



GCSE MARKING SCHEME

SUMMER 2024

**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 2024 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 considering 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
Q1					✓	
Q2 (a)			✓	✓		
Q2 (b)					✓	✓
Q3 (a)	✓					
Q3 (b)	✓					
Q3 (c)	✓	✓				
Q3 (d)	✓	✓				
Q4 (a)	✓					
Q4 (b)	✓	✓				
Q4 (c)	✓	✓				

Section A: Exploring Media Language and Representation

1. Question 1 is based on the newspaper front cover for The Guardian (18 Jan 2022) from the set products.

Explore how this front page uses media language to communicate meanings:

(a) Layout and design

[5]

	AO2 1a Analyse media products using the theoretical framework of media
5 marks	5 marks • Excellent, detailed analysis of the layout/design in the set product • Consistent focus on the connotations or meanings created by the layout/design
4 marks	4 marks • Good, reasonably detailed analysis of the layout/design in the set product • Focus on the connotations or meanings created by the layout/design
3 marks	3 marks • Satisfactory analysis of the layout/design in the set product • General focus on the connotations or meanings created by the layout/design, but there are lapses into description
2 marks	2 marks • Basic analysis of the use of the layout/design in the set product • Limited focus on the connotations or meanings created, although there is a tendency to describe
1 mark	1 mark • Minimal, if any, analysis of the layout/design in the set product • Brief and descriptive
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 the points listed.

Responses may include use of semiotic terms such as denotation and connotation. Use of this terminology is not, however, required to access the higher bands and a semiotic approach may be incorporated within analysis of how layout and design is used.

Responses in the higher bands will explore layout and design language in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.

AO2

1. (a) Layout and design

Responses are likely to analyse aspects of the layout/design in the newspaper, such as:

- Large dominant image of Boris Johnson, providing anchorage to the issue.
- Formal column layout with clear coverlines, followed by detailed copy, each of them leading to pages within the cover.
- G2 Skyline/Coverline offering a colourful contrast to the stories. Offering more cultural and leisure-based stories.
- Traditional structure and design, including a clear identifiable masthead.
- Higher balance of copy to image, aligning with the typical broadsheet features, appealing to the news enthusiast.
- House style adhered to, with colours, layout, bylines, price, etc.

Band	AO2 1a Analyse media products using the theoretical framework of media
5	5 marks • Excellent, detailed analysis of the images and how they create meanings • Consistent focus on the connotations or meanings created by the images
4	4 marks • Good analysis of the images and how they create meanings • Focus on the connotations or meanings created by the images
3	3 marks • Satisfactory analysis of the images, although how they create meanings is likely to be less developed • General focus on the connotations or meanings created by the images, but there are lapses into description
2	2 marks • Basic analysis of the images with little understanding of how they create meanings • Limited focus on the connotations or meanings created, with a tendency to describe
1	1 mark • Minimal, if any, analysis of the images • Brief and descriptive
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 may include use of semiotic terms such as denotation and connotation. Use of this terminology is not, however, required to access the higher bands and a semiotic approach may be incorporated within analysis of how images are used. Responses in the higher bands will explore images in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.

AO2

1. (b) Images

Responses are likely to analyse aspects of the images in the newspaper such as:

- Dominant long-shot of Boris Johnson running as the main image
- Connotations of his ineptitude, as he seems unprepared for the run, aligning with left-wing agenda of the newspaper.
- Dark imagery, paparazzi style photography, as if they have caught the prime minister unaware, a clear decision not to choose a posed picture.
- Lack of imagery, in comparison to a tabloid for example, which implies the focus of the broadsheet is on the factual 'hard news' of the time.
- Overlapping images in the skyline/coverline for G2, reminiscent of polaroid style pictures.
- Polaroid style pictures may connote nostalgia, or memories of the past, which links to article about missing working life (pre-pandemic)
- Smaller image of wine in the top right corner, linked to skyline about wine and indicative of the reader and their tastes.

Band	AO2 1a Analyse media products using the theoretical framework of media
5	5 marks • Excellent, detailed analysis of the newspaper's text/written language and how they create meanings • Consistent focus on the connotations or meanings created by the text/written language
4	4 marks • Good analysis of the newspaper's text/written language and how they create meanings • Focus on the connotations or meanings created by the text/written language
3	3 marks • Satisfactory analysis of the newspaper's text/written language, although how they create meanings is likely to be less developed • General focus on the connotations or meanings created by the text/written language, but there are lapses into description
2	2 marks • Basic analysis of the newspaper's text/written language with little understanding of how they create meanings • Limited focus on the connotations or meanings created, with a tendency to describe
1	1 mark • Minimal, if any, analysis of the newspaper's text/written language • Brief and descriptive
0 marks	• No response attempted or no response worthy of credit

Question 1 (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 may include use of semiotic terms such as denotation and connotation. Use of this terminology is not, however, required to access the higher bands and a semiotic approach may be incorporated within analysis of how text/written language is used. Responses in the higher bands will explore text/written language in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.

