

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 in Section A. Answer **either** question 4 **or** 5 **and** question 6 in Section B.
- 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:

- 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]

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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* How and why do the **two** long form television dramas you have studied offer different representations?

In your answer you must:

- analyse the representations in the set episodes of the **two** long form television dramas you have studied
- explain how the media contexts for these long form television dramas may have influenced their representations
- make judgements and reach conclusions about the differences in representation between the two episodes and the reasons for these differences.

[30]

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

EITHER

- Todorov's narratology

OR

- Neale's theory of genre.

[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

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This document consists of 24 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:

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

Assessment Objectives	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. AO1 Total: 15 marks.
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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"> • the role of the regulatory framework, including the role of Ofcom and the PSB requirements under which BBC radio operates, such as: impartial news and information; supporting learning; creative, highest quality and distinctive programmes; reflecting, representing and serving all communities across Britain, supporting creative industries; and reflecting the UK and its values to the world. • the significance of licence fee funding to BBC productions, including the need to attract large audiences to justify the fee and the need to address all audiences • the public duty of the BBC to promote technological development, e.g. digital technologies, such as the BBC iPlayer, to prepare for media convergence • the global role of the BBC as a brand with international reach and authority, built upon its PSB role. <p>Responses will use <i>The BBC Radio 1 Breakfast Show</i> as an example of public service popular music programming, such as:</p> <ul style="list-style-type: none"> • 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 • the show includes some public service elements such as news and interviews with studio guests and does address news and

	<p>current affairs issues that affect its target audience, e.g. references to the Manchester Arena bombing on the show the next day</p> <ul style="list-style-type: none">• the show provides a wider and more diverse range of recorded music than commercial stations, but does not regularly present live performances• content from the show is distributed across a range of platforms, including BBC iPlayer, downloadable podcasts, and YouTube, encouraging convergence. <p>AO1: 2</p> <ul style="list-style-type: none">• 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 stations like Radio 1 and Radio 2 are seen as lower in status than Radio 3• the cultural downgrading of recorded popular music as 'less authentic' than live performance, meaning that the BBC covers live events such as music festivals in order to be distinctive, reinforcing the low status of recorded popular music• 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 Radio 1 to be distinctive• the economic context of popular music radio stations being commercially successful reinforces their low 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* How and why do the **two** long form television dramas you have studied offer different representations?

In your answer you must:

- analyse the representations in the set episode of the **two** long form television dramas you have studied
- explain how the media contexts for these long form television dramas may have influenced their representations
- make judgements and reach conclusions about the differences in representation between the **two** episodes and the reasons for these differences.

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>Learners have the opportunity to draw together their full knowledge and understanding of one or more social, cultural, historical, political and economic contexts, including their influence on media representations and on media audiences, media industries or media language. These may include:</p> <p>Social Contexts The influence of changes in gender roles, of racial and ethnic inequalities, social attitudes to sexualities on television programmes. The influence of social anxieties and/or contested social values on television programmes.</p> <p>Cultural Contexts The influence of national cultures on television programmes. The influence of cultural globalisation and hybridisation on television programmes.</p> <p>Historical Contexts</p>

The influence of key historical events, e.g. the 'war on terror', the reunification of Germany.

Political Contexts

The influence of attitudes to politics on television programmes.

The requirement for political knowledge to understand representations in political dramas

Economic Contexts

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 characterisation rather than stereotyping.

AO2:1

House of Cards

The episode 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, 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).

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.

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.

Stranger Things

The episode 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 local police are represented as good-natured but made lazy and complacent until forced into action.

The episode represents a shadowy world of possibly sinister enforcement agents, suggesting an all-powerful secret state.

The representations are perhaps deliberately stereotyped for intertextual effect – to recreate the world of 1980s films.

Mr Robot

The episode 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 may or may not be a symptom of Elliot's alienation from the world allowing a range of decodings to be made; similarly, his paranoia and the representation of an all-powerful conspiracy and a hacking group undertaking 'the project'.
 Elliot fits the stereotype of the socially-awkward IT genius.
 The workplace is ethnically and gender mixed; this diversity represents New York as a 'melting pot'.
 The corporation executives and 'The Conspiracy' members are all male, representing a patriarchal order.

Homeland

The episode 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 '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 right.
 Racial and ethnic representations are 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.
 Mental ill-health is represented in a nuanced way – Carrie must hide her health issues from work, but her obsessive pursuit of Abu Nazir appears to be proved right.
 Dana is represented as the stereotypical moody teenager.

The Killing

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.
 Denmark is represented as multicultural society, with Vagn's racism represented as a character flaw in opposition to Theis's generosity.
 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.
 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.
 Lisa is represented as the stereotypical moody teenager.

Deutschland 83

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.
 The complex and ambiguous representations in Deutschland 83 reflect the difficulties faced by German in coming to terms with its

divided past and the political and military tensions of the early 1980s in Germany
 Germany as a whole is represented as in the grip of geopolitical forces it cannot control – both sides live in fear of tactical nuclear weapons.
 East Germany is represented as promoting women's equality, with Leonora as the powerful woman who sets up the operation, whereas the West German military is represented as patriarchal.
 Americans are represented as confident, militarily aggressive and racially integrated.
 The young protagonist is stereotypically flawed by lack of self-control and commitment to the cause, especially when it prevents him seeing his girlfriend.

