



GCSE MARKING SCHEME

SUMMER 2025

MEDIA STUDIES – COMPONENT 1
C680U10-1

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

EDUQAS GCSE MEDIA STUDIES – COMPONENT 1

SUMMER 2025 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.

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					✓	
Q2a			✓	✓		
Q2b					✓	✓
Q3a	✓					
Q3b	✓	✓				
Q3c	✓	✓				
Q4a	✓					
Q4b	✓	✓				
Q4c	✓	✓				

Section A: Exploring Media Language and Representation.

Media Language

1. Explore how the print advertisement for *Quality Street* uses media language to communicate meanings:

(a) Layout and design

[5]

Band	AO2 1a Analyse media products using the theoretical framework of media.
5	5 marks - Excellent, detailed analysis of how the set product communicates meaning through its layout and design - Excellent, thorough use of the set product to support points made - Highly appropriate use of subject specific terminology
4	4 marks - Good, reasonably detailed analysis of how the set product communicates meaning through its layout and design - Good, secure use of the set product to support points made - Appropriate use of subject specific terminology
3	3 marks - Satisfactory analysis of how the set product communicates meaning through its layout and design, but this is likely to be less developed - Satisfactory, generally appropriate use of the set product to support points made - Generally appropriate use of subject specific terminology
2	2 marks - Basic analysis of how the set product communicates meaning through its layout and design - Basic use of the set product to support points made - Basic use of subject specific terminology
1	1 mark - Minimal analysis of how the set product communicates meaning - Minimal, if any, use of the set product to support points made - Minimal use of subject specific terminology
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 layout and design in the advert and explore their connotations. Responses in the higher bands are expected to choose specific examples of layout and design, clearly linking these to how they create meaning. They are likely to consider how specific elements are chosen to appeal to audiences, communicate a narrative or construct any element of brand identity. They are also more likely to make links between meanings and audiences, considering the purposes of layout and design and the role this plays in fulfilling generic expectations of print adverts. Responses in the middle band may explore suggested or intended reasons why the design and layout have been used without perhaps linking these specifically to the examples identified. Responses in the lower bands are likely to be more descriptive or use more generalised examples.

*The focus of the question is on **layout and design** in the advert, and there may be reference to images and text, but should focus on their placement in the advert in combination with other elements.*

AO2

Responses are likely to analyse aspects of the layout and design in the print advertisement such as

- The size and central composition of the main characters to create a reader identity at the time the advert was produced.
- Typical triangular geometric composition of the advert to help anchorage of the product.
- The font sizes across the advert, including the small print for information relating to the products, and larger fonts for the tag lines and description. There may be some reference to linked colour between the brand name and number of chocolates.
- The colour palette of the advert being rich in primary and secondary colours with connotations of vibrancy, luxury, and richness.
- The use of foreground inserts of the chocolates, with connection of their colour to the characters in the advert. Reference to these as a 'pack' shot.
- The anchorage of the golden halo of the frame above our central characters and links between these and the brand identity.
- Reference to hand-drawn design, like an animation or piece of art. Links to the post-war consumer culture and depictions of key figures of the house.

Band	AO2 1a Analyse media products using the theoretical framework of media.
5	9-10 marks • Excellent, detailed analysis of the use of images in the set product • Consistent focus on the connotations or intended meanings created by the images • Highly appropriate use of subject specific terminology
4	7-8 marks • Good, reasonably detailed analysis of the use of images in the set product • Focus on the connotations or intended meanings created by the images • Appropriate use of subject specific terminology
3	5-6 marks • Satisfactory analysis of the use of images in the set product • General focus on the connotations or intended meanings created by the images, but there are lapses into description • Generally appropriate use of subject specific terminology
2	3-4 marks • Basic analysis of the use of images in the set product • Limited focus on the connotations or intended meanings and there is a tendency to describe elements of media language • Basic use of subject specific terminology
1	1-2 marks • Minimal, if any, analysis of the use of images in the set product • Brief, descriptive and possibly incomplete • Minimal use of subject specific terminology
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 the points listed.

Responses are expected to analyse the images in the advert and explore their connotations. Responses in the higher bands are expected to choose specific examples of images, clearly linking these to how they communicate meaning. They are likely to consider how specific elements are chosen to appeal to audiences, communicate a narrative or construct any element of brand identity. They are also more likely to make links between meanings and audiences, considering the purposes of image and the role this plays in fulfilling generic expectations of print adverts. Responses in the middle band may explore suggested or intended reasons why the images have been used without perhaps linking these specifically to the examples identified. Responses in the lower bands are likely to be more descriptive or use more generalised examples.

