



GCSE MARKING SCHEME

SUMMER 2022

**MEDIA STUDIES – COMPONENT 1
C680U10-1**

INTRODUCTION

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

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

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

GCSE MEDIA STUDIES – COMPONENT 1

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GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, a mark in the middle of the band should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

- AO1 Demonstrate knowledge and understanding of:**
- the theoretical framework of media
 - contexts of media and their influence on media products and processes.
- AO1 1a** Demonstrate knowledge of the theoretical framework of media.
AO1 1b Demonstrate understanding of the theoretical framework of media.
AO1 2a Demonstrate knowledge of contexts of media and their influence on media products and processes.
AO1 2b Demonstrate understanding of contexts of media and their influence on media products and processes.

AO2 Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.

- AO2 1a** Analyse media products using the theoretical framework of media, including in relation to their contexts.
AO2 1b Make judgements and draw conclusions.

	AO1 1a	AO1 1b	AO1 2a	AO1 2b	AO2 1a	AO2 1b
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. Explore how the print advertisement for *This Girl Can* uses media language to create meanings:

(a) text/written language

[5]

Band	AO2 1a Analyse media products using the theoretical framework of media
5 marks	<ul style="list-style-type: none"> • Excellent, detailed analysis of the text/written language in the set product • Consistent focus on the connotations or meanings created by the text/written language
4 marks	<ul style="list-style-type: none"> • Good, reasonably detailed analysis of the text/written language in the set product • Focus on the connotations or meanings created by the text/written language
3 marks	<ul style="list-style-type: none"> • Satisfactory analysis of text/written language in the set product • General focus on the connotations or meanings created by the text/written language, but there are lapses into description
2 marks	<ul style="list-style-type: none"> • Basic analysis of the use of text/written language in the set product • Limited focus on the connotations or meanings created, although there is a tendency to describe
1 mark	<ul style="list-style-type: none"> • Minimal, if any, analysis of text/written language in the set product • Brief and descriptive
0 marks	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit

Question 1 (a): Indicative content

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

Responses 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. (a) Text / written language

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

- 'This Girl Can' – declarative, positive statement connoting determination
- the funding bodies' logos create a sense of endorsement / that the advert is 'official' and non-commercial
- derogatory simile ('sweating like a pig') turned into something more positive ('feeling like a fox')
- the use of a pun / play on words in the advert's copy is conventional and is designed to make it memorable
- the text contains enigma codes and ways through which its audience can find out more information (funding bodies' logos, hashtag etc.)
- messages and values linked to 'Third Wave' feminism – celebration of diverse identities; direct challenge to female stereotypes

Band	AO2 1a Analyse media products using the theoretical framework of media
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed analysis of the advert's visual codes and how they create meanings • Consistent focus on the connotations or meanings created by the visual codes
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good analysis of the advert's visual codes and how they create meanings • Focus on the connotations or meanings created by the visual codes
3	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of the advert's visual codes, although how they create meanings is likely to be less developed • General focus on the connotations or meanings created by the visual codes, but there are lapses into description
2	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic analysis of the advert's visual codes with little understanding of how they create meanings • Limited focus on the connotations or meanings created, with a tendency to describe
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Minimal, if any, analysis of the advert's visual codes • Brief and descriptive
0 marks	<ul style="list-style-type: none"> • 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 of 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 visual codes are used. Responses in the higher bands will explore visual codes 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) Visual codes

Responses are likely to analyse aspects of the visual codes in the advertisement, such as:

- the gender-neutral green / less stereotypically blue of the main character's top which takes up about a third of the image
- the warm hues of the top half of the image, emphasising the 'sweating' part of the advert's key message
- all the written content is in white as a binary opposition to the darkness of the rest of the image and to draw attention to the slogan, campaign title, hashtag and funding bodies' logos
- the lighting coming from the top left-hand corner of the frame to highlight the central character's 'glowing' face and happy gesture codes
- artificial lighting reminiscent of a club / party – creates an atmosphere of fun or a realistic gym class location
- a central, striking image with relatively little written content is conventional of a print advertisement
- the framing of this central image connotes the woman is our 'hero' character – it's conventional for an advert to create a 'hero' with whom the target audience can identify
- the advert is part of a wider campaign with shared conventions (the image is taken from the TV advert; the slogans and fonts are consistent)
- the woman's gesture codes linked to connotations of freedom, enjoying exercise, self-belief etc.
- analysis of the woman's dress codes that includes sweaty, messy hair, earrings, relative lack of make-up

