



**GCE**

**Media Studies**

**H409/02:** Evolving media

Advanced GCE

**Mark Scheme for June 2019**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## Annotations

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	Terminology
	Example/Reference
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	Lengthy narrative
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## SUBJECT-SPECIFIC MARKING INSTRUCTIONS

### Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

### Information and instructions for examiners

The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

### Using the Mark Scheme

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts. The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

For answers marked by levels of response:

- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

**Subject-specific marking Instructions****Levels of Response targeting AO1 and AO2**

Where a mark scheme targets marks at AO1 and AO2, there is no requirement for a response to be awarded in the same level for AO1 as for AO2, so for example a response could be awarded Level 3 for AO1 and Level 2 for AO2.

- 1 Explain how changes in production **and/ or** distribution methods have affected the film industry. Refer to Disney's 1967 **and** 2016 versions of *The Jungle Book* to support your answer.

In your answer you must also:

- Explain how historical and economic contexts influence the production of mainstream films.

- 1 Explain how changes in production **and/or** distribution methods have affected the film industry. Refer to Disney's 1967 **and** 2016 versions of *The Jungle Book* to support your answer.

In your answer you must consider how historical and economic contexts influence the production **and/or** distribution of mainstream films.

<b>Assessment Objectives</b>	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. <b>AO1 Total: 15 marks.</b>
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Question	Indicative Content
1	<p><i>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.</i></p> <p><b>AO1:1</b> Responses might refer to:</p> <ul style="list-style-type: none"> <li>Processes of production and/or distribution of films in a global context.</li> <li>Role of the regulatory framework, including that of age ratings and marketability to attract, reach and maintain different audiences.</li> <li>Significance of mainstream film production budgets being high and the expectation that the film product itself will generate profit in line with other similar films (e.g. live action remakes).</li> <li>How the production values of films are influenced by ownership and control of media industries, including producers, and the available production hardware, e.g. the use of CGI and associated production techniques.</li> <li>Impact of 'new' digital technology on the look of a film and the way in which films are digitally distributed versus the more challenging and expensive nature of analogue films in the past.</li> </ul> <p>Responses should refer to <b>both</b> versions of <i>The Jungle Book</i> from 1967 and 2016 and might consider the following:</p> <ul style="list-style-type: none"> <li>How the marketing of the 2016 film was heavily influenced by intertextual references to the original 1967 film (historical context).</li> <li>Both films are labelled with the Disney brand, one of the 'big six' film studios (big 5 acceptable) where vertical integration is key to the monetary success of each film.</li> <li>Disney is very much a family brand, with parents and grandparents of today having a degree of nostalgia attached to the remake which could attract and maintain a new type of audience who will buy into the ideology of Disney.</li> <li>The original <i>Jungle Book</i> was commercially successful and critically acclaimed; the modern remake had a budget (\$175 million) which nearly had the same return as the original film yet has already grossed a significant amount of money (a sequel is planned).</li> <li>John Favreau directed some Marvel films (now owned by Disney) and purposefully tried to keep many of the successful</li> </ul>

- elements of original film in the 2016 remake; Walt Disney was very passionate about making Kipling's adaptation a success.
- The trailer was distributed across a range of platforms, including television (e.g. major televised events – Superbowl) and YouTube.
  - Modern platforms for buying or renting the remake can include Disney's own channel (accept Disney life and Disney+), cable, satellite and even online streaming services (Netflix); the use of digital technology in the production process allows for high-fidelity copies in HD downloads and for modern circulation and consumption by audiences.
  - The film is enhanced for modern and traditional audiences using CGI; in contrast, the 1967 version was initially planned for cinematic and televisual release (and rerelease).

**AO1: 2**

Responses might refer to:

- Historical context of film production methods used in the 1960s (cell animation and xerography) versus current film production methods of today (blue screen), notably 2016 and live action movies.
- Historical development of Disney as a growing conglomerate; how even in 1967 the film was part of a vertically integrated business model where Disney controlled much of the production, distribution and marketing of the film versus the current model.
- 2016 version still has elements of vertical integration (distribution) but also horizontal integration with collaboration with Fairview and MPC.
- Historical advances of technology; comparative awareness of how a trailer was used traditionally versus the modern methods of online marketing/participatory media (e.g. Instagram 7 sec teaser).
- Economic context of Disney re-releasing the 1967 version across several markets to bring in income across several decades and across various platforms, including VHS, DVD, Blu-Ray limited editions in the 'Vault' style model that Disney have employed.
- Economic contrast between budgets of stop-frame animation versus modern live-action models produced in post-production facilities worldwide (MPC London).
- Economic importance of "back-catalogue" model and successful brand of Disney in re-releasing classic films as modern retellings to attract new audiences and the role of sequels and remakes (students may refer to other live-action remakes to validate their explanations).
- Focus should be on historical and economic contexts but some candidates may refer to cultural contexts of Disney.
- Note: answers might refer to **both** production and distribution **or** only one of these.



