



GCE AS MARKING SCHEME

SUMMER 2025

**AS
MEDIA STUDIES - UNIT 1
2680U10-1**

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.

WJEC GCE AS MEDIA STUDIES – UNIT 1

SUMMER 2025 MARK SCHEME

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. The generic assessment grid is designed to establish the quality of a response whilst the indicative content will provide guidance on the scope of acceptable responses and the likely content of 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.

Section A: Selling images: Advertising and Music Video

Question 1 is based on the audio-visual resource. The resource is an advertisement for Sport England's 'This Girl Can With You' campaign (2023).
<https://www.sportengland.org/news/girl-can-you-launches>

0 1

Explore how social and cultural groups are represented in the campaign advertisement.

[40]

In your answer you should:

- consider the audio, visual and technical codes
- consider how media language constructs representations
- consider how messages are communicated.

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	9-10 marks • Excellent, detailed and accurate knowledge and understanding of representation and media language • Excellent use of appropriate subject specific terminology • Accurate grammar, punctuation and spelling.	25-30 marks • Excellent application of knowledge and understanding of representation and media language to analyse the advertisement • Perceptive and detailed exploration, using excellent examples to develop a point of view in response to the question.
4	7-8 marks • Good, accurate knowledge and understanding of representation and media language • Good use of appropriate subject specific terminology • Mostly accurate grammar, punctuation and spelling.	19-24 marks • Good application of knowledge and understanding of representation and media language to analyse the advertisement • Detailed exploration, using good examples to develop a point of view in response to the question.
3	5-6 marks • Satisfactory, generally accurate knowledge and understanding of representation and media language • Satisfactory use of appropriate subject specific terminology • Generally accurate grammar, punctuation, and spelling.	13-18 marks • Satisfactory application of knowledge and understanding of representation and media language to analyse the advertisement • Straightforward exploration, using reasonable examples to respond to the question.

2	3-4 marks • Basic knowledge and understanding of representation and media language • Basic use of appropriate subject specific terminology, which is not always appropriate • Some errors in grammar, punctuation and spelling.	7-12 marks • Basic application of knowledge and understanding of representation and media language to analyse the advertisement • There is a tendency to describe rather than explore, using some general examples to respond to the question.
1	1-2 marks • Minimal knowledge and understanding of representation and media language • Minimal, if any, use of appropriate subject specific terminology, which is only occasionally appropriate • Many errors in grammar, punctuation and spelling.	1-6 marks • Minimal application of knowledge and understanding of representation and media language to analyse the advertisement • Limited relevant response to the question.
0 marks No response attempted or no response worthy of credit		

Question 1: Indicative content

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

Responses in the higher bands will explore the representation of social and cultural groups through the selection and combination of different aspects of media language in detail as guided in the bullet points. Responses in the middle band will focus on more straightforward or obvious aspects of representation, and responses in the lower bands may be descriptive. Media language could include a range of aspects such as visual and audio codes including camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound.

Use of critical perspectives is not specifically required, but this may feature, especially in the higher bands, and should be rewarded where applied appropriately. Critical perspectives may also inform analysis through, for example, consideration of connotations, suggested or intended meanings. Critical perspectives that could appear are those of identity; Hall, Gauntlett, Barthes. Audience; Gerbner, Hall and possibly Bandura.

AO1 Responses will demonstrate knowledge and understanding of aspects of representation and media language from the conceptual framework, such as:

- how social and cultural groups, including gender, ethnicity and age are represented
- how selection and combination of aspects of media language constructs representations of gender, ethnicity, age, and issues
- how and why particular social groups may be under-represented or misrepresented

- the different elements of media language, including technical, visual and audio codes and mode of address
- how representations embody messages and communicate meanings

AO2 Responses will apply knowledge and understanding of aspects of representation and media language from the conceptual framework to analysis of the unseen advertisement such as:

- how social and cultural groups are represented
- the audio, visual and technical codes
- how media language constructs representations
- how messages are communicated

Responses could include:

- audio codes include upbeat music which connotes positivity and motivation
- the voice overs switch from different organisations/contributors
- there are personal thoughts and experiences communicated providing different perspectives and points of identification e.g. I didn't fit into the mainstream industries where I didn't look like everybody else, and I always noticed at races that there was a lack of black women there
- visual on-screen titles include: We Must Do More campaign slogan -the use of inclusive language suggests working together and creates a sense of need and commitment
- at the end titles appear on screen: This Girl Can With You which reinforce the campaign's purpose and brand identity, Find out more at ThisGirlCanWithYou.com encouraging online activity, The National lottery logo and Sport England logo appeal creating trust, recognition and connectivity
- visual codes work with the audio codes to communicate the campaign message
- the advert starts with visual images of a woman wearing a headscarf saying I did not fit into the mainstream; a diverse group of women playing football and having a team talk; a wheelchair user boxing and a Black woman running while the audio codes highlight the issues face from personal narration
- onscreen graphics provide factual information: 2.4 million fewer women than men/enjoy/sport and activity which anchors the purpose of the campaign
- the camera shots in the initial scenes are mid-level shots placing the viewer in the space of the activity
- close ups and low camera angles place the viewer with the participant
- low angles, mid shots and fluid camera movements create a dynamic sense of movement and activity
- a succession of quick edits with onscreen titles list: new joiners, movers, shakers, runners, shooters, grafters, mothers, daughters overlay positive visual images of women having fun while taking part in activities
- It's time to make a change acts as a call to action with the question How can you close the gap?
- The representations constructed through the different elements of language communicate the values and messages of the campaign which is to close the enjoyment gap through the provision of activities and spaces that can enable women from a diverse range of social and cultural groups to confidently engage in activities.
- Answers can be expected to explore the diversity addressed within the advert showing understanding of the ways in which some groups of people in society can be underrepresented or misrepresented which this advert seeks to address.

Section B: News in the Online Age

0 2 (a) Explain the impact of social media on the consumption of news. [10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media
5	9-10 marks • Excellent, detailed and accurate knowledge and understanding of relevant aspects of media industries and audiences • Perceptive and detailed explanation of how social media has impacted news consumption • Excellent use of appropriate subject-specific terminology.
4	7-8 marks • Good, reasonably detailed, and accurate knowledge and understanding of relevant aspects of media industries and audiences • Detailed explanation of how social media has impacted news consumption • Good use of appropriate subject-specific terminology.
3	5-6 marks • Satisfactory knowledge and understanding of relevant aspects of media industries and audiences • Straightforward explanation of how social media has impacted news consumption • Satisfactory use of appropriate subject-specific terminology.
2	3-4 marks • Basic knowledge and understanding of relevant aspects of media industries and audiences • Basic explanation of how social media has impacted news consumption. May be descriptive • Basic use of subject-specific terminology, not always appropriate.
1	1-2 marks • Minimal knowledge and understanding of relevant aspects of media industries and audiences • Limited explanation of how social media has impacted news consumption • Minimal, if any, use of subject-specific terminology, appropriate only occasionally.
0 marks No response attempted or no response worthy of credit.	

Question 2 (a): Indicative content

Responses will demonstrate knowledge and understanding of aspects of media industries and audiences from the conceptual framework, such as:

- how audiences interact with news and related online media such as news websites or social media platforms
- the changing nature of audiences'/users' relationship with news including consumption and interaction
- the interrelationship between media technologies and patterns of consumption and response

Responses will demonstrate knowledge and understanding by referring to examples from the news product and associated social media studied to support points, such as:

- online media and related social media platforms, allow for consumption via different technologies (phone, tablet etc.) compared with traditional 'old media' forms such as newspapers and radio, enabling audiences to consume the news at any time and in any location
- users can share and comment on news constantly, in comparison with, for example, print newspapers that are produced daily
- online news media along with social media allow audiences to become more active consumers, choosing when to consume the news and selecting stories that are relevant to them, compared with earlier forms of news that offered fewer opportunities for audience interaction
- audiences/users can also become prosumers, participating actively in the creation of news
- audiences are able to respond to news on websites via Facebook, X (Twitter), Instagram, TikTok and may demonstrate a preferred or oppositional reading, for example by agreeing with or challenging a point of view, or they may develop the argument further by adding their own views and in so doing and are able to shape the news agenda
- audiences are able to share stories and therefore contribute to distribution of news, reflecting the idea of the interactive audience

Responses may refer to relevant critical perspectives such as Reception Theory or 'End of Audience' theories and may also refer to Uses and Gratifications. This should be credited where appropriate but is not a requirement.

- (b) Explore how media language incorporates points of view and values. Refer to **one** set news product and the hard news item you have studied in your answer. [20]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	9-10 marks - Excellent, detailed and accurate knowledge and understanding of media language - Excellent use of appropriate subject-specific terminology.	9-10 marks - Excellent application of knowledge and understanding of media language to analyse a news product - Perceptive, detailed exploration of how media language incorporates points of views and values in relation to a hard news story and news product studied.
4	7-8 marks - Good, reasonably detailed, and accurate knowledge and understanding of media language - Good use of appropriate subject-specific terminology.	7-8 marks - Good application of knowledge and understanding of media language to analyse a news product - Detailed exploration of how media language incorporates points of views and values in relation to a hard news story and news product studied.
3	5-6 marks - Satisfactory and generally accurate knowledge and understanding of media language - Satisfactory use of appropriate subject-specific terminology.	5-6 marks - Satisfactory application of knowledge and understanding of media language to analyse a news product - Straightforward exploration of how media language incorporates points of views and values in relation to a hard news story and news product studied.
2	3-4 marks - Basic knowledge and understanding of media language - Basic use of subject-specific terminology, not always appropriate.	3-4 marks - Basic application of knowledge and understanding of media language to analyse a news product - Tendency to describe how media language is used in relation to a hard news story and news product studied with little detail.

1	1-2 marks - Minimal knowledge and understanding of media language - Minimal, if any, use of subject-specific terminology, appropriate only occasionally.	1-2 marks - Minimal application of knowledge and understanding of media language to analyse a news product - Limited consideration of how media language incorporates points of views and values in relation to a hard news story and news product studied.
	0 marks No response attempted or no response worthy of credit.	

Question 2(b): Indicative content

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

Responses in the higher bands will explore how media language incorporates points of views and values in relation to a hard news story and news product studied in 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. To address points of views and values a range of different elements of media language could be considered in relation to the news product referred to. Responses that engage with the stem of the question explicitly will consider how the different elements of media language, incorporates the points of view and values of the news organisation (e.g., BBC, National or News aggregation site) and the specific values and the ethos associated with this organisation and the ethos of the news product chosen.

Responses may refer to relevant critical perspectives such as semiotics, reception theory and Clay Shirky. This should be credited where appropriate but is not a requirement.

AO1

Responses will demonstrate knowledge and understanding of the concept of media language such as:

- the different elements of media language, including technical, visual and audio codes, layout, design, language, mode of address
- the codes and conventions of newspapers such as design and layout conventions
- (positioning of images/photographs and language, use of columns, mastheads, headlines, captions, use of typography, graphics and colour)
- the codes and conventions of online news such as design conventions (positioning of images/photographs and language, design of navigation features and use of links, graphics, colour and font design)
- the codes and conventions of radio news such as speech, presenters and interviews
- how the different elements of media language, and the combination of elements, influence meaning and communicate multiple meanings
- how developing technologies affect media language
- how media language incorporates points of view and values.

AO2

Responses will apply knowledge and understanding of the impact of industry contexts on the choices that media producers make about how to represent a hard news story. Responses will explore this by analysing the use of media language in the representation of a hard news story in a news product studied.

Responses may explore aspects such as:

- the selection of images and the connotations of these in the construction of the news story
- the use of captions to anchor meaning
- the use of recognisable cultural references
- the angle of the story
- use of headlines to the news story and the connotations of the language used
- the hierarchical arrangement of images and other features on newspapers and news websites
- use of typography, graphics and colour and the connotations of these aspects
- the mode of address of the article/news story copy, presenters
- the use of statistics, interviewees, fact, and opinion
- the additional content available news websites which can add to the news story such as in-depth analysis, embedded audio-visual material, hyperlinks
- the interactive features available on an online newspaper and news website and how these encourage audience engagement with the story presented
- the audience demographic of the news product
- the way in which audiences are positioned to respond and interact
- how representations embody values, attitudes, and beliefs in accordance with the ethos of the news organisation.

Section C: Film Industries - from Wales to Hollywood

- 0 3** (a) Explain the challenges that independent film companies face. Refer to the **film made in Wales** you have studied to support your points. [10]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media
5	9-10 marks - Excellent, accurate knowledge and understanding of media industries - Preceptive and detailed explanation of the challenges that independent film companies face with excellent reference to the film studied to support points - Excellent use of appropriate subject-specific terminology.
4	7-8 marks - Good, accurate knowledge and understanding of media industries - Detailed explanation of the challenges that independent film companies face with good reference to the film studied to support points - Good use of appropriate subject-specific terminology.
3	5-6 marks - Satisfactory, generally accurate knowledge and understanding of media industries - Straightforward explanation of the challenges that independent film companies face with satisfactory reference to the film studied to support points - Satisfactory use of appropriate subject-specific terminology.
2	3-4 marks - Basic knowledge and understanding of media industries with some inaccuracies - Basic explanation of the challenges that independent film companies face with little reference to the film studied to support points. May be descriptive - Basic use of subject-specific terminology, not always appropriate.
1	1-2 marks - Minimal knowledge and understanding of media industries - Limited explanation of the challenges that independent film companies face with minimal, if any, reference to the film studied to support points - Minimal, if any, use of subject-specific terminology, appropriate only occasionally.
0 marks No response attempted or no response worthy of credit.	

Question 3a: Indicative content

AO1

- Responses will demonstrate knowledge and understanding of the significance of economic factors, including studio funding, government funding, support from film agencies and grants to film industries and their films
- how processes of production, distribution (including marketing) and exhibition shape films in a global context
- how film industries maintain, including through marketing, varieties of audiences nationally and globally
- the impact of digital technology on media production, distribution, and exhibition

Responses will refer to the Welsh film studied to support points made, and might explore issues of funding, production, distribution, and exhibition. Responses could refer to Hollywood film making as counterpoint to independent film. Points made are not prescriptive, but they could relate to:

- the constraints of budget
- the benefits of coproduction to independent film production
- how budget might influence content and style.
- the possible focus on the narrative, theme, or sub-genre as a selling point rather than star actors
- limited release patterns and the importance of film festivals
- the importance of marketing strategies to appeal to audiences
- the impact of digital technology on media production, distribution, and exhibition

Don't Knock Twice

- *Don't Knock Twice* is a 2016 British supernatural horror film directed by Caradog W. James and produced by Seymour Films and Red & Black Films so it was aided by co-production
- the film was funded by Ffilm Cymru Wales, a Welsh Government company that provides funding for film production in Wales which aided production process
- the focus on two female leads and the strong performances led to interest and appeal
- the use of genre as a marketing device allowed the film to compete in mainstream, horror genre markets
- the innovation of a VR video game adaptation of the same name appealed to niche audiences
- the film can be viewed, rented or bought on various platforms: Amazon Prime Video, Vudu, Apple TV, or buy it on Amazon Prime Video, Vudu, Apple TV so widening accessibility/ viewing beyond initial exhibition

Submarine

- the film was funded by Warp Films, Optimum Releasing, Film4, Protagonist Pictures, UK Film Council (no longer in existence), Wales Creative IP Fund, Dragon DI, Film Agency for Wales (now Ffilm Cymru Wales) and Red Hour Films
- the film was distributed by Optimum Releasing in the United Kingdom and The Weinstein Company in the United States so gaining the benefits of international distribution
- coming-of-age comedy-drama film so the hybridity contributed to its quirky appeal
- premiered at the 35th Toronto International Film Festival in September 2010 so gaining interest

- stylistically Oliver's voiceover, combined with the actual events, creates a subjective narrative with an unlikely protagonist
- the engagement with the typical three-part narrative structures of Hollywood films is highlighted through subheadings (Part One, Part Two, Part Three) so placing itself as different but recognisable

The Machine

- genre was particularly important in securing funding for the film
- production details: Writer / Director: Caradog James Producer: John Giwa-Amu
- production Company: Red and Black Films and supported by: Ffilm Cymru Wales
- premiered the film at the Tribeca Film Festival in New York
- filmed for less than a £million-the posy production techniques gave appearance of all important high production values appearance
- marketing through posters, trailers, website, social media ensured audiences were targeted and attracted
- the film maximised publicity for its premiere by linking live by satellite to scientists at the cutting edge of robotics
- international press was generated by screenings in a variety of festivals, some genre specific, and various awards
- social media was also used in a campaign that was awarded "Home Entertainment Campaign of the Year of 2014" by the Screen Awards

Y Llyfrgell/The Library Suicides

- released in 2016 and shown in cinemas across Wales
- Four Cymru handled the film's promotion, creating digital ready content such as interviews with director Euros Lyn
- Y Llyfrgell's lead actress won the award for the best performance in a British Feature Film at the EIFF, which became a feature of the film's appeal and quality markers
- the film did not initially receive international distribution
- funded by the BBC, the film had more limited, domestic ambitions which explains the lack of digital profile within the marketing
- available on VOD services

Yr Ymadawiad/The Passing

- the film was shown at the American genre festival Fantastic Fest, which guaranteed it digital ink when it was reviewed by genre bloggers and prestigious review sites such as Variety
- the dedicated twitter account is bilingual, and explains the various digital platforms that narrowcast this smaller film
- Film Hwb Wales organised one-off screenings across Wales to build prestige for the eventual digital release.

- (b) Explore how the film industry attracts audiences through the content of films. Refer to the **Hollywood film** you have studied to support your points. [20]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	9-10 marks - Excellent, detailed and accurate knowledge and understanding of audiences - Excellent use of appropriate subject-specific terminology.	9-10 marks - Excellent application of knowledge and understanding of industry and audience to analyse how the film industry attracts audiences through the content of films - Perceptive, detailed exploration of the Hollywood film studied.
4	7-8 marks - Good, reasonably detailed and accurate knowledge and understanding of audiences - Good use of appropriate subject-specific terminology.	7-8 marks - Good application of knowledge and understanding of industry and audience to analyse how the film industry attracts audiences through the content of films - Detailed exploration of the Hollywood film studied.
3	5-6 marks - Satisfactory, generally accurate knowledge and understanding of audiences - Satisfactory use of appropriate subject-specific terminology.	5-6 marks - Satisfactory application of knowledge and understanding of industry and audience to analyse how the film industry attracts audiences through the content of films - Straightforward exploration of the Hollywood film studied.
2	3-4 marks - Basic knowledge and understanding of audiences, with some inaccuracies - Basic use of subject-specific terminology, which is not always appropriate.	3-4 marks - Basic application of knowledge and understanding of industry and audience to analyse how the film industry attracts audiences through the content of films - There is a tendency to describe the Hollywood film studied.
1	1-2 marks - Minimal knowledge and understanding of audiences - Minimal, if any, use of subject-specific terminology, which is appropriate only occasionally.	1-2 marks - Minimal application of knowledge and understanding of industry and audience to analyse how the film industry attracts audiences through the content of films - Limited consideration of the Hollywood film studied.
0 marks No response attempted or no response worthy of credit.		

Question 3b: Indicative content

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

Responses in the higher bands will demonstrate knowledge and understanding of the ways in which the film industry attracts audiences through the content of films. Responses in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will show limited knowledge and understanding of the film industry and audience appeal.

Responses in the higher bands will explicitly engage with the 'explore' aspect of the question supported by detailed analysis of the film studied, responses in the middle band will show some straightforward engagement with the 'explore' aspect of the question supported by appropriate analysis of the film studied, whilst responses in the lower bands will include limited exploration of the film studied and may not engage with an exploration of the *how* aspect at all.

As part of the exploration responses may refer to elements of film language as ways of appealing to audiences such as camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic and post-production sound) as well as the role of genre and narrative structures. References to critical perspectives might feature such as Barthes, Neale, Todorov but this is not a requirement.

AO1

Responses will demonstrate knowledge and understanding of audience such as:

- how film industries target audiences through the content of films

AO2

Responses will apply knowledge and understanding of the concepts of audience to analysis of the films studied such as:

Drag Me to Hell

- the film's juxtaposition of horror and fun provide audiences with escapist pleasures
- the more developed characterisation creates a lead character who has more dimensions than typical horror protagonists
- the film's director, Sam Raimi, is recognisable to both horror and mainstream audiences due to his work in genre film
- the film relocates traditional horror tropes - the witch, a curse - to an explicitly modern mise-en-scene
- the ending subverts the conventional trope of resolution

Clueless

- the film was presented as a loose adaptation of Jane Austen's '*Emma*' so some audience foreknowledge tapped into in terms of appeal
- the prominent use of female characters to drive the narrative was rare at the time the film was released, creating a highly marketable USP
- as exemplified by the film's marketing, the film's candy coloured mise-en-scene and themes of fashion gives the film a vivid, female focussed identity

- the film's use of humour offers escapist pleasures, while the knowing and playful use of stereotypes creates a tone of ironic sophistication
- the high school setting and action centred on interactions within this environment is a generally recognisable trope

Blade Runner

- as a star vehicle, *Blade Runner* capitalises on Harrison Ford's status as both a science fiction idol (*Star Wars*) and an iconic leading man
- the rich palette and heavily stylised mise-en-scene creates a dense and futuristic spectacle
- the hybrid of genres - noir and science fiction - create a USP that could attract various genre fans
- upon release the film was not considered a huge hit, only building up its cult status due to its ongoing influence

Shutter Island

- the star power of Leonardo DiCaprio maximises marketing potential, and the film presented the former teen icon in a way that was new to fans
- the film's vivid technicolour and 1950s setting invoke classic Hollywood the film also includes more modern horror tropes and conventions that create appeal for younger audiences
- the film's narrative mystery and ambiguous twist allows for several different readings

The Village

- the recognisable horror codes (for example, woods, masked creatures and darkness) allow audiences genre pleasures which are of a gentler tone than the extreme end of horror, opening up audience potential
- the film's pseudo historic setting gives it a unique selling point that could allow for more mature audiences
- the narrative twist allows for allegorical readings: the 'villagers' wish to turn back the clock to a simpler time
- the use of fairy-tale iconography also positions this film as a 'gateway' horror, as supported by the 12 age certification
- the film's use of several recognisable actors (for example, William Hurt and Sigourney Weaver) give the film a global marketability.