2. (a) Explain how political contexts influence magazines. Refer to *Pride* magazine 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	<p>5 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of how political contexts influence magazines • Highly appropriate reference to <i>Pride</i> to support points
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of how political contexts influence magazines • Appropriate reference to <i>Pride</i> to support points
3	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge and understanding of how political contexts influence magazines • Some reference to <i>Pride</i> to support points
2	<p>2 marks</p> <ul style="list-style-type: none"> • Basic knowledge of political contexts and basic, if any, understanding of how political contexts influence magazines • Basic reference to <i>Pride</i> to support points
1	<p>1 mark</p> <ul style="list-style-type: none"> • Minimal knowledge of political contexts • Minimal, if any, reference to <i>Pride</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 of the points listed. Responses in the higher bands are likely to show an awareness of how political contexts influence magazines, such as how the product reflects the political 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

Responses are likely to demonstrate knowledge of political contexts and understanding of how political contexts affect magazines, with reference to *Pride* magazine, for example:

- the title of the magazine linked to 'Black Pride' and the Civil Rights Movement of the 1960s; a response to dominant white cultures and ideologies
- celebration of black culture, history, values and heritage
- 'failed by feminism' – link to wider political movement, role of women, isolation of women of colour from this context? Also links to 'Black Lives Matter'
- 'objectified, sexualised, mocked' – objectification of women; early evidence for the later 'Me Too' campaign
- FGM – possible political stance with the use of the exclamation
- 'wig revolution' linked to historical and political context of 'natural' afro hairstyles being symbolic of Black Pride in contrast to artificial hairstyles, wearing wigs etc.; tension here between the magazine's political and commercial aims

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

In your answer, you must consider:

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

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media to make judgements and draw conclusions
5	<p style="text-align: center;">21-25 marks</p> <ul style="list-style-type: none"> • Excellent, detailed analysis of the set and unseen media products, which engages fully with complex aspects of the representations • Excellent, detailed and appropriate comparisons between the set and unseen media products • Excellent, consistent use of the theoretical framework (representation) and consistently appropriate use of subject specific terminology, including possible reference to relevant theoretical perspectives • Excellent, well-reasoned judgements and conclusions regarding how far the representation of ethnicity is similar and different
4	<p style="text-align: center;">16-20 marks</p> <ul style="list-style-type: none"> • Good, reasonably detailed analysis of the set and unseen media products, which engages in places with complex aspects of the representations • Good, reasonably detailed and appropriate comparisons between the set and unseen media products • Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology • Good, reasoned judgements and conclusions regarding how far the representation of ethnicity is similar and different
3	<p style="text-align: center;">11-15 marks</p> <ul style="list-style-type: none"> • 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 ethnicity is similar and different

2	<p style="text-align: center;">6-10 marks</p> <ul style="list-style-type: none"> • 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 ethnicity is similar and different
1	<p style="text-align: center;">1-5 marks</p> <ul style="list-style-type: none"> • 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 ethnicity is similar and different
0 marks	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit

Question 2 (b): Indicative content

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

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

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

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

This is an extended response question. 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.

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 ethnicity
 - messages, values and points of view inherent in representations of ethnicity
 - theoretical perspectives on representation, for example notions of selection, construction and mediation
- Analyse each media product in terms of the choices producers have made about how to represent ethnicity, including:
 - choice of images, including dress, make-up, hair, pose, gesture and expression. For example, Naomie Harris' gesture code and direct mode of address connote confidence and 'pride'
 - shot type and size, framing and composition of the images. For example, the central images on both magazines cover the masthead, connoting power, dominance, a higher level of importance than the magazine itself
 - stereotypes of ethnicity. For example, coverlines on *Pride* refer to issues specifically affecting the women of colour who constitute its primary target audience

- Analyse key similarities between how ethnicity is represented in the two front covers, for example:
 - the representations of ethnicity in both front covers created through:
 - selection of images, including how these construct star images (influence, power, confidence, political status)
 - mediation: the direct mode of address on both covers encourages the audience to want to identify with the cover stars and to be a part of their lives
 - construction: use of shots, colour schemes and fonts to emphasise the front covers' messages and values (*Pride's* colour palette includes black, white and red – unconventional colours for a magazine aimed at women and emphasising its more serious, political ideologies; the grey and gold colour palette of the *Essence* front cover is formal, serious, celebratory)