Question	Level	Mark Scheme	Mark
1	3	<p>A <b>comprehensive</b> response to the set question.</p> <p>A comprehensive demonstration of knowledge and understanding of how changes in film production <b>and/ or</b> distribution methods have affected the film industry:</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate knowledge and understanding of the film industry.</li> <li>• Clear and precise explanation of why changes in film production and/ or distribution methods have affected film production.</li> <li>• Answer is supported by detailed and accurate reference to <b>both</b> <i>Jungle Book</i> films.</li> </ul> <p>Comprehensive, detailed and accurate knowledge and understanding of a range of contexts and their influence on the film industry.</p>	11-15
	2	<p>An <b>adequate</b> response to the set question.</p> <p>An adequate demonstration of knowledge and understanding of how changes in film production <b>and/ or</b> distribution methods have affected the film industry:</p> <ul style="list-style-type: none"> <li>• Adequate and generally accurate knowledge and understanding of the film industry.</li> <li>• Generally accurate explanation of changes to film production and/ or distribution methods.</li> <li>• Answer is supported by generally accurate reference to <b>both</b> <i>Jungle Book</i> films.</li> </ul> <p>Adequate and generally accurate knowledge and understanding of <b>one</b> or more contexts and their influence on the film industry.</p>	6-10
	1	<p>A <b>minimal</b> response to the set question.</p> <p>A minimal demonstration of knowledge and understanding of how changes in film production <b>and/ or</b> distribution methods have affected the film industry:</p> <ul style="list-style-type: none"> <li>• Knowledge of film industry is minimal, demonstrating little understanding</li> <li>• Explanation of changes to film production and/ or distribution methods is minimal and may not always be accurate or is largely descriptive.</li> <li>• Reference to one or both set films to support the answer is minimal and may be inaccurate.</li> <li>• Only references <b>one</b> film.</li> </ul> <p>Knowledge of media contexts and their influence on the film industry is minimal, demonstrating little understanding.</p>	1-5
	0	No response worthy of credit.	0

- 2 Explain how popular music radio programmes target, reach and maintain a variety of audiences. Refer to *The BBC Radio One Breakfast Show* to support your answer.

<b>Assessment Objectives</b>	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. <b>AO1 Total: 15 marks.</b>
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<b>Question</b>	<b>Indicative Content</b>
<b>2</b>	<p><i>Content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all the points listed.</i></p> <p><b>AO1:1</b></p> <p>Responses will demonstrate knowledge and understanding of audiences, such as:</p> <ul style="list-style-type: none"> <li>• How media producers influence and potentially construct different audiences.</li> <li>• How audiences (primary and secondary) are grouped/categorised by media industries, including by age, gender and social class, as well as lifestyle/ taste.</li> </ul> <p>Responses will explain how radio programmes target, reach and maintain audiences, such as:</p> <ul style="list-style-type: none"> <li>• Role of regulatory framework, including PSB requirements to attract wide range of audiences to inform, educate and entertain;</li> <li>• RAJAR figures highlighting need to diversify content to attract audiences who now use phones more than listening to radio (15% less than the generation before them).</li> <li>• How radio stations attempt to attract their audience through choice of presenters (Grimshaw and James), music and content.</li> <li>• Significance of online media and social/participatory sites (Facebook pages, podcasts, presenter Instagram accounts, YouTube channels etc.) reaching new and diverse audiences across convergent devices; synergy between shows; simulcasts of 1extra highlights.</li> <li>• Significance of licence fee funding to BBC radio productions, giving BBC popular music radio programmes more scope and range in their content; access to 'star' guests; diverse modes of distribution e.g. opportunities for interaction, traditional phone-ins, use of Twitter, competitions to attend 'unique' Radio 1 shows and festivals as part of the station's remit etc.</li> </ul> <p>Responses should use <i>The BBC Radio One Breakfast Show</i> to explain how radio programmes target, reach and maintain a variety of audiences including:</p> <ul style="list-style-type: none"> <li>• An indication that specific focus on the distinctive 15–29-year-old primary audience has affected programme's status by seeing audiences drop to just over 5 million listeners, programmes lowest audience since 1999 (correct as of July 2017).</li> <li>• Use of playlists decided by committee to attract audiences, shared on website, highlighting diverse of category a, b and c artists.</li> <li>• Controller's aim to maintain audiences after steady decrease in listeners since Grimshaw took over the breakfast show; candidates may also reference the change to Greg James to increase and maintain audiences.</li> <li>• <i>The Radio One Breakfast Show's</i> focus on diversity of young people in the UK today, demonstrated by presenter line-up, music and content reflecting the target audience.</li> </ul>

Question	Level	Mark Scheme	Mark
2	3	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of audiences for radio programmes:</p> <ul style="list-style-type: none"> <li>• Clear and precise explanation of how radio programmes target, reach and maintain a variety of audiences.</li> <li>• Comprehensive, detailed and accurate knowledge and understanding of how media industries target audiences through: <ul style="list-style-type: none"> <li>○ the content and appeal of media products and</li> <li>○ the ways in which they are marketed, distributed and circulated.</li> </ul> </li> <li>• Answer is supported by detailed and accurate reference to the set Public Service Broadcasting product, the <i>BBC Radio One Breakfast Show</i>.</li> </ul>	11–15
	2	<p>An <b>adequate</b> demonstration of knowledge and understanding of audiences for radio programmes.</p> <ul style="list-style-type: none"> <li>• Generally accurate explanation of how radio programmes target, reach and maintain a variety of audiences. Response may not cover or define a variety of audiences in equal depth.</li> <li>• Adequate and generally accurate knowledge and understanding of how media industries target audiences through: <ul style="list-style-type: none"> <li>○ the content and appeal of media products and</li> <li>○ the ways in which they are marketed, distributed and circulated.</li> </ul> </li> <li>• Answer is supported by generally accurate reference to the <i>BBC Radio One Breakfast Show</i>.</li> </ul>	6–10
	1	<p>A <b>minimal</b> demonstration of knowledge and understanding of audiences for radio programmes.</p> <ul style="list-style-type: none"> <li>• Explanation of how radio programmes target, reach and maintain a variety of audiences may not be explored, may only focus on one audience or be largely descriptive.</li> <li>• Minimal knowledge of how media industries target audiences through: <ul style="list-style-type: none"> <li>○ the content and appeal of media products and</li> <li>○ the ways in which they are marketed, distributed and circulated, demonstrating little understanding.</li> </ul> </li> <li>• Reference to the <i>BBC Radio One Breakfast Show</i> to support the answer is minimal and may be inaccurate.</li> </ul>	1–5
	0	No response worthy of credit.	0

- 3\*** 'The differences in the codes and conventions of the long form television dramas reflect the different values, attitudes and beliefs of the audiences that consume them.' How far do you agree with this statement?

In your answer you must:

- consider the contexts in which long form television dramas are produced and consumed
- explain how media contexts may have influenced the codes and conventions in the set episodes of the two long form television dramas you have studied
- refer to relevant academic ideas and arguments
- make judgements and reach conclusions about the reasons for the differences in the codes and conventions between the two episodes.

<b>Assessment Objectives</b>	<p>AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. <b>AO1 Total: 10 marks.</b></p> <p>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.</p> <p>AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions <b>AO2 Total: 20 marks.</b></p>
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Question	Indicative Content
<b>3</b>	<p><i>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.</i></p> <p><b>AO1:2</b> Responses will demonstrate knowledge and understanding of the contexts in which long form television dramas are produced and consumed, including:</p> <p><b>Social Contexts</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of the influence of changes in values, attitudes and beliefs of audiences within different countries, and how the shifting balance of social attitudes (for example, to gender roles, sexualities, social status) influences the codes and conventions of the television programmes they produce.</li> <li>• Awareness of the influence of the social values and/or contested social ideologies on the codes and conventions of television</li> </ul>

programmes, e.g. the impact of crime, trust in politicians or the impact of events on community or family life.

#### **Cultural Contexts**

- Knowledge and understanding of the influence of national culture on the codes and conventions of television programmes, for example the cultural importance of television dramas in reflecting, re-interpreting and re-enforcing national cultural values, attitudes and beliefs (and on occasion, challenging and subverting these to try and instigate cultural change and instigate domestic debate).
- Knowledge and understanding of the influence of globalisation (increase in subscription/steaming sites and ‘binge watch’ culture) and hybridisation on television programmes and recognition that values, attitudes and beliefs may share certain similarities in their influence on codes and conventions across Western television culture.

#### **Historical Contexts**

- Knowledge and understanding of the influence of key historical events on the values, attitudes and beliefs demonstrated by television programmes, for example political scandals across Western governments; data protection issues (Wikileaks and hacking); advancements in forensics and cold case murders being solved, and how these have been reflected in the codes and conventions of television dramas.

#### **Political Contexts**

- Knowledge and understanding of attitudes to politics represented on television programmes from different countries including how television programmes can reflect, reinterpret, amplify or satirise the values, attitudes and beliefs of and towards national political institutions and the mechanics of their working, including an understanding that Western programme makers have the freedom to celebrate, criticise and satirise their own domestic politicians and political systems.
- Knowledge and understanding of the need for the audience to have a knowledge of national political systems to understand the codes and conventions of political dramas from different countries.

#### **Economic Contexts**

- Knowledge and understanding of the influence of budgets and sales on flagship television programmes from different countries, e.g. the opportunities for particular high-risk genres and niche, fan-backed projects to be explored and ideas presented being dependent upon the whether the values, attitudes and beliefs will be palatable to domestic/ international audiences and return a profit.
- Responses may also show knowledge of horizontal and vertical integration models, and the disparity between production budgets for US television dramas and European television drama, and their sources of funding; how budget can influence the codes and conventions available to represent the values, attitudes and beliefs of those countries.

**AO2:1**

Responses will explain how the codes and conventions of the set episodes of the **two** long form television dramas studied reflect the different values, attitudes and beliefs of the audiences that consume them, in relation to contexts. Below is some indicative content but not an extensive list – credit all noteworthy responses.

**House of Cards:**

- Popular American-made drama about politics reflecting many social, cultural and political values, attitudes and beliefs recognisable to both national and international audiences; demonstrates both conventional and unconventional use of TV drama codes (e.g. breaking the fourth wall).
- Reflects social values, attitudes and beliefs about gender and racial/ ethnic relations in America, e.g. gender equality of Frank and Claire as powerful individuals; Zoe represents beliefs/ liberal attitudes of America that one can be as assertive, ambitious, and confident in one's own sexuality.
- Narrative follows traditional social codes - male protagonist, Washington politics shown as male-dominated/ mostly white.
- Focus on hiring of Latino Chief of Staff (reflecting theory such as Bell Hooks) in pre-Trump era suggests changes in ideology reflected by codes/ conventions of recent TV dramas representing real-world changes in attitudes within US (e.g. Obama, Condoleezza Rice etc.) Episode reflects American cultural preference for presenting traditional American values (honest, trustworthy hero) through implicit criticism offered by depiction of Frank as anything but.
- Frank's role as archetypal amoral power-seeker engaging with (complicit) audience breaks typical conventions of television drama; will be received differently depending upon global positioning of audience.
- Historically, series slots into long tradition of American political drama from films such as *Mr Smith Goes To Washington* to *The West Wing*; however, reflects increased cynicism compared to traditional idealism. Show has intertextual references to original House of Cards drama aimed at British and international audiences.
- Series produced with international audiences in mind: high production values, accurate settings and recognisable stereotypical/ archetypal representations used for satirical effect. Episode reflects strong growth of streaming services such as Netflix - initial business model dependent on rapid growth and thus needs to move into original production with budgets to buy names such as Fincher and Spacey in order to create 'event' flagship programming
- Ideologies, values and attitudes may be fictionalised/ trivialised through application of codes and conventions of Hollywood style movies to long form TV drama: sensationalist plots presented by A-list actors and "name" directors.

**Stranger Things:**

- Episode one shaped by nostalgic exploration of what America was like socially in 1980s, mirroring traditional family values (nuclear family, picket fences, green lawns, etc.) and pressures of gender relations coming under strain as traditional ideological systems were being challenged.
- Culturally, show set within intertextual, Spielbergian world of suburban family life with several references to cultural films from that time; codes and conventions of episodes clearly recognisable through media language.
- Nancy subverts cultural and social codes and conventions, possibly to show degree of fourth-wave feminism which is embraced in modern society today and appeal to modern audiences: she anti-stereotypically excels at science while still fitting stereotypes of teenage girl (reflecting theories such as Gauntlett); role is somewhat atypical for genre.
- Setting, lighting and camerawork very similar to films set in same time period which reflect traditional values of Hollywood sci-fi/fantasy/ action fiction films of era (e.g. *Goonies*, *ET*, *Poltergeist* etc.)
- Episode shows influence of social anxieties about consequences of scientific experimentation (Reagan's "Star Wars") as well as post-Watergate mistrust of government/ authority. "Conspiracy theory" elements codified through use of shadowy, sinister agents has global recognition for international audiences (used to being positioned as Americans); suggests all-powerful secret state still mirrored in modern ideological systems regarding trust in authority.
- Codes and conventions perhaps deliberately stereotyped for intertextual effect –recreate world of 1980s films –may suggest more polysemic reading and invite historical comparison to other famous cultural and media texts.
- Episode reflects continuing success of streaming services such as Netflix, who need to maintain brand with innovative and original programming and therefore integrate high end production values (as a Netflix original) to support their ideological business model.

**Mr Robot:**

- New York codified as ‘melting pot’ and beacon for western values and ideologies, particularly technology/ economics.
- Social anxieties about corporate executives and ‘The Conspiracy’; members all male, perhaps deliberate strategy to negatively represent and critique patriarchal order, setting up binary opposites (Levi-Strauss) compared to strong female characters in opposition (e.g. Darlene and Angela, to a certain extent). Also, obvious links to “Hacker Collectives” such as Anonymous or groups such as Wikileaks and the power they have over distribution of information/ networks.
- Episode culturally acknowledges importance of digital technology which influences “production feel” and narrative of the show. Episode highlights influence of postmodernism on American culture - represents world of ‘simulation’, world of computer code, of representations of self to others, world where the boundaries between delusions and ‘the real’ are blurred (reflecting theory such as Baudrillard); heavily influences editing and lighting of programme with intertextual references to *The Matrix* amongst others.
- Global appeal of programme means values and ideas can feel marginalised since capitalist country being attacked or challenged by internal protagonists (hacks historically occur from abroad); possibly reflects contemporary anti-American sentiment, Occupy movement etc.
- Elliot’s alienation and the values he represents very clearly influence codes and conventions of narrative; might appeal more to younger target audience (may share attitudes and beliefs demonstrated) through dialogue and unusual narrative structure which might alienate older audiences with different ideological systems (hence, popularity through streaming services).
- Episode reflects competitive market in which US cable and satellite networks like USA Network compete - one strategy available to brand themselves as different (e.g. as ‘We the Bold’ – running shows with unlikely, boundary-pushing, high-risk heroes); also subsidiary of NBC Universal - ultimately affects visual/ narrative style of product for western audiences; ultimately reflects high-end production techniques representing industry belief that US LFTV drama is high quality.
- There may be reference to Amazon obtaining the rights to Mr Robot as part of their exclusive streaming catalogue (Prime originals) but this series was NOT produced by Amazon.

**Homeland:**

- Series a response to national and global anxiety about threat to Western values by radical Islamic groups as well as “the enemy within”, a perennial concern for the US. Episode explores historical trauma of 9/11 in USA.
- First episode presents conventionally-codified socially-contested gender and racial/ethnic relations: attitudes, values and beliefs show a world in which apparent conformity to social norms masks underlying cultural tensions and conflicts.
- Range of shots of iconic buildings and landmarks (CIA - Langley, The White House) reflect codes/ conventions of modern spy-drama sub-genre, offering historical nods to political spy thrillers but also using real footage of culturally significant moments in



	<p>history to reflect rigid American attitudes and ideologies about terrorist threats to the US; values clearly encoded within structure and characterisation aimed at a mainstream western audience.</p> <ul style="list-style-type: none"> <li>• Culturally-embedded values of patriotism and belief in the “good soldier” repeated and challenged throughout episode; Butler’s argument about gender being performative sees Jessica rehearsing being ‘the good wife’ and the army desperately trying to persuade Brody to perform as the masculine ‘hero’; in contrast, underlying tones that this ideological system is somehow as dangerous as the threat of terror from abroad reflecting less typical American values</li> <li>• CIA management are male, reinforcing patriarchal power (traditional values), but narrative follows female protagonist playing central role of the ‘the maverick’ who is proved right, counter-typical of codes and conventions of similar genres; a black man is poised to become Director of the CIA which reflects cultural rise of African-American men in to White House ‘circles’ of ideological enforcement (reflexive of codes/ conventions shown in similar programmes such as 24).</li> <li>• Codes and conventions show influence of social anxieties about contemporary terrorist threat and about homeland security’s response to that threat. Episode also shows influence of American cultural reaction to terrorism and international conflict – overt patriotism, militarism and the search for heroes.</li> <li>• Title sequence uses some real footage to add verisimilitude to the threat and nature of the attack, a typical convention. However, series is adapted from an Israeli series, so may reflect more universal cultural attitudes and beliefs about responding to threat, allowing global narratives and resell opportunities to foreign markets.</li> <li>• Episode reflects highly competitive market in which US cable and satellite networks such as Showtime operate and that one strategy available to such a network is to differentiate the brand with high quality adult drama; subsequent series available to stream on Netflix and Channel 4 which would influence the look and style of the drama to meet audience expectations and reflect diverse and original content to match the remit and value systems of such broadcasters.</li> </ul> <p><b>The Killing/ Forbrydelsen:</b></p> <ul style="list-style-type: none"> <li>• Series questions stereotypical belief that Denmark is a quiet, safe and idealistic country with unbreakable liberal ideology.</li> <li>• Reflects socially-contested gender and racial/ethnic relations: police management and sparring politicians are male, reinforcing typical attitudes to patriarchal power, but narrative follows a female protagonist, whose professionalism and efficacy is foregrounded by her male colleague’s boyishness and willingness to give up, codified in unconventional way.</li> <li>• Denmark represented as society where multiculturalism an embedded value; Vagn’s racist beliefs codified as character flaw in opposition to Theis’s generosity, perhaps reflecting broader ideological conflicts which have international resonance.</li> <li>• Episode shows influence of social anxieties about protection of children and perhaps this narrative is what Western cultures internationally identify with, ultimately leading to remake for Netflix in the US.</li> </ul>
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- Episode reflects two separate worlds within the same society: that of family life and that of politics; series requires some understanding of Danish local politics and the values linked to that.
- Episode reflects economic context of a small publicly-owned national broadcaster that can only finance one long form drama every season – in co-operation with other European television producers – and thus requires drama to be both popular and to reflect the nation back to itself.

### **Borgen**

- Ideologies and values of democratic country is highlighted in this series; Birgitte represents idealistic vision of a system that seeks to replace corrupt politics.
- First episode reflects attitudes to feminism within patriarchal society: Politics and media mostly male-dominated; narrative presents women being valued as skilled professionals and potential Prime Ministers (encoded within debate scene).
- The dramatic codes and conventions are structured to present very clear positive values relating to femininity within Danish society, especially for Birgitte and Katrine, thus emphasising performative nature of femininity (as in Butler and Van Zoonen). However, the subplot involving Hesselboe's wife fits a traditional patriarchal stereotype of the 'hysterical' woman; her downfall could represent a more typical attitude towards politics.
- Family values and the belief in domestic stability are encoded positively from a feminist perspective, (e.g. the ultra-supportive Phillip who has agreed to put his career on hold for Birgitte), negatively (e.g. the bottom-slapping, preening Laugerson) and sometimes both positively and negatively simultaneously, (e.g. Kasper is caring and supportive but competitive and obsessed with winning power). Each of these are presented within interlinked sub-plots, typical of complex socio-political LFTVDs.
- Culturally, Denmark represented as an avowedly multicultural society; Laugerson's attack on asylum-seekers represented as a deal-breaker to Birgitte, an attitude which defines the codes and conventions of the subsequent narrative. Episode reflects contemporary Danish ideology in depiction of consensual decision-making and coalition politics and celebration of tolerance and inclusivity towards minority groups. However, this may be argued to be as being part of a broader globalised ideology of western liberalism, with the codes/ conventions being typical of more liberal LFTVDs
- Series requires some understanding of Danish national politics but does not assume this knowledge on the part of audiences, providing enough exposition to enable politically-literate audiences to understand the narrative; the attitudes, values and beliefs might be challenging for audiences from countries which do not use coalition political systems.
- Episode reflects economic context of a small publicly-owned national broadcaster with limited finances but with a successful track record in selling series internationally, thus encouraging cooperation with other European television producers, creating a very national product yet with international appeal.
-

**Deutschland 83**

- Series reflects social contradictions in divided 1980s Germany and ideologies at the time; contradictory values, attitudes and beliefs are encoded throughout, although unconventionally the audience is positioned with “the other”.
- Episode shows influence of contemporary social anxieties about facing up to Germany’s divided past.
- One of the most successful subtitled TV dramas screened in the UK; ideology also recognised by US audiences.
- Episode reflects specifically German attitude over cultural amnesia/ remembering that may date back to mid-20th Century history, but also apply to beliefs relating to division/ reunification of Germany and subsequent changes in German values.
- Codes and conventions of spy narrative of global cultural resonance and helps explain the international success of the series, despite poor audience figures in Germany; unconventional positioning with communist “hero” allows for values, attitudes and beliefs to be scrutinised.
- Codes and conventions show the binary opposites between east and west through the use of media language, such as the colour palette used in mise-en-scene.
- Culturally, focus on fashion, style and music, which has global influence on ideologies and values of audiences, attracting further interest from European viewers (taps into current nostalgia for 1980s).
- Historically, deals with significant Cold War events, particularly operation Able Archer.
- Programme reflects the highly competitive nature of US cable and satellite television in which channels such as Sundance Channel seek quality programming to maintain the brand, (e.g. by moving into international cooperation to produce and premiere foreign-language programming) and the reliance of German commercial broadcasters on international co-productions for prestige drama.

**Trapped:**

- The ideology of Iceland being a self-sufficient and safe environment challenged through codes and conventions of murder-mystery/ “Scandi-noir”.
- Episode reflects belief in a mostly traditional society where patriarchy only partially contested: community ruled by men – mayor, MP, local businessmen, police chief and Reykjavik detectives are all men – suggesting persistence of traditional gender roles, but female police officer professional – could be seen to embody codes/ conventions of other Scandi dramas which foreground female characters. Narrative suggests negative attitude to male characters.
- Episode shows influence of social anxieties demonstrating contemporary regional attitudes about exploitation of Iceland by economically powerful outsiders and threat of trade with Western and Eastern superpowers such as America and China, which will ultimately dilute unique culture, values and beliefs bringing negative aspects of liberal ideology.

- Episode shows influence of Icelandic culture in its depiction of a very close-knit small community reliant on fishing and tourism. Visual codes emphasise remoteness whilst narrative conventions foreground stereotypical attitudes and values: social cohesion through family and community aid (in contrast with the less sympathetic portrayal of the world beyond).
- Issue of division and historical links to Denmark once ruling Iceland explored between the competing Andri and Captain of the ship, where both cultures seem to collide (codes and conventions of this sub-narrative seem very much influenced by Icelandic values and ideologies).
- Setting provides a variation of the codes/ conventions of the typical murder mystery narrative familiar from established international media products which conventionally take place in big cities (the sub-plot of the Reykjavik cops being brought in offers a consideration of attitudes to “small town” policing).
- Episode shows influence of economic factors and desire to capitalise on Western and national appetites for “Scandi-noir”.
- Co-operation between European television industries to facilitate production of expensive LFTVD within small country – Iceland’s most expensive TV production when transmitted - matched ideology of BBC4 achieving international acclaim.