AO2

1. (c) Text/written language

Responses are likely to analyse aspects of the text/written language in the newspaper, such as:

- Coverlines – use formal language, above a block of ‘copy’ for further investigative discussion.
- Headlines are focused, factual and unemotional – a common convention of the broadsheet style of news reporting.
- All coverlines are politically driven, reflective of the time in which the issue was published with Covid pandemic at the core of news delivery and the third headline relating to Ukraine highlights a world issue
- Collective identity with the use of the ‘we’ in the G2 skyline, signifying the target audience may be primarily commuters/office workers from the city.
- Left wing values are communicated through the headlines, with ‘VIP lane’ deal looking at dishonesty in the House of Lords for a conservative peer. The ‘party’ headline investigates the breaking of lockdown rules within the party.
- Skyline text/written language is more about the collective audience and covers specific hobbies/tastes that might be appropriate to the middle/higher class target audience (drinking wine, art)
- Cummings accuses PM of lying... - adds drama using terms ‘accuses’ and ‘lying’. Adds to the political feud between the two men or incite conflict within the conservative party, with headlines that investigate political dishonesty for this party.

2. (a) Explain how historical contexts influence film posters. Refer to *The Man With The Golden Gun* film poster to support your points. [5]

Band	AO1 2a and b 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 historical contexts influence film posters. - Highly appropriate reference to <i>TMWTGG</i> to support points
4	4 marks - Good, accurate knowledge and understanding of how historical contexts influence film posters. - Appropriate reference to <i>TMWTGG</i> to support points
3	3 marks - Satisfactory, generally accurate knowledge and understanding of how historical contexts influence film posters. - Some reference to <i>TMWTGG</i> to support points
2	2 marks - Basic knowledge and, understanding of how historical contexts influence film posters. - Basic reference to <i>TMWTGG</i> to support points
1	1 mark - Minimal knowledge of historical contexts - Minimal, if any, reference to <i>TMWTGG</i> 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 in the higher bands are likely to show an awareness of how historical contexts influence film posters, such as how the product reflects the historical contexts in which it was made through its representations, themes, values, messages, and viewpoints, and refer explicitly to the set product to support points.

AO1

Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to the effects of historical contexts on film posters and the set product, for example:

- how the product reflects the time in which it was made through its use of media language, genre conventions, representations, themes, values, messages, and viewpoints
- how the product reflects the time in which it was made through aspects of its production, distribution, marketing, regulation, circulation and audience consumption
- artwork is reflective of technology available, sketched illustrations in TMWTGG, common in 1970's film posters
- reliance on stereotypes to communicate people, places, Narrative, and events
- Arab nations (oil crisis) and East Asian characters to signify location
- women, with limited dress, as damsels, Man as hero and central to poster design.
- star power, predominantly white male actors in 1970's that led the promotion
- genre communication obvious and from stock set of genres popular in the 1970's (action genre with guns, explosions, lasers)
- narrative indicated on cover is reflective of historical events taking place at the time of production.
- without technology and internet, communication on the posters needs to be very clear and carry a lot of the information required. This can be avoided in the age of technology and the internet.

2. (b) Compare the representation of gender in the *The Man With The Golden Gun* and *Spy* film posters. [25]

In your answer, you must consider:

- the choices the producers have made about how to represent gender
- how far the representation of gender is similar in the two film posters
- how far the representation of gender is different in the two film posters.

