

**GCE**

**Media Studies**

**H409/02: Evolving media**

Advanced GCE

**Mark Scheme for Autumn 2021**

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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

<i>Stamp</i>	<i>Description</i>
	Blank page
N/A	Highlight
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	Tick
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	Unclear
	Omission mark
	Terminology
	Example/ Reference
	Accurate
	Lengthy narrative
	Expandable vertical wavy line
	Vague
	Knowledge and understanding
	Not answered question
	No example
	Opinion

**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 video game producers can affect the video game industry. Refer to *Minecraft* to support your answer. In your answer, you must also consider how social contexts influence the video game industry.

<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>

<b>Question</b>	<b>Indicative Content</b>
<b>1</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>AO1:1</b> Responses might refer to:</p> <ul style="list-style-type: none"> <li>• How broader gaming industry is influenced by successful game producers (e.g. the launch of a successful game leading to the development of new games/ franchises through recognition of market trends, utilisation of available technologies, adapting new technologies/ methods to improve existing etc.)</li> <li>• The ways in which game producers might affect online platforms (such as Xbox live, Twitch, YouTube) by influencing platform developers to include new features which are optimised for these platforms (for example, new online features).</li> <li>• The process by which producers have increased the budget(s) for video games leading to the creation of broader financial opportunities for the gaming industry as a whole (from large companies to individual producers)</li> <li>• Considerations of how features included by producers (e.g. in-app purchases, paidmium/ fremium content) or the facilitation of mods allows consumers to become producers.</li> <li>• How technology is used by video game producers to produce, distribute and circulate video game content, in particular developments in digital distribution platforms such as Steam, Origin and Epic (all of which include exclusive content and all of which are owned by individual production companies); also consideration of the impact of virtual platforms like Stadia.</li> <li>• The effect on the broader industry of the more direct relationship between players and producers (allowed by social media) which can lead to changes/ features being introduced to games.</li> <li>• The effect that producers can have on regulatory frameworks such as PEGI, which influences the industry as a whole.</li> </ul> <p>Responses might demonstrate knowledge and understanding of industries, such as:</p> <ul style="list-style-type: none"> <li>• How media industries research, develop and produce products (in this case video games).</li> <li>• How industries are influenced by different types of producers (traditional mass market production versus niche cottage-industry style developments).</li> <li>• How content is produced through a range of software, including paid for and open-source, to create content for a range of distribution and exhibition platforms.</li> </ul>

Question	Indicative Content
	<p>Responses might explain how <i>Minecraft</i> demonstrates the influence of video game producers, such as:</p> <ul style="list-style-type: none"> <li>• How the game was developed by an individual and later a small company (Mojang) using open-source software rather than being funded initially by software giants, demonstrating the potential of indie game producers and inspiring many others to develop games – this effectively created a new model for video game production.</li> <li>• The game was constantly updated by Mojang based on the information received from the online community, demonstrating a symbiotic relationship; this approach codified a shift in how the broader gaming industry considered audience engagement since it made use of analysis of online trends and data harvested from distribution channels/ social network sites to influence content production. Many games now have similar thriving online communities.</li> <li>• Rather than the traditional approach taken by producers (surveys, focus groups, secondary research etc.) Mojang actively consulted with players to produce, manage and market their content, allowing the players to feel a sense of ownership of the game and its broader culture. This model has been followed by many subsequent <i>Minecraft</i> clones.</li> <li>• <i>Minecraft</i> was influential in popularising the use of streaming sites such as YouTube and Twitch. Videos uploaded to these sites acted as effective promotion for the game as well as allowing the producers to see which features/ elements of the game were popular and inspiring prosumer players to create mods, patches and bonus content (e.g. tutorials). Many video game producers now run Twitch channels as a result.</li> <li>• <i>Minecraft</i> built on existing trends to demonstrate opportunities for synergy between the producers and other companies which created tie-ins such as special editions, merchandising opportunities and even spin offs (“story mode”, toys, books, clothing, cartoons etc.) This demonstrated the continuing social and cultural impact of video games.</li> <li>• Platforms such as <i>Minecraft Edu</i> provided opportunities to build different types of audiences and increase engagement (as well demonstrating the broader potential of the game); the educational influence of <i>Minecraft</i> on the broader gaming industry has perhaps yet to be fully measured but is certainly noteworthy.</li> </ul> <p><b>AO1: 2</b></p> <p>Responses might refer to:</p> <ul style="list-style-type: none"> <li>• How general social contexts influence the production of video games (e.g. economies of scale, changing trends in technology).</li> <li>• How the social development and acceptability of gaming as a popular activity has meant that the video game industry has grown exponentially in popularity, particularly the online gaming arm (<i>Minecraft</i> is almost the “poster child” for this).</li> <li>• The appeal of “child friendly” video games such as <i>Minecraft</i> as a social safe space for young audiences in a market that is saturated by other more mature themed games, such as <i>GTA V</i>.</li> <li>• The social contexts of participatory media creating more and more online communities made up of audiences but also prosumers and pro-ams who develop content and share progress, particularly its relationship with YouTube/ “Let’s Play”.</li> <li>• The risks associated with regulation and how audiences can interact with one another across online platforms (social anxieties); <i>Minecraft</i> is not immune to hacking or bombing, considering the vast array of servers available.</li> <li>• The influence of a socially recognised brand (Microsoft) and the normalisation of Windows software in the home.</li> </ul>