**AO2:3**

Responses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts.

**Representation**

Responses may make judgements and reach conclusions about the reasons for the differences in representations. These may include:

- making judgements and reaching conclusions about the relative influence of different national contexts in representing ideological differences.
- consideration of whether the values, attitudes and beliefs presented are truly representative of national contexts or whether they have been influenced by globalisation.
- making judgements and reaching conclusions about the extent to which the representation of similar international contexts may influence the codes and conventions of serial dramas from different countries.

**Audience**

Responses may make judgements and reach conclusions about the impact of targeting different audiences, whether national or international. These may include

- the effect of targeting international audiences accentuating archetypal ideological representations of national cultures and thus presenting stereotypical or unrepresentative values, attitudes and beliefs.
- the effect of targeting sophisticated, ‘media-savvy’ audiences versus mainstream mass audiences in allowing a range of readings on contextual events (e.g. of Danish politics/ Icelandic policing/ East German spying versus Western equivalents) and thus increase differentiation in representations.

**Media Language**

Responses may make judgements and reach conclusions about the ways in which media language reflects ideology, e.g:

- protagonists may display characteristics which celebrate or represent failures of values, attitudes and beliefs (e.g. the obsessive investigator (Lund, Carrie); the police officer with a broken marriage (Andri), the socially-awkward IT genius (Elliot); the manipulative politician (Frank); the young protagonist stereotypically flawed by lack of self-control and commitment (Martin); the innocent victim child (Will)) which may subvert or reflect dominant codes and conventions of long form TV drama.
- different national or regional ideologies may influence codes and conventions, e.g. the Spielbergian small-town setting of *Stranger Things*; the conspiracy thriller trappings of *Homeland*; the stylistic features of *Deutschland 83*; the presentation of Danish politics in *Borgen*. Codes and conventions may be discussed in terms of intertextual references and stylistic devices.

**Media Industries**

Responses may make judgements and reach conclusions about the effects of media industries influencing the ways in which codes and conventions are used to reflect audience values, attitudes and beliefs, e.g:

- highly regulated publicly funded media industries such as DR or RUV may be more constrained in their presentation of national ideologies, values and attitudes than unregulated streaming services such as Netflix or American cable television which can sometimes homogenise non-western cultures or create conflict within their belief system.
- production values enhanced by larger budgets of western TV companies helps codify LFTV drama as an alternative to film consumption and use of special effects (e.g. *Stranger Things* episode budget greater than entire series of *Trapped*).
- the impact of individual producers and their ideology on the use of codes and conventions, e.g. the autistic nature of Fincher, Kormakur, the Duffer brothers – all of which have different visions moulded by their ideologies and values of film and TV.

Answers in the top mark band will reach a clear conclusion about the reasons for differences in how values, attitudes and beliefs influence codes and conventions – reward any reasons selected that are backed by evidence from the analysis of both media products. These answers may weigh the importance of media contexts against one or more areas of the theoretical framework. They may argue either for the significance of contexts, or of one or more areas of the framework, or for both, or that the contexts and areas of the framework are so intricately interlinked that they cannot be separated.

Question	Level	AO1	Mark	AO2	Mark
3*	3	<p>A <b>comprehensive</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Comprehensive and accurate knowledge and understanding of the influence of media contexts and audience values, attitudes and beliefs on codes and conventions within long form TV dramas.</li> </ul>	7–10	<p>A <b>comprehensive</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate application of knowledge and understanding of the media theoretical framework, media contexts, and media theory to analyse two set products from long form television drama.</li> <li>Convincing, perceptive and accurate analysis of codes, conventions and audience values, attitudes and beliefs in the set episodes for <b>two</b> long form television dramas which consistently provides logical connections and a good line of reasoning.</li> <li>Highly developed, balanced and accomplished judgements and conclusions in relation to the question.</li> </ul> <p><i>The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></p> <p><i>Responses that do not draw together knowledge and understanding from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 16 marks for AO2.</i></p>	14–20

Question	Level	AO1	Mark	AO2	Mark
	<b>2</b>	<p>An <b>adequate</b> response to the set question.</p> <p>Adequate and generally accurate knowledge and understanding of the influence of media contexts and audience values, attitudes and beliefs on codes and conventions within long form TV dramas.</p>	<b>4–6</b>	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>• Adequate and generally successful application of knowledge and understanding of the media theoretical framework, media contexts, and media theory to analyse two set products from long form television drama.</li> <li>• Adequate and generally successful analysis of codes, conventions and audience values, attitudes and beliefs in the set episodes for <b>two</b> long form television dramas which provides some logical connections and lines of reasoning, although may be descriptive in parts.</li> <li>• Adequate and generally well-reasoned judgements and conclusions in relation to the question.</li> </ul> <p><i>The response demonstrates a line of reasoning with some structure. The information presented is in the most part relevant and supported by some evidence.</i></p>	<b>7–13</b>

