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# **GCE AS MARKING SCHEME**

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**SUMMER 2022**

**AS  
MEDIA STUDIES - COMPONENT 1  
B680U10-1**

## **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.

# **EDUQAS GCE AS MEDIA STUDIES**

## **COMPONENT 1: INVESTIGATING MEDIA LANGUAGE AND REPRESENTATION**

### **SUMMER 2022 MARK SCHEME**

#### **GENERAL INFORMATION**

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

#### **Band Descriptors**

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

- Where the candidate's work convincingly meets the descriptors, the highest mark within that band should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range of the band should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within the 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
  - 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 make judgements and draw conclusions.

## Assessment Objective Coverage in Component 1

| Assessment Objective | Question 1 | Question 2 | Question 3(a) | Question 3(b) | Question 3(c) | Question 4(a) | Question 4(b) |
|----------------------|------------|------------|---------------|---------------|---------------|---------------|---------------|
| AO1 1a               |            |            | ✓             | ✓             |               | ✓             | ✓             |
| AO1 1b               |            |            |               | ✓             |               |               | ✓             |
| AO1 2a               |            |            |               |               | ✓             |               |               |
| AO1 2b               |            |            |               |               | ✓             |               |               |
| AO2 1                | ✓          | ✓          |               |               |               |               |               |
| AO2 2                |            | ✓          |               |               |               |               |               |

## Section A: Media Language

1. Explore how editing is used in this music video extract. [10]

| Band | <b>AO2 1</b><br><b>Apply knowledge and understanding of the theoretical framework of media to analyse media products</b>                                                                                                                                                                                                                                                                         |
|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 5    | <b>9-10 marks</b> <ul style="list-style-type: none"> <li>Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract</li> <li>Analysis of editing in the music video extract is perceptive, detailed and may be informed by relevant theories</li> </ul>                                                |
| 4    | <b>7-8 marks</b> <ul style="list-style-type: none"> <li>Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract</li> <li>Analysis of editing in the music video extract is logical, reasonably detailed and may be informed by relevant theories</li> </ul>                                                             |
| 3    | <b>5-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract</li> <li>Analysis of editing in the music video extract is reasonable and straightforward</li> </ul>                                                                                  |
| 2    | <b>3-4 marks</b> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract, although this is likely to lack clarity, relevance and accuracy</li> <li>Analysis of editing in the music video extract is undeveloped and there may be a tendency to simply describe features of it</li> </ul> |
| 1    | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen music video extract, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>Analysis of editing in the music video extract is superficial and generalised</li> </ul>                                   |
|      | <b>0 marks</b> <ul style="list-style-type: none"> <li>Response not worthy of credit</li> </ul>                                                                                                                                                                                                                                                                                                   |

## Question 1: Indicative content

*Candidates are required to analyse the use of editing in the music video extract. Responses are not required to focus on all aspects of editing and may focus more on certain aspects than others. Relevant theories may inform the analysis such as narrative approaches and terminology, but this is not a requirement. Responses in the higher bands will explore the use of editing 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 more descriptive and focus on media language more generally.*

*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 are likely to analyse the use of editing in the music video extract, such as:

- fade from black opens the music video and begins the narrative equilibrium where young girl (protagonist) plays with doll's house and figures resembling family, connoting their importance to her
- straight cut to young girl playing with fire engine and wearing a fire costume signifies her pride in the service fire fighters provide
- straight cut to girl's point of view of red clock and time specifying '7' to reinforce the time's importance (when girl's father arrives home)
- fast paced rhythm is parallel to upbeat non-diegetic music and, within equilibrium phase of video, adds to the sense of the girl's happiness with her family and home
- a straight cut to a reaction shot of the young girl's joyous look when father arrives through front door creates a bond between them and the audience
- montage editing develops relationship between father and daughter as they hug
- a straight cut to a reaction shot of joyous mother in door frame signifies the family's wholesomeness and reinforces the equilibrium stage of narrative
- a straight cut to a close up of a match being lit along with low key lighting and a caption of '10 years later', connotes a different time and tone (binary opposition)
- a post-production sped up reverse track reveals both the daughter and mother (assumed by the same set decoration) have grown in age
- a straight cut to the point of view motif shot of the clock face with hand on '7' connotes the family are waiting for father to return home
- montage and series of jump cut reaction shots are used as daughter runs to door confused, foreshadowing a disruption in the narrative as father is not home
- a wipe transition is used of fireman rushing from right to left of frame transitioning to the girl's father and his fire crew at fire station
- fast paced rhythmic editing is used within the fire station as they all prepare and board fire engine, to signify both their efficiency and urgency of the situation
- cross-cutting between the daughter and mother at home and the fire crew on television signifies the events unfolding at the same time
- shot reverse shots and editing rhythm speed up as fire fighters tackle the building fire, juxtaposed with slower rhythm with mother and daughter at home sat nervously watching on TV, connoting the binary opposition of danger and safety
- muted non-diegetic track with piercing diegetic white noise during the explosion in interior of burning house connotes shell shock fire fighters are experiencing and furthers the disruption of narrative as father's life is in danger
- fire visual effects layered over reaction shots of fire fighters and the crying family at home, implying that both the father and the passed out female fire fighter cannot escape, furthering the conflict and positioning the audience emotionally
- the fade to black as daughter tilts her head and cries seemingly connotes the passing of her father but also connotes transition to new stage in narrative.