The focus of the question is on images in the advert, and there may be reference to layout and use of text in relation to these images.

AO2

Responses are likely to analyse aspects of the **images** in the print advertisement such as:

- The foreground image of the two ladies kissing the gentleman holding the Quality Street, connoting a balance (or imbalance) of power.
- The background image of the two fictional characters from the brand – Miss Sweetly and Major Quality connotes the company's brand identity and longevity.
- The female characters' focus on the chocolates, including having clothes/design that could be inferred to be sweet wrappers.
- The extreme close-up images of the three chocolates available from *Quality Street* – exploration of the colours of these images and links to the two female characters and further to the background characters too.
- Reference to the angle, framing and composition of the central main character and it being a man. Reference to the target audience at the time.
- The focus points for each character being on the chocolates and meaning related
- The narrative of the advert linking the regency era of the two characters in the gold frame to the modern-day characters on the sofa.
- The gold frame, the connotations of luxury, and a brand that would be enjoyed by those of a higher social status.
- The imagery of Major Quality and Miss Sweetly dressed in regency clothing, with links to the context of the chocolates being a legacy brand
- The alternative reading of the target consumer being women, who could have the power of the male central figure, and 'tricking' him to allow them to get to his tin of sweets.
- The mise-en-scène within the imagery that links to target consumer being that of a middle/upper class socio-economic audience, but also of the aspirational luxury chocolates.

Representation

2. (a) Explain how social and cultural contexts influence magazines. Refer to the *Vogue* magazine front cover to support your points. [5]

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.
5	5 marks - Excellent, detailed, and accurate knowledge and understanding of how social and cultural contexts influence magazines - Highly appropriate reference to <i>Vogue</i> magazine to support points
4	4 marks - Good accurate knowledge and understanding of how social and cultural contexts influence magazines - Appropriate reference to <i>Vogue</i> magazine to support points
3	3 marks - Satisfactory, generally accurate knowledge and understanding of how social and cultural contexts influence magazines - Some reference to <i>Vogue</i> magazine to support points
2	2 marks - Basic knowledge of how social and cultural contexts influence magazines - Reference to <i>Vogue</i> magazine to support points is limited
1	1 mark - Minimal knowledge of how social and cultural contexts influence magazines - Minimal, if any, reference to <i>Vogue</i> magazine to support points and the response is brief or incomplete
0 marks	No response attempted or no response worthy of credit.

Question 2(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 the points listed. Responses are required to demonstrate knowledge and understanding of social and cultural contexts of media and how they influence magazines.

Responses in the higher bands are likely to show a clear awareness of social and cultural contexts and link them explicitly to specific aspects of their set product. These may include aspects of media language, genre conventions, representations, themes, values, messages and viewpoints, as well as industry-related aspects such as the influence of technology on production processes of the time.

In the middle band, the links between contexts and the set product are likely to be less specific and less developed and responses in the lower bands are expected to demonstrate some knowledge of contexts but lack links to specific aspects of the set product.

AO1

Responses are likely to demonstrate knowledge of social and cultural contexts and understanding of how these contexts affect magazines, with reference to *Vogue* magazine, for example:

- Muslim woman wearing a headscarf on the front cover is challenging expectations for this genre of magazines due to previous underrepresentation of Black and Asian models on front covers of magazines.
 - Editor at time was Edward Enninfu, person of colour, challenging perceptions of who should appear on front cover.
 - Cultural awareness of Malala's own experience and how *Vogue's* cover celebrates diversity.
 - Coverlines linked to the progression of women and empowering them through choices about romance, fashion, fitness and appearance.
 - *Vogue* known for iconic female stories to appeal to their target audience, Malala cover will broaden the audience with links to contexts of war.
 - A fashion magazine subverting social and/or cultural expectations and reporting on issues of politics and war could broaden or diversify their audience
- Coverlines and lead story reflecting issues both nationally and internationally.

- (b) Compare the representation of ethnicity in the *Vogue* and *Grazia* front covers. [25]

In your answer, you must consider:

- the choices the producers have made about how to represent ethnicity
- how far the representation of ethnicity is similar in the two magazine covers
- how far the representation of ethnicity is different in the two magazine covers.

