

**GCE**

**Media Studies**

**H409/02: Evolving media**

A Level

**Mark Scheme for June 2024**

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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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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

### MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

### Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (*The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.*)

**Multiple Choice Question Responses**

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

**Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
  - there is nothing written in the answer space

Award Zero '0' if:

















- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**  
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
10. 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

## 11. Annotations

Stamp	Description
	Blank page
N/A	Highlight
	Off page comment
	Tick
	Cross
	Unclear
	Omission mark
	Terminology
	Example/Reference
	Accurate
	Lengthy narrative
	Expandable vertical wavy line
	Vague
	Knowledge and understanding
	Not answered question
	No example
	Opinion
	Note but no credit given

- 1 Explain how films are marketed to a variety of audiences, both nationally and globally. Use Disney's *The Jungle Book* (1967 and 2016 versions) in your answer.

In your answer you must also consider how economic contexts can influence the marketing of films.

<b>Assessment Objectives</b>	<p>AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media.</p> <p>AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.</p> <p><b>AO1 Total: 15 marks.</b></p>
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Question	Indicative Content
1	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO1:1</b></p> <p>Responses might refer to:</p> <ul style="list-style-type: none"> <li>• Processes of production, distribution, circulation and marketing of films in a global context to target audiences.</li> <li>• Roles of regulatory frameworks, including age ratings and marketability, to attract, reach and maintain different audiences.</li> <li>• Significance of mainstream film production budgets being high (for both versions of film) and the expectation that the film product itself will generate profit in line with other similar films (e.g. other live action remakes).</li> <li>• Impact of 'new' digital technology on the look of, and marketing of, a film and the way in which films are digitally distributed versus the more challenging and expensive nature of analogue films in the past both influenced audience targeting.</li> <li>• The use by modern film producers of online platforms (such as Disney+, Netflix and YouTube) for marketing purposes as well as opportunities for production of user generated content (UGC) to circulate reviews and trailers on social media; this contrasts with the more traditional two-step review and critical response process of films pre-internet.</li> <li>• Audience reception of each film, both nationally and internationally, in the context of Disney as a major US film studio.</li> <li>• Marketing strategies (including synergy) of both films which were designed to target a variety of national and global audiences</li> <li>• How the film industry remains a lucrative business and can use brands for their advantage in marketing and circulation in comparison to indie films and smaller distributors.</li> </ul> <p>Responses should refer to both versions of <i>The Jungle Book</i> from 1967 and 2016 and might consider the following:</p> <ul style="list-style-type: none"> <li>• How the marketing of the 2016 film was heavily influenced by intertextual references to the original 1967 film.</li> <li>• Both films are labelled with the Disney brand, one of the 'big six' film studios where vertical integration is key to the monetary success of each film and therefore their targeting of audiences can be more accurate.</li> <li>• The original <i>Jungle Book</i> was commercially successful and critically acclaimed; the modern remake had a budget which nearly had the same return as the original film yet invested heavily in marketing to generate more income globally.</li> <li>• John Favereau had a fan base from Marvel (now Disney-owned) which was also used as a marketing strategy in the trailers, which in turn targets both new and existing audiences for Disney remakes.</li> </ul>