- Analyse key differences between how ethnicity is represented in the two front covers, for example:
 - ethnicity represented more politically in *Pride* – specific coverlines; the title of the magazine linked to a political movement
 - ethnicity represented less explicitly in *Essence* – its target audience may be women of colour but this isn't as obvious from its coverlines
 - ethnicity linked to representations of women in *Pride* – Harris' confident gesture code emphasises both her femininity and her empowerment
 - the links between ethnicity and gender in *Essence* reinforce stereotypes - Michelle Obama is slightly below Barack in the image, is holding on to him, is named after him
 - issues linked with ethnicity in *Pride* are current / looking forward (FGM, women of colour 'failed by feminism', 'Bond and beyond') whereas those in *Essence* are linked with looking back at the Obamas' 'legacy'

- Make judgements and draw conclusions regarding how far the representation of ethnicity in the two front covers is similar and different, for example:
 - although the front covers are similar in their historical contexts, the representation of ethnicity is both similar and different – powerful people from non-white ethnic backgrounds are the cover stars but the magazines' contents represent ethnicity differently
 - the more conservative dress codes, narratives and ideologies of the *Essence* front cover compared to the more modern dress codes, narratives and ideologies of the *Pride* front cover act as a reflection of their target audience profiles
 - stars from non-white ethnic backgrounds in both front covers are represented as powerful, endorsing the magazines' central ideologies
 - the language used in both front covers reinforces positive representations of ethnicity ('beyond', 'power', 'grace', 'special', 'at the top', 'legacy')

Section B – Exploring Media Industries and Audiences

3. (a) Name one of the companies that produced *Spectre*. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
Award 1 mark for any correct response	<i>Sony, MGM, EON, Columbia</i>
0 marks	No response attempted or no response worthy of credit.

- (b) Briefly explain what a media conglomerate is. [2]

AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	
2 marks for an explanation that includes detail and/or exemplification	<ul style="list-style-type: none"> • Reference to Sony or other examples of conglomerates • Conglomerates seek to control the different stages of the production process (horizontal and vertical integration) • Conglomerates are driven by maximising profits from a wide range of products aimed at a large range of audiences <p>All valid points should be credited.</p>
1 mark for a basic definition	<ul style="list-style-type: none"> • A company that owns other companies involved in the media • An organisation that owns multiple companies / brands that produce media products
0 marks	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit.

- (c) Briefly explain what convergence is. [2]

AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	
2 marks for an explanation that includes detail and/or exemplification	<ul style="list-style-type: none"> • Reference to examples of convergence (e.g. the <i>Spectre</i> website includes print, moving image, commercial, product placement) • Convergence is aimed at maximising revenue from a media product • Convergence is used to target different audiences based on their interests, offering them different ways to access media products <p>All valid points should be credited.</p>
1 mark for a basic definition	<ul style="list-style-type: none"> • Different companies working together to get a product to an audience • Technological convergence – availability of media across platforms
0 marks	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit.

- (d) Explain how a film's website can be used to promote the film. Refer to the *Spectre/007* website to support your points. [12]

Band	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 a film's website can be used to promote the film • Excellent, thorough reference to the set product to support points made • Highly appropriate use of subject specific terminology
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of how a film's website can be used to promote the film • Good, secure reference to the set product to support points made • Appropriate use of subject specific terminology
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge of a film's website, although understanding of how it is used to promote the film 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
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Basic knowledge of film websites and little, if any, understanding of how they are used to promote a film • Basic, if any, reference to the set product to support points made • Basic, if any, use of subject specific terminology
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • 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 of the points listed. Responses are expected to discuss film websites, with reference to pages from the Official James Bond 007/Spectre website to support points made. Responses in the higher bands are likely to move beyond this to consider the importance of using websites as part of a wider film marketing strategy. Responses that do not refer to the set product (James Bond 007/Spectre website) cannot achieve marks above Band 2.