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media to make judgements and draw conclusions.
5	21-25 marks • Excellent, detailed analysis of the set and unseen media products, which engages fully with complex aspects of the representations • Excellent, detailed, and appropriate comparisons between the set and unseen media products • Excellent, consistent use of the theoretical framework (representation) and consistently appropriate use of subject specific terminology, including possible reference to relevant theoretical perspectives. • Excellent, well-reasoned judgements and conclusions regarding how far the representation of ethnicity is similar and different.
4	16-20 marks • Good, reasonably detailed analysis of the set and unseen media products, which engages in places with complex aspects of the representations • Good, reasonably detailed and appropriate comparisons between the set and unseen media products • Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology. • Good, reasoned judgements and conclusions regarding how far the representation of ethnicity is similar and different.
3	11-15 marks • Satisfactory analysis of the set and unseen media products, although the focus is likely to be on obvious aspects of the representations and there may be lapses into description. • Satisfactory comparisons between the set and unseen media products, although there may be more focus on one of the products. • Satisfactory use of the theoretical framework (representation) and generally appropriate use of subject specific terminology. • Satisfactory, generally reasoned judgements and conclusions regarding how far the representation of ethnicity is similar and different.

2	6-10 marks • Basic analysis, although there will be a tendency to describe. • Basic comparisons may be made, although there may be more focus on one of the products. • Basic use of the theoretical framework (representation) and basic use of subject specific terminology, although this is likely to lack relevance, clarity and accuracy. • Basic judgements and conclusions, which may not be reasoned, regarding how far the representation of ethnicity is similar and different.
1	1-5 marks • Minimal, if any, analysis of either the set product or unseen product – the response is descriptive and may be brief or incomplete. • Minimal, if any, comparisons are made, although there may be more focus on one of the products. • Minimal, if any, use of the theoretical framework (representation) and subject specific terminology, with significant inaccuracies, irrelevance, and lack of clarity • Lacks judgements and conclusions regarding how far the representation of ethnicity is similar and different.
0 marks	• No response attempted or no response worthy of credit.

Question 2(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 in the higher bands will explore how representations convey viewpoints and messages, whilst those in the middle band will focus on more straightforward or obvious aspects of representation, and those in the lower bands will be descriptive.

For marks in bands 3 and above, responses must include comparisons between the set product and the unseen product. It is not expected that these will be analysed equally, although responses in the higher bands will cover both products in a more even way, whilst at band 3 there may be greater emphasis on one product.

Responses are required to make judgements and draw conclusions regarding how far the representation of ethnicity is similar and different in the two front covers. It is acceptable for responses to conclude that the representations are either similar or different, provided judgements are based on, and justified through, the analysis of the products.

This is an extended response question. 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

- Use aspects of representation from the theoretical framework, such as:
 - the selected, constructed, and mediated nature of representations and the choices that construct them.
 - stereotypes and representations of ethnicity
 - messages, values, and points of view inherent in representations of ethnicity
 - theoretical perspectives on representation, for example notions of selection, construction, and mediation
- Analyse each media product in terms of the choices producers have made about how to represent ethnicity, including:
 - choice of images, including dress, make-up, hair, pose, gesture and expression. For example, Malala's gesture code and direct mode of address connote warmth and grace and invite readers to learn from her story.
 - shot type and size, framing and composition of the images. For example, the central image on *Grazia* magazines cover the masthead, connoting power, dominance, a higher level of importance than the magazine itself, in *Vogue* the masthead takes priority.
 - stereotypes of ethnicity. For example, the colour of Malala's outfit is associated in her religion and culture as a celebratory colour. The dupatta headscarf is an important part of her cultural identity.
 - coverlines referencing Jourdan Dunn and Anthony Joshua, two prominent persons of colour that are well known in their field of modelling/sport and being connoted through strength 'fighting talk'
- Analyse key similarities between how ethnicity is represented in the two front covers, for example:
 - the representations of ethnicity in both front covers created through:
 - selection of images, including how these construct star images (influence, power, confidence, political status)
 - mediation: the direct mode of address on both covers encourages the audience to want to identify with the cover stars and to be a part of their lives.
 - construction: use of shots, colour schemes and fonts to emphasise the front covers' messages and values (*Vogue's* colour palette includes black, white and red – unconventional colours for a magazine aimed at women and emphasising its celebratory and inspirational issue; the grey and gold colour palette of the *Grazia* front cover is formal, serious, lighter in tone)
 - Both publications may have a target audience of women of colour, but this isn't obvious through coverlines.
 - Coverlines that create enigmas to invite the audience to learn more about the cover model and how these might provide context about their story/journey/experience with their cultural identity.