Question	Indicative Content
	<ul style="list-style-type: none"> <li>• The trailer was distributed across a range of platforms, including television and YouTube, particularly the Superbowl.</li> <li>• Modern platforms for buying or renting the remake can include Disney's own channels, cable, satellite and even online streaming services, all of which can target different audience demographics; the use of digital technology in the production process allows for high-fidelity copies in HD downloads and for modern circulation and consumption by audiences. The film is enhanced for modern and traditional audiences using CGI; in contrast, the 1967 version was initially planned for cinematic and televisual release.</li> </ul> <p>Responses might demonstrate knowledge and understanding of media marketing, such as:</p> <ul style="list-style-type: none"> <li>• How media producers market content (in this case films) to national and global audiences.</li> <li>• How producers are affected by influencers and other social events which can affect how a film is received.</li> <li>• How films are accessed through a range of different hardware and software through the years, including cinema, VHS, DVD, consoles and mobile devices, but also increased levels of piracy and challenges facing film-makers.</li> </ul> <p>Responses might explain how <i>The Jungle Book</i> (1967 and 2016 versions) films were marketed in different ways, such as:</p> <ul style="list-style-type: none"> <li>• How film producers continue to respond to changing online trends and popularity of films social network sites and sharing platforms like YouTube, especially by marketing films during events like the Superbowl; can also link to changes in promotion, distribution and exhibition timings for the original film leading up to the remake, e.g. re-release, the 'vault' model before the onset of piracy, digital downloads, anniversary editions – reward any accurate specific citations that refers to changes and influence on how films are marketed.</li> <li>• The importance of streaming sites such as YouTube/ Disney+ allowing producers to see which features/ elements of the original <i>Jungle Book</i> were most popular to aid with the marketing of the remake, as well as providing material for marketing to a range of audiences. Candidates might explore how this technique/success of Disney has influenced film marketing in general.</li> <li>• The obvious difference that the 1967 version was marketed in an analogue world and used traditional approaches such as trailers and posters whilst the remake was a product of a digital world, with a far broader spectrum of marketing options.</li> </ul> <p><b>AO1: 2</b></p> <p>Responses might refer to:</p> <ul style="list-style-type: none"> <li>• Economic context of Disney having a separate marketing budget and sizeable spend to generate income.</li> <li>• Economic contrast between film marketing strategy budgets and other synergistic processes, e.g. happy meals, theme parks.</li> <li>• How the processes of film marketing can be influenced by economic contexts (e.g. cost of promoting films – usually about the same as the production budget, issues such as the Covid pandemic and its effect on cinema audiences, the impact of online streaming sites, piracy, impact of positive or negative reviews etc.).</li> <li>• Appeal of staple “family friendly” films such as <i>The Jungle Book</i> which are often built into marketing strategies.</li> <li>• Economic contexts and monetisation opportunities for producers – the remake itself being a marketing strategy, cross-promotion tie-ins.</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 films are marketed to a variety of audiences, both nationally and globally:</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate knowledge and understanding of film production.</li> <li>• Clear and precise explanation of how films are marketed to a variety of audiences, both nationally and globally.</li> <li>• Answer is supported by detailed and accurate reference to <i>The Jungle Book</i> (1967 and 2016 versions).</li> </ul> <p>Comprehensive, detailed and accurate knowledge and understanding of how economic contexts can influence film marketing.</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 films are marketed to a variety of audiences, both nationally and globally:</p> <ul style="list-style-type: none"> <li>• Adequate and generally accurate knowledge and understanding of film production.</li> <li>• Generally accurate explanation of how films are marketed to a variety of audiences, both nationally and globally.</li> <li>• Answer is supported by generally accurate reference to <i>The Jungle Book</i> (1967 and 2016 versions). <b>Note:</b> limit to mid-level 2 (8 marks) if only one text has been explored.</li> </ul> <p>Adequate and generally accurate knowledge and understanding of how economic contexts can influence film marketing.</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 films are marketed to a variety of audiences, both nationally and globally:</p> <ul style="list-style-type: none"> <li>• Knowledge of film production is minimal, demonstrating little understanding.</li> <li>• Explanation of how films are marketed to a variety of audiences, both nationally and globally, is minimal and may not always be accurate or is largely descriptive.</li> <li>• Reference to examples from <i>The Jungle Book</i> (1967 and/ or 2016 versions) to support the answer is minimal and may be inaccurate.</li> </ul> <p>Knowledge of how economic contexts can influence films is minimal <b>and/ or</b> descriptive, demonstrating little understanding.</p>	1-5
	0	No response or no response worthy of credit.	0

- 2 Explain how different audiences interpret and respond to radio shows differently. Use *The Radio One Breakfast Show* (R1BS) in 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>R1BS</i>) and how the reception of radio shows can be interpreted by different audience groupings in different ways. Answers should be focused specifically on the how different audiences are likely to respond to the same content, specifically in relation to <i>R1BS</i>, although content on other radio services (e.g. <i>Capital</i>, or other national radio) might be referenced. The primary focus is likely to relate to elements of Hall's reception theory, although this need not be specially mentioned. Answers might include consideration of:</p> <ul style="list-style-type: none"> <li>• The fragmentation of audiences between traditional radio consumption versus online/ digital platforms and applications and how this will affect interpretation.</li> <li>• How the institutions involved in the production of radio shows (including PSBs) must constantly review their content to ensure that it meets the needs of a diverse range of audiences.</li> <li>• The implications of how different audience groups are likely to have different responses to the radio depending upon how they access the content.</li> <li>• Role of regulatory frameworks, including public service broadcasting remit (Royal Charter), can affect audience interpretation versus national or commercial stations.</li> <li>• The different kinds of response expected by PSB radio compared to commercial radio, particularly considering the role of PSB in public life and the reliance of commercial radio on advertising.</li> <li>• The requirement that the PSB radio meets a range of demographic and social needs by presenting content which is appropriate for a wide range of audiences, particularly for flagship shows such as the breakfast show (commercial radio is slightly less constrained).</li> <li>• How content is produced to be appealing to the 'types' of audience that is defined by data, possibly linked to ideas related to Uses and Gratifications theory.</li> <li>• <i>R1BS</i>'s focus on diversity of young people in the UK today which can affect the content.</li> <li>• The significance of licence fee funding to BBC radio productions, which on the one hand provides the BBC with freedom to create non-commercial content which might appeal to niche audiences but on the other hand leave the BBC open to accusations of not catering fully for the people who pay for it.</li> <li>• The ways in which categorisation of audiences can be used as a way of creating content (e.g. to target, reach and maintain specific demographics, for example <i>R1BS</i>'s younger audience).</li> </ul>

Question	Indicative Content
	<ul style="list-style-type: none"> <li>• The choice of presenter can be divisive, with different audience responses for presenters having an effect on their profiles, audience responses and in some cases longevity.</li> <li>• How radio stations consult with audiences to manage their content, including music, news and celebrity content.</li> <li>• Significance of online media and social sites (Instagram and TikTok pages, podcasts, YouTube channels etc.) requiring engaging new content to meet the online audiences which may differ to the interpretation of traditional audiences.</li> <li>• Any other relevant response discussing audience interpretation of radio shows, including changes in presenter, shifts in RAJAR figures, etc.</li> </ul> <p>Responses should refer to examples from <i>The Radio One Breakfast Show (R1BS)</i> and might consider the following:</p> <ul style="list-style-type: none"> <li>• How the content of <i>R1BS</i> may be interpreted differently by audiences depending on the format or new technology; the show includes some public service elements such as news and interviews with studio guests and does address news and current affairs issues that affect its target audience. Accept any appropriate example(s).</li> <li>• The ways that specific features of <i>R1BS</i> (e.g. 'Rehearsing for the worst thing' or '10 minute takeover' might generate different responses from different audiences.</li> <li>• How audiences from different geographic locations might interpret the show, given its London-centric nature, which could lead to misinterpretation.</li> <li>• How Greg James himself (or his guests) might be perceived by different audiences.</li> <li>• Reward any other relevant examples which relate to reception theory of <i>R1BS</i> using specific examples from the show.</li> </ul>

Question	Level	Mark Scheme	Mark
2	3	A <b>comprehensive</b> demonstration of knowledge and understanding of radio audiences: <ul style="list-style-type: none"> <li>• Clear, precise and balanced explanation of how different audiences interpret and respond to radio shows differently.</li> <li>• Answer is supported by detailed and accurate reference to <i>The Radio One Breakfast Show (R1BS)</i>.</li> </ul>	11–15
	2	An <b>adequate</b> demonstration of knowledge and understanding of radio audiences: <ul style="list-style-type: none"> <li>• Generally accurate explanation of how different audiences interpret and respond to radio shows differently.</li> <li>• If examples are not used from <i>The Radio One Breakfast Show (R1BS)</i>, <b>answers are capped at 8 marks</b>.</li> </ul>	6–10
	1	A <b>minimal</b> demonstration of knowledge and understanding of radio audiences: <ul style="list-style-type: none"> <li>• Unbalanced explanation of how different audiences interpret and respond to radio shows differently.</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>	1–5
	0	No response or no response worthy of credit.	0

- 3\*** 'Intertextuality is essential for long form television dramas to appeal to both domestic and international audiences.'  
How far do you agree with this statement?

In your response, you should:

- explain the contexts in which long form television dramas are produced and consumed both nationally and globally
- explain how media contexts may have influenced the use of intertextuality in the set episodes of the two LFTVDs that you have studied
- refer to academic ideas and arguments
- make judgements and reach conclusions about the reasons for similarities or differences in how intertextuality is used to appeal to audiences between the two episodes.

<b>Assessment Objectives</b>	<p>AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.  <b>AO1 Total: 10 marks.</b></p> <p>AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.  AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions  <b>AO2 Total: 20 marks.</b></p>
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Question	Indicative Content
<b>3</b>	<p><i>The content below is not a prescriptive list but a contextual guide and all valid points should be credited.</i></p> <p><b>AO1:2</b> Responses will demonstrate knowledge and understanding of the contexts in which LFTVDs are produced and consumed, including:</p> <p><b>Social Contexts</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of how LFTVDs from US and other countries are often reflections of (and sometimes reflexive of) previous media products and thus apply well-established codes. There is a shifting balance of social attitudes (e.g., to gender roles, sexualities, social status) influencing the codes and conventions of LFTVDs produced in different locales; however, some of these may be seen to repeated and unconventional depending upon whether they have been referenced in other media; the nature or viewpoint 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 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 duplication of conventions that have worked well in other LFTVDs (or elsewhere in the media) leading to intertextual references to previous texts that are founded on the same historical viewpoint, or original content which challenges a dominant hegemonic viewpoint; this may be deliberate (or may simply be evidence of broader tropes which drive all fictional narratives).</li> <li>• Reference to social expectations of LFTVDs adapting familiar genre tropes with trends/ styles of the moment that reflect the societies within the diegesis of each episode.</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 LFTVDs in reflecting, re-interpreting and re-enforcing previous incarnations of representations (occasionally challenging and/ or subverting those representations to try and instigate cultural change and instigate domestic debate).</li> <li>• Knowledge and understanding of the influence of cultural codes embedded within the media, in particular on television programmes. Recognition that representations may share certain intertextual similarities in their influence on codes and conventions across Western television; 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 and representations from LFTVDs across different cultures may be referenced or repeated in episodes from list A and B, either consciously or subconsciously by producers, to reflect global or national popularity.</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 content of LFTVDs; 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 archetypal situations or have been the subject of previous media products.</li> <li>• Knowledge and understanding of how key historical events may be referenced or repeated in LFTVDs to create an intertextual framework constructing a country's identity or simply to aid audience enjoyment, and whether these might be used to counter common stereotypes or create alternative historical viewpoints that act as narrative devices, e.g. cold war experiments in Hawkins, Arizona; the effect of 9/11 on American society in relation to attitudes towards the Middle East etc.</li> </ul> <p><b>Political Contexts</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of intertextual references to politics in LFTVDs from different countries, including how these reflect, reinterpret, amplify or satirise characters or events (such knowledge being based on existing media products).</li> <li>• Understanding that Western programme makers have the freedom to celebrate, criticise and satirise their own domestic politicians and political systems; intertextual references may have influence on interpretation and understanding for audiences.</li> <li>• Knowledge and understanding of the need for the audience to understand national political systems to interpret repeated codes and conventions of dramas from different countries, or at least recognisable conventions of archetypal shows 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 LFTVDs from different countries, e.g. productions being dependent upon the whether the references presented will be palatable to domestic/ international audiences and return a profit.</li> <li>• Responses may show knowledge of the disparity between production budgets for US television dramas and European television dramas and how budget can influence the generic codes and conventions which represent the characters and events of those countries.</li> </ul>

Question	Indicative Content
	<ul style="list-style-type: none"> <li>Responses may show an awareness that budgets can affect the expectation that US and European audiences have of LFTVDs in the production values and references can be presented differently depending on the level of intertextuality employed by producers.</li> </ul> <p><b>AO2:1</b> Responses will analyse use of intertextuality within the set episodes of <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 events and characters recognisable to national and international audiences that have appeared in different shows within the same genre. There are clear points of reference to e.g. <i>The West Wing</i> as well as scandals such as Clinton/ Nixon; demonstrates both conventional and unconventional use of TV genre codes (e.g. breaking the fourth wall) which is unusual for a mainstream drama but may reference other successful LFTV dramas. Might be seen to be an emerging code of LFTVDs which do the same thing (<i>credit any appropriate example</i>) and could suggest a countertypes or antiheroes that conflict with more “traditional” dramas.</li> <li>Use of A-list Hollywood actors to play anti-heroes could be seen as intertextual with 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 representations of character types don’t have to remain fixed. The casting of Spacey (known for playing ambiguous characters such as Verbal Kint or villains like Lex Luth or) could be seen to be intertextual for a knowledgeable audience to create successful elements; it might suggest a degree of ambiguity. Similarly, the director might bring a degree of <i>auteurship</i> into the programme with their stylistic approaches to storytelling.</li> <li>Successful narratives offer similar characters or events, and often follow traditional tropes referenced in similar dramas (e.g. <i>The West Wing</i>) - male protagonist, Washington politics shown as male-dominated/ mostly white. Given the influence of these dramas, the historical influences employed could be regarded as conventional, although audience positioning might be seen to be an attempt to subvert the more typical focus on the noble/ honest protagonist. Conversely, might be seen as challenge to typical ideologies.</li> <li>The success of political or popular law LFTVDs may reflect modern representations of gender and racial/ ethnic relations in America in contrast with more traditional representations, 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; however character tropes could reference common character function traits which could be described as intertextual.</li> <li>Netflix would have used data about popularity of certain programmes to create original content that minimised risk and had a degree of bankability which may have affected the development of the show and how it ‘borrows’ elements from other successful LFTV dramas.</li> <li>LFTVDs like <i>HoC</i> usually developed with international, educated audiences in mind: high production values, accurate settings and recognisable stereotypical/ archetypal representations are therefore key conventions, including intertextual references. These may well be regarded as globally dominant given the cultural imperialism demonstrated by the US model of LFTVD leading to a more</li> </ul>

Question	Indicative Content
	<p>homogonous approach to the use of conventions and characters. This may be considered in the context of America's historical dominance of LFTVD going right back to the 1950s.</p> <p><b>Stranger Things:</b></p> <ul style="list-style-type: none"> <li>• Episode relies largely on audience knowledge of movie conventions and is shaped by nostalgic exploration of American representations of popular characters and events from the 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>) as well as politics (the Reagan signs) which touch upon social and cultural contexts of audiences but could also reflect a shared ideology specific to America (now and then).</li> <li>• Representations of characters and events can be seen as akin to 'Spielbergian' reflections and commentaries of the time and act as an alternative history/ 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; this might be seen in comparison to the situations presented in more contemporary international LFTVDs.</li> <li>• It is likely that <i>Stranger Things</i> will be seen as an LFTVD that self-consciously jumps on a 'nostalgia bandwagon' (as popularised by movies such as <i>Super 8</i> or music videos such as <i>Titanium</i>). This intertextuality might be seen to be a particularly American viewpoint since it gives primacy to a dominant American culture and therefore ideology which might not be shared by other cultures; conversely, it might be considered that pure nostalgia is the primary draw, and that there is no ideological impact; in fact (given the slightly unconventional natures of the key characters) producers may be encouraging audiences to reject the dominant hegemonic view.</li> <li>• Gender representations are a combination of traditional and counter-typical types. For example, Nancy subverts cultural and social codes and conventions; however, the school setting is clearly an intertextual reference to the culture of teen movies in the 80s such as <i>The Breakfast Club</i> and the subversion of stereotypes which are often used as a form of cultural shorthand since Barb and Steve (for example) are stereotypes referencing American high-school movies of the time. These quite deliberate choices could be seen as a contrast to the less overt representations offered by other LFTVDs which, again, offer intertextual currency.</li> <li>• The audience response to the first episode attracted a great deal of fandom online which shared the intertextual reference of the show, which in turn attracted national and global appeal due to the historical representations of the traditional 80s lifestyle, mirroring traditional family values (nuclear family, picket fences, green lawns, etc.) and the cultural capital of casting 80s icons which brought old and new audiences together.</li> <li>• Codes and conventions perhaps deliberately stereotyped for intertextual effect – recreating the worlds of 1980s films – may suggest more polysemic reading and invite historical comparison to other famous cultural and media texts.</li> </ul>



Question	Indicative Content
	<p><b>Mr Robot:</b></p> <ul style="list-style-type: none"> <li>• LFTVDs set in New York typically represent it as a beacon for Western values, particularly technology/ economics. The show includes intertextual references to lone protagonist/ unreliable narrator like Travis Bickle from <i>Taxi Driver</i> and Tyler Durden from <i>Fight Club</i>; this character trope is presented with both positive and negative positions given Elliot's contradictory characterisation.</li> <li>• Casting of 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 LFTVDs; Slater's currency is based on his historical value as 80s/ 90s star.</li> <li>• The show's narrative supports the idea that dominant ideologies must be challenged to bring about significant change. 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 somewhat conventional for this type of drama (possibly more so than others)</li> <li>• The success of the show might be partially based on 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). This could reference a range of LFTVDs (e.g. <i>Buffy</i>, <i>Dark Angel</i>, <i>Alias</i> etc.)</li> <li>• An overarching theme of the show is that the hegemonic views in society should be challenged and that viewpoints need to shift to become more in line with current times; this could be seen as intertextual with many similar contemporary conspiracy-driven dramas.</li> <li>• The show's representation of "Hacker Collectives" such as Anonymous or groups such as Wikileaks and the power they have over distribution of information/ networks is an example of representation of countercultural viewpoints previously seen in successful films such as <i>The Matrix</i> and its hacker protagonist Neo, who realises he has no place in the real world (or even back to conspiracy-themed LFTVDs such as <i>The X-Files</i>) which is again an example of an intertextual reference.</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" characterisation or easy to digest intertextual references, but rather shows that bend the rules and challenge ideological norms.</li> </ul>

Question	Indicative Content
	<p><b>Homeland:</b></p> <ul style="list-style-type: none"> <li>• Episode explores different character perspectives about the historical attack of 9/11 in USA and has several references to global terrorist events in the title sequence as well as the clear intertextual link to earlier dramas such as 24. This ideological stance might be regarded as uniquely American, given the cultural and social impact of 9/11.</li> <li>• The episode shows influence of American viewpoints on 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 historical events and simulated (Baudrillard). Other cultures might not be seen to have this perspective.</li> <li>• The representation of the maverick/rogue agent is a trope of similar spy thrillers with a similarly strong mix of strong male, female and black characters to support the idea that America is an individualist culture which subscribes to an ideological notion of ‘peace’ based on mutual support (albeit one which has a mistrust of authority). The “lone wolf” trope can be applied to many other texts within the genre and can have national and global appeal as it transcends cultures and can be seen in all the set LFTVDs (to a certain extent) although the mistrust of authority is a less universal ideology.</li> <li>• The range of shots of iconic buildings and landmarks (CIA - Langley, The White House) reflect typical conventions of the modern spy-drama as well as offering intertextual references to almost any contemporary series set in the Eastern US states.</li> <li>• Series adapted from Israeli series, 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 referenced as evidence of intertextuality/unoriginality.</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; 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>• 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, including intertextual references.</li> </ul>

Question	Indicative Content
	<p><b>The Killing/ Forbrydelsen:</b></p> <ul style="list-style-type: none"> <li>• The series is often regarded as a reference point for what a successful Nordic-drama should look like, this can be seen as archetypal in its usage 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>• However, these tropes stem from <i>film noir</i>, so could be considered as being in themselves either intertextual with or subversive of that genre, or even unimportant considering how familiar the genre is.</li> <li>• The producers worked in co-operation with other European television producers to create a semi-conventional drama that is both popular and can reflect the accurate and original representations of characters and events which means that there could be a degree of intertextual references, culturally, for the benefit of national and global audiences.</li> <li>• Episode shows influence of social anxieties about protection of children and perhaps this narrative is what Western cultures internationally identify with, ultimately leading to remake for Netflix in the US, creating a direct intertextual link.</li> <li>• Denmark is represented as society where multiculturalism an embedded value; Vagn's racist beliefs codified as character flaw in opposition to Theis's generosity, perhaps reflecting broader ideological conflicts which have international resonance and thus demonstrate intertextuality with LFTVDs from other cultures, albeit due to archetypal social representation.</li> <li>• The success of the show could also be attributed to the accurate and progressive representations of gender and racial/ethnic relations typical in crime drama: police management and sparring politicians are male, reinforcing typical ideological 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. Again, this influenced subsequent dramas such as <i>The Bridge</i>.</li> <li>• The success of the episode could be due to themes that are important to the audiences, 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> </ul>

Question	Indicative Content
	<p><b>Borgen</b></p> <ul style="list-style-type: none"> <li>• The first episode reflects attitudes to feminism within patriarchal society: politics and media mostly male-dominated; narrative presents women being valued as skilled professionals and potential Prime Ministers (encoded within debate scene). This can be intertextually identified across other LFTVDs and is used to the show's advantage to maintain interest to audiences who, historically, expect certain narrative structures.</li> <li>• The subplot involving Hesselboe's wife fits patriarchal stereotype of 'hysterical' woman and could be regarded as more unoriginal/ and somewhat dated viewpoint (albeit intertextual with more traditionally-structured out-of-date representations), which may be added to appease simple audience expectations. The show's ideological stance could be linked to genre conventions which are structured to present clear positive values or viewpoints relating to femininity within Danish society, especially for Birgitte and Katrine.</li> <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 and contains some intertextual references to political systems.</li> <li>• The nature of political drama often requires an understanding of multiple (character) viewpoints; <i>Borgen</i> could be regarded as being a little more complex in this regard when compared to some US LFTVDs (although in some cases the complexity and ambiguity is similar, depending upon the focus of comparison).</li> <li>• Episode reflects economic context of a small publicly-owned national broadcaster with limited finances but with a successful track record in selling series internationally, thus encouraging cooperation with other European television producers, creating a very national product yet with international appeal which could be debated as unique or an intertextual hybrid.</li> <li>• Family values and the belief in domestic stability are encoded positively from a feminist viewpoint, (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 refresh the conventions which in earlier LFTVDs could be said to have stagnated or be entirely absent, or perhaps cannot work intertextually in a modern political setting.</li> </ul>

Question	Indicative Content
	<p data-bbox="315 363 544 395"><b>Deutschland 83</b></p> <ul data-bbox="365 416 2175 1182" style="list-style-type: none"> <li data-bbox="365 416 2175 512">• The show's popularity could be attributed 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 data-bbox="365 536 2175 600">• The 1980s setting itself provides many intertextual references to popular culture, particularly to contemporary pop music, emphasised by the creation by the producers of online playlists.</li> <li data-bbox="365 624 2175 719">• 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) and the USP of telling the story from a different viewpoint which may not have been accepted so much in the past. A resurgence of cold-war thrillers and adaptations might have created a market for this.</li> <li data-bbox="365 743 2175 871">• 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. The distancing effect of the historical context provides a buffer which allows this to work.</li> <li data-bbox="365 895 2175 991">• 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 the viewpoints of cultural and historical contexts more thoroughly than a conventional, intertextually-laden spy-thriller might.</li> <li data-bbox="365 1015 2175 1182">• The ideology of the producers, in particular 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 (as noted above. the soundtrack, can be accessed via Spotify playlists – a meta-level of intertextuality).</li> </ul>

Question	Indicative Content
	<p><b>Trapped:</b></p> <ul style="list-style-type: none"> <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 values and attitudes to “small town” policing), yet the show relies upon the knowledge and understanding of genre tropes and intertextuality associated with police procedural drama and Scandi-noir.</li> <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” (in this case, the slightly nihilistic world view associated with the genre) which has been seen to work in other LFTVDs (although it might be seen to contrast with the paired US LFTVD, depending upon choice). As noted above, <i>Trapped</i> is heavily influenced by the dramas which preceded it.</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 if it borrowed enough successful traits from other texts.</li> <li>• A strategy employed by producers was to undermine the stereotype of Iceland being a self-sufficient and safe environment, challenged through 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. This is based at least partially on historical perceptions of Iceland and the impact of prior Scandi-noir LFTVDs.</li> <li>• Co-operation between European television industries to facilitate production of expensive LFTVD within small country - Iceland’s most expensive TV production when transmitted - matched ideology of BBC4 achieving international acclaim.</li> <li>• Episode shows influence of social anxieties demonstrating regional viewpoint 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. Full appreciation of this perhaps requires a historical understanding of (for example) the relationships between the Scandinavian nations.</li> </ul>

Question	Indicative Content
	<p><b>Academic Theory</b></p> <p>Given that this is a question on audience appeal and intertextuality, candidates are likely to mention Steve Neale (genre) and Stuart Hall (representation and audiences). Responses might also reference Barthes' semiotics and Hesmondhalgh's ideas about minimising risk. However, reward all relevant examples.</p> <ul style="list-style-type: none"> <li>• Barthes' ideas about semiotics and the use of signs offering different levels of connotation and meaning within a text allow for intertextual reference points for local and global audiences.</li> <li>• Neale's ideas were developed primarily to explain film genre but can be applied to LFTVD as this is a filmic form of television requiring a repeated process of generic codes and conventions, universally shared by producers and audiences through repetition in media products.</li> <li>• Neale also draws attention to processes of difference-within-repetition and hybridity (which exist in LFTVDs) and how this can be shaped by previous LFTV drama tropes.</li> <li>• The idea producers acting as agents giving audiences a perception of worlds can be referenced either Hall's ideas about representation as a powerful expression of meaning and identity, or as audiences decoding ideas from a range of codes embedded by producers of the LFTV show – readings are often based on audience's beliefs which are shaped by historical contexts.</li> <li>• Due to the nature of their characters, it is likely that at least one feminist theory might be cited, given the influence of intertextual references of female representations in most of the LFTVDs.</li> </ul> <p><b>AO2:3</b></p> <p>Responses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts.</p> <p><b>Representation</b></p> <p>Responses may make judgements and reach conclusions about the reasons for the differences in representations in relation to intertextuality. These may include:</p> <ul style="list-style-type: none"> <li>• making judgements and reaching conclusions about the relative influences of other media texts and viewpoints on representations of character and places.</li> <li>• making judgements and reaching conclusions about the extent to which the representations may influence the codes and conventions of serial dramas from different countries.</li> </ul> <p><b>Audience</b></p> <p>Responses may make judgements and reach conclusions about the effectiveness of intertextuality when 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 stereotypes based on other similar texts within the genre, events or countertypes</li> <li>• the effect of targeting sophisticated, 'media-savvy' audiences versus mainstream mass audiences in allowing a range of readings on contextual events and thus increase differentiation in representations.</li> </ul>