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 gender 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 gender 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 subject specific terminology • Satisfactory, generally reasoned judgements and conclusions regarding how far the representation of gender is similar and different

2	6-10 marks • Basic analysis, although there will be a tendency to describe • Basic comparisons may be made, although the response is likely to focus mainly on one of the products • Basic use of the theoretical framework (representation) and basic 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 gender is similar and different
1	1-5 marks • Minimal, if any, analysis of either the set product or the unseen product - the response is descriptive • Minimal, if any, comparisons are made, and the response is likely to focus only on one product • 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 gender 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 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 gender is similar and different in the two posters. 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

Responses are likely to:

- 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 gender
 - messages, values, and points of view inherent in representations of gender
 - 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 gender, including:
 - choice of images, including dress, make-up, hair, pose, gesture, and expression. For example, Melissa McCarthy (*Spy*) is in an action pose, sliding into view, but with non-typical costume associated to being a spy.
 - Rose Byrne replicating similar outfits of Jude Law and Jason Statham, holding a gun in a similar pose suggesting she is trying to fit in.
 - shot type and size, framing and composition of the images. For example, the central images on both film posters being of the central character(s), both in very different situations; linking appropriately to the narrative.
 - stereotypes of gender. For example, skimpy outfits on the female characters in the TMWTGG illustration, who are smaller and subservient to the male characters.
 - Implied narrative in the composition of the images on each poster, for example the *Spy* poster indicating a female character trying to fit in with the two male spies and McCarthy's character attempting to disrupt and create chaos in the image. Alternatively, the cool, calm Roger Moore, surrounded by many plot elements, but unfazed by the activity – further connotations to the character too.

- Analyse key similarities between how gender is represented in the two front covers, for example:
 - the representations of gender in both front covers created through:
 - selection of images, including how these construct star images (influence, power, confidence)
 - mediation: the direct mode of address on both posters encourages the audience to want to identify with the characters and to be a part of their lives/situations.
 - construction: use of shots, colour schemes and fonts to emphasize the front covers' messages and values (*Spy*'s colour palette includes black, silver, white and red – conventional colours for a spy/action film with the bright pink of the central character; the saturated oranges and reds across the TMWTGG poster demonstrates a similar convention regarding the genre, with the male spy dressed similarly in both.)
- Analyse key differences between how gender is represented in the two front covers, for example:
 - gender represented more comedically in *Spy* – body language, order of star billing, tagline
 - gender represented more traditionally in TMWTGG – its target audience predominantly male, using stereotypes from the time of its production (1970s)
 - TMWTGG objectifying the female characters (sexualised representation), in the eyeline of the male holder of the gun.
 - Masculinity is unchallenged in TMWTGG, suave, good-looking, and heroic. In *Spy* this is being broken apart by the main female protagonist.
 - One female character on TMWTGG is in a karate uniform, with links to martial arts and links between ethnicity and representation of 'other' in comparison to the bond girls.
 - Each female in the *Spy* poster being represented differently in comparison to each other. Connotations associated to the colour of McCarthy's outfit and the large cat shirt. Further pushing upon her non-conformist attitude to the spy genre.
 - McCarthy and Byrne both hold guns, but Byrne uses her to conform to the male poses around her.
- Make judgements and draw conclusions regarding how far the representation of gender in the two film posters is similar and different, for example:
 - Both are from the spy/action genre, but produced at very different times in society, with *Spy* potentially making a significant comment on the role of men in film. There could be discussions related to the star-billing where Melissa McCarthy takes the lead ahead of Statham and Law.
 - Although challenging conventions with style and dress, she seems to be taking the role of the action hero, in comparison to the very staid male characters.
 - Discussions made on the simplicity of the *Spy* film poster may link to how the gender construction is incredibly nuanced and would not work if surrounded by many narrative signifiers. TMWTGG, for example, establishes its male lead and all other images are reduced in size.
 - Discussions of the roles of each gender in terms of narrative, such as Bond the hero, female characters as damsels/princesses in comparison to the enigma codes places on *Spy* which questions which role is fulfilled by each character.

Section B – Exploring Media Industries and Audiences

3. (a) Name the organisation that produces *The Archers*. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
Award 1 mark for any correct response	BBC
0 marks	No response attempted or no response worthy of credit.

- (b) Name the organisation that regulates the radio industry in the UK. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
Award 1 mark for any correct response	OFCOM
0 marks	No response attempted or no response worthy of credit.

- (c) Briefly explain the different types of funding for radio in the UK. [5]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5	5 marks - Excellent, detailed, and accurate knowledge and understanding of funding models in the radio industry including commercial, public service and community radio - Highly appropriate use of subject specific terminology - May refer to <i>The Archers</i> being public service funded.
4	4 marks - Good, accurate knowledge and understanding of funding models in the radio industry including commercial, public service and community radio - Appropriate use of subject specific terminology - Possible reference to <i>The Archers</i> being public service funded.
3	3 marks - Satisfactory, generally accurate knowledge and understanding of funding models in the radio industry, with reference to at least one model. - Appropriate use of subject specific terminology
2	2 marks - Basic knowledge and understanding of funding models in the radio industry. - Appropriate use of subject specific terminology
1	1 mark Limited knowledge and understanding of funding models in the radio industry, maybe with reference to one of the models.
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 expected to discuss radio funding and higher band responses might refer to The Archers, although this is not a requirement.

