

A Level Media Studies

H409/02 Evolving media

Sample Question Paper

Date – Morning/Afternoon

Time allowed: 2 hours

You must have:

- OCR 12-page Answer Booklet



INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **all** the questions.
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **70**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **4** pages.

Section A
Media Industries and Audiences

1 Explain why popular music radio programmes struggle to gain recognition as Public Service Broadcasting. Refer to *The BBC Radio 1 Breakfast Show* to support your answer.

In your answer you must also:

- Explain how political, cultural and economic contexts influence the status of popular music radio programming

[15]

2 Explain the impact of digitally convergent media platforms on video game production, distribution and consumption. Refer to Minecraft to support your answer.

[15]

SPECIMEN

Section B**Long Form Television Drama**

In **question 3**, you will be rewarded for drawing together knowledge and understanding from your full course of study, including different areas theoretical framework and media contexts.

You should have studied **two** long form television dramas: **one** from **List A** and **one** from **List B** below.

Your answer should make reference to **both** long form television dramas you have studied: **one** from **List A** and **one** from **List B**.

List A	List B
<i>Mr Robot</i> (Season 1, Episode 1)	<i>The Killing / Forbrydelsen</i> (Season 1, Episode 1)
<i>House of Cards</i> (Season 1, Episode 1)	<i>Borgen</i> (Season 1, Episode 1)
<i>Homeland</i> (Season 1, Episode 1)	<i>Trapped</i> (Season 1, Episode 1)
<i>Stranger Things</i> (Season 1, Episode 1)	<i>Deutschland 83</i> (Season 1, Episode 1)

3* Why do long form television dramas from different countries offer different representations?

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 representations in the set episodes of the **two** long form television dramas you have studied
- make judgements and reach conclusions about the reasons for the differences in representation between the **two** episodes.

[30]

4 Evaluate the relevance of Todorov's theory of narratology to long form television drama.

[10]

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...day June 20XX – Morning/Afternoon

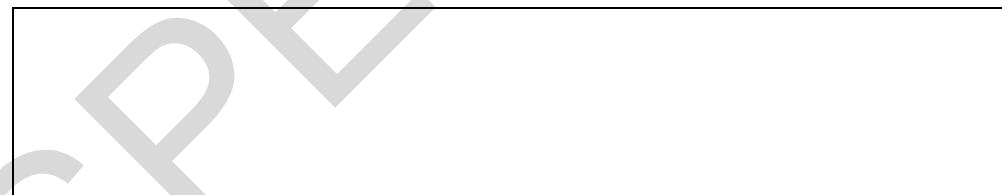
A Level in Media Studies

H409/02 Evolving media

SAMPLE MARK SCHEME

Duration: 2 hours

MAXIMUM MARK 70



This document consists of 28 pages

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.

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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 why popular music radio programmes struggle to gain recognition as Public Service Broadcasting. Refer to *The BBC Radio 1 Breakfast Show* to support your answer.

In your answer you must also:

- Explain how political, cultural and economic contexts influence the status of popular music radio programming

Assessment Objectives	<p>AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media.</p> <p>AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. AO1 Total: 15 marks.</p>
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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>AO1:1</p> <ul style="list-style-type: none"> • Responses may refer to the role of the regulatory framework, including the role of Ofcom and the PSB requirements under which BBC radio operates and the need for popular music radio programmes to help meet these requirements in their function as part of their host-stations' wider portfolio of radio programming. This regulatory commitment directly affects popular music programmes content and format. Meeting these regulatory constraints can cause a tension between programme controllers who may be more concerned with audience or commercial concerns than providing informative, educational and distinctive content. For example, PSB popular radio programming must include content such as: impartial news and information; education; high quality, distinctive programmes; reflecting, representing and serving all communities across Britain, supporting creative industries; and reflecting the UK and its values to the world. • Responses may refer to the significance of licence fee funding to BBC radio productions, which gives BBC popular music radio programmes more scope and range in terms of content, access to 'star' guests, and modes of distribution, for example, via livestreaming and podcasts on iPlayer radio, iPlayer on TV and extra content on digital stations and more outside broadcasts and events. Responses may explain that the license payer funding which allows a broad scope and range of the content and delivery of PSB popular music radio programmes helps them directly compete with the status of their commercial counterparts – which have less regulatory obligation to inform and educate, and are driven predominantly through

commercial audience concerns.

- Responses may also link the point above to the public duty of the BBC to promote technological development, e.g. digital technologies, such as the BBC iPlayer, to prepare for media convergence – this licence payer funded obligation gives PSB popular music radio programming a technological edge compared to commercial popular music radio programming.
- Responses may also refer to the global role of the BBC as a brand with international reach and authority, built upon its PSB role and the status this immediately confers on any of its programming, including popular music radio programmes.

Responses are likely to refer to *The BBC Radio 1 Breakfast Show* as an example of public service popular music programming, such as:

- the show meets the BBC's need to address and engage young audiences, fitting in to a stable of BBC channels that address a wide range of audiences but responses might indicate that the specific focus on a distinctive 15–29 year old audience has actually affected the programme's status by seeing audiences drop to just over 5 million listeners, which is the lowest audience for the programme since 1999 (correct as of July 2017).
- the show includes some public service elements such as news and interviews with studio guests and does address news and current affairs issues that affect its target audience, e.g. references to the Manchester Arena bombing on the show the next day – this fits distinctly with the BBC's public service remit – responses may note that in line with the point above that these features may not be attractive to audiences looking for a broad mix of classic and contemporary popular music, with more airplay of songs and less news and realism – which can be found predominantly on commercial popular music radio shows.
- the show provides a wider and more diverse range of recorded music than commercial stations in order to appeal to a younger national audience who are more specifically interested in new music, from less well-known artists.
- content from the show is distributed across a range of platforms, including BBC iPlayer, downloadable podcasts, and YouTube, encouraging convergence and engagement with a younger audience who are predominantly the early adopters of new social media technologies.

AO1: 2

- the cultural context of the perceived role of the BBC in British culture, especially among cultural elites, as an upholder of 'Reithian Values' and thus a supporter of The Arts
- the cultural downgrading of popular music compared to the high arts, means that popular music radio programmes such as *The BBC Radio 1 Breakfast Show* are seen as lower in cultural status than Radio 3
- the cultural downgrading of recorded popular music as 'less authentic' than live performance, meaning that the BBC, including through *The BBC Radio 1 Breakfast Show*, covers live events such as music festivals in order to be distinctive, reinforcing the lower cultural status of recorded popular music programming
- the political context of calls for Radio 1 to be privatised as it is simply competing with commercial radio, reinforces the low status of popular music programming and means there is extra pressure on *The BBC Radio 1 Breakfast Show* to be

	<ul style="list-style-type: none">distinctivethe economic context of popular music radio stations being commercially successful reinforces their perceived low cultural status.
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Question	Level	Mark Scheme	Mark
1	3	<p>A comprehensive response to the set question.</p> <p>A comprehensive demonstration of knowledge and understanding of why popular music radio programmes struggle to gain recognition as Public Service Broadcasting:</p> <ul style="list-style-type: none"> • comprehensive, detailed and accurate knowledge and understanding of the radio industry • clear and precise explanation of why popular music radio programmes struggle to gain recognition as Public Service Broadcasting • Answer is supported by detailed and accurate reference to the set radio programme. <p>Comprehensive, detailed and accurate knowledge and understanding of a range of contexts and their influence on the status of popular music programming</p>	11-15
	2	<p>An adequate response to the set question.</p> <p>An adequate demonstration of knowledge and understanding of why popular music radio programmes struggle to gain recognition as Public Service Broadcasting:</p> <ul style="list-style-type: none"> • adequate and generally accurate knowledge and understanding of the radio industry • generally accurate explanation of why popular music radio programmes struggle to gain recognition as Public Service Broadcasting • Answer is supported by generally accurate reference to the set radio programme. <p>Adequate and generally accurate knowledge and understanding of one or more contexts and their influence on the status of popular music programming</p>	6-10
	1	<p>A minimal response to the set question.</p> <p>A minimal demonstration of knowledge and understanding of why popular music radio programmes struggle to gain recognition as Public Service Broadcasting:</p> <ul style="list-style-type: none"> • knowledge of radio industry is minimal, demonstrating little understanding • explanation of role of the BBC as a public service radio provider is minimal and may not always be accurate. • Reference to the set radio programme to support the answer is minimal and may be inaccurate. <p>Knowledge of media contexts and their influence on the status of popular music programming is minimal, demonstrating little understanding</p>	1-5
	0	No response or no response worthy of credit.	0

2 Explain the impact of digitally convergent media platforms on video game production, distribution and consumption. Refer to Minecraft to support your answer.

Assessment Objectives	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. AO1 Total: 15 marks.
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Question	Indicative Content
2	<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>AO1:1</p> <ul style="list-style-type: none"> • Learners may refer to the ways that digitally convergent media platforms can impact on video game production, for example, by allowing synergies in production that produce cost savings for Video Games companies e.g. fewer master copies of the video game are actually required and these can then be ported across a number of convergent platforms, e.g. Windows, (Windows PC, Windows smart phones and Xbox) or Android and the multitude of devices that support Android. • Learners may also refer to how convergence between social media platforms, e.g. YouTube, Facebook and online fan communities has enabled Minecraft's audience to have an active voice in its on-going production through detailed feedback and commentary on modifications and beta tests. • Learners may demonstrate knowledge and understanding that the internet is not a single technology but its availability over a multitude of different platforms has acted as an enabler to Video Games companies in terms of how they distribute games, for example, vastly cutting down on distribution costs. • Learners may also show understanding that in some cases the impact of digitally convergent media platforms has also increased the risk of video game production for video games companies, e.g. via leaked content that is playable across a number of convergent platforms and online piracy. • Learners may also refer to the prolificacy of additional monetisation features used by video games companies to gain both, additional revenue, and also capture further audience information to refine future products, such as through the Microsoft Minecraft Marketplace. • Learners may also refer to how digitally convergent platforms are impacting upon video game consumption, for example, and refer to the development of the Minecraft 'cross-play' which enables gamers (the audience) to experience online play with other Minecraft players at the same time, irrespective of which platform they own to play games, further bringing the audience together (at the time of publication, July 2017, 'cross-play' is available across all devices which can support Windows 10, iOS, Android, XBox One and Nintendo's Switch).

Question	Level	Mark Scheme	Mark
2	3	<p>A comprehensive demonstration of knowledge and understanding of industries for video games.</p> <ul style="list-style-type: none"> • Comprehensive, detailed and accurate knowledge and understanding of industries for video games. • Clear and precise and balanced explanation of the impact of digitally convergent media platforms on video game production, distribution and consumption • Answer is supported by detailed and accurate reference to the set video game. 	11–15
	2	<p>An adequate demonstration of knowledge and understanding of industries for video games.</p> <ul style="list-style-type: none"> • Adequate and generally accurate knowledge and understanding of industries for video games. • Generally accurate explanation of the impact of digitally convergent media platforms on video game production, distribution and consumption. Quality of response may not be balanced in terms of production, distribution and circulation • Answer is supported by generally accurate reference to the set video game. 	6–10
	1	<p>A minimal demonstration of knowledge and understanding of industries for video games.</p> <ul style="list-style-type: none"> • Knowledge of industries for video games is minimal, demonstrating little understanding. • Explanation of the role of the impact of digitally convergent media platforms on video game production, distribution and consumption. Answer may only focus on production, distribution or circulation. • Reference to the set video game to support the answer is minimal and may be inaccurate. 	1–3
	0	No response or no response worthy of credit.	0

3* Why do long form television dramas from different countries offer different representations?

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 representations in the set episodes of the **two** long form television dramas you have studied
- make judgements and reach conclusions about the reasons for the differences in representation between the **two** episodes.

Assessment Objectives	<p>AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. AO1 Total: 10 marks.</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 AO2 Total: 20 marks.</p>
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Question	Indicative Content
3	<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>AO1:2</p> <p>Responses will demonstrate knowledge and understanding of the contexts in which long form television dramas are produced and consumed, including:</p> <p>Social Contexts</p> <p>Knowledge and understanding of the influence of changes in gender roles, of gender, racial and ethnic inequalities, social attitudes to sexualities on television programmes.</p> <p>Knowledge and understanding of the influence of social anxieties and/or contested social values on television programmes, for example the perceived rupturing of the 'American dream' illustrated through allegorical representations of social anxieties such as domestic terrorism and surveillance and also more broadly through wider western social values towards security and family and home and the perceived breakdown of the 'nuclear' family.</p>

Cultural Contexts Knowledge and understanding of the influence of national cultures on television programmes, for example the cultural importance of television dramas in reflecting, re-interpreting and re-enforcing national cultural identities and representations of social groups, events and the individuals within those (and on occasion, challenging and subverting those representations to try and instigate cultural change and domestic conversations on representations and identity). Knowledge and understanding of the influence of cultural globalisation and hybridisation on television programmes and recognition that key character types may share certain generic traits in their representations across westernised television culture.	Historical Contexts Knowledge and understanding of the influence of key historical events on television programmes, for example, 9/11 and the 'war on terror' and how this affected the American psyche and been reflected and re-interpreted through television dramas; for example, how the reunification of Germany influenced the region and has been reflected and re-interpreted through television dramas. Political Contexts Knowledge and understanding of the influence of attitudes to politics on television programmes including how television programmes can reflect, reinterpret, amplify and satirise national political institutions and the mechanics of their working, including an understanding that Western programme makers have the freedom to criticise and satirise their own domestic politicians and political systems. A knowledge and understanding of the need for the audience to have political knowledge itself to understand the basis of some representations in political dramas Economic Contexts Knowledge and understanding of the influence of high budgets on flagship television programmes, e.g. the opportunities for character development in 'authored' high budget programmes allows for more complex, individualised three-dimensional characterisation rather than stereotyping. Responses may also show knowledge of the disparity between production budgets for US television dramas and European television dramas and their sources of funding and how budget can influence representations through allowing more or less choice to programme makers when constructing representations, for example, with regard to locations, settings, costumes, filming, lighting, sound and editing technology.
	AO2:1 Responses will explain how media contexts may have influenced representations in the set episodes of the two long form television dramas studied. These will include one or more of the following: social, cultural, historical, political, or economic contexts. Social Contexts The influence of social anxieties and/or contested social values and the influence of changes in gender roles, and/or racial and

	<p>ethnic inequalities, and/or social attitudes to sexualities on television programmes, e.g.</p> <ul style="list-style-type: none">• House of Cards The episode reflects socially-contested gender and racial/ethnic relations: it suggests a degree of gender equality, e.g. Frank and Claire are both powerful individuals and are represented as having similar agency in their scheming and ambition, moreover Zoe is represented as assertive, ambitious, and confident in her own sexuality. However, the narrative primarily follows the male protagonist and represents Washington politics as male-dominated and mostly white, with explicit tokenism in the hiring of a Latina Chief of Staff (reflecting theory such as bell hooks). The episode shows the influence of social anxieties about politics falling into the hands of the power-obsessed.• Stranger Things The episode intertextually reflects 1980s family and gender relations and is set within a Spielbergian, mostly white, world of suburban family life, representing mothers as figures struggling to hold the family together, fathers as absent or insensitive and distracted, and young boys as establishing a fierce loyalty and masculine camaraderie in the face of a hostile world. Mike's teenage sister, Nancy, is represented in contradictory ways: she anti-stereotypically excels at science while still fitting stereotypes of the teenage girl (reflecting theories such as Gauntlett). The episode shows the influence of social anxieties about the consequences of scientific experimentation.• Mr Robot The workplace is ethnically and gender mixed; this diversity reflects the context of contemporary New York's self-presentation as a 'melting pot'. However, the corporation executives and 'The Conspiracy' members are all male, perhaps a deliberate strategy to negatively represent and critique patriarchal order. The episode shows the influence of social anxieties about the power of corporate conspiracies and digital technology.• Homeland The episode reflects socially-contested gender and racial/ethnic relations: it represents a world in which apparent conformity to social norms masks underlying tensions and conflicts; in particular, as in Van Zoonen's argument about gender being performative, we see Jessica rehearsing being 'the good wife' and the army desperately trying to persuade Body to perform as the masculine 'hero'. The CIA management are male, reinforcing patriarchal power, but the narrative follows the agency of a female protagonist playing the central role of the 'the maverick' who is proved right. Racial and ethnic representations are simultaneously both stereotypical and anti- stereotypical: a black man is poised to become Director of the CIA, the ultimate 'insider', but the 'enemy without' is an Arab. The episode shows the influence of social anxieties about the contemporary terrorist threat and about the state's response to that threat.• The Killing The episode reflects socially-contested gender and racial/ethnic relations: the police management and sparring politicians are male, reinforcing patriarchal power, but the narrative follows the agency of a female protagonist, whose professionalism and efficacy is foregrounded by her male colleague's boyishness and willingness to give up. There is similar ambiguity in gender representation when Theis and Pernille are represented as equal partners in their business and family affairs, but, stereotypically, it is the husband who goes out to search while the wife stays at home. Denmark is represented as an avowedly multicultural society, with Vagn's racism represented as a character flaw in opposition to
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	<p>Theis's generosity. The episode shows the influence of social anxieties about the protection of children.</p> <ul style="list-style-type: none">• Borgen The episode reflects contested gender relations showing the impact of feminism on patriarchal society: Politics and the media are mostly male-dominated, but women are represented as skilled professionals and potential Prime Ministers and Birgitte, in particular, is represented as decisive. Many of the representations foreground the work of constructing femininity, especially for Birgitte and Katrine, thus emphasising the performative nature of femininity (as in Butler and Van Zoonen). However, Hesselboe's wife fits the traditional patriarchal stereotype of the 'hysterical' woman. Masculinity is represented both positively from a feminist perspective, e.g. the ultra-supportive Phillip who has agreed to put his career on hold for Birgitte, and 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. Denmark is represented as an avowedly multicultural society; Laugerson's attack on asylum-seekers is represented as a deal-breaker by our heroine.• Deutschland 83 The episode reflects the social contradictions in divided 1980s Germany: East Germany is represented as a rigidly controlled state that promotes women's equality, with Leonora as the powerful woman who sets up the spying operation, whereas in West Germany, which is less controlled, the military is represented as rigidly patriarchal. Both Germanies are represented as white and the representation of the racial integration of the American military appears to add to their 'otherness'. The episode shows the influence of social anxieties about facing up to Germany's divided past.• Trapped The episode reflects a mostly traditional society where patriarchy is only partially contested: the community is ruled by men – the mayor, the MP, the local businessmen, the police chief and the Reykjavik detectives are all men – suggesting a persistence of traditional gender roles, but the female police officer is professional and has agency within the narrative. The episode shows the influence of social anxieties about the exploitation of Iceland by economically powerful outsiders. <p>Cultural Contexts</p> <p>The influence of national cultures on television programmes or, conversely, the influence of cultural globalisation and hybridisation on television programmes, e.g:</p> <ul style="list-style-type: none">• House of Cards The episode reflects the American cultural preference for the rooted, honest, trustworthy hero in its representation of the opposite – the critical representation of the untrustworthy world of Washington politics. However, the series originates in Westminster politics and is not essentially American, but may be seen as an example of a globalised narrative that, although it is set in America (and international audiences are used to being positioned as Americans), presents Frank as an archetypal amoral power-seeker.
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- **Stranger Things** The episode shows the influence of the cultural icon of the American small town community developed by Hollywood cinema, not least in the 1980s. This representation has global recognition (by international audiences used to being positioned as Americans), given the global success of the Hollywood blockbusters of that era.
- **Mr Robot** The episode shows the influence of postmodernism in American culture in that it represents a world of 'simulation', a world of computer code, of representations of self to others, a world where the boundaries between delusions and the real are blurred (reflecting theory such as Baudrillard). Representations of urban alienation, exploitation and corporate domination, an all-powerful conspiracy and a hacking group undertaking 'the project' may or may not be a symptom of Elliot's alienation from the world. Though this postmodernism is apparent in Hollywood films that have been cited as influencing the series, postmodernism could be best described as a global phenomenon, especially in terms of its cultural hybridisation, which is by its very nature global.
- **Homeland** The episode shows the influence of American culture's reaction to terrorism and international conflict – overt patriotism, militarism and the search for heroes. However, the series is based on an Israeli series, so may reflect more universal cultural responses to threat and debates about the best way to respond to threats that are applicable beyond American culture, allowing global narratives
- **The Killing** The episode contains specifically Danish representations – the representation of rivalry with Sweden and the nature of Danish local politics, for example – but the crime narrative is of global cultural resonance, which may be why this was the first long form Danish drama to play on British television.
- **Borgen** The episode reflects Danish culture in its depiction of consensual decision-making and coalition politics and its celebration of tolerance and inclusivity towards minority groups. However, this may be argued to be seen not only as a representation of a national culture but as part of a globalised ideology of western liberalism.
- **Deutschland 83** The episode reflects specifically German concerns about cultural amnesia/remembering that may date back to their mid-20th Century history, but also apply to the division and reunification of Germany – these concerns being expressed in recent media products which explore the East German experience in a way that represents the ambiguities of that experience which were buried in the triumph of the West at reunification. However, the spy narrative is of global cultural resonance and helps explain the international success of the series, despite its poor audience figures in Germany.
- **Trapped** The episode shows the influence of Icelandic culture in its representation of a very close knit small community at the margins of civilisation, at the mercy of the elements, and held together by family and mutual aid. However, the setting provides a variation on the murder mystery narrative which is familiar from established international media products.

Historical Contexts

The influence of key historical events, e.g.

- **Deutschland 83** The episode explores the historical trauma of German division and reunification; the episode represents the division of Germany in 1983: the East is poor, controlled and firmly ideological, the West is rich, free but self-doubting, and the complex and ambiguous representations in *Deutschland 83* reflect the difficulties faced by Germany in coming to terms with its divided past and the political and military tensions of the early 1980s in Germany
- **Homeland** The episode explores the historical trauma of 9/11 in the USA: the protagonist is haunted by her failure to prevent the terrorist attack, the returning 'hero' perhaps represents an American culture struggling to come to terms with faith-based terrorism

Political Contexts

The influence of attitudes to politics on television programmes and/or the requirement for political knowledge to understand representations in political dramas, e.g.

- **House of Cards** The episode reflects cynicism and antipathy towards federal politics in the USA: Politics is represented as a naked struggle for power as an end in itself – politicians with beliefs, such as Donald, are represented as likely victims. However, the representations are knowingly exaggerated for satirical effect, e.g. we first see Frank strangling a dog as a 'necessary brutality', which is reinforced by the direct address to camera to implicate the audience, which may suggest a more polysemic reading. The series requires some understanding of Washington politics (but international audiences are used to being positioned as Americans).
- **Stranger Things** The episode reflects anxiety about the power of the central state in relation to the local community: the episode represents a shadowy world of possibly sinister enforcement agents, suggesting an all-powerful secret state, whereas the local police, by contrast, are represented in a humanised way – they are good-natured but made lazy and complacent until forced into action. However, the representations are perhaps deliberately stereotyped for intertextual effect – to recreate the world of 1980s films – which may suggest a more polysemic reading.
- **The Killing** The episode reflects a cynical view of spin-driven politics: the episode represents two separate worlds within the same society: that of family life and that of politics, the former with values of caring, solidarity and authenticity, the latter with values of competition, underhand point scoring, and conspiracy. The series requires some understanding of Danish local politics.

- **Borgen** The episode reflects a cynical view of spin-driven politics yet provides an optimistic vision of democratic politics: the political world is cynical, Machiavellian, and driven by spin, but the voters respond to the honesty of a conviction politician. The 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.

Economic Contexts

The influence of high budgets on flagship television programmes in allowing opportunities for character development in 'authored' high budget programmes leading to more complex, individualised characterisation rather than stereotyping, e.g:

- **House of Cards** The episode reflects the strong growth of streaming services such as Netflix whose initial business model is dependent on rapid growth and who thus need to move into original production with the budgets to buy names such as Fincher and Spacey in order to create 'event' flagship programming
- **Stranger Things** The episode reflects the continuing success of streaming services such as Netflix who need to maintain the brand with innovative and original programming
- **Mr Robot** The episode reflects the highly competitive market in which US cable and satellite networks such as USA Network compete and one strategy available to such a network is to brand themselves as different (e.g. as 'We the Bold' – running shows with unlikely, boundary-pushing, high-risk heroes)
- **Homeland** The episode reflects the 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
- **The Killing** The episode reflects the economic context of a small publicly-owned national broadcaster that can only finance one long form drama every season – in cooperation with other European television producers – and thus requires the drama to be both popular and to reflect the nation back to itself
- **Borgen** The episode reflects the 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** The 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

	<p>on international co-productions for prestige drama</p> <ul style="list-style-type: none">• Trapped The episode shows the influence of economic cooperation between European television industries to facilitate the production of an expensive long form drama within a small country – this was Iceland's most expensive television production at the time of transmission. <p>AO2:3 Responses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts.</p> <p>Responses will make judgements and reach conclusions about the reasons for the differences in representation between the two episodes, these may include:</p> <ul style="list-style-type: none">• making judgements and reaching conclusions about the relative influence of different national contexts in creating representational differences• consideration of whether these are truly national contexts or contexts that have been subsumed by globalisation• making judgements and reaching conclusions about the extent to which the same international contexts may be inflected differently by television producers from different countries• making judgements and reaching conclusions about the significance of other areas of the theoretical framework, for example: <p>Audience Making judgements and reaching conclusions about the impact of targeting different audiences, whether national or international, on representations, e.g:</p> <ul style="list-style-type: none">• the effect of targeting international audiences may be to accentuate archetypal themes and thus decrease differentiation in representations• the effect of targeting sophisticated, 'media-savvy' audiences may be to allow highly localised representations (e.g. of Danish politics or Icelandic policing or East German spying) and thus increase differentiation in representations. <p>Media Language making judgements and reaching conclusions about the requirements of media language on representations, e.g:</p> <ul style="list-style-type: none">• protagonists may display conventional characteristics, such as 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 will serve to decrease differentiation in representations• different national or regional styles may influence representations, e.g. the New York social realism of Mr Robot, the
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	<p>Washington knowingness of House of Cards, the 'nordic noir' of Trapped or The Killing.</p> <p>Media Industries</p> <p>Making judgements and reaching conclusions about the effects of media industries on representations, e.g:</p> <ul style="list-style-type: none">• highly regulated publically funded media industries such as DR or RUV may be more constrained in their representations than unregulated streaming services such as Netflix or American cable television• the impact of individual producers on representations, e.g. the auteurism of Fincher, Kormakur, the Duffer brothers• the impact of convergence on representations, e.g. the possible need for heightened representations in streamed products where the technology enables very easy switching to other products. <p>Answers in the top mark band will reach a clear conclusion about the reasons for differences in representations – reward any reasons selected that are backed by evidence from the analysis of the 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.</p>
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Question	Level	AO1	Mark	AO2	Mark
3*	3	<p>A comprehensive response to the set question.</p> <ul style="list-style-type: none"> Comprehensive and accurate knowledge and understanding of the influence of media contexts on representations 	7–10	<p>A comprehensive response to the set question.</p> <ul style="list-style-type: none"> 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. Convincing, perceptive and accurate analysis of representations in the set episodes for two long form television dramas which consistently provides logical connections and a good line of reasoning. Highly developed and accomplished judgements and conclusions in relation to the question. <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
	2	<p>An adequate response to the set question.</p> <ul style="list-style-type: none"> Adequate and generally accurate knowledge and understanding of the influence of media contexts on representations 	4–6	<p>An adequate response to the set question.</p> <ul style="list-style-type: none"> 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. 	7–13

Question	Level	AO1	Mark	AO2	Mark
				<ul style="list-style-type: none"> Adequate and generally successful analysis of representations in the set episodes for two long form television dramas which provides some logical connections and lines of reasoning, although may be descriptive in parts. Adequate and generally well-reasoned judgements and conclusions in relation to the question. <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>	
	1	<p>A minimal response to the set question.</p> <ul style="list-style-type: none"> Knowledge and understanding of media contexts is minimal, demonstrating little understanding. 	1–3	<p>A minimal response to the set question.</p> <ul style="list-style-type: none"> 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. Analysis of representations in the set episodes for two long form television dramas, if present, is minimal and/or largely descriptive and may not be relevant. Judgements and conclusions, if present, are minimal with limited support. <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p>	1–6
	0	<ul style="list-style-type: none"> No response or no response worthy of credit. 	0	No response or no response worthy of credit.	0

