

GCE

Media Studies

H409/02: Evolving media

A Level

Mark Scheme for June 2023

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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, 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.

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.

7. 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.
8. 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.
9. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - 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

10. Annotations

11. 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 – appears as VG
	Knowledge and understanding
	Not answered question
	No example
	Opinion
	Note but no credit given

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 The processes of film production, distribution and circulation have changed since the 1960s. Explain how these changes have influenced films. Refer to Disney's 1967 and 2016 versions of *The Jungle Book* to support your answer. In your answer you must also consider how economic contexts can influence films

Assessment Objectives	<p>AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media.</p> <p>AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.</p> <p>AO1 Total: 15 marks.</p>
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Question	Indicative Content
1	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO1:1 Responses might refer to:</p> <ul style="list-style-type: none"> • Costs associated with production of films using innovative technology, like multiplane cameras in the 60s, in comparison to bluescreen studios and fully realised digital environments for the remake, referring to aesthetics and verisimilitude. • The use by modern film producers of online platforms (such as Disney+, Netflix and YouTube) for interaction as well as opportunities for production of user generated content (UGC) to circulate reviews and trailers on social media; contrast this with traditional reviews and critical responses to films in the 60s. • An awareness of cultural industries and how producers might create safe, bankable genres to guarantee a fixed income – use of examples encouraged. • How technology and connectivity is improving and developing new ways for producers to create and distribute and circulate films in new and exciting ways, such as IMAX 3D or multiplane cameras. • The impact of streaming on the film industry and the changing expectations of audiences in comparison to traditional circulation methods used in films. • The changing nature of film companies and conglomerates, moving away from personalised family entertainments to industries dominated by a drive for profit and merchandising. • 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. <p>Responses might demonstrate knowledge and understanding of media production, such as:</p> <ul style="list-style-type: none"> • How media producers create, distribute and circulate content (in this case films). • How producers are affected by influencers and other social events which can affect how a film is received. • 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.

Question	Indicative Content
	<p>Responses might explain how <i>The Jungle Book</i> (1967 and 2016 versions) demonstrate how the production, distribution and circulation of films have changed in different ways, such as:</p> <ul style="list-style-type: none"> • How the 2016 film was developed by a team of skilled producers responsible for similar blockbusters such as <i>Pirates of the Caribbean</i> and <i>Iron Man</i> who had a track record of financial success versus 1967 version which followed financial flops. • How the 1967 film was a ‘family’ production with personal involvement of the ‘family orientated’ Disney (Walt Disney was involved directly in the film) versus the conglomerate nature of modern Disney, now focused on monetisation and appeasing fan bases. • How film producers continue to respond to changing online trends and popularity of films social network sites and sharing platforms like YouTube, especially during events like the Superbowl; can also link to changes in 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 films. • 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 subsequent remakes, as well as inspiring producers to create formulaic film titles using the Disney brand. Candidates might explore how this technique/success of Disney has influenced films in general. • How both films utilised ground-breaking technology during production and distribution such as multiplane cameras, fully CGI composite backgrounds and involvement from MPC, and how this might influence subsequent films. <p>AO1: 2 Responses might refer to:</p> <ul style="list-style-type: none"> • How the processes of film production, distribution or circulation can be influenced by economic contexts (e.g. cost of making films, price of cinema tickets or downloads, the impact of online streaming sites, piracy, impact of positive or negative reviews). • How film production can be influenced by other elements which might influence economic contexts (e.g. rise of culturally aware audiences, shift from cinema audiences to those who prefer watching downloads in their living rooms) and how this influences other films. • How general social contexts influence film production (e.g. female characters, ‘wokeness’ and reimagined character identifies, stereotyping etc.) making them more attractive to modern audiences and thus economically viable. • Appeal of staple “family friendly” films such as <i>The Jungle Book</i> which ensure success no matter when they are created. • Economic contexts and monetisation opportunities for producers – using remakes to generate guaranteed income. • The influence of a universally recognised brand (Disney) and the economisation of services in the home (e.g. streaming).

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 how changes in the production, distribution and circulation of films since the 1960s have influenced films:</p> <ul style="list-style-type: none"> • Comprehensive, detailed and accurate knowledge and understanding of film production. • Clear and precise explanation of how the changes have influenced films. • Answer is supported by detailed and accurate reference to <i>The Jungle Book</i> (1967 and 2016 versions). <p>Comprehensive, detailed and accurate knowledge and understanding of how economic contexts can influence films.</p>	11-15
	2	<p>An adequate response to the set question.</p> <p>An adequate demonstration of knowledge and understanding of how changes in the production, distribution and circulation of films since the 1960s have influenced films:</p> <ul style="list-style-type: none"> • Adequate and generally accurate knowledge and understanding of film production. • Generally accurate explanation of how the changes have influenced films. • Answer is supported by generally accurate reference to <i>The Jungle Book</i> (1967 and 2016 versions). Note: limit to mid-level 2 (8 marks) if only one text has been explored. For upper end, awareness of economic contexts should be explicit. <p>Adequate and generally accurate knowledge and understanding of how economic contexts can influence films.</p>	6-10
	1	<p>A minimal response to the set question.</p> <p>A minimal demonstration of knowledge and understanding of how changes in the production, distribution and circulation of films since the 1960s have influenced films:</p> <ul style="list-style-type: none"> • Knowledge of film production is minimal, demonstrating little understanding. • Explanation of how the changes have influenced films is minimal and may not always be accurate or is largely descriptive. • Reference to examples from <i>The Jungle Book</i> (1967 and/ or 2016 versions) to support the answer is minimal and may be inaccurate. • <i>The influence of Disney on film production, distribution or circulation is narrative driven.</i> <p>Knowledge of how economic contexts can influence films is minimal and/ or descriptive, demonstrating little understanding.</p>	1-5
	0	No response or no response worthy of credit.	0

