



GCE A LEVEL MARKING SCHEME

SUMMER 2023

**A LEVEL
MEDIA STUDIES - COMPONENT 1
A680U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 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.

EDUQAS GCE A LEVEL MEDIA STUDIES

COMPONENT 1: MEDIA PRODUCTS, INDUSTRIES AND AUDIENCES

SUMMER 2023 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 within that band, 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 within that band should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark within that band in the middle range should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within that band 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 Apply knowledge and understanding of the theoretical framework of media to:

- analyse media products, including in relation to their contexts and through the use of academic theories
- evaluate academic theories
- make judgements and draw conclusions.

AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.

AO2 2 Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories

AO2 3 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions

Assessment Objective Coverage in Component 1

AO	Q10	Q20	Q31	Q32	Q33	Q41	Q42
AO1 1a			✓	✓	✓	✓	
AO1 1b				✓	✓	✓	
AO1 2a							✓
AO1 2b							✓
AO2 1	✓	✓					
AO2 2							
AO2 3		✓					

Section A: Analysing Media Language and Representation

Media Language

1 0 Explore how this advertisement uses media language to communicate meaning. [15]

AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products	
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the advertisement • Analysis of the advertisement is perceptive, detailed and is likely to be informed by relevant theories
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the advertisement • Analysis of the advertisement is logical and may be informed by relevant theories
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the advertisement • Analysis of the advertisement is reasonable and straightforward
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the theoretical framework to analyse the advertisement, although this is likely to lack clarity, relevance and accuracy • Analysis of the advertisement is undeveloped and there may be a tendency to simply describe features
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the advertisement, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the advertisement is superficial and generalised
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not attempted or not worthy of credit

Indicative content: Question 1

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

Responses are expected to explore examples of the ways in which the advertisement uses media language to communicate meanings. Responses may be informed by relevant theories such as semiotics and structuralism. Use of theories is not, however, required to access the higher bands and a theoretical approach may be incorporated within analysis of intended or suggested meanings. Responses in the higher bands will explore specific elements of media language, and the processes through which they are used to communicate meanings, in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects of media language, and those in the lower bands may be descriptive and/or undeveloped.

AO2

Responses will apply knowledge and understanding of aspects of media language from the theoretical framework of media, such as:

- the significance of the varieties of ways intertextuality can be used in the media
- the processes through which meanings are established through intertextuality
- how the combination of elements of media language influence meaning

Dolce and Gabbana Spring Summer 2020 campaign

Responses will explore examples of how this advertisement communicates meaning, such as:

- the purpose of the advertisement is to reinforce the identity of an established brand through the creation of a lifestyle. The advertisement uses soft sell techniques creating aspiration
- meaning is established through the construction of binary opposites (Structuralism: Levi-Strauss) to reinforce brand identity and the timelessness of the products. For example, youth and age, black and white filming, formal and informal situations, rural/village and city settings, religious tranquillity and city noise
- Technical codes
 - the use of slow motion, suspending time and creating a more surreal, luxurious feel synonymous with the brand
 - editing techniques juxtapose the two settings and lifestyles
 - the use of monochrome has intertextual connotations of history and tradition associated with the brand
 - low angle shots in the colour sections make the models seem larger than life and a part of vibrant city life
 - audio codes are important in communicating meaning. It is significant that the advertisement subverts some of the common conventions of adverts; there is no voiceover or non-diegetic music. Audio codes relate to the setting; in the older black and white scenes the audio codes are subdued and minimal and include bells, religious singing, heels on the pavement. This is juxtaposed with the more contemporary scenes, with ambient noise of traffic and city sounds creating a more contemporary feel
- Visual codes are used to convey meaning:
 - the use of black and white, suggesting sophistication (used in other advertisements for beauty/fashion products) and a suggestion of a past time and different way of life
 - the use of colour to suggest the city, vibrancy, togetherness, youth and having fun, all of which construct an aspirational lifestyle
 - clothing, the traditional clothing of the older men and women creates an image of rural Italy. There are binary oppositions established between the traditional costume and the fashion wear of the models. However, at times the two are blended, emphasising the traditional roots of the brand
 - gesture suggests freedom
 - setting moves from modern, city milieu to a more traditional timeless setting with iconography of churches, sheep etc.
- direct mode of address involves the audience in the world of the advert. In the colour sequences the audience becomes the tourist/photographer taking the images of the 'beautiful people'. In the black and white sequences, the mode of address suggests intimacy
- brief narratives are established in the monochrome sections, constructing traditional activities and life, but including the supermodels as part of the story e.g., the women and their rosaries, the men being shaved
- meaning is established through intertextual references – *West Side Story*, *La Dolce Vita* and similar films, other D&G campaigns, other campaigns for top end fashion brands and other media products featuring Italian settings, selling a lifestyle associated with the product