Borgen

The episode represents 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.
 Denmark is represented as an avowedly multicultural society; Laugerson's attack on asylum-seekers is represented as a deal-breaker by our heroine.
 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.
 The representations foreground the work of femininity, especially for Birgitte and Katrine, thus emphasising the performative nature of femininity (as in Butler and Van Zoonen).
 Masculinity is represented positively, 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 simultaneously, e.g. Kasper is caring and supportive but competitive and obsessed with winning power.
 Hesselboe's wife fits the stereotype of the 'hysterical' woman.

Trapped

The episode represents a very close knit small community at the margins of civilisation at the mercy of the elements held together by family and mutual aid.
 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.
 The small town is represented as coming to terms with globalisation, e.g. the offer of Chinese money to develop the port, the multi-ethnic and multi-national ferry that intrudes into the small town.
 Andri is stereotypically a policeman with a broken marriage with which he struggles to come to terms.

AO2:3

- judging the differences in the representations in both products, based on their analysis
- judging the significance of these differences to decide which are 'key' and which are superficial, based on their analysis

- | | |
|--|--|
| | <ul style="list-style-type: none">• drawing upon the whole course of study to conclude why these differences occurred, considering such explanations as different national social, cultural, political economic and/or historical contexts, differences in media audiences, differences in media industries, differences in genre, or a combination of any of those areas. |
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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 <p><i>Responses that do not draw together knowledge and understanding from the full course of study including all relevant media contexts are limited to a maximum of 8 marks for AO1.</i></p>	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>	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. 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 	7–13

Question	Level	AO1	Mark	AO2	Mark
				question. <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>	
	1	A minimal response to the set question. <ul style="list-style-type: none"> Knowledge and understanding of media contexts is minimal, demonstrating little understanding. 	1–3	A minimal response to the set question. <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. <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i>	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 usefulness of **one** of the following in analysing long form television drama:

EITHER

- Todorov's narratology

OR

- Neale's theory of genre.

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"> • Identification and application, insofar as is possible within a single episode, of the concepts of equilibrium, disruption and new equilibrium, 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.

- Explanation that Todorov's theory can apply to serial narratives like these long form dramas, but that climax and resolution are necessarily delayed and less significant than in single drama forms.
- Exploration of the development of narrative strands in long form dramas that do not add to the narrative drive towards resolution but establish characterisation, spiral out from the main linear narrative or create cliffhangers.
- Examples of such narrative elements in long form dramas, e.g:
 - 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
- Exploration of television's tendency towards segmentation, e.g. through multiple narrative strands, rather than linearity, making Todorov's theory less useful for this aspect of televisual narrative.
- Analysis of the significance of tone rather than narrative structure and narrative drive in the media language of long form television drama, e.g. the dark tones, subdued media language, and stress on character and location in 'Nordic noir', reducing the relevance of narratology for these texts.

Neale

- Identification and application of the concept of genre as process, as a shared code relating between producers, audiences and texts, and intertextually, e.g. in promotional and critical discourse.
- Explanation that television tends to rely heavily on genre due to 'production line' industrial nature when compared to film, but that its need for difference within repetition creates even more need for hybridity and generic experimentation.
- Examples of clearly recognised genre in long form dramas, e.g. crime drama (The Killing, Trapped), political drama (Borgen, House of Cards), spy drama (Deutschland 83, Homeland) conspiracy thriller (Mr Robot), science fiction (Stranger Things).
- Examples of hybridity and experimentation in long form dramas, e.g. the mix of science fiction and the supernatural in Stranger Things, the mix of police procedural drama and political drama in The Killing, the use of the spy genre to explore questions of

	<p>national unity and identity in Deutschland 83.</p> <ul style="list-style-type: none">• The theory of the shared code can be applied to the long form television drama itself as a form – early versions of the form such as Twin Peaks established audience expectations of twisting and enigmatic narratives that have been developed through each addition to the generic corpus – despite the fact that these dramas range across various different genres.• Genre theory primarily concerns itself with film products, so does not fit television as well due to crosscutting ‘modes’ and ‘formats’; however, long form television drama is quite ‘filmic’ in its creation of a self-contained fictional world.
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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 or Neale's theory of genre. • Convincing, perceptive and accurate evaluation of the usefulness of either Todorov's narratology or Neale's theory of genre 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 or Neale's theory of genre. • Adequate and generally successful evaluation of the usefulness of either Todorov's narratology or Neale's theory of genre 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 or Neale's theory of genre. • Evaluation of the usefulness of either Todorov's narratology or Neale's theory of genre 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 01	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	15
Question 2	15		0		15	0	0	0	0	15
Section B										
Question 3*	0		10		10	10	0	10	20	30
Question 4	0		0		0	0	10	0	10	10
Total	25		15		40	10	10	10	30	70

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