AO1

Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to radio funding:

- Commercial funding – primarily funded by adverts and sponsorship, including paid for advertising and audiences may pay to enter competitions. They can access the station on FM and DAB radio. UK stations include Heart, Capital, Kiss and Magic. Can be owned by a conglomerate who owns companies in other media industries.
- Public Service funding – funded by the license fee, responsible to the government, has a set of guidelines to govern its output. The BBC for example, to educate, entertain and inform and *The Archers* is broadcast here. Aimed to appeal to all audiences through multiple channels.
- Community funding - funded by trusts, charities, or local organisations, such as hospital radio. There is scope to have some advertising, but this is likely to be focused on local enterprises who support the funding. These stations will have significantly niche audiences.

3. (d) Explain how the radio industry uses technology to promote its products. Refer to *The Archers* to support your points. [10]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5	9-10 marks - Excellent, detailed and accurate knowledge and understanding of how the radio industry uses technology to promote its products. - Excellent, thorough reference to the set product to support points made - Highly appropriate use of subject specific terminology
4	7-8 marks - Good, accurate knowledge and understanding of how the radio industry uses technology to promote its products. - Good, secure reference to the set product to support points made - Appropriate use of subject specific terminology
3	5-6 marks - Satisfactory, generally accurate knowledge of technology, although understanding of how it is used to promote radio products is likely to be less developed - Satisfactory, generally appropriate reference to the set product to support points made - Generally appropriate use of subject specific terminology
2	3-4 marks - Basic knowledge of technology and little, if any, understanding of how it is used to promote radio products. - Basic, if any, reference to the set product to support points made - Basic, if any, use of subject specific terminology
1	1-2 marks - Limited knowledge of technology and little, if any, understanding of how it is used to promote radio products. - Limited or no reference to the set product to support points made
	0 marks No response attempted or no response worthy of credit

Question 3 (d): 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 discuss technologies in the radio industry with reference to The Archers to support points made. Responses in the higher bands are likely to move beyond this to consider the importance of using technology in the wider radio marketing strategy.

AO1

Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to digital technologies and *The Archers*, for example:

- *BBC Sounds* app/website used to promote the programme as an all-in-one digital platform. Allowing audiences to listen live, catch-up and download content on the go. This allows BBC to track the engagement of listeners.
- Social Media platforms and how they engage with the brand, including Facebook groups and X (Twitter) hashtags, including the official @BBCTheArchers (Twitter) page that links to the other sites and provides regular story updates.
- Developing a visual identity for the audio medium, including cast pictures across webpages, social media, and dedicated characters page
- the role that convergence and synergies play in the dedicated BBC webpage – promotion of the episode, pages which link to the clips, podcasts, omnibus, features, blog, and official social media channels
- how the BBC will engage users across multiple platforms by making their programmes available on smart TV's, DAB radio, FM stations, apps, podcasts, and websites. All branded and offering links to move smoothly between them.
- The promotion of the BBC Sounds app through TV advertising stings and links to smart speakers in the home to engage audiences in immersive listening.
- www.facebook.com/BBCTheArchers being the official page, which will enthuse a whole community of audiences, the BBC can also track engagement including likes, comments, and questions. The site also allows users to 'watch now'.

4. (a) Identify one audience for *Fortnite*. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for a valid answer	• Male or Female • Young (10-25) • Older (25+) • Video game fans (gamers) • ABC1 • C2DE • Full time employed • Students • Teenagers Any valid categories should be credited.
0 marks	No response attempted or no response worthy of credit.

- (b) Briefly explain how the *Fortnite* website attracts users. [5]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5 marks	• Excellent, detailed, and accurate knowledge and understanding of how <i>Fortnite</i> attracts users • Excellent, thorough reference to the set product to support points made • Highly appropriate use of subject specific terminology
4 marks	• Good, accurate knowledge and understanding of how <i>Fortnite</i> attracts users • Good, secure reference to the set product to support points made • Appropriate use of subject specific terminology
3 marks	• Satisfactory, generally accurate knowledge of how <i>Fortnite</i> attracts users, although points are likely to be less developed • Satisfactory, generally appropriate reference to the set product to support points made • Generally appropriate use of subject specific terminology
2 marks	• Basic knowledge of how <i>Fortnite</i> attracts users and little, if any, understanding shown • Basic, if any, reference to the set product to support points made • Basic, if any, use of subject specific terminology
1 mark	• Limited knowledge of how <i>Fortnite</i> attracts users and little, if any, understanding shown • Limited, if any, reference to the set product to support points made • Limited, if any, 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 in the higher bands are likely to show an awareness of audiences and how the Fortnite game appeals to them.