Question	Indicative Content
	<p><b>Media Language</b> Responses may make judgements and reach conclusions about the ways in which media language is used to create intertextual effects designed to attract different audiences both nationally and globally. These may include:</p> <ul style="list-style-type: none"> <li>• through characterisation, e.g. protagonists may display familiar characteristics (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 other long form TV dramas.</li> <li>• through camera work, editing and <i>mise-en-scene</i> which may influence intertextual interpretations, 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 using intertextuality 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 identity other 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 intertextuality is or is not essential for LFTVDs to appeal to both domestic and international audiences. Reward any reasons backed by evidence from the analysis of both media products. 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> <p>Responses will draw judgements and conclusions considering how far they agree with the statement:</p> <ul style="list-style-type: none"> <li>• Candidates may conclude that intertextuality does not affect the success of the show for local or global audiences.</li> <li>• Candidates may conclude intertextuality can influence the success of the show with some audiences but that this is dependent on a range of factors, such as the theoretical framework ideas outlined above.</li> <li>• Candidates may conclude that the intertextuality is a key convention of LFTVDs and must be present for success, using a range of examples or similar, as outlined above.</li> <li>• Some candidates may argue that intertextuality is just one factor of importance and highlight other factors other than cultural influence within LFTVDs, this in itself might not be seen as successful or effective; this would be a niche response.</li> </ul>



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 intertextuality within long form television 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 intertextuality 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
	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 intertextuality within long form television dramas.</li> </ul>		<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 intertextuality in the set episodes for <b>two</b> long form television dramas which provides some logical connections and lines of reasoning, although may be descriptive in parts.</li> <li>Adequate and generally well-reasoned judgements and conclusions in relation to the question.</li> </ul> <p><i>The response demonstrates a line of reasoning with some structure. The information presented is in the most part relevant and supported by some evidence.</i></p>	

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 intertextuality within long form television 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 intertextuality 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>	No response or no response worthy of credit.	<b>0</b>	No response or no response worthy of credit.	<b>0</b>

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

**EITHER** Butler's theories of Gender Performativity **OR** Gilroy's theories around Ethnicity and Post-Colonialism.

<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>Butler</b> Explanation that Butler's theories are sufficiently recognisable to be applied to all LFTVDs, especially representations of gender. For example:</p> <ul style="list-style-type: none"> <li>• The role of gender being foregrounded, in particular women preparing to present their bodies for display.</li> <li>• Representations of people training for specific roles.</li> <li>• Reinforcing patriarchal ideas about masculinity.</li> <li>• Subversions or countertypes that expose or disrupt heteronormativity.</li> <li>• Likewise, there may be limitations to the theory because it is not a specific theory for LFTVD and such dramas often have very complex and unique character functions that cannot always be classed as performative based on repetition.</li> <li>• Reward all appropriate, exemplified responses.</li> </ul> <p><b>Gilroy</b> Explanation that Gilroy's theories are sufficiently recognisable to be applied to all LFTVDs, especially representation of ethnic minorities. For example:</p> <ul style="list-style-type: none"> <li>• Can be applied to any media product, including LFTVDs, especially representations of race, ethnicity and the post-colonial world.</li> <li>• Gilroy draws attention to the continuing role of colonial ideology – of the superiority of white western culture – across a range of representations in LFTVDs</li> <li>• Does not strictly apply to LFTVDs.</li> <li>• In prioritising race and the post-colonial experience the theory may not aid analysis of other forms of inequality 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	Indicative Content
	<ul style="list-style-type: none"> <li>Reward all appropriate, exemplified responses.</li> </ul>

Question	Level	Mark Scheme	Mark
4	3	<b>Comprehensive</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate application of knowledge and understanding of media industries to evaluate EITHER Butler's theories OR Gilroy's theories.</li> <li>Convincing, perceptive and accurate evaluation of the usefulness of EITHER Butler's theories OR Gilroy's theories in analysing long form television drama.</li> </ul>	7–10
	2	An <b>adequate</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. <ul style="list-style-type: none"> <li>An adequate and generally accurate application of knowledge and understanding of media industries to evaluate EITHER Butler's theories OR Gilroy's theories.</li> <li>Adequate and generally successful evaluation of the usefulness of EITHER Butler's theories OR Gilroy's theories in analysing long form television drama. The response may not explore the limitations of either theory.</li> </ul>	4–6
	1	A <b>minimal</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. <ul style="list-style-type: none"> <li>A minimal application of knowledge and understanding of media industries to evaluate EITHER Butler's theories OR Gilroy's theories.</li> <li>Evaluation of the usefulness of EITHER Butler's theories OR Gilroy's theories in analysing long form television drama is minimal or brief and is likely to be largely descriptive of the theory or contradictory.</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
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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