AO1

Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to film websites and the *Spectre/007* website, for example:

- *Spectre* promoted as part of the James Bond franchise – part of the *Official James Bond 007* site
- how the website supports the film's global distribution and marketing (including its .com address and its consistent branding / use of the film's iconography)
- the potential the website offers the film to develop its 'brand' beyond a national context to reach a global audience (links to social networking for example)
- the role that convergence and synergies play in the website – promotion of the soundtrack, pages which link to the film's 'partners', 'trailers and TV spots'
- how Sony, EON and MGM all benefit from the convergence and synergies the film's website offers
- the relationship between film websites and their audiences – online platforms offer multi-media content, encourage more active audiences etc. (The interactive 'Q's Workshop' page is a good example of this)
- how the website can be used to promote the film during different stages of its production and distribution (behind the scenes as it's being filmed, the launch of its Sam Smith title track, the global launch of the film, promoting its subsequent DVD and Blu-Ray launch)
- film websites as relatively inexpensive to produce but providing additional revenue for the film (the 'Shop' page of merchandise for example)

4. (a) Identify **two** ways in which media producers categorise audiences. [2]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for each valid category up to a maximum of 2 marks	<ul style="list-style-type: none"> • Gender • Age range • Education • Occupation • Income • Race / ethnicity • Sexuality • Political views • Class • Genre preferences • Demographics • Psychographics • Active/passive <p style="text-align: right;">Any valid categories should be credited.</p>
0 marks	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit.

- (b) Briefly explain how *Fortnite* targets audiences. [4]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4 marks	<ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of how <i>Fortnite</i> targets audiences • Excellent, thorough reference to the set product to support points made • Highly appropriate use of subject specific terminology
3 marks	<ul style="list-style-type: none"> • Good, accurate knowledge and understanding of how <i>Fortnite</i> targets audiences • Good, secure reference to the set product to support points made • Appropriate use of subject specific terminology
2 marks	<ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge of how <i>Fortnite</i> targets audiences, 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
1 mark	<ul style="list-style-type: none"> • Basic knowledge of how <i>Fortnite</i> targets audiences 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
0 marks	<ul style="list-style-type: none"> • 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 of the points listed. Responses in the higher bands are likely to show an awareness of audiences and how they are targeted by Fortnite and refer explicitly to the set product to support points.

AO1

Responses are likely to demonstrate knowledge and understanding of how *Fortnite* targets audiences, for example:

- Young boys / young men – traditional audience for video games and *Fortnite* includes many conventional video game elements to target them
- Teenagers and children – free to play; heavy users of mobile phones. The game is easily accessible for this audience
- Fans of Epic Games – will have been targeted by the game's marketing
- Fans of mobile app games – targeted through app stores' promotions
- Fans of social networking – core attraction to the game and its website; targeted through social networking links

- (c) Explain why users visit the *Fortnite* website.
Refer to the Uses and Gratifications theory in your answer.

[12]

Band	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 of audiences in relation to the set product • Excellent, thorough understanding of audiences and why they use the set product • Detailed and accurate reference to the Uses and Gratifications theory and excellent subject specific terminology
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge of audiences in relation to the set product • Good, secure understanding of audiences and why they use the set product • Accurate reference to the Uses and Gratifications theory and appropriate use of subject specific terminology
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge of audiences in relation to the set product • Satisfactory understanding of audiences, although understanding of why they use the set product is likely to be less developed • Generally accurate reference to the Uses and Gratifications theory and generally appropriate use of subject specific terminology
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Basic knowledge of audiences in relation to the set product • Basic, if any, understanding of audiences and why they use the set product • Basic, if any, reference to the Uses and Gratifications theory and use of subject specific terminology
0 marks	<ul style="list-style-type: none"> • 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 of the points listed.

Responses should discuss why users visit the Fortnite website. 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, with reference to theoretical perspectives on audiences including Uses and Gratifications and concepts such as active and passive audiences. Responses that do not refer to the Fortnite website can still be credited for knowledge and understanding of the Uses and Gratifications theory where appropriate, but this is likely to restrict their marks to Band 2 maximum.

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, Uses and Gratifications theory and the set product, for example:
 - the pleasures that the *Fortnite* website offers audiences and how these link to and enrich the game-playing experience
 - how audiences are encouraged to visit the website often as it's regularly updated, featuring new competitions, activities and events
 - how audiences might interpret different sections of the website differently. For example, interpreting stories about events and characters from points of view influenced by fandoms
 - 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 it through its social network feeds and through subscribing to updates from the website.
- 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 cultural context of *Fortnite* and its social and cultural significance for audiences as a brand played by celebrities
 - how the producers of *Fortnite* use the website to promote the game and associated products
 - how the *Fortnite* website uses media language (including mode of address) to frame audience interpretations of its messages
 - how different representations may appeal to users of the website.