- 2 Explain how audiences use media technologies to consume radio shows. Use *The BBC Radio One Breakfast Show (R1BS)* 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>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>AO1:1 Responses will demonstrate knowledge and understanding of radio audiences (exemplified by <i>R1BS</i>) and how radio programmes might be made accessible through the use of media technologies. Answers should be focused specifically on the influence of these technologies on the audiences of <i>R1BS</i>, both those who listen live and also those who access through other convergent channels, although other radio services (e.g. KISS KUBE) might be referenced. Answers might include consideration of:</p> <ul style="list-style-type: none"> • How the producers and institutions involved in the production of radio shows (including PSB) must constantly review their content to ensure that the show engages audiences across multiple platforms. • How 'new' digital technologies are changing the ways that traditional radio is consumed, particularly the ways in which content might be digitally distributed/ circulated through global online platforms leading to regulatory challenges and accessibility issues for audiences. • Differences in how radio audiences can access radio programmes (e.g. the accessibility of streaming/ on-demand platforms such as BBC Sounds for younger audiences which do not listen to conventional radio). • Role of regulatory frameworks, including public service broadcasting remit (Royal Charter), and how producers need to ensure that audiences of all backgrounds and demographics nationally must have access to the public service broadcast. Technology can be both a useful tool or a barrier to this, depending on audience preferences. • Radio programmes must cater for a range of cultures and feature content that is distinctively British but may be interpreted different by an audience's geographic or demographic background which can be affected by ways in which the show is broadcast and produced using new technology. • Significance and longevity of PSB broadcasting versus the many and varied commercial stations which compete for audiences and how <i>R1BS</i> has had to adapt to increased competition to maintain radio audiences. • The significance of licence fee funding to BBC radio productions, which gives BBC popular music radio programmes more scope and range in terms of content, access to 'star' guests, and modes of distribution, for example, via livestreaming and podcasts on BBC Sounds, iPlayer on TV, extra content on digital stations and more outside broadcasts and events. • The importance of categorisation of audiences and creating content which targets them and fulfils remits and charters (e.g. to target, reach and maintain specific demographics). • The format and content of programmes are often in a state of flux due to the shifts in fashion and public taste, particularly those which are long-running such as <i>R1BS</i>, due to changing presenters, styles of music, etc. whilst the institution of the BBC is itself

Question	Indicative Content
	<p>under attack by private companies looking to see their funding model destroyed.</p> <ul style="list-style-type: none"> • Any other relevant response discussing the relationship between audiences and media technologies. <p>Responses should refer to <i>The Radio One Breakfast Show (R1BS)</i> and might consider the following:</p> <ul style="list-style-type: none"> • How the content of <i>R1BS</i> may include specific features that might have been influenced by 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). • The fact that <i>R1BS</i> has diversified its accessibility across several platforms (such as BBC Sounds) as a result of audiences' thirst for mobile devices, to appeal to different audiences with different interpretations of the show. • How regulatory practice can be bypassed with online platforms, including content exclusive for participatory media platforms. • How the show is broadcast nationally and might not represent each geographic and demographic equally in line with the requirements of the Royal Charter, especially if audiences are only experiencing snippets across social media platforms. • Examples which exemplify how technology has influenced how <i>R1BS</i> meets the BBC's PSB remit, e.g. varied content and designed to appeal to primary and secondary audiences; accept any justified example. • Reward any other relevant examples which relate to technology and/or the effects of audience consumption of <i>R1BS</i>.

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

- 3* “No matter where they are produced, the representations of characters and events in long form television dramas are always influenced by historical contexts.” How far do you agree with this statement?

In your answer, you must:

- explain the contexts in which long form television dramas are produced and consumed
- explain how media contexts, particularly historical contexts, may have influenced representations in the set episodes of the two long form television dramas that you have studied
- refer to relevant academic ideas and arguments
- make judgements and reach conclusions about the reasons for similarities or differences in how historical contexts may have influenced representations between the two episodes.

Assessment Objectives	<p>AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.</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</p> <p style="text-align: right;">AO1 Total: 10 marks.</p> <p style="text-align: right;">AO2 Total: 20 marks.</p>
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Question	Indicative Content
3	<p><i>The content below is not a prescriptive list but a contextual guide and all valid points should be credited.</i></p> <p>AO1:2 Responses will demonstrate knowledge and understanding of the contexts in which LFTVDs are produced and consumed, