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<b>Assessment Objectives</b>	AO2: 2 – Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories. <b>AO2 Total: 10 marks.</b>
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Question	Indicative Content
4	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO2:2</b></p> <p><b>Todorov</b></p> <ul style="list-style-type: none"> <li>• Explanation that Todorov's theory is sufficiently simple to be widely applicable, meaning that it is possible to identify his key elements of his narrative theory in long form television drama, e.g <ul style="list-style-type: none"> <li>○ House of Cards – the disruption is the thwarting of Frank's ambition, the implied equilibrium is his smooth rise to power</li> <li>○ Stranger Things – the initial equilibrium is the happy suburban lifestyle, the disruption is Will's abduction</li> <li>○ Mr Robot – there are multiple disruptions, such as the conspiracy and the intrusion of the 'fsociety', but little sense of an initial equilibrium</li> <li>○ Homeland – the disruption is Abu Nazir's plot against America with Brody's release, the implied equilibrium is the time before his capture</li> <li>○ 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</li> <li>○ 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</li> <li>○ Borgen – the initial equilibrium is the cynical state of Danish politics, the disruption is Birgitte Nyborg's conviction politics</li> <li>○ 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.</li> </ul> </li> <li>• Identification that Todorov's theory is very useful in teasing out the messages and values underlying a narrative, in pointing to the significance of the transformation between the initial equilibrium (displayed or implied) and the new equilibrium</li> <li>• Identification that the simplicity of Todorov's theory might limit its effectiveness in understanding complex narratives</li> <li>• Todorov's theory is not designed to explain serial narratives like long form dramas where climax and resolution are necessarily delayed and sometimes, in programmes that are designed to last many series, are never reached</li> <li>• Todorov's theory does not help to understand television's tendency towards segmentation rather than linearity, e.g. the multiple</li> </ul>

	<p>segmented storylines of some long form dramas</p> <ul style="list-style-type: none"><li>• Todorov's theory does not help to understand narrative strands that do not add to the narrative drive towards resolution but establish characterisation, spiral out from the main linear narrative or create cliffhangers, e.g.<ul style="list-style-type: none"><li>○ House of Cards – the secondary storyline about how Claire runs the charity</li><li>○ Stranger Things – the Dungeons and Dragons sequence or Steve sneaking into the house</li><li>○ Mr Robot – the sequence in which Elliott exposes the child pornographer</li><li>○ Homeland – the sequence with Dana and her friend taking drugs</li><li>○ 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</li><li>○ 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</li><li>○ Borgen – sequences showing Birgite's relationship with her husband and children</li><li>○ Trapped – Andri's difficulties in coming to terms with his break-up with Agnes.</li></ul></li></ul>
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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 language to evaluate either Todorov's narratology.</li> <li>• Convincing, perceptive and accurate evaluation of the usefulness of either Todorov's narratology in analysing the media language of long form television drama.</li> </ul>	7–10
	2	<p>An <b>adequate</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>• An adequate and generally accurate application of knowledge and understanding of media language to evaluate either Todorov's narratology.</li> <li>• Adequate and generally successful evaluation of the usefulness of either Todorov's narratology in analysing the media language of long form television drama.</li> </ul>	4–6
	1	<p>A minimal application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>• A minimal application of knowledge and understanding of media language to evaluate either Todorov's narratology.</li> <li>• Evaluation of the usefulness of either Todorov's narratology in analysing the media language of long form television drama is minimal or brief, and is likely to be largely descriptive of the theory.</li> </ul>	1–3
	0	No response or no response worthy of credit.	0

## Assessment Objectives (AO) grid

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

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