2. Compare the representation of issues in these **two** advertisements.

In your answer, you should consider:

- the similarities in the representations of issues
- the differences in the representations of issues
- how far the representations relate to relevant media contexts

[25]

| Band | <b>AO2 1 and 2</b><br><b>Apply knowledge and understanding of the theoretical framework of media to:</b> <ul style="list-style-type: none"> <li>• analyse media products, including in relation to their contexts</li> <li>• make judgements and draw conclusions</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 5    | <b>21-25 marks</b> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the advertisements</li> <li>• Analysis of the representation of issues in the advertisements is perceptive, detailed and engages with complex aspects of representation</li> <li>• Detailed and appropriate comparisons between the advertisements</li> <li>• Judgements and conclusions regarding how far the advertisements relate to relevant contexts are perceptive, and fully supported with detailed reference to specific aspects of the advertisements</li> </ul>                                                                                                                                                     |
| 4    | <b>16-20 marks</b> <ul style="list-style-type: none"> <li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the advertisements</li> <li>• Analysis of the representation of issues in the advertisements is logical, reasonably detailed and engages in places with complex aspects of representation</li> <li>• Reasonably detailed, appropriate comparisons between the advertisements</li> <li>• Judgements and conclusions regarding how far the advertisements relate to relevant contexts are logical and are well supported with appropriate reference to relevant aspects of the advertisements</li> </ul>                                                                                                                                           |
| 3    | <b>11-15 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the advertisements</li> <li>• Analysis of the representation of issues in the advertisements is reasonable and straightforward</li> <li>• Satisfactory comparisons between the advertisements, although there may be more focus on one of the advertisements than the other</li> <li>• Judgements and conclusions regarding how far the advertisements relate to relevant contexts are reasonable and supported with some reference to relevant aspects of the advertisements</li> </ul>                                                                                                                                       |
| 2    | <b>6-10 marks</b> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the theoretical framework to analyse the advertisements, although this is likely to lack clarity, relevance and accuracy</li> <li>• Analysis of the representation of issues in the advertisements is undeveloped and there may be a tendency to simply describe features of the advertisements</li> <li>• Basic comparisons may be made, although the response is likely to focus mainly on one of the advertisements more than the other</li> <li>• Basic judgements are made regarding how far the advertisements relate to relevant contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples from the advertisements</li> </ul> |

|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | <p style="text-align: center;"><b>1-5 marks</b></p> <ul style="list-style-type: none"> <li>Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the advertisements, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>Analysis of the advertisements is superficial and generalised</li> <li>Minimal, if any, comparisons are made and the response is likely to focus only on one product</li> <li>Lacks judgements and conclusions regarding how far the advertisements relate to relevant contexts</li> </ul> |
|   | <p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>Response not worthy of credit</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                       |

## Question 2: Indicative content

*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 **must** 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. It is unlikely responses that do not address all of the bullet points will achieve above Band 2.*

*Responses are expected to compare the two advertisements. Responses in the higher bands will explore more detailed aspects of representation. They may include reference to relevant theories such as theories of representation, although they may equally be informed by theoretical approaches, rather than explicitly referencing theories, which is not specifically required to access the top bands. Responses 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 advertisement and the unseen advertisement. It is not expected that these will be analysed equally, although responses in the higher bands will cover both advertisements in a more even way, whilst at band 3 there may be greater emphasis on one advertisement.*

*Responses are expected to consider 'how far' the representations relate to relevant media 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 the 'how far' debate, 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 are likely to:

- Apply knowledge and understanding of aspects of representation, such as:
  - the processes which lead media producers to make choices about how to represent issues
  - the similarities and differences in the representations of issues
  - the way issues are represented through the process of selection and combination
  - the effect of social and cultural context on representations
  - how and why stereotypes can be used positively and negatively
  - how and why particular social groups in a global context may be underrepresented or misrepresented
  - how media representations convey values and beliefs about the world
  - how audiences respond to and interpret media representations
- Analyse key **similarities** in the representations of issues across the products:
  - both products aim to appeal to their audiences through selection and combination showing their ideological concerns and persuading audiences to support their campaign.

|                                                             | <i>Feed our Future</i> represents famine and poverty through...                                                                                                                                                                                                                     | <i>Rain for Good</i> represents famine and poverty through...                                                                                                                                                                                |
|-------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Selection of subject                                        | - selection of young vulnerable/innocent child positioned in the top of frame standing on top of debris, conventional for campaign adverts to reinforce their issue.                                                                                                                | - selection of a young vulnerable/innocent 16 year old Claudia isolated in frame on a long journey to collect clean water, creating sympathy.                                                                                                |
| Use of wide shots /establishing setting                     | - the wide shot of an apparent war torn urban area creates sympathy for the young children who reside in this area, implying there is a lack of basic needs including shelter and food.                                                                                             | - wide shots earlier in the advertisement of crop fields and arid soil are bathed in a beige/brown colour to symbolically reinforce the issue of a drought ridden Africa where the community represented face lack of access to clean water. |
| Visual / technical elements creating sympathy from audience | - the smoke rising top right of frame, suggesting war is going on around the subject, enhancing the unthinkable situation she is in.<br>- the desaturated colour used has connotations of lifelessness, reinforcing the desperate situation victims encounter in their environment. | - the handheld close ups of Claudia whilst she walks, creating identification by the audience, sympathising with her and her situation.                                                                                                      |

|                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Use of language devices                              | <ul style="list-style-type: none"> <li>- the declarative language device stating 'Every year 3 million children die of hunger' relays factual information and is conventional in the campaign advert sub-genre in persuading audiences to support, tackling the issue.</li> <li>- the imperative language device 'help keep their voices alive' in bold capitals within a blue banner stands out on the poster, connoting urgency to the audience, persuading them to tackle the issue.</li> </ul> | <ul style="list-style-type: none"> <li>- the declarative language device at the end of the advertisement stating '650 million people still don't have access to clean drinking water' relays factual information and is conventional in the campaign advert sub-genre, persuading audiences to support the issue of drought.</li> <li>- the imperative language devices used at the end of the advert such as, 'Text SUNNY' in bold and the '... help reach more people like Claudia' commands / persuades audience to help tackle the issue.</li> </ul> |
| Use of campaign logo and their unique selling points | <ul style="list-style-type: none"> <li>- the United Nations World Food Programme campaign logo embedded in the poster anchors the institutions' unique selling point to tackle the global issue of famine and provide food to those in need.</li> </ul>                                                                                                                                                                                                                                            | <ul style="list-style-type: none"> <li>- the WaterAid campaign logo embedded in the top right of frame of the final shot anchors the institution's unique selling point to provide clean drinking water to all those in need of it.</li> </ul>                                                                                                                                                                                                                                                                                                           |

- Analyse key **differences** in the representations of issues across the advertisements:

|                                                                       | <i>Feed our Future</i> represents famine and poverty through...                                                                                                                                                                                                                                                                                                                        | <i>Rain for Good</i> represents famine and poverty differently through...                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|-----------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Reinforcing / challenging stereotypes used in campaign advertisements | <ul style="list-style-type: none"> <li>- the stereotypical use of the pitied subject, a vulnerable young child wearing torn clothes, reinforces her desperate situation, positioning audiences to feel sympathy.</li> <li>- the direct mode of address from the subject with her mouth open signifies she is appealing to the audience for help in her desperate situation.</li> </ul> | <ul style="list-style-type: none"> <li>- the opening medium close up and pull focus on radio with clear British audio and rain against window is in binary opposition to the wide desolate crop field and noise of insects, connoting sunny Africa. However they are connected by a sound bridge, signifying a connection between the two, offering hope to tackle the issue of famine being represented.</li> <li>- the juxtaposition between modern technology and green vegetation against the dry brown arid soil creates a binary opposition of Africa and Britain and the issues of drought/lack of clean water access that WaterAid aims to resolve.</li> <li>- multiple close-ups of the community washing clothes and farming reinforce the difference contributions have made to stop the issue rather than focusing on despair like typical advertisement campaigns.</li> </ul> |

|                                     |                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|-------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Negative appeals / positive appeals | <ul style="list-style-type: none"> <li>- the advert's interrogative language device, 'Can you hear me?', communicates directly and inclusively to the audience, signifying how young children suffering famine are going unheard, persuading audiences, via guilt, to support keeping them 'alive'.</li> </ul> | <ul style="list-style-type: none"> <li>- the costume used on Claudia (pink blouse and long dress) signifies her maturity and paired with her determined facial expressions, reinforce her safety in the environment she resides in, which is uplifting and appealing for the targeted audience and challenges stereotypical 'pitied' representations often seen in advertising campaigns.</li> <li>- a warm colour palette which becomes more prominent as Claudia approaches the water tap reinforcing how WaterAid and their supporters have tackled the issue of drought and brought life to the community.</li> <li>- plentiful handheld and tracking camera movement of the young children running around and playing near the water tap area signifies the happiness and energy given to them through WaterAid's support (combat of) their issue.</li> </ul> |
|-------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

- Consider how far the representations of issues relate to relevant media contexts

Responses will make judgements and draw conclusions about how far the representations of issues reflect relevant media contexts, such as:

- Both examples, by the very nature of their form and sub-genre, reflect the society that produces them. Both products document the social concerns and the global issues inherent in the 21st century society.
- The adverts reflect contemporary society whereby the expectation is that the construction of the representations will target wealthier people from elite nations who will donate money out a sense of moral duty.
- Both examples reflect their social and cultural contexts through iconography:
- *WaterAid* – the UK setting in comparison to the African setting, bare feet on the dusty road, the cracked ground, the empty bucket in the girl's hand, the standpipe, the bright clothing all communicate messages about the culture and the social situation of drought in third world countries. The images and visual codes used are stereotypical and culturally relevant and recognisable to audiences.
- *Feed our Future* uses black and white photography and images of a child in poverty to establish a social and cultural context for the product and reinforces a negative stereotype recognisable to audiences.
- Audience responses to the representations constructed by the products may differ according to social and cultural contexts. For example, *WaterAid* constructs a positive representation through Claudia to appeal to a socially responsible middle class audience.

## Section B: Media Industries and Audiences

3. (a) Name the regulatory body for film in the U.K. [1]

| AO1 1a<br>Demonstrate knowledge of the theoretical framework of media |                                                                                                          |
|-----------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|
| 1 mark for a correct answer                                           | BBFC – British Board of Film Classification                                                              |
| 0 marks                                                               | <ul style="list-style-type: none"> <li>No response attempted or response not worthy of credit</li> </ul> |

- (b) Explain briefly why films are regulated. [4]

| Band | AO1 1a and b<br>Demonstrate knowledge and understanding of the theoretical framework of media                                                                                                                                       |
|------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4    | <p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of how films are regulated</li> <li>Detailed explanations to support points</li> </ul>                    |
| 3    | <p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of how films are regulated</li> <li>Reasonably detailed explanations to support points</li> </ul>                           |
| 2    | <p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of how films are regulated</li> <li>Appropriate detail to support points</li> </ul>                                           |
| 1    | <p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>Basic knowledge and understanding of how films are regulated with possible inaccuracy and lack of clarity</li> <li>Limited (if any) detail to support points</li> </ul> |
|      | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>Response not worthy of credit</li> </ul>                                                                                                                               |

### Question 3(b) Indicative content

Responses may suggest films are regulated:

- to prevent vulnerable audiences from becoming victims
- to avoid the potential for harm to the viewer, user or to society
- to avoid influence on an audience's behaviour (Media Effects – Bandura)
- to warn audiences of the content embedded
- to allow audiences to make suitable choices for themselves or dependents
- to avoid causing offence
- to ensure films are abiding by the countries' legal systems and not providing unethical content
- due to evolving digital technologies which suggest films can be accessed in multiple ways
- so producers can maximise their economic takings, particularly with '12A' films

- (c) Explain how cultural contexts can influence film marketing. Refer to *Black Panther* to support your points. [10]

| Band | AO1 2a and 2b<br>Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes                                                                                                                                                               |
|------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 5    | <b>9-10 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of cultural contexts and their influence on film marketing</li> <li>Detailed reference to the set film to support points</li> </ul>                                       |
| 4    | <b>7-8 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of cultural contexts and their influence on film marketing</li> <li>Reasonably detailed reference to the set film to support points</li> </ul>                                               |
| 3    | <b>5-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory, generally accurate knowledge and understanding of cultural contexts and their influence on film marketing, although this may lack development</li> <li>Appropriate reference to the set film to support points</li> </ul> |
| 2    | <b>3-4 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge and understanding of cultural contexts and their influence on film marketing, although this will be limited</li> <li>Limited reference to the set film to support points</li> </ul>                                     |
| 1    | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>Minimal knowledge and minimal, if any, understanding of cultural contexts and their influence on film marketing</li> <li>Minimal, if any, reference to the set film to support points</li> </ul>                                        |
|      | <b>0 marks</b> <ul style="list-style-type: none"> <li>Response not worthy of credit.</li> </ul>                                                                                                                                                                                                 |

### Question 3(c): Indicative content

*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 contexts, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Representations, Audiences and Media Industries. Responses in the higher bands are likely to draw together knowledge and understanding from across the full course of study.*

*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 demonstrate knowledge and understanding of how cultural contexts influence film marketing, such as:

- the cultural context of film construction / promotion
- the cultural context of ethnicity and cultural diversity
- the cultural context of popular culture
- the contemporary cultural context
- the need for the industry to appeal to wider diverse audiences

Responses are likely to refer to examples of how cultural contexts influenced *Black Panther's* marketing, such as:

- the film's poster and trailer construction focus heavily on aspects of 'Afrofuturism' as a cultural context.
- the film's posters and trailers focus heavily on the fictional African country of Wakanda which avoided colonisation and achieved a technological superiority through use of a mineral – Vibranium.
- well established black actors are cast in the film including Michael B. Jordan, Lupita Nyong'o, Danai Gurira, Angela Bassett and Forest Whitaker. This, paired with critically acclaimed director Ryan Coogler, would be a driving force of the marketing for the film – a 'cultural event' for a diverse audience.
- the female cast featured in the theatrical poster are represented powerfully, reflecting post-colonial feminism
- Disney adopted a '360-degree consumer experience' to ensure the film saturated the market across a variety of media and platforms raising its profile from being 'another superhero' film to something more politically resonant.
- toys (such as T'Challa's mask and claws) were marketed by Hasbro being used by black children, challenging typical superhero marketing of the past.
- science fiction blockbuster and superhero genres have traditionally been dominated by white male characters ('whitewashed') and rarely featured African-American actors in lead roles.
- the Lexus LC 500 focused heavily in the debut 'Long Live the King' trailer in the U.S. Superbowl and triggered 89 million views within 24 hours of launch – it became widely associated with the film. It challenged stereotypical African American association with poverty and shifted toward them being affluent, influential and adopters of new technology.
- the film's soundtrack featured new tracks from established black artists including Kendrick Lamar, Jay Rock, The Weeknd and Vince Staples, reflecting its cultural context.
- the film's teaser trailers were shown between NBA games where blockbuster trailers used in the past had largely centred around predominantly white cast.
- the film's release harnessed a political element to add gravitas. Crowd-funding projects to buy under-privileged children a ticket won support from celebrities.
- the film was released during Black History Month.
- a 'Welcome to Wakanda' catwalk show at New York Fashion Week featured in numerous fashion magazines appealing to female demographic – 44% of film's first weekly takings were by women.

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:

- Marvel films have generated box office success for over 10 years and regularly feature non-white characters, often as sidekicks (e.g. The Falcon in the Captain America films) – ‘Black Panther’ challenges this.
- Black cinema has traditionally consisted of issue-based social realism; this film utilises a mainstream approach effectively but with predominantly black cast and celebrates black culture.
- In 2016, the #oscarssowhite meme drew attention to the lack of diversity in the films nominated. Disney’s construction and marketing of ‘Black Panther’ challenged this, leading to eventual Oscar nominations/wins.
- U.S./European news media tends to portray Africa as an under-privileged, developing country, focusing on civil wars, famine and terrorism. Africa is often represented as a dangerous and barbaric place. ‘Black Panther’s marketing challenged all of these stereotypes.
- the film’s marketing celebrated diversity, arguably challenging Curran and Seaton’s idea that domination by a small number of media institutions limits creativity and variety. However the film’s phenomenal success does reinforce the idea of conglomerate The Walt Disney Company’s operation for profit and power.