4 Evaluate the relevance of Todorov's theory of narratology to long form television drama.

Assessment Objectives	AO2: 2 – Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories. AO2 Total: 10 marks.
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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>AO2:2</p> <p>Todorov</p> <ul style="list-style-type: none"> • Explanation that Todorov's theory is sufficiently simple to be widely applicable, meaning that it is possible to identify his key elements of his narrative theory in long form television drama, e.g <ul style="list-style-type: none"> ○ House of Cards – the disruption is the thwarting of Frank's ambition, the implied equilibrium is his smooth rise to power ○ Stranger Things – the initial equilibrium is the happy suburban lifestyle, the disruption is Will's abduction ○ Mr Robot – there are multiple disruptions, such as the conspiracy and the intrusion of the 'fsociety', but little sense of an initial equilibrium ○ Homeland – the disruption is Abu Nazir's plot against America with Brody's release, the implied equilibrium is the time before his capture ○ The Killing – the initial equilibrium is the Birk Larsen family's happiness, Lund's relationship with a Swedish boyfriend, and Troel's rise to power in local politics; the disruption is the killing ○ Deutschland 83 – the initial equilibrium is Martin's girlfriend, job and family life, the disruption is US President Reagan's escalation of cold war conflict in Europe ○ Borgen – the initial equilibrium is the cynical state of Danish politics, the disruption is Birgitte Nyborg's conviction politics ○ Trapped - the initial equilibrium of small-town life with minimal crime is disrupted by a murder, plus the initial sequence of Dagny perishing in a fire may turn out to be a key disruption. • Identification that Todorov's theory is very useful in teasing out the messages and values underlying a narrative, in pointing to the significance of the transformation between the initial equilibrium (displayed or implied) and the new equilibrium • Identification that the simplicity of Todorov's theory might limit its effectiveness in understanding complex narratives • Todorov's theory is not designed to explain serial narratives like long form dramas where climax and resolution are necessarily delayed and sometimes, in programmes that are designed to last many series, are never reached • Todorov's theory does not help to understand television's tendency towards segmentation rather than linearity, e.g. the multiple

	<p>segmented storylines of some long form dramas</p> <ul style="list-style-type: none">• Todorov's theory does not help to understand narrative strands that do not add to the narrative drive towards resolution but establish characterisation, spiral out from the main linear narrative or create cliffhangers, e.g.<ul style="list-style-type: none">◦ House of Cards – the secondary storyline about how Claire runs the charity◦ Stranger Things – the Dungeons and Dragons sequence or Steve sneaking into the house◦ Mr Robot – the sequence in which Elliott exposes the child pornographer◦ Homeland – the sequence with Dana and her friend taking drugs◦ The Killing – the sequence illustrating jokey Danish attitudes towards Sweden, the sequences of Theis and Pernille being joyful with each other, the parallel storyline of Troel's election campaign that segments the narrative, only touching at two points◦ Deutschland 83 – sequences emphasising the differences between East and West, e.g. comparing East and West consumer goods, Martin's amazement at first entering a western supermarket, Martin asking where they have the parades in the parks in Bonn◦ Borgen – sequences showing Birgite's relationship with her husband and children◦ Trapped – Andri's difficulties in coming to terms with his break-up with Agnes.
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Question	Level	Mark Scheme	Mark
4	3	<p>Comprehensive application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> • Comprehensive, detailed and accurate application of knowledge and understanding of media language to evaluate either Todorov's narratology. • Convincing, perceptive and accurate evaluation of the usefulness of either Todorov's narratology in analysing the media language of long form television drama. 	7–10
	2	<p>An adequate application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> • An adequate and generally accurate application of knowledge and understanding of media language to evaluate either Todorov's narratology. • Adequate and generally successful evaluation of the usefulness of either Todorov's narratology in analysing the media language of long form television drama. 	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"> • A minimal application of knowledge and understanding of media language to evaluate either Todorov's narratology. • Evaluation of the usefulness of either Todorov's narratology in analysing the media language of long form television drama is minimal or brief, and is likely to be largely descriptive of the theory. 	1–3
	0	No response or no response worthy of credit.	0

Assessment Objectives (AO) grid

Component 02	AO1				Total AO1	AO2			Total AO2	Total Marks
	1a	1b	2a	2b		1	2	3		
Section A										
Question 1	10	5	15	0	0	0	0	0	0	15
Question 2	15	0	15	0	0	0	0	0	0	15
Section B										
Question 3*	0	10	10	10	0	10	20	20	30	
Question 4	0	0	0	0	10	0	10	10	10	
Total	25	15	40	10	10	10	30	30	70	

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