Representation

2 0

Compare how representations in the film poster and the music video convey values and beliefs. [30]

In your answer you must:

- consider the similarities and differences in how representations convey values and beliefs
- consider how stereotypes are challenged or reinforced
- make judgements and draw conclusions about how far representations reflect social and cultural contexts.

AO2 1 and 3	
Apply knowledge and understanding of the theoretical framework of media to:	
<ul style="list-style-type: none"> • analyse media products, including in relation to their contexts • make judgements and draw conclusions 	
5	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> • Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set music video • Analysis of how the construction of representations of issues convey attitudes and beliefs is perceptive, detailed and may be informed by relevant theories Detailed and appropriate comparisons of how representations in the film poster and the set music video convey values and beliefs. • Judgements and conclusions regarding how the products reflect social and cultural contexts are perceptive, insightful and fully supported with detailed reference to specific aspects of the products
4	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set music video • Analysis of how representations in the film poster and the set music video convey values and beliefs is logical and may be informed by relevant theories • Reasonably detailed, appropriate comparisons of how representations in the film poster and the set music video convey values and beliefs. • Judgements and conclusions regarding how the products reflect social and cultural contexts are logical and are supported with appropriate reference to relevant aspects of the products
3	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set music video • Analysis of how representations in the film poster and the set music video convey values and beliefs is reasonable and straightforward • Satisfactory comparisons of how representations in the film poster and the set music video convey values and beliefs., although there may be more focus on one of the products • Judgements and conclusions regarding how the products reflect social and cultural contexts are straightforward and supported with some reference to relevant aspects of the products

2	7-12 marks
	<ul style="list-style-type: none"> • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set music video, although this is likely to lack clarity, relevance and accuracy • Analysis of how representations in the film poster and the set music video convey values and beliefs is undeveloped and there may be a tendency to simply describe features of the products • Basic comparisons of how representations in the film poster and the set music video convey values and beliefs, although there is likely to be more focus on one of the products • Basic judgements are made regarding how the products reflect social and cultural contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples
1	1-6 marks
	<ul style="list-style-type: none"> • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen film poster and set music video, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of how representations in the film poster and the set music video convey values and beliefs is superficial and generalised • Minimal, if any, comparisons of how representations in the film poster and the set music video convey values and beliefs and the response is likely to focus only on one product • Lacks judgements and conclusions regarding how the products reflect social and cultural contexts
	0 marks
	<ul style="list-style-type: none"> • Response not attempted or not worthy of credit

Indicative content: Question 2

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

Responses should address all of the bullet points in the question, but it is not expected that they are covered equally. Responses that do not address all of the bullet points should be assessed using a 'best fit' approach based on the performance descriptors in the marking grid.

Responses are expected to compare the unseen film poster and set music video. Responses in the higher bands will explore in more detail how representations are constructed in the products through selection and combination and how these reflect social and cultural contexts. They may include reference to relevant theories such as theories of representation, post-colonial and feminist theory, although they may equally be informed by theoretical approaches, rather than explicitly referencing theories, which is not specifically required to access the higher bands. Responses in the middle band will focus on more straightforward or obvious aspects of the representations, and those in the lower bands will be descriptive and may fail to address how representations are constructed.

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 expected to consider how far the representations reflect social and cultural contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question, responses in the middle band will show knowledge of contexts and some straightforward engagement with 'how far', whilst responses in the lower bands will show limited awareness of contexts and may not engage with this aspect at all.

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.

AO2

Responses will apply knowledge and understanding of aspects of representation from the theoretical framework of media, such as:

- the way issues, individuals and social groups are represented through a process of selection and combination
- the way the media through re-presentations construct versions of reality
- the processes which lead media producers to make choices about how to represent events, issues and social groups
- the effect of social and cultural context on representations
- how representations invoke discourses and ideologies and position audiences
- theoretical perspectives on representation

Responses will analyse how stereotypes are challenged or reinforced, such as:

- Both the film poster and the music video reinforce and challenge stereotypes.
- Film posters have to convey messages quickly and often use stereotypes as a cultural shortcut due to the fact that reinforcement of certain stereotypes over time can make them appear normal. Artists often use music videos as a chance to convey values and beliefs and challenge accepted and recognisable stereotypes.
- The stereotypes in the products are constructed through clothing, gesture, lighting and iconography, so conveying and reinforcing values and beliefs. In the film poster stereotypical representations of urban black youths are constructed. The clothing is typical of this group and the gesture and mode of address of the central character is confrontational. The iconography is typical of that associated with urban gangs, including the gun and the car.
- Similarly in *Dream*, Dizzee Rascal appears to be a typical black urban youth signified by clothing and gesture. Other stereotypes in the music video are constructed through the narrative and the binary oppositions between the youths and the representations of authority, for example the police. The values and beliefs of the early 2000s and the 1950s are also contrasted.
- In *Formation* the same stereotypes are seen to be constructed when the small boy in a hoodie is seen dancing in front of the row of riot police, reinforcing the sense of tensions between different communities. This video also reinforces stereotypical representations of gender where women could be said to be sexually objectified through the choice of clothing, gestures, narrative situations and provocative dance moves. Certain elements of the video also reinforce the idea of 'otherness' in relation to representations of race (Gilroy).
- The film poster also challenges typical values and beliefs in relation to stereotypes. The tagline 'Born. Gangster. Repeat.' suggests that the characters featured have a level of vulnerability due to the fact that they have not chosen their lifestyle and are trapped within it. The title of the film *All Day and a Night* suggests a journey narrative which may include more positive representations. The character on the right, despite holding a gun, obvious iconography of gang warfare, looks unsure and holds the weapon down in a less confrontational gesture. The fact that the film was co-written by the writer of *Black Panther* may also suggest that stereotypes may be challenged in the film.

- In *Dream* stereotypes are also challenged as Dizzee Rascal charts his success within the 'dream come true' narrative suggesting that, unlike in the film poster, it is possible to escape cultural impediments and achieve success. The music video also positions the audience to question the values and beliefs inherent in the representation of the white patriarchal post-society of the 1950s signified by the woman at the piano, reinforcing a more positive representation of multi-cultural Britain.
- In *Formation* Beyonce challenges stereotypical representations of ethnicity and calls for changes in values and beliefs. She is constructed as a strong, powerful black woman who is in control. She is confident in making political statements and uses representations to position the audience in relation to their preconceived values and beliefs about gender, race and ethnicity and the historical treatment of black people.

Responses will analyse key **similarities** in how representations convey values and beliefs, such as:

- Both products construct representations through the use of elements of media language, including visual codes, technical codes and language in order to convey values and beliefs and construct versions of reality
- Visual codes including clothing, expression and gesture convey messages in both the products. The constructed image in the film poster uses iconography of street crime and urban gangs, including the gun and the car. The expressions of the characters are confrontational and the mode of address is direct. *Dream* also includes representations of urban youths engaging in violence and crime. *Formation* uses recognisable visual codes, for example the car in the flooded water and the codes of costume to represent issues of inequality.
- The producers of both products have made conscious choices about the way in which the issues and social groups are represented through selection and combination. The film poster uses recognisable stereotypes to convey attitudes and beliefs about young black men. *Dream* uses intertextual references and has a moral message for the audience. *Formation* focuses on a range of representations including race, ethnicity and gender, but reiterates the message of solidarity ('OK ladies, let's keep in formation'.)
- Paradigmatic choices have been made in both the products through selection and combination of language, technical codes and editing to communicate a viewpoint
- The choice of clothing in both products conveys values and beliefs through cultural significance. In *Dream* the hoodie is stereotypical streetwear and constructs a representation of the young black man in the narrative. This is also used in *Formation* with the confrontation with the police and is reiterated in the film poster whereby the central character is wearing a hoodie. This conveys attitudes and beliefs that will be recognised by audiences and accepted by some.
- Language is used in both products to convey attitudes and beliefs, for example '*Born. Gangster. Repeat*' connotes the perceived inevitability of the narrative for young black males. In *Formation*, Beyoncé offers politically motivated comments about race established from the beginning of the music video: 'What happened after New Orleans?'. *Dream* initially constructs the representation of a young black male challenging authority ('reckless with no shame'), similar to those in the film poster.
- Both products use representation to invoke discourses and position audiences in relation to particular values and beliefs, for example racial and social inequality or gender politics. Audiences are positioned by the film poster and the music video to examine their own values and beliefs.
- The producers of both products have constructed the representations in order to highlight and challenge certain values and beliefs.

Responses will analyse key **differences** in how the construction of representations of issues convey attitudes and beliefs, such as:

- *Dream* and *Formation* celebrate ethnic diversity through the representations constructed and the attitudes conveyed. In *Dream*, Dizze Rascal creates a positive narrative, demonstrating triumph over adversity with images of the youths later in the video engaging in less destructive activities. In *Formation*, Beyoncé as a construct is powerful and in control and even in the historical references, uses images that suggest things will change and the inequalities will be addressed, for example the image of the black women in the antebellum dresses.
- The film poster is less positive and constructs stereotypes that convey messages rapidly and reinforce preconceived ideas surrounding young people and gang culture
- The music video has a different aim and purpose; it is a vehicle to promote the artist and allows them the freedom to convey their values and attitudes. The aim of the film poster is to market the film through the construction of a version of reality that may resonate with some audiences through the reinforcement of representations seen in other products
- The film poster is constructing a fictional narrative around a social issue
- In the music videos *Dream* and *Formation*, there is a sense of harmony established; in *Dream* this is the nightclub scene where everyone dances together, in *Formation* this is through the solidarity of the sisterhood. In the film poster there is tension and confrontation established through the visual codes.
- The construction of representations in the music video is more personal; the values and beliefs are those of the artist. In *Dream* the story is that of Dizze Rascal; in *Formation*, Beyoncé appears in the separate scenes, for examples sitting on the police car at the start and dressed in significant historical costumes.

Responses will make judgements and draw conclusions about the effect of social and cultural contexts on representations, such as:

- Both examples reflect the society that produced them and as such document social concerns and issues
- Both products reflect a society whereby there is inequality related to race, ethnicity and gender
- Both products aim to raise awareness through the construction of representations in the product and as such create a version of reality
- Both products use iconography to construct social and cultural references and communicate values and beliefs through clothing, setting and the construction of narrative
- The representations of social and cultural issues are reflected in the music video lyrics and the tagline in the film poster
- In *Formation* elements of historical and contemporary American society/culture are referenced, for example the 'stop shooting us' graffiti which links to wider global issues and the *Black Lives Matter* movement
- There are repeated references to elements of American culture in *Formation* and to Beyoncé's own identity related to issues around social inequality
- *Dream* reflects aspects of contemporary British society by constructing binary oppositions related to class, colour and authority versus black youths.
- *Dream* subverts rather than reinforces common cultural stereotypes and so conveys values and attitudes that challenge preconceived ideas about race and ethnicity.
- In contrast, the film poster reinforces common cultural stereotypes and so conveys values and attitudes that reflect preconceived ideas about race and ethnicity but, through the tagline, challenges values and beliefs associated with representations of age, gender and ethnicity.

Section B: Understanding Media Industries and Audiences

Media Industries

3 1 Briefly explain what is meant by distribution in the video games industry. [2]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
2 marks for a detailed, accurate explanation, evident through exemplification and/ or detail	<ul style="list-style-type: none"> • Making a video game available to global audiences across different media platforms, formats and consoles • Creating a marketing campaign for a game to raise awareness with potential buyers/players <p style="text-align: center;">Credit all valid responses.</p>
1 mark for a basic explanation which may be undeveloped or contain inaccuracies	<ul style="list-style-type: none"> • Making a video game available to audiences • Marketing a video game
0 marks	<ul style="list-style-type: none"> • Response not attempted or not worthy of credit

3 2 Explain the impact of digital technologies on video games. Refer to the *Assassin's Creed* game you have studied to support your points. [8]

AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of the impact of digital technologies on video games, with possible reference to relevant theories • Detailed reference to the set video game to support points made
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of the impact of digital technologies on video games. • Reasonably detailed reference to the set video game to support points made
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the impact of digital technologies on video games, although this may lack development • Straightforward reference to the set video game to support points made
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Basic knowledge of industry, but limited understanding of the impact of digital technologies on video games. • Partial reference to the set video game to support points made, but this is undeveloped
	<p style="text-align: center;">0 marks</p> <p>Response not attempted or not worthy of credit</p>

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

AO1

Responses will apply knowledge and understanding of aspects of media industries from the theoretical framework of media, such as:

- the impact of digitally convergent media platforms on media production, distribution and circulation, including individual producers
- the effect of individual producers on media industries
- how processes of production, distribution and circulation shape media products

Responses will demonstrate knowledge and understanding of the impact of digital technologies on video games, such as:

- the nature of digital convergence across different media platforms and games consoles to facilitate a wider audience reach
- how digital technologies have enabled many games producers and publishers to create or develop a brand identity to increase the commercial appeal of a product
- the impact of digital technologies on the distribution of media products across different platforms, for example mobile gaming
- the impact digital technologies have upon individual producers, including small producers and fan created content which both have a significant influence on the games industry
- apps allow games to be played on portable devices such as mobile phones and tablets, extending the market for video games
- an understanding that different digital platforms will have their own particular appeal to audiences but will, together, produce and distribute the product
- advances in digital technologies can develop more established games and produce them in different formats. They can also expand the gaming experience for players, offering new experiences
- theoretical approaches, for example, power and media industries (including Curran and Seaton), Cultural Industries (Hesmondhalgh)

Responses should refer to the *Assassin's Creed* game studied to support points and show an understanding of the impact of digital technologies on video games, such as:

- some games were originally exclusive to a particular platform to target a particular audience and in response to technological developments (*Assassin's Creed: Liberation* and PS Vita) but have subsequently re-released the game across multiple platforms and consoles to ensure greater reach and economic success
- the diverse range of platforms on which the game is distributed by Ubisoft caters for a broad range of gamers including mobile, PC gamers, PlayStation and X Box
- the *Assassin's Creed* franchise has reacted to developments in online gaming, broadening its distribution across diverse digital platforms and live
- the most recent game *Valhalla* is available on Windows, Xbox One, Xbox X Series, PlayStation 4 and 5 and Stadia
- backward capability and additional gameplay elements have extended the distribution and circulation of the game. Newer games in the franchise have introduced cross-generational gaming, enabling data to be transferred from earlier generation consoles and carry progress between different platforms.
- the impact of broadening the distribution of the product has increased accessibility for gamers and their related fan content contributes to the marketing of the game through, for example, game walk throughs and reviews.

- digital convergence brings together producers and fans with mutual benefits. Fan forums are available on the Ubisoft website and the games producer can gain access to fans' social networks
- each game has a website accessible via the Ubisoft site so bringing together fans from across different platforms, impacting upon distribution and marketing
- digital convergence also creates opportunities for cross-generational play, so increasing distribution, circulation and revenue
- other games in the franchise have also adapted to technological developments. For example, *Assassin's Creed Valhalla* was released in 2020 to coincide with the launch of new consoles including PlayStation 5 and Xbox Series X.

3 3

Explain how video game producers maintain global audiences. Refer to the *Assassin's Creed* game you have studied to support your points. [15]

AO1 1a and 1b	
Demonstrate knowledge and understanding of the theoretical framework of media	
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of how video games producers maintain global audiences, with possible reference to relevant theories • Detailed reference to the set video game to support points made
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of how video games producers maintain global audiences • Reasonably detailed reference to the set video game to support points made
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of how video games producers maintain global audiences, although this may lack development • Straightforward reference to the set video game to support points made
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Basic knowledge of industry but limited understanding of how video games producers maintain global audiences • Partial reference to the set video game to support points made, but this is undeveloped
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Minimal knowledge of industry, but there is very limited, if any, understanding of how video games producers maintain global audiences • Very limited or no reference to the set video game to support points made
	<p style="text-align: center;">0 marks</p> <p>Response not attempted or not worthy of credit</p>

Indicative content: Question 33

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 demonstrate knowledge and understanding of how video games producers maintain global audiences. Responses in the higher bands will explicitly address how video games producers maintain global audiences, whilst responses in the lower bands may describe how audiences are targeted without really considering how they are maintained or the global aspect of 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 Media Industries, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Media Language, Representations and Audience, or of media contexts. Responses in the higher bands are likely to draw together knowledge and understanding from across the full course of study.

AO1

Responses will demonstrate knowledge and understanding of how video games producers maintain global audiences, such as:

- The creation of franchises which maintain the interest of audiences through recognisable characters and narratives but with specific changes to appeal to loyal fans. This helps to secure financial success
- In terms of production the games in a franchise are part of a multinational development which is typical of games production in larger studios such as Ubisoft.
- The establishing of a brand identity across the games and franchise whilst introducing new narratives, settings and characters to maintain interest
- Developments in technology have increased the opportunities to distribute and circulate games and to include more content and immersive opportunities to appeal to audiences
- Using digitally convergent platforms that benefit publishers and fans globally, they can access the game and create and distribute their own content, for example gameplay videos
- The targeting of a specific demographic, for example female gamers to expand the audience
- The marketing of the game, including trailers and viral campaigns specific to certain countries
- The availability of the game across a range of platforms and consoles, enabling progression
- The creation of merchandise and additional features, for example backward capability and cross-generational gaming

Responses should refer to the *Assassin's Creed* game studied to show understanding of how video gamers producers maintain global audiences, such as:

- An understanding of the concept of the *Assassin's Creed* franchise and where the game studied fits in
- How the game studied reinforces the brand identity of the franchise, making it recognisable to audiences, for example visual style, characters, setting and narrative
- The elements of the game, including characters, setting and narrative, are universal in themes and as such are accessible to global audiences
- How the game studied develops the franchise and appeals to new and loyal gamers
- Availability of the game across different platforms and consoles to access a wider audience
- The existing global fan community and their role in maintaining global audiences as influencers through, for example vlogs and blogs
- The Ubisoft forum is accessed globally and allows fans to interact with the producer and have a voice in the development of the franchise
- Marketing devices, for example the launch of a game to coincide with the launch of new consoles (*Valhalla* was launched alongside the PlayStation 5 and the new Xbox). Posters and other marketing materials are produced in different languages.
- *Assassin's Creed: Liberation* was launched as a spin-off game to specifically target the female gamer through the main character of Aveline as a positive central character
- Newer versions of the game allow the player the choice to play as a male or female character to broaden appeal.
- *Assassin's Creed Infinity* will be launched as a fully live service game. This will expand the franchise and enable the games to time jump and include multiple historical settings rather than the single setting of the existing games.

Responses in the higher bands are likely to draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:

- the impact of digital convergence in relation to the distribution of video games is closely linked to economic contexts and the success of the game
- the need to broaden the appeal to ensure success and revenue
- the content, experiences and high production values available in the game contribute to its success
- producers of video games actively seek to cater for new groups of users in order to expand their market and ensure financial success, for example *Assassin's Creed III: Liberation* features the series' first female protagonist to appeal to female gamers

Audiences

4 1

Explain how radio programmes appeal to specific audiences.
Refer to *Late Night Woman's Hour* to support your points.

[12]

AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of how radio programmes appeal to specific audiences, with possible reference to relevant theories • Detailed reference to the set radio programme to support points made
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of how radio programmes appeal to specific audiences • Reasonably detailed reference to the set radio programme to support points made
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of how radio programmes appeal to specific audiences • Straightforward reference to the set radio programme to support points made
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Basic knowledge of audiences and basic understanding of how radio programmes appeal to specific audiences • Partial reference to the set radio programme to support points made, but this is undeveloped
	<p style="text-align: center;">0 marks</p> <p style="text-align: center;">Response not attempted or not worthy of credit</p>

Indicative content: Question 41

Responses are expected to demonstrate knowledge and understanding of how radio programmes appeal to specific audiences. Responses in the higher bands are likely to address both parts of the question, demonstrating an understanding of how radio programmes use a range of strategies to appeal to different, often specialised audiences and then applying this knowledge to the set podcasts they have studied. Responses in the lower bands may describe the podcasts they have studied without addressing their appeal for the target audience or discuss the radio industry generally without making links to the set product.

AO1

Responses will apply knowledge and understanding of aspects of audiences from the theoretical framework of media, such as:

- how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated
- how media organisations reflect the needs of mass and specialised audiences, including through targeting
- how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms

Responses will demonstrate knowledge and understanding by discussing the ways in which radio programmes appeal to specific audiences, for example:

- the specific audience profile that particular radio stations and their programmes have, for example Radio 4, to appeal to the target audience
- the role of the BBC as a public service broadcaster with a remit and a responsibility to cater for a range of audiences
- the choice of the presenter and the relationship they establish with the audience
- the fact that certain stations have been under pressure to broaden their appeal and target a wider demographic
- radio has had to address how it distributes its programmes in order to appeal to diverse audiences, for example BBC Sounds and podcasts
- the content of the programmes and the way in which this is marketed across the radio network is an essential aspect of audience targeting and appeal

Responses will demonstrate knowledge and understanding of how radio programmes appeal to specific audiences, with reference to the set product.

Learners will be expected to support the points made with specific reference to *Late Night Woman's Hour* which may include, for example:

- the target audience is the younger, intellectual female audience who are included in the BBC's strategic plan to develop programming to appeal to this demographic
- part of the appeal is the content of the podcasts which deal with themes and topics that are relevant and will appeal to the specific younger, female target audience. Some of the content is more controversial which is also part of the appeal as this is not readily available in this format for this audience
- the topics are discussed in some detail with one topic per podcast, appealing to a more serious radio audience who wants more than bite-sized information
- the themes of the programmes are constructed to be of interest to a specialised audience
- the target audience is women who have cultural capital and are confident to engage with topics related to female identity. They may also listen to become more informed on a subject (Uses and Gratifications theory).
- the distribution of the programme via podcasts across digital platforms to appeal to the younger target audience
- the choice of presenters including Lauren Laverne and Emma Barnett appeal to a diverse female audience who will feel they are represented by the programme
- the choice of guests appeals to the specific target audience, combined with the speech-led, more intimate, discussion style format
- the move to the shorter podcast format appeals to the time-restricted target audience who want the flexibility to listen when they want to
- the website enables audiences to choose the topic/themes/guests they want to listen to

4 2

Explain how audience responses to advertisements reflect social and cultural circumstances.

Refer to the *WaterAid* advertisement you have studied to support your points. [8]

AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes	
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of how audience responses to advertisements reflect social and cultural circumstances, with possible reference to relevant theories • Detailed reference to the set advertisement to support points made
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of how audience responses to advertisements reflect social and cultural circumstances • Reasonably detailed reference to the set advertisement to support points made
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of how audience responses to advertisements reflect social and cultural circumstances, although this may lack development • Straightforward reference to the set advertisement to support points made
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Basic knowledge of audiences, basic understanding of how audience responses to advertisements reflect social and cultural circumstances • Partial reference to the set advertisement to support points made, but this is undeveloped
	<p style="text-align: center;">0 marks</p> <p>Response not attempted or not worthy of credit</p>

Indicative content: Question 42

The focus of the question is how **audience responses** to advertisements reflect **social and cultural circumstances**. The *Wateraid* advertisement should be used to support the points made and responses are expected to demonstrate knowledge and understanding of how audience responses to advertisements reflect social and cultural circumstances. Social and cultural circumstances can be interpreted as both the circumstances of the audience (e.g. social class, age etc.) and/or social and cultural contexts, including what is happening in society/culture at a given time and how this may affect audience responses to the advertisement and its content and themes.

Responses may engage with Stuart Hall's reception theory. Responses in the higher bands are likely to explicitly engage in a more complex way with how audience responses to advertisements reflect social and cultural circumstances and apply their understanding to the set product. Responses in the lower bands may describe different audience responses to advertisements without addressing contexts or making links to the set product.

AO1

Responses will demonstrate knowledge and understanding of how audience responses reflect social and cultural contexts, considering aspects of the theoretical framework, for example:

- the way in which different audience interpretations reflect social, cultural and historical circumstances
- how audiences interpret the media, including how and why audiences may interpret the same media in different ways
- how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital

Responses will demonstrate knowledge and understanding by discussing how audience responses to advertisements reflect social and cultural circumstances

- advertisements as media products reflect the contexts in which they were made and adapt to reflect social and cultural changes
- there are various contexts/circumstances that will affect the way in which audiences may respond to advertisements including, age, gender, ethnicity and experience
- charity campaigns have a format that is recognised by audiences and they are aware of how they are expected to respond
- charity campaigns reflect issues and concerns related to social and cultural contexts and aim to elicit an emotional response from audiences through raising awareness and highlighting cultural and social differences, for example the distribution of wealth
- audience responses will differ according to their own values and beliefs and social circumstances/context
- responses may refer to Hall's reception theory specifically in order to support the focus of the question - how social/cultural circumstances/context affect audience responses

Responses will demonstrate knowledge and understanding of how audience responses to advertisements reflect social and cultural circumstances, with reference to the set product.

- the social and cultural circumstances of the target audience for *WaterAid* will tend to reflect a middle class demographic with a social conscience and a sense of social responsibility who will respond positively to the advertisement
- the social circumstances of this target audience mean they will have the disposable income that will enable them to fulfil this social responsibility
- this audience will accept the preferred, dominant reading of the advert that it is the social duty of those who are in a more privileged position to support those who are not
- an audience from a specific social context will respond positively to the emotional and personal appeal of Claudia who offers a refreshing change compared to the suffering depicted in other campaigns
- the atypical codes and conventions used will challenge audience expectations encouraging audiences to engage and actively donate
- socially aware audiences will respond to the cultural context of the 'feel good' element of the advertisement conveyed through the bright colours, smiling faces of the women and upbeat soundtrack and will feel that they have/can make a positive contribution
- the binary oppositions at the beginning of the advert with the Radio 4 weather forecast and the rain set against the arid African landscape aim to reinforce the different cultural contexts

- audiences with cultural capital will be aware of the issues raised in the advertisement and the social inequalities highlighted through technical codes, including Claudia's walk to collect water and the statistical information given at the end of the advert
- audiences from different social and cultural groups may have an oppositional response as they may be less aware of the issues raised in the advertisement, or their social circumstances mean they too are vulnerable
- other responses which reflect social and cultural circumstances may be a disagreement with the message as it does not match their ideology, for example they may feel the money should be spent on UK charities
- audiences may have compassion fatigue and feel it is not their social responsibility to support such causes