4. (a) Identify **two** ways video games may appeal to their audiences. [2]

| <b>AO1 1a</b><br><b>Demonstrate knowledge of the theoretical framework of media</b> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>1 mark for each correct example</b><br><br><b>(up to a maximum of 2 marks)</b>   | <ul style="list-style-type: none"> <li>• character construction / positive representation for audience to identify with</li> <li>• immersive experiences</li> <li>• genre of the video game</li> <li>• narrative focus</li> <li>• content which might be related to the game's PEGI certificate</li> <li>• exclusive content e.g. downloadable demos, skins etc.</li> <li>• the game is part of a franchise with existent characters, environments and narrative</li> <li>• social experience offered such as online player opportunities</li> <li>• embedded hermeneutic codes that the audience may strive to find answers to by playing</li> <li>• quality of game graphics / embracing new technologies</li> </ul> <p>Credit any valid responses.</p> |
| <b>0 marks</b>                                                                      | <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |

- (b) Explain how audiences might interpret the same video game in different ways. Refer to **one** game from the *Assassin's Creed* franchise to support your points. [8]

| Band     | <b>AO1 1a and b</b><br><b>Demonstrate knowledge and understanding of the theoretical framework of media</b>                                                                                                                                                                                                        |
|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>4</b> | <b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of how audiences interpret video games differently</li> <li>• Detailed reference to the set video game from the franchise to support points</li> </ul>                                      |
| <b>3</b> | <b>5-6 marks</b> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of how audiences interpret video games differently</li> <li>• Reasonably detailed reference to the set video game from the franchise to support points</li> </ul>                                             |
| <b>2</b> | <b>3-4 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of how audiences interpret video games differently, although this may lack development</li> <li>• Appropriate reference to the set video game from the franchise to support points</li> </ul>                   |
| <b>1</b> | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of how audiences interpret video games differently with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Limited reference to the set video game from the franchise to support points</li> </ul> |
|          | <b>0 marks</b> <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>                                                                                                                                                                                                                   |

## 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 are expected to demonstrate knowledge and understanding of how audiences may interpret video games differently. Responses in the higher bands will explore the question in more detail and use examples effectively to support points, responses in the middle band will focus on more straightforward or obvious aspects of how audiences interpret video games differently, with some appropriate use of examples, and those in the lower bands will lack detail and reference to examples.*

### AO1

Responses will demonstrate knowledge and understanding of how audiences may interpret video games differently and may make (general) points about interpretation such as:

- the leading protagonist in ACIII is a female (Aveline). It was modified in 2014 and distributed on multiple video gaming platforms. Gamers such as females may have felt gratified by such construction due to past underrepresentation of women. The identification with Aveline is an opportunity they may not have with other video games, leading to a pleasing hegemonic response (Stuart Hall's Reception theory).
- some gamers who may have identified with the former male lead protagonist within the franchise, may have interpreted the embedding of a female negatively, leading to an oppositional response (Stuart Hall's Reception theory).
- Aveline, an empowered African-French female protagonist (a freedom fighter who aims to free slaves from the Templars) with whom the audience are positioned to identify, could represent social and cultural diversity and could be argued to be influenced by greater gender / ethnicity equality in contemporary society. This suggests Ubisoft were actually trying to expand their audience but some audiences may have interpreted this as marginalising them.
- Aveline's dress code could be celebrated in the way she is non sexualised, challenging previous female construction i.e. Lara Croft pre-2013 however some gamers may interpret this differently believing it was only done due to criticism Ubisoft faced making games that are male character dominant.
- the construction of the female character with similar movements to the male may have been interpreted as sexist by some of the gaming community such as female players.
- the video game provides a platform to discuss social and cultural issues related to women and to provide them with a vehicle through which to discuss and construct representations of gender. Whilst affirming for gamers such as females, this may be interpreted differently for other gamers who may misuse the facility.
- the violent content may appeal to some audience members or may not bother others. However some audiences (potentially those not targeted by the producers) may interpret the game as senseless and encouraging young players to respond violently. The video game received a PEGI 18 rating due largely to violent content
- Ubisoft's recent *Assassin's Creed Valhalla* allows audiences to change the dynamics of gameplay so the gamer can choose to play protagonist Eivor Varinsdottir as a male or female, which may be interpreted positively by the diverse target audience (preferred reading)