- Analyse key differences between how ethnicity is represented in the two front covers, for example:
 - ethnicity represented more politically in *Vogue* – specifically through its ‘extraordinary’ story and use of the term ‘activist’
 - ethnicity linked to representations of women in both magazines – Malala’s gentle and slightly closed gesture code in comparison to Holly Willoughby’s strong open body language. Empowerment presented in two different ways.
 - the links between ethnicity and gender in *Grazia* reinforce stereotypes – including the wearing of the black dress and coverlines referencing ‘queen’ as an informal title.
- Make judgements and draw conclusions regarding how far the representation of ethnicity in the two front covers is similar and different, for example:
 - although the front covers are similar in their historical contexts, the representation of ethnicity is both similar and different – powerful celebrities from very different backgrounds, whose fame was achieved in very different ways.
 - the conservative dress codes, narratives and ideologies of both covers, with *Vogue* relative to the Malala’s culture and *Grazia* using black as more of a silhouette, with less flesh on show than would be expected.
 - stars from both white and non-white ethnic backgrounds in both front covers are represented as powerful, endorsing the magazines’ central ideologies.
 - Links to discussions of gender relevant to their ethnicity, with discussions of the context as to why Malala has this headline/subheading (context in class may have discussed that brings about discussion of her story). Discussions of Holly being represented a strong white woman, encoded links in coverlines may indicate her own journey to be successful.
 - Any commentary about assumed lack of ethnicity on the *Grazia* front cover when White British is often mis-identified as non-ethnic – leading to wider discussions on ethnocentrism.

Section B: Exploring Media Industries and Audiences

Media Industries

3. (a) Name the organisation that regulates film in the UK. [1]

	AO1 1a Demonstrate knowledge of the theoretical framework of media
1 mark	BBFC/ British Board of Film Classification
0 marks	No response attempted or no response worth of credit

- (b) Briefly explain the advantages of vertical integration for the film industry. [4]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	4 marks - Excellent, detailed, and accurate knowledge and understanding of the advantages of vertical integration. - Highly appropriate use of subject specific terminology
3	3 marks - Good accurate knowledge and understanding of the advantages of vertical integration. - Appropriate use of subject specific terminology
2	2 marks - Satisfactory, generally accurate knowledge and understanding of the advantages of vertical integration. - Generally appropriate use of subject specific terminology
1	1 mark - Basic knowledge and understanding of the advantages of vertical integration. - Minimal use of subject specific terminology
0 marks	No response attempted or no response worth of credit

Question 3(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 the points listed. The question does not require learners to refer to the set product.

Responses are likely to explore the idea of how organisations within the film industry find the benefit of developing film products all within the same conglomerate to speed up production, distribution and exhibition. References to organisations to exemplify their understanding should be rewarded, as this shows the demonstration of knowledge, but is not a necessary requirement for the answer. Candidates who simply refer to an organisation, but without exploration of how they take advantage of vertical integration, would not be able to achieve a basic response.

Advantages of vertical integration include:

- Reduction of costs associated with production of a film/production by keeping processes in-house. [Economies of Scale]
- Improved access to resources that can be used across multiple projects including personnel (directors, editors, producers), locations, sets or technology.
- Better control over distribution and exhibition, including deals with cinema chains or direct on to streaming platforms
- Can manage distribution and release dates to minimise competition.
- Opportunities to develop spin-offs into other media such as music, online and television
- Copyright and ownership of Intellectual Property connected to a film, including franchises, merchandising and sponsorship
- Better access to stars, or budgets associated with casting.
- Subsidiaries can take advantage of strategic release schedules, so they are not released at the same time as other blockbusters.
- Key film conglomerates that might be referenced include Netflix, Universal, Disney (including Marvel, Pixar, Lucasfilm), Warner, Sony.

- (c) Explain how the film industry uses convergence to promote films.
Refer to the 007 website to support your points. [12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	10-12 marks • Excellent, detailed, and accurate knowledge and understanding of how film production companies use convergence to promote a film • Excellent, thorough reference to the set product to support points made • Highly appropriate use of subject specific terminology
3	7-9 marks • Good accurate knowledge and understanding of how film production companies use convergence to promote a film • Good, secure use of the set product to support points made • Appropriate use of subject specific terminology
2	4-6 marks • Satisfactory, generally accurate knowledge and understanding of how film production companies use convergence to promote a film • Satisfactory, generally appropriate use of the set product to support points made • Generally appropriate use of subject specific terminology
1	1-3 marks • Basic knowledge of how film production companies use convergence to promote a film and little, if any understanding of the term. • Basic use of the set product to support points made • Basic use of subject specific terminology
0 marks	• No response attempted or no response worthy of credit.

Question 3(c): Indicative content

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

Responses are likely to refer to convergence through technologies and how the Bond franchise might be available across these technologies and associated media products are available. Responses in the higher band could include discussions of different media products such as music, gaming, videos and how websites and social media might promote these items. Responses may refer to other texts to explain convergence, and this should be credited were relevant. Responses are unlikely to produce a satisfactory response if they do not refer to the 007 website.

- The website having links to social platforms such as Facebook, X, YouTube, TikTok, Pinterest and Instagram will be targeting the widest range of audiences on a global scale.

- James Bond one of the longest running British film series still in production and continues to engage in new ways to promote their content.
- How each film release will generate a new wave of technological content across a range of platforms including videos, music, and advertising. These products will be accessible on a range of platforms and appeal to various categories of audience.
- Mass audiences and commercial appeal. Companies potentially working in synergy together so commercial and retail brands may enhance convergence by pushing customers to different websites. Jaguar/Aston Martin articles on the webpage may encourage people to visit external sources.
- Merchandise options including links to 007Store and options to buy official items and exclusive offers specific to the website.
- Sections of websites to engage super-fans and deepen knowledge into the franchise, including subscriptions to sign up for updates – further give links to context, history, trailers, and trivia. Each film has a detailed list of content available for the audience, including the marketing material and trailer (via YouTube) for each.
- Ticketing, news, external links – helping audiences and users click through and travel across different formats and websites.
- Availability of website on multiple platforms such as Smart TV's, tablets and iPhone enhances the use of technological convergence.
- Experiences on the page invite users to get further immersed in the world of James Bond by visiting partners (links to synergy) including real-world game experiences, exhibitions, installations and secret cinema

Audiences

4. (a) Identify two different audiences for the game *Fortnite*. [2]

	AO1 1a Demonstrate knowledge of the theoretical framework of media
1 mark for each valid audience	• Teenagers and Young Adults (Children over 12, due to PEGI rating) [53% 10–25 Year-olds] • Male (78% of users) • Students/Part-time workers [only 42% are in full time employment] • Users with aspirations of celebrity (Twitch or YouTube following) • Twitch Girls fans • Marvel fans, <i>Batman</i> fans or <i>Blade</i> fans. (Or any relevant <i>Fortnite</i> tie-ins) Any valid target audiences should be credited.
0 marks	No response attempted or no response worth of credit

- (b) Briefly explain how video games target audiences through marketing. Refer to *Fortnite* to support your points. [4]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	4 marks • Excellent, thorough understanding of audiences and how different marketing strategies will appeal to them. • Highly appropriate use of subject specific terminology
3	3 marks • Good accurate knowledge of audiences and how different marketing strategies will appeal to them. • Appropriate use of subject specific terminology
2	2 marks • Satisfactory, generally accurate knowledge of audiences and how different marketing strategies will appeal to them. • Generally appropriate use of subject specific terminology
1	1 mark • Basic knowledge of audiences and how different marketing strategies will appeal to them. • Basic use of subject specific terminology
0 marks	No response attempted or no response worthy of credit.

Question 4(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 the points listed.

Responses are likely to explore the multiple ways in which video games such as *Fortnite* use a range of techniques, including marketing and promotion strategies, to engage audiences.

- References to convergence, including options to play across multiple platforms and technologies – with the website being available on multiple formats. Website advertises this with logos for PlayStation, PC, Xbox, Switch and Android
- References to intertextuality between *Fortnite* and other franchises – including *Spiderman*, *Avengers*, *Batman*, *Star Wars* and *Karate Kid*
- Engagement with social media, including, but not limited to, Facebook, X, Twitch, YouTube, Instagram and Snapchat.
- Subcategories in the menu bar of the website that allows for further engagement including merchandise, cosplay, v-bucks, and competitions.
- International variations of the website being accessible to a global audience, including links to social media specific to certain countries.
- Options for personalisation through logging-in to the website and option to download the game to the device you are using.
- Direct link to the Epic Games online store with links to other games in their catalogue for interaction and purchase.
- Collaborations and star appeal with any collaborators from the world of sport, music and television.

- (c) Explain how audiences interact with video games. Refer to the Uses and Gratifications theory and *Fortnite* to support your points. [12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	10-12 marks • Excellent, detailed, and accurate knowledge of audiences and interactivity in relation to set product. • Excellent, thorough understanding of the Uses and Gratifications theory, applied to the set product. • Detailed and accurate reference to theoretical perspectives on audiences and excellent subject specific terminology. • Excellent reference to how media language or media representations or media institutions or media contexts are engaged in audience interactivity.
3	7-9 marks • Good accurate knowledge of audiences and interactivity in relation to set product. • Good secure understanding of the Uses and Gratifications theory, applied to the set product. • Accurate reference to theoretical perspectives on audiences and appropriate use of subject specific terminology. • Good secure reference to how media language or media representations or media institutions or media contexts are engaged in audience interactivity.
2	4-6 marks • Satisfactory, generally accurate knowledge of audiences and interactivity in relation to set product. • Satisfactory understanding of the Uses and Gratifications theory, applied to the set product. • Generally accurate reference to theoretical perspectives on audiences and generally appropriate use of subject specific terminology. • Satisfactory reference to how media language or media representations or media institutions or media contexts are engaged in audience interactivity.
1	1-3 marks • Basic knowledge of audiences in relation to the set product; may be brief or incomplete • Basic, if any, understanding of the Uses and Gratifications theory, applied to the set product. • Basic, if any, reference to the theoretical perspectives or language, representations, institutions or contexts.
0 marks	• No response attempted or no response worthy of credit.

Question 4(c): Indicative content

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

Responses are likely to explore the multiple ways in which games such as Fortnite use a range of interactive techniques to engage audiences. In Band 4 there should be explicit links between the game, the Uses and Gratifications theory and appropriate engagement with the other areas of theoretical framework. There may be reference to a range of other video games as a comparative tool to Fortnite, and this will enhance some of their links to the wider theoretical framework.

References to interactivity elements of the game *Fortnite* include:

- Using social media to promote it or engage other users
- In-app or In-game purchases (GaaS)
- Microtransactions including reference to V-bucks (skins)
- Communication to other users in the online community/forums
- Season passes and exclusive content
- Twitch or YouTube playing videos.

Uses and Gratifications

- Audiences use video games for social interaction.
 - To engage with other users on the platform, through social media or in physical interactions with peers, friends or colleagues.
 - Sharing imagery from the game through social media, or their avatars as a tool to promote their own progression and achievement.
- Audiences use video games for entertainment or distraction to get away from their own problems or to relax.
- Audiences use video games for surveillance.
 - Watching Twitch or YouTube streams to learn about the game processes to better their own achievements in the game.
- Audiences use video games for personal identity, seeing themselves in characters of the games, and in some examples being able to design.
 - References to characters of different ethnicity, gender and appearance that could be links to their own personal representation (self-identity) or to empower a mis-represented section of society.

Wider areas of the theoretical framework:

- Media audiences
 - Subcategories in the menu bar of the website that allows for further engagement including merchandise, cosplay, v-bucks, and competitions.
- Media language
 - Using colour, design and patterns in design of gaming elements – in *Fortnite* this might be the choice of skins from a catalogue of options.
- Media representations
 - How they represent their characters through the choice of skins.
 - Their representation on social platforms such as Twitch and YouTube and who they follow.
 - Randomly assigned race and gender.
- Media contexts
 - Links to being most-successful free-to-play video game – larger potential audience
 - Context of gaming as a social activity, with gaming consoles/platforms developing interactive audiences online.
 - References to moral panics, screen-time and copycat behaviour when looking at risks of interactivity.
- Media industries
 - References to convergence, including options to play across multiple platforms and technologies – with the website being available on multiple formats. Options for PlayStation, PC, Xbox, Switch and Android
 - References to intertextuality between Fortnite and other franchises – including Spiderman, Avengers, Batman, Star Wars and Karate Kid
 - International variations of the website being accessible to a global audience, including links to social media specific to certain countries.
 - Options for personalisation through logging-in to the website and option to download the game to the device you are using.
 - Direct link to the Epic Games online store with links to other games in their catalogue for interaction and purchase.