Question	Level	AO1	Mark	AO2	Mark
	<b>1</b>	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Knowledge and understanding of media contexts is minimal, demonstrating little understanding of the influence of media contexts and audience values, attitudes and beliefs on codes and conventions within long form TV dramas.</li> </ul>	<b>1–3</b>	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Minimal application of knowledge and understanding of the media theoretical framework, media contexts, or media theory to analyse two set products from long form television drama.</li> <li>Candidate may have only referred to <b>one</b> set episode in detail</li> <li>Analysis of codes, conventions and audience values, attitudes and beliefs in the set episodes for two long form television dramas, if present, is minimal and/or largely descriptive and may not be relevant.</li> <li>Judgements and conclusions, if present, are minimal, with limited or no use of examples to support.</li> </ul> <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p>	<b>1–6</b>
	<b>0</b>	<ul style="list-style-type: none"> <li>No response worthy of credit.</li> </ul>	<b>0</b>	No response or no response worthy of credit.	<b>0</b>



4 Evaluate the usefulness of **one** of the following theories in understanding long form television drama:

**EITHER**

- Hesmondhalgh's theories about cultural industries

**OR**

- Butler's theories about gender performativity.

<b>Assessment Objectives</b>	AO2: 2 – Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories. <b>AO2 Total: 10 marks.</b>
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Question	Indicative Content
4	<p><i>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.</i></p> <p><b>AO2:2</b></p> <p><b>Hesmondhalgh</b> Explanation that Hesmondhalgh's theory is sufficiently simple to be widely applicable, meaning that it is possible to identify his key elements of his ideas about cultural industries in long form television drama, e.g:</p> <ul style="list-style-type: none"> <li>• Draws attention to the forms and effects of ownership and control, such as the differences between purely commercial American television products and the public service ethos of most of the European producers.</li> <li>• Draws attention to the issues of risk and profitability in LFTVDs where high budgets are at stake and the ways producers will try to minimise these risks by using formatting – e.g. genres, the star system – and co-production deals for the smaller European broadcasters.</li> <li>• The idea that American cable and streaming services treat audiences as consumers.</li> <li>• That because LFTV dramas can be available on subscription services that a limited degree of regulation is needed to avoid harm.</li> <li>• The idea that global regulation is a challenge in a globalised world.</li> <li>• Focus on European public service broadcasters who may be regulating LFTV drama to protect interests of their citizens.</li> <li>• Likewise, that there are limitations to the theory because the study was based on a regulatory perspective of Ofcom.</li> <li>• In prioritising the effects of ownership and control on the content of television this theory may not aid in understanding how ideologies, audience choice or media language conventions may determine media content.</li> </ul>

**Butler**

Explanation that Butler's theory is sufficiently recognisable to be applied to all LFTV dramas, especially representations of gender, e.g.

- The role of gender being foregrounded, in particular women preparing to present their bodies for display.
- Representations of people training for specific roles.
- Reinforcing patriarchal ideas about masculinity.
- Subversions or countertypes that expose or disrupt heteronormativity.
- Likewise, there may be limitations to the theory because it is not a specific theory for LFTV Drama and such dramas often have very complex and unique character functions that cannot always be classed as performative based on repetition.

Question	Level	Mark Scheme	Mark
4	3	<p><b>Comprehensive</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate application of knowledge and understanding of media industries to evaluate Hesmondhalgh's ideas about cultural industries <b>or</b> of media representations to evaluate Butler's theory about gender performativity.</li> <li>Convincing, perceptive and accurate evaluation of the usefulness of either Hesmondhalgh's ideas about cultural industries <b>or</b> Butler's theory about gender performativity in analysing long form television drama.</li> </ul>	7–10
	2	<p>An <b>adequate</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>An adequate and generally accurate application of knowledge and understanding of media industries to evaluate Hesmondhalgh's ideas about cultural industries <b>or</b> of media representations to evaluate Butler's theory about gender performativity.</li> <li>Adequate and generally successful evaluation of the usefulness of either Hesmondhalgh's ideas about cultural industries <b>or</b> Butler's theory about gender performativity in analysing long form television drama.</li> </ul>	4–6
	1	<p>A minimal application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>A minimal application of knowledge and understanding of media industries to evaluate Hesmondhalgh's ideas about cultural industries <b>or</b> of media representations to evaluate Butler's theory about gender performativity.</li> <li>Evaluation of the usefulness of either Hesmondhalgh's ideas about cultural industries <b>or</b> Butler's theory about gender performativity in analysing long form television drama is minimal, and is likely to be largely descriptive of the theory or contradictory.</li> </ul>	1–3
	0	No response worthy of credit.	0

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