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 video game producers can affect the video game industry:</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate knowledge and understanding of the video game industry.</li> <li>• Clear and precise explanation of how video game producers can affect the video game industry.</li> <li>• Answer is supported by detailed and accurate reference to <i>Minecraft</i>.</li> </ul> <p>Comprehensive, detailed and accurate knowledge and understanding of social contexts and their influence on the video game 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 video game producers can affect the video game industry:</p> <ul style="list-style-type: none"> <li>• Adequate and generally accurate knowledge and understanding of the video game industry.</li> <li>• Generally accurate explanation of how video game producers can affect the video game industry.</li> <li>• Answer is supported by generally accurate reference to <i>Minecraft</i>.</li> </ul> <p>Adequate and generally accurate knowledge and understanding of social contexts and their influence on the video game 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 video game producers can affect the video game industry:</p> <ul style="list-style-type: none"> <li>• Knowledge of video game industry is minimal, demonstrating little understanding</li> <li>• Explanation of how video game producers can affect the video game industry is minimal and may not always be accurate or is largely descriptive.</li> <li>• Reference to question using examples from <i>Minecraft</i> to support the answer is minimal and may be inaccurate.</li> </ul> <p>Knowledge of social contexts and their influence on the video game industry is minimal <b>and/ or</b> descriptive, demonstrating little understanding.</p>	1-5



Question	Level	Mark Scheme	Mark
	0	No response or no response worthy of credit.	0

- 2 Explain how social and cultural circumstances might affect audience interpretations of radio programmes.  
Refer to *The BBC Radio One Breakfast Show (R1BS)* 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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Question	Indicative Content
2	<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> Responses will demonstrate knowledge and understanding of radio audiences (exemplified by <i>The Radio One Breakfast Show</i>) and how the social and cultural circumstances influencing a programme might affect the way an audience member interprets its content. Answers should be focused specifically on the effect of such circumstances on the audiences (rather than the wider radio industry). Answers might include consideration of:</p> <ul style="list-style-type: none"> <li>• Differences in how radio audiences use available hardware and software to access radio programmes and the opportunities (and challenges) this has provided -how the changing nature of broadcast radio distribution and consumption might influence audience response to content as well as availability of content (particularly the rise of streaming/ on-demand platforms such as <i>BBC Sounds</i>).</li> <li>• Differences in categorisation of audiences which have changed the content of radio programmes – the notion of what might be described as ‘mainstream’ changes as audiences fragment and seek out more specific material, despite many programmes having a remit to target, reach and maintain specific demographics. This can affect interpretation of programmes.</li> <li>• How audiences can interpret radio programmes based on cultural content (arts, media, music) which might change depending upon fashion, popularity, availability or other trends; radio can often provide a gateway into other cultural experiences due to its almost-unique capacity to be consumed whilst audiences are involved in other activities (e.g. driving, exercising etc.)</li> <li>• The format and content of programmes are often in a state of flux, particularly those which are long-running such as <i>R1BS</i>, due to changing presenters, styles of music and increased competition, which can affect the ways in which brand loyalty is maintained.</li> <li>• Differences in expectation of radio audiences - some audiences listen to shows for new content, others the interaction and information, others for social integration. With regard to the BBC, all are dependent on the PSB nature of the content which must cover a range of topics to meet the royal charter (and which provide a different experience to audiences when compared to commercial radio).</li> <li>• Differences in the use of synergy to attract audiences - some programmes across the BBC promote other works or attract different audiences, e.g. celebrity interview or news events, this can affect the circumstances of audience engagement and ultimately affect interpretations (accept any appropriate examples); the influence of advertising might be considered in a broader sense here.</li> <li>• Differences in audience identity and culture – due the varying reach of radio programmes, they must cater for a range of cultures and feature content that is distinctively British, but may be interpreted different by an audiences geographic or demographic background.</li> <li>• Any other relevant response discussing the interpretation of audiences that may have been affected by social or cultural contexts.</li> </ul>

Question	Indicative Content
	<p>Responses should refer to The Radio One Breakfast Show (R1BS) and might consider the following:</p> <ul style="list-style-type: none"> <li>• How the content of the R1BS may have specific features that could appeal to some audiences more than others.</li> <li>• With the show produced under a PBS remit, the content is varied and designed to appeal to primary and secondary audiences.</li> <li>• The fact that R1BS has diversified its accessibility across a number of platforms, including the Sounds App, to appeal to different audiences with different interpretations of the show.</li> <li>• How modern algorithms can influence the content of the show and the way that shows are discovered across participatory media platforms.</li> <li>• How the show is broadcast at a national level and might not represent each geographic and demographic equally.</li> </ul>

Question	Level	Mark Scheme	Mark
<b>2</b>	<b>3</b>	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of radio audiences:</p> <ul style="list-style-type: none"> <li>• Clear, precise and balanced explanation of how interpretation of radio shows can be influenced by social and cultural circumstances.</li> <li>• Answer is supported by detailed and accurate reference to <i>The Radio One Breakfast Show (R1BS)</i>.</li> </ul>	<b>11–15</b>
	<b>2</b>	<p>An <b>adequate</b> demonstration of knowledge and understanding of radio audiences:</p> <ul style="list-style-type: none"> <li>• Generally accurate explanation of how interpretation of radio shows can be influenced by social and cultural circumstances.</li> <li>• If reference is not made to <i>The Radio One Breakfast Show (R1BS)</i>, <b>answers are capped at 8 marks</b>.</li> </ul>	<b>6–10</b>
	<b>1</b>	<p>A <b>minimal</b> demonstration of knowledge and understanding of radio audiences:</p> <ul style="list-style-type: none"> <li>• Unbalanced explanation of how interpretation of radio shows can be influenced by social and cultural circumstances.</li> <li>• Response may not use <i>The Radio One Breakfast Show (R1BS)</i> as an example.</li> <li>• References to support the answer may be minimal and may be inaccurate.</li> </ul>	<b>1–5</b>
	<b>0</b>	No response or no response worthy of credit.	<b>0</b>

3\* 'Audiences and producers no longer find the concept of genre relevant to long form television drama.' How far do you agree with this statement?

In your answer, you must:

- explain the contexts in which long form television dramas are developed by producers and consumed by audiences
- explain how media contexts may have influenced the genre 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 similarities or differences in genre conventions between the **two** set episodes

<b>Assessment Objectives</b>	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>
	AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.
	AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions <b>AO2 Total: 20 marks.</b>

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><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 how media texts from US and foreign language LFTVDs are often reflections (sometimes reflective) of society. There is a shifting balance of social attitudes (for example, to gender roles, sexualities, social status) which influences the codes and conventions of the television programmes they produce; however, some of these tropes may be seen to repeated and unconventional depending upon whether they have been referenced in other media; the nature of genre can therefore be seen to be subjective based on how familiar (or otherwise) the audience/ producers are with the societies being represented.</li> <li>• Awareness of the influence of the social values and/ or contested social ideologies on the codes and conventions of television programmes, e.g. the impact of crime, trust in politicians or the impact of events on community or family life; again, these may reflect society or be simple copying of conventions that have worked well in other LFTVDs (or elsewhere in the media) leading to intertextual references which may be deliberate (or may simply be evidence of broader tropes which drive all fictional narratives).</li> <li>• Reference to genre hybridity as a result of social expectations of LFTVDs adapting familiar genre tropes with trends/ styles of the moment.</li> </ul>

Question	Indicative Content
	<p><b>Cultural Contexts</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of the influence of national culture on the codes and conventions of LFTVDs, for example the cultural importance of television dramas in reflecting, re-interpreting and re-enforcing national cultural values, attitudes and ideologies (and on occasion, challenging and subverting those ideologies to try and instigate cultural change and instigate domestic debate); inevitably, there will be a degree of intertextuality given the ubiquitous nature of such cultural codes.</li> <li>• Knowledge and understanding of the influence of globalisation and hybridisation on television programmes and recognition that values, attitudes and ideologies may share certain intertextual similarities in their influence on codes and conventions across Western television culture; these may well be propagated through intertextual references within the LFTVDs (either directly or sub-textually).</li> <li>• Knowledge and understanding of how genre tropes from popular LFTVDs across different cultures may be referenced or repeated in LFTVD episodes from list A and B, either consciously or subconsciously by producers.</li> </ul> <p><b>Historical Contexts</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of the influence of key historical events on the values, attitudes and ideologies 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 generic codes and conventions of television dramas, particularly where these refer to universal tropes or archetypical situations.</li> <li>• Knowledge and understanding of how key events from history may be referenced or repeated in LFTVDs to form recognisable/ intertextual motives/ tropes for audience enjoyment and whether these might be regarded as unoriginal, archetypical or counter-typical of the genre.</li> </ul> <p><b>Political Contexts</b></p> <ul style="list-style-type: none"> <li>• 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 ideologies 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.</li> <li>• 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, or at least recognise generic conventions that might cross between shows.</li> </ul> <p><b>Economic Contexts</b></p> <ul style="list-style-type: none"> <li>• 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 ideologies will be palatable to domestic/ international audiences and return a profit.</li> <li>• 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 the generic codes and conventions available to represent the values, attitudes and ideologies of those countries.</li> <li>• Responses may show an awareness that repeated references to popular texts simply reflect the business model of LFTVDs as a bankable model, and therefore genre is less important in the face of mass appeal and widespread marketability.</li> </ul>

Question	Indicative Content
	<p><b>AO2:1</b> Responses will analyse how producers and audiences might relate to the generic codes and conventions of the set episodes of the <b>two</b> LFTVDs studied in relation to their contexts. Below is some indicative content but not an extensive list – <b>credit all noteworthy responses</b>.</p> <p><b>House of Cards:</b></p> <ul style="list-style-type: none"> <li>• Popular American-made political drama reflecting many social, cultural and political values, attitudes and ideologies recognisable to both national and international audiences; demonstrates both conventional and unconventional use of TV genre codes (e.g. breaking the fourth wall) which occurs in original BBC version – this is clearly intertextual (at least, for an audience which knew the original) although it is also unusual for a mainstream drama so might not be seen as so by an audience unfamiliar with the UK version. Might be seen to be an emerging code of LFTVDs which do the same thing (<i>credit any appropriate example</i>) although tends to be more a convention of comedy rather than drama, suggesting some sort of genre flux.</li> <li>• The success of political or popular law LFTVDs may reflect social values, attitudes and ideologies about gender and racial/ ethnic relations in America, which could be seen as conventional, 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. Netflix would have had access to data about popularity of certain programmes in order to create original content that minimalised risk and had a degree of bankability which may have affected the development of the show. It could be argued that genre tropes from other LFTVDs have been added to the "genre pool"; thus It could be debated that these characters become archetypal and therefore intertextual (given the pedigree of such dramas), or it could be considered that they evolve as society changes and thus reflect popular trends, transcending the idea of genre.</li> <li>• Successful narratives often follow traditional social codes which are referenced in similar political dramas (e.g. <i>The West Wing</i>) - male protagonist, Washington politics shown as male-dominated/ mostly white. Given the influence of these dramas (and indeed the history of such narratives going back to films such as <i>Mr Smith Goes To Washington</i>) the generic tropes employed could be regarded as traditional, although the audience positioning with the corrupt characters might be seen to be an attempt to subvert the more typical focus on the noble/ honest protagonist. Conversely, the very different approach to character/ form might be seen as a challenge to genre norms.</li> <li>• Use of A-lister Hollywood actors to play anti-heroes could be seen as a borrowed convention of films. 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. Such experimentation could suggest that genres don't have to remain fixed. The casting of Spacey (known for playing ambiguous characters such as Verbal Kint or villains like Lex Luthor) could be seen to be intertextual for a knowledgeable audience to create successful elements; it may also suggest that (as with film) "star power" is more significant than genre.</li> <li>• Episode shows strategy of streaming services such as Netflix - initial business model dependent on rapid growth - move into original production with budgets to hire names such as Fincher and Spacey to create 'event' flagship programming with intertextual references</li> </ul>

Question	Indicative Content
	<p>to previous works and genres of said artists: Hollywood-style movies to long form TV drama; sensationalist plots presented by A-list actors and “big name” directors. The hybrid nature of the show (with elements of thriller and dramedy as well as politics) might suggest the concept of “a” genre is no longer relevant.</p> <ul style="list-style-type: none"> <li>• LFTV drama series are usually developed with international audiences in mind: high production values, accurate settings and recognisable stereotypical/ archetypical representations are therefore key conventions, hence could be seen as simple genre repetition.</li> </ul> <p><b>Stranger Things:</b></p> <ul style="list-style-type: none"> <li>• It is likely that <i>Stranger Things</i> will be seen as an LFTVD that self-consciously includes many genre tropes due to its prevalent use of intertextuality and genre hybridity; answers may either focus on the meta-referential nature of the episode (given that the intertextuality is clearly deliberate rather than being unoriginal) or they may suggest that the show is jumping on a nostalgia bandwagon (as popularised by movies such as <i>Super 8</i> or music videos such as <i>Titanium</i>) and trying to appeal to as many genres as possible; conversely, it might be considered that nostalgia rather than genre was the primary draw, given how many genres the audience is being asked to decode.</li> <li>• Episode one relies heavily on the audience knowledge of movie genres and is shaped by nostalgic exploration of what America was like socially in 1980s; episode is deliberately littered with intertextual references to films of the same era (<i>ET</i>, <i>Predator</i>, <i>Aliens</i>, <i>The Thing</i>, <i>Star Wars</i>) which touches upon the interests of audiences, which could guarantee success as a multi-genre show (or conversely could be seen to be the producers tacitly appreciating that genre categorisation does not really matter to a media-literate audience).</li> <li>• The success of the storyline is generic in its nature, 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; again, deliberate intertextual links with 80s media/ society; this could also be interpreted as the producers understanding that audiences will consider the material in a metatextual way, looking beyond the genre codes to the more challenging analytical response based on understanding the effect of the familiarity and enjoying the interplay between expectation and experience.</li> <li>• Genre is linked to economic success and the show has adopted a Spielbergian model of suburban family life with several references to films from that time; codes and conventions of episodes clearly recognisable through intertextual use of media language. However, it might also be argued that the show is subverting Spielberg by gently mocking some of the conventions, suggesting that the generic codes don't quite pass muster in a more sophisticated world leading to a reappraisal of the nature of genre itself.</li> <li>• The longevity of genre requires elements of difference; Nancy subverts cultural and social codes and conventions; however, the school setting is clearly a reference to the culture of similar teen movies in the 80s and the subversion of stereotypes which are often used as a form of cultural shorthand; in some regards, the show exemplifies elements of the genre cycle outlined by several theorists which almost subverts the “categorisation” notion of genre at all.</li> <li>• “Conspiracy theory” elements codified through use of sinister agents has global recognition for audiences (used to being positioned as Americans); suggests all-powerful secret state still mirrored in modern ideological systems regarding trust in authority - could be intertextual reference to societal events of 2014+ and wider cultural issues around trust; reference to similar sci-fi films of the era. Codes and conventions perhaps deliberately stereotyped for intertextual effect –recreate world of 1980s films –may suggest more</li> </ul>

Question	Indicative Content
	<p>polysemic reading and invite historical comparison to other famous cultural and media texts.</p> <p><b>Mr Robot:</b></p> <ul style="list-style-type: none"> <li>• LFTVDs set in New York are typically codified as ‘melting pot’ and beacon for Western values and ideologies, particularly technology/ economics with intertextual references to lone protagonist/ unreliable narrator like Travis Bickle from <i>Taxi Driver</i> and Tyler Durden from <i>Fight Club</i>; New York dramas are almost a sub-genre, given the familiarity of the <i>mise-en-scene</i>/ nature of the protagonists.</li> <li>• The success of the show creates a deliberate strategy to negatively represent and critique patriarchal order, going against traditional genre tropes in favour of setting up binary opposites (Levi-Strauss) compared to strong female characters in opposition (e.g. Darlene and Angela, to a certain extent). The show’s links to “Hacker Collectives” such as Anonymous or groups such as Wikileaks and the power they have over distribution of information/ networks is an example of the genre trying to evolve to stay current whilst also referencing successful films such as <i>The Matrix</i> and the lone hacker, Neo, who realises he has no place in the real world.</li> <li>• The episode highlights the influence of postmodernism on US culture, which can be seen as a successful trend found in other LFTVDs where the boundaries between delusions and ‘the real’ are blurred (reflecting theory such as Baudrillard); this could almost be seen to be a challenge to the notion of genre, which (to a certain extent) relies on familiarity and repetition. Identifying the genre of the show is somewhat challenging – is it a thriller, psychodrama, love story, family story, social critique or something else?</li> <li>• The global success and appeal of the programme possibly reflects contemporary anti-American sentiment, Occupy movement etc. which are all referenced either directly by protagonist or indirectly through story which can be seen as high risk as it deviates from safer ‘hacker’ film tropes that have a track record of success; certainly it does not comfortably fit the typical heist/ hacker genre template (the character of Elliot would normally be a secondary character to the main hero, and is unusual in his unreliability/ ambiguity).</li> <li>• A recognisable conspiracy narrative and sense of a “bigger picture” which the protagonist does not fully understand are both tropes which have been used by a number of LFTVDs (e.g. <i>The X-Files</i>) and are a way of building a profile/ suggesting genre, although the structure and content of <i>Mr Robot</i> clearly subvert this, suggesting that genre is being used here to wrong-foot or challenge audience expectation.</li> <li>• The casting of Christian Slater in key role creates intertextuality for audiences who might recognise him from previous career; also metatextual as reflexive of contemporary use of former film stars playing supporting roles in TV dramas. The use of an A-list celebrity is a typical code and convention of LFTVD which can lead to a show’s success, but can also challenge elements of the notion of genre, which in some cases rely on familiar faces playing familiar roles.</li> <li>• The 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) suggests that audiences do not want “safe” genres but rather shows that bend the rules.</li> <li>• With the first series being produced by a subsidiary of NBC Universal - this has affected various codes and conventions of the drama, such as visual/ narrative style of product for western audiences, reflecting high-end production techniques that audiences now expect from a US LFTVD.</li> </ul>



Question	Indicative Content
	<p><b>Homeland:</b></p> <ul style="list-style-type: none"> <li>• Repeated codes and conventions show influence of social anxieties about contemporary terrorist threats and about homeland security's response to that threat; this is repeated trope in many LFTVDs involving American counter terrorism style narratives and has a track record of success. The episode also shows influence of American cultural reaction to terrorism and international conflict – overt patriotism, militarism and the search for heroes, again using intertextual references to real events and wars to create a degree of verisimilitude and blur the boundaries between real and simulated (Baudrillard).</li> <li>• The series has very obvious generic codes and conventions of a spy-thriller but is modelled on 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 and has several intertextual references to global terrorist events in the title sequence as well as the clear intertextual link to dramas such as <i>24</i>; the idea of a maverick/rogue agent is often repeated in similar spy thrillers with a similarly strong mix of strong male, female and black characters – narrative could be seen to be intertextual/ unoriginal given the archetypal nature of the plot. The technical range of shots of iconic buildings and landmarks (CIA - Langley, The White House) reflect typical codes/ conventions of modern spy-drama sub-genre and can be seen as offering historical nods to political spy thrillers and connotes success Some could argue that the genre has exhausted itself and is no longer appealing.</li> <li>• The diversity of representations within the first episode presents a repertoire of conventionally-codified socially-contested gender and racial/ethnic relations, which could be argued to be more important than genre in attracting global interest; attitudes, values and ideologies show a world in which apparent conformity to social norms masks underlying cultural tensions and conflicts; however the focus on characterisation and mental health can be seen as a way producers of the show have deviated from safe and reliable genre tropes to enhance the success of the TV show.</li> <li>• Audiences may be attracted to star names rather than genre conventions: Claire Danes and Damien Lewis bring a strong, contrasting mix of talent from different genres and theatre, similarly other British and American stars (Saul and Estes as example) both featured in crime and historical dramas.</li> <li>• The series was adapted from an Israeli TV show, so may reflect more universal cultural attitudes and beliefs about responding to threat and have wider intertextual references to all Western countries trying to fight terrorism, e.g. <i>Spooks</i> (<i>MI5</i> in the US), Tom Clancy novels, etc. allowing global narratives/ resell opportunities to foreign markets. Adaptation could be an example of producers taking a risk but trying to deliver new tropes into the spy genre to guarantee success.</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, which therefore must have a track record and recognisable conventions for mass appeal.</li> </ul>

Question	Indicative Content
	<p><b>The Killing/ Forbrydelsen:</b></p> <ul style="list-style-type: none"> <li>• The series can be seen as archetypal in its birth and repetition of several tropes of Scandi-Noir, an evolution of police procedural crime-drams it could be argued that it codified these ideas since it inspired other shows which have adapted a similar success strategy and challenged notions that small European countries, such as Denmark, are safe and idealistic.</li> <li>• The success of the show could be attributed to the socially-contested gender and racial/ethnic relations typical in crime drama: police management and sparring politicians are male, reinforcing typical attitudes to patriarchal power, but the 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. Such representations could be a reason for its success and popularity with 4<sup>th</sup> wave feminist TV audiences.</li> <li>• The longevity of such genres requires distinguishable elements of difference; subversion of cultural and social codes and conventions and stereotypes are used to interest and engage the audience; in some regards, the show exemplifies elements of the genre cycle outlined by several theorists which almost subverts the "categorisation" notion of genre at all.</li> <li>• The success of the episode could be due to universal themes and narratives linked to social anxieties about children and perhaps this is what Western cultures internationally identify with, ultimately leading to Netflix remake in the US – again, recognisable codes and conventions may be observed due to the global nature of these concerns.</li> <li>• The episode reflects economic context of a small publicly-owned national broadcaster that can only finance one long form drama every season, therefore references to other texts may be limited or based on conventional police procedural drama conventions to guarantee success. The producers have worked in co-operation with other European television producers to create a generic drama that is both popular and can reflect the nation back to itself.</li> </ul> <p><b>Borgen</b></p> <ul style="list-style-type: none"> <li>• Series requires some understanding of Danish politics but does not assume this on the part of audiences, providing enough exposition to enable politically-literate audiences to understand narrative through genre conventions; attitudes, values and ideologies might be challenging for audiences which do not understand coalition systems although overall dramatic thrust is intertextual with political dramas.</li> <li>• Ideologies of democracy highlighted in episode are genre conventions of western dramas; Birgitte represents idealistic vision of a system that seeks to replace corrupt politics; some intertextuality with similar US dramas, e.g. <i>Commander in Chief</i>; <i>The Good Wife</i>. However, the dominant representations and narrative involving Birgitte could be seen as more important than the recycling of political drama conventions.</li> </ul>

Question	Indicative Content
	<ul style="list-style-type: none"> <li>• The first episode is akin to a political thriller, the genre conventions reflect 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). This can be intertextually identified across other LFTVDs and is used to the show's advantage to maintain interest to audiences who expect certain narrative structures.</li> <li>• Show's content could be linked to genre codes which are structured to present clear positive values relating to femininity within Danish society, especially for Birgitte and Katrine, thus emphasising performative nature of femininity (Butler and Van Zoonen). However, subplot involving Hesselboe's wife fits patriarchal stereotype of 'hysterical' woman and could be regarded as more unoriginal/ intertextual, which may be added to appease simple audience expectations.</li> <li>• The longevity of traditional genres requires obvious and subtle elements of difference, including subversion of cultural and social codes and conventions; in some regards, the show exemplifies elements of the genre cycle outlined by several theorists which almost subverts the "categorisation" notion of genre at all.</li> <li>• Family values and the belief in domestic stability are encoded positively from a feminist perspective, (e.g. the ultra-supportive Phillip), negatively (e.g. Laugerson) and sometimes both positively and negatively simultaneously, (e.g. Kasper is caring and supportive but competitive and obsessed with winning power). It could be argued that such subversions were added to develop a genre which has stagnated.</li> <li>• Denmark is represented as a multicultural society; Laugerson's attack on asylum-seekers represented as a deal-breaker to Birgitte, an attitude which defines the subsequent narrative as typical of the genre. However, might be seen as part of a broader globalised ideology of western liberalism, with genre conventions being typical of ore liberal LFTVDs; a somewhat stereotypical representation.</li> </ul> <p><b>Deutschland 83</b></p> <ul style="list-style-type: none"> <li>• The show's popularity could be down to the cultural focus on fashion and style which has global influence on ideologies and values of audiences, attracting further interest from European viewers (taps into current nostalgia for 1980s as reflected in other dramas such as <i>Stranger Things</i>) rather than the codes and conventions of a cold war drama in the 21<sup>st</sup> Century.</li> <li>• The codes and conventions of spy narrative reflects 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 ideologies to be scrutinised with intertextual contrast to dramas which take a more typical NATO-centric viewpoint.</li> <li>• The success of the episode shows influence of contemporary social anxieties about facing up to Germany's divided past as well as the idea of telling the story from the point of view of "the other side" – there may be examples of other dramas which do this or could be seen to be original, however such shows are not always economically viable and attach a degree of risk about them</li> <li>• One of the most successful subtitled TV dramas screened in the UK, largely thanks to marketing which referenced other spy-dramas (as well as the broader success of international dramas); hence the success was reliant on familiarity and intertextuality with global audiences but the genre was not popular with domestic audiences.</li> </ul>

Question	Indicative Content
	<ul style="list-style-type: none"> <li>• The show had a high degree of risk attached to it which may have been a way for producers to disregard the historical bankability of genre in favour of telling quality and thought-provoking narratives that explore cultural and historical contexts more thoroughly than a conventional spy-thriller might.</li> <li>• 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 – there is a pressure to therefore produce material which international audiences will connect with which leads to a use of intertextual referencing (e.g. the soundtrack, which can be accessed via Spotify playlists – a meta-level of intertextuality).</li> </ul> <p><b>Trapped:</b></p> <ul style="list-style-type: none"> <li>• The success of the episode shows the influence of economic factors and the desire to capitalise on Western and national appetites for “Scandi-noir” which demonstrates a clear sense of intertextuality and the importance of genre being linked to success.</li> <li>• A strategy employed by producers was the challenge the ideology of Iceland being a self-sufficient and safe environment challenged through codes and conventions of murder-mystery/ “Scandi-noir” to bring the country and its TV to the global market through intertextual references and use of popular European actors, which in turn was a contributing factor for success.</li> <li>• Setting challenges genre codes of typical murder mystery 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), yet the show relies upon the knowledge and understanding of genre tropes associated with police procedural drama and Scandi-noir</li> <li>• Episode reflects patriarchal genre tropes: community ruled by 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 and have challenged genre norms. Narrative suggests negative attitude to male characters -could be seen to be intertextual with other LFTVDs.</li> <li>• Episode shows influence of social anxieties demonstrating regional attitudes about exploitation of Iceland by powerful outsiders and threat of trade with Western and Eastern superpowers which will ultimately dilute unique culture, values and beliefs bringing negative aspects of liberal ideology – concerns are perhaps intertextual with other dramas which explore perceived threats to national identity</li> <li>• The combination of nationalities and languages spoken in the first episode could suggest that producers were aiming for a multi-market approach to raise the profile of Iceland’s reputation as a producer of quality LFTVD which could translate and appeal to other markets, rather than produce a safe genre that would lack mass market appeal.</li> </ul> <p><b>AO2:3</b> Responses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts.</p> <p><b>Representation</b> Responses may make judgements and reach conclusions about the reasons for the differences in representations. These may include:</p> <ul style="list-style-type: none"> <li>• making judgements and reaching conclusions about the relative influence of genre on representations of character and places.</li> </ul>

Question	Indicative Content
	<ul style="list-style-type: none"> <li>• 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.</li> </ul> <p><b>Audience</b> Responses may make judgements and reach conclusions about the impact of targeting different audiences, whether national or international. These may include:</p> <ul style="list-style-type: none"> <li>• the effect of targeting international audiences using recognisable codes and conventions of genres, thus presenting stereotypical or unrepresentative values, attitudes and ideologies.</li> <li>• 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.</li> </ul> <p><b>Media Language</b> Responses may make judgements and reaching conclusions about the ways in which media language is used to highlight generic codes and conventions. e.g.:</p> <ul style="list-style-type: none"> <li>• protagonists may display familiar 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.</li> <li>• Camera work, editing and <i>mise-en-scene</i> may influence codes/ conventions, e.g. Spielbergian small-town setting of <i>Stranger Things</i>; conspiracy thriller trappings of <i>Homeland</i>; stylistic features of <i>Deutschland 83</i>; presentation of Danish politics in <i>Borgen</i>.</li> </ul> <p><b>Media Industries</b> Responses may make judgements and reach conclusions about the effects of media industries influencing the ways in which genre is used to influence codes and conventions, e.g.:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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. <i>Stranger Things</i> episode budget greater than entire series of <i>Trapped</i>).</li> <li>• the impact of individual producers and their ideology on the use of codes and conventions to convey representations, e.g. the <i>auteristic</i> nature of Fincher, Kormakur, the Duffer brothers – all have different visions moulded by their ideologies and the values of film and TV.</li> </ul> <p>Answers in the top mark band will reach a clear conclusion about whether reasons for similarities or differences matter in how genre can influence audiences or producers, or not. 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.</p>

Question	Indicative Content

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 on genre 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 genre 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 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
	2	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Adequate and generally accurate knowledge and understanding of the influence of media contexts on genre codes and conventions within each episode</li> </ul>	4–6	<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 genre 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> <li>Absence of theoretical ideas and arguments may limit response to level 2.</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>	7–13



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 on genre 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 genre 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 or 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 analysing long form television drama:

**EITHER**

- Todorov’s theory about narratology

**OR**

- bell hooks’ theory about representation

<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. Candidates could use examples from any of the LFTV episodes (list A and B) to help them. Accept all valid responses.</i></p> <p><b>AO2:2</b></p> <p><b>Todorov</b> Explanation that Todorov’s theory and ideas about narratology are sufficiently simple to be widely applicable, meaning that it is possible to identify key elements about narrative structure in long form television drama, e.g.</p> <ul style="list-style-type: none"> <li>• Todorov’s theory is useful for exploring audience familiarity and bankability of “safe genres” that follow a three-act structure (or five part) as is the case with almost all episodes of LFTVDs, providing a structural approach which assists detailed analysis.</li> <li>• Todorov’s theory is sufficiently simple to be widely applicable, meaning that it is possible to identify the key elements - equilibrium (often implied) and disruption - in LFTVD episodes, such as Will’s disappearance (<i>Stranger Things</i>) and the body in the water (<i>Trapped</i>); this universality can be helpful in understanding how products from different genres can appeal to similar audiences.</li> <li>• 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 (e.g. Martin’s transformation into a spy); these ideas can help develop a more detailed analysis of underlying themes and contexts since a structure is provided.</li> <li>• The theory was not designed to explain long form serial narratives but rather single narratives with resolutions, so does not explain complex narratives where climax and resolution are necessarily delayed across multiple episodes or narrative strands, as exemplified by the majority of LFTVDS (<i>Homeland</i> is a particular example of a multi-series narrative).</li> <li>• The theory does not help to understand LFTVD’s segmented storylines and why they are desirable (e.g. <i>House of Cards</i>)</li> <li>• The 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 cliff-hangers (e.g. <i>Borgen, Mr Robot</i>).</li> </ul>

Question	Indicative Content
	<p><b>bell hooks</b> Explanation that bell hook's theory is sufficiently recognisable to be applied to all LFTVDs, especially representation, e.g.</p> <ul style="list-style-type: none"><li>• The theory makes reference to a movement to end sexism, sexist exploitation and oppression which can be seen in the representations of gender in LFTV (Joyce/ Eleven in <i>Stranger Things</i>, Brigitte in <i>Borgen</i>, Sara Lund in <i>The Killing</i>, Carrie in <i>Homeland</i>).</li><li>• The concept of 'intersectionality' draws attention to misrepresentations and stereotypes based on one or more of gender, race, class and sexuality, and their inter-relationship in any LFTVD representations</li><li>• The concept of black feminism is difficult to apply to all LFTV drama and somewhat limited in scope, since some LFTVDs do not feature black female characters in significant roles.</li><li>• Does not explain anything specific to LFTVDs as it is a general theory of patriarchy.</li><li>• In prioritising gender linked to other inequalities, the theory may overlook similarities or equalities in representation in LFTVDs.</li><li>• In stressing the influence of social conflict on representations the theory may underestimate the influence of social consensus on representations.</li></ul>

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 Todorov's theories about narratology <b>or</b> bell hooks' theories about representation.</li> <li>• Convincing, perceptive and accurate evaluation of the usefulness of either Todorov's theories about narratology <b>or</b> bell hooks' theories about representation in analysing long form television drama.</li> <li>• Good use of examples from LFTV drama list A or B applied in candidate evaluation.</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 Todorov's theories about narratology <b>or</b> bell hooks' theories about representation.</li> <li>• Adequate and generally successful evaluation of the usefulness of either Todorov's theories about narratology <b>or</b> bell hooks' theories about representation in analysing long form television drama.</li> <li>• Some uses of examples from LFTV drama list A or B with some accuracy and relevance</li> </ul>	4–6
	1	<p>A <b>minimal</b> 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 Todorov's theories about narratology <b>or</b> bell hooks' theories about representation.</li> <li>• Evaluation of the usefulness of either Todorov's theories about narratology <b>or</b> bell hooks' theories about representation in analysing long form television drama is minimal or brief and is likely to be largely descriptive of the theory or contradictory.</li> <li>• Limited or no examples from LFTV drama list A or B to support ideas about usefulness.</li> </ul>	1–3
	0	No response or no response worthy of credit.	0

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