AO1

Responses are likely to demonstrate knowledge and understanding of how *Fortnite* website attracts users.

- Website aimed at existing *Fortnite* users, with similar colour, font, design, and branding. Appeals to a mass audience.
- Website aesthetics are also inviting to new audiences to the game, with offers, links, opportunities to sign in and download the full game.
- Opportunities to log-in using credentials you have from the game, encouraging loyalty and ability to keep returning to the same site.
- Marketing and promotion through trailers, images, and links to encourage repeat visits and to get updates on what is happening with the game.
- Menu bar
 - Opportunity to buy v-bucks and further invest in your own gameplay, buy additional add-ons and money for within the game play
 - Battle Royale modification opportunity to encourage users to stay with the game.
 - Merch tab to encourage more investment in the brand and the game outside of the virtual world
 - News and offers to give a sense of exclusivity to the user as they use the tabs to learn more about the game.
 - Additional ways to download and purchase the game.
- News and information throughout the website that helps both parents and users learn about multiple aspects of the game. In the format of FAQ's and support pages.
- Additional opportunities to find connections to other technologies (android, Samsung) and other social media (Twitch, X (Twitter), YouTube, Instagram, Snapchat) to build engagement with the game.

4. (c) Explain why audiences play video games.

Refer to *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 in relation to the set product - Excellent, thorough understanding of audiences and how they use the set product - Excellent subject specific terminology
3	7-9 marks - Good, accurate knowledge of audiences in relation to the set product - Good, secure understanding of audiences and how they use the set product - Good, and appropriate use of subject specific terminology
2	4-6 marks - Satisfactory, generally accurate knowledge of audiences in relation to the set product - Satisfactory understanding of audiences, although understanding of how they use the set product is likely to be less developed - Generally accurate use of subject specific terminology
1	1-3 marks - Basic knowledge of audiences in relation to the set product - Basic, if any, understanding of audiences and how they use the set product - Basic use of subject specific terminology
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 will discuss why users play Fortnite. Responses in the higher bands are likely to move beyond more obvious or straightforward reasons to consider aspects such as audience needs, pleasures and identities, reference to theoretical perspectives on audiences including Uses and Gratifications and concepts such as active and passive audiences may be rewarded but was not a steer in the question.

This question provides learners with the opportunity to draw together knowledge and understanding from across the full course of study. In addition to points related to Audiences, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Media Language, Media Industries, or of media contexts. Responses in the higher bands may draw together knowledge and understanding from across the full course of study.

AO1

- Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to audiences, and the set product, for example:
 - the pleasures that the *Fortnite* game offers audiences and how these link to and enrich the game-playing experience
 - how audiences are encouraged to follow and subscribe to the *Fortnite* brand as it's regularly updated, featuring new seasons and events, continuing to return to play the game.
 - how audiences might interpret gameplay differently. For example, some may focus on the violent action gameplay, while others may engage in world building and collaboration.
 - the importance of identity when interpreting media texts in ways which help audiences reinforce and adapt their own sense of identity
 - interpretations that encourage active social interaction (linked to Uses and Gratifications Theory) where the game's players interact with each other across the platform.
 - Reference to the game engaging active audiences who want to interact and engage with the platform, and conversely passive audiences who might use the game as a distraction from everyday life and might use it to 'switch off'.
 - Further comments on gaming as a distraction, as a cultural activity, including social groupings and fandom, there could be extensions into gaming as a whole as well as direct reference to *Fortnite*.
- Answers in the higher bands may draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:
 - the historical, political, and cultural context of *Fortnite* for audiences as a brand played by celebrities, including its popularity and addictive nature.
 - how the producers of *Fortnite* engage gamer celebrities such as rappers, sports-stars, and social media stars to pull in a wide audience.
 - how the *Fortnite* game uses media language such as colour, images, skins, emotes, landscapes to appeal to the more aesthetically engaged players.
 - how different representations of people, places and events within the game is broadening the audience (with female audience increasing slowly since the games launch) and encouraging continued play and return.