specific terminology	
4	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good exploration of how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Response demonstrates accurate knowledge and understanding of how genre codes and conventions are used in <b>one</b> radio music programme</li> </ul>	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good analysis of how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Good, reasonably detailed and appropriate reference to how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Good, reasoned judgements and conclusions regarding how genre codes and conventions are used in <b>one</b> radio music programme</li> </ul>
	Good use of subject specific terminology	
3	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory exploration of how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Response demonstrates generally accurate knowledge and understanding of how genre codes and conventions are used in <b>one</b> radio music programme</li> </ul>	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory analysis of how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Satisfactory reference to how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Satisfactory, generally reasoned judgements and conclusions regarding how genre codes and conventions are used in <b>one</b> radio music programme</li> </ul>
	Satisfactory use of subject specific terminology	

2	<p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic exploration of how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Response demonstrates limited knowledge and understanding how genre codes and conventions are used in <b>one</b> radio music programme</li> </ul>	<p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic analysis of how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Limited reference to how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Limited evidence of reasoned judgements and conclusions regarding how genre codes and conventions are used in <b>one</b> radio music programme</li> </ul>
	<p>Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy</p>	
1	<p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• Minimal exploration of how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Response demonstrates minimal knowledge and understanding how genre codes and conventions are used in <b>one</b> radio music programme</li> </ul>	<p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• Minimal, if any, analysis of how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Minimal, if any, reference how genre codes and conventions are used in <b>one</b> radio music programme</li> <li>• Lacks judgements and conclusions regarding how genre codes and conventions are used in <b>one</b> radio music programme</li> </ul>
	<p>Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy</p>	
	<p><b>0 marks</b> Response not credit worthy / not attempted</p>	<p><b>0 marks</b> Response not credit worthy / not attempted</p>

### **Indicative content**

Answers may include reference to:

The key codes and conventions of music radio programmes such as;

- music playlists
- chart playlists
- new releases
- presenter dialogue
- interviews with music artists and bands
- phone ins
- competitions
- jingles
- soundbeds
- celebrity interviews
- news
- promotions of other channel / organisational events
- charity events
- BBC Comic Relief/ Red Nose Day/Lolathon
- Big weekend
- Link with Jordan on location in Sheffield

An example could be Nick Grimshaw on BBC Radio One Afternoon Show 16.00-17.45

- Music latest releases and chart hits
- Featured albums and artists
- Jingles for BBC Radio One/ Nick Grimshaw in the afternoon
- Sinead in the studio live reading messages texts and emails from artists and listeners
- Live studio chat double act Sinead and Nick
- Discussion about Imagine Dragons as worst band in the world
- Reference to Slipknot comments on Imagine Dragons
- Play music by Imagine Dragons
- Promotion for work experience for 15-16 year olds at BBC Radio One
- Live link to reporter Jordan on location in Sheffield going around Britain with funny street names.

The above codes and conventions may be explored with reference to the appeals to the target audience for Radio One. Its target audience is 15-29 year olds and it should also provide some **programming** for younger teenagers.

***All valid alternatives should be credited.***

4. Explore how a music artist or band is represented in **one** music magazine you have studied. [10]

Band	<b>AO1</b> <b>Demonstrate knowledge and understanding of the key concepts of media studies</b>	<b>AO2</b> <b>Apply knowledge and understanding of the key concepts of media studies to analyse media products</b>
5	<b>5 marks</b> <ul style="list-style-type: none"> <li>• Very good, perceptive exploration of how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Response demonstrates detailed and accurate knowledge and understanding of how a music artist or band is represented in <b>one</b> music magazine</li> </ul>	<b>5 marks</b> <ul style="list-style-type: none"> <li>• Very good, detailed analysis of how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Very good, detailed and appropriate reference to how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Very good, well-reasoned judgements and conclusions of how a music artist or band is represented in <b>one</b> music magazine</li> </ul>
	Very good, consistent use of subject specific terminology	
4	<b>4 marks</b> <ul style="list-style-type: none"> <li>• Good exploration of how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Response demonstrates accurate knowledge and understanding of how a music artist or band is represented in <b>one</b> music magazine</li> </ul>	<b>4 marks</b> <ul style="list-style-type: none"> <li>• Good analysis of how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Good, reasonably detailed and appropriate reference to how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Good, reasoned judgements and conclusions regarding the appeals of how a music artist or band is represented in <b>one</b> music magazine</li> </ul>
	Good use of subject specific terminology	
3	<b>3 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory exploration of how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Response demonstrates generally accurate knowledge and understanding of how a music artist or band is represented in <b>one</b> music magazine</li> </ul>	<b>3 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory analysis of how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Satisfactory reference to how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Satisfactory, generally reasoned judgements and conclusions regarding of how a music artist or band is represented in <b>one</b> music magazine</li> </ul>
	Satisfactory use of subject specific terminology	

<b>2</b>	<b>2 marks</b>	<b>2 marks</b>
	<ul style="list-style-type: none"> <li>• Basic exploration of how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Response demonstrates limited knowledge of how a music artist or band is represented in <b>one</b> music magazine</li> </ul>	<ul style="list-style-type: none"> <li>• Basic analysis of how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Limited reference to how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Limited evidence of reasoned judgements and conclusions regarding how a music artist or band is represented in <b>one</b> music magazine</li> </ul>
Limited use of subject specific terminology, sometimes with a lack of relevance, clarity or accuracy		
<b>1</b>	<b>1 mark</b>	<b>1 mark</b>
	<ul style="list-style-type: none"> <li>• Minimal exploration of how a music artist or band is represented in <b>one</b> music magazine</li> </ul>	<ul style="list-style-type: none"> <li>• Minimal, if any, analysis of how a music artist or band is represented in <b>one</b> music magazine</li> <li>• Lacks judgements and conclusions regarding how a music artist or band is represented in <b>one</b> music magazine</li> </ul>
Minimal use of subject specific terminology, with a lack of relevance, clarity and accuracy		
	<b>0 marks</b> Response not credit worthy / not attempted	<b>0 marks</b> Response not credit worthy / not attempted

## Indicative content

The question focuses on the how a music artist or band is represented in a music magazine.

The key concepts are how media language is used to create and communicate meanings, including:

- a print-based media language such as page design and layout, position and sizing of photographs and images, text design and layout, typography, graphics and colour
- and for representations
- how choice of elements of media language constructs representations of gender (including both men and women), ethnicity and star images

An example is the British band Wolf Alice who appeared on the cover of Q magazine in July 2018 and in a feature article entitled Around the World with Wolf Alice.

**Wolf Alice** are a British four-piece alternative rock band from north London, England, formed initially as an acoustic duo in 2010. Its members are Ellie Rowsell (vocals, guitar), Joff Oddie (guitars, vocals), Theo Ellis (bass) and Joel Amey (drums, vocals).

On the cover of the magazine is a main central splash image in long shot of the band with the lead singer Ellie positioned in the front suggesting a very strong and independent female in a position of authority in the group.

The three male members of the band are positioned in the background all with a direct mode of address to camera.

- Her dress codes suggests the indie alternative genre of the band and the casual, grungy style clothes signify a lack of objectification which is consistent with the genre and positive representation of gender
- The large splash headline with the band's name in capitalised serif font suggests the importance of this band and the straplines suggest they are the world's best band and currently on a world tour.
- The feature article inside the magazine shows images of the band performing in LA, Bangalore and Manchester and the interview with the vocalist/ guitarist Ellie
- The mise en scene with stucco plasterwork suggest a setting in a warm climate and is reminiscent of the photography of Paul Strand particularly his Italian peasant images such as the family Luzzara, Italy 1953
- This also suggests a global cultural appeal
- The lead singer Ellie Rowsell present a range of representations often juxtaposing images of masculinity and femininity
- Sometimes dressed in short skirts but playing a rock lead guitar and joining in with laddish behaviour with the rest of the boys from the band often reminiscent of punk music style and performance.
- Challenges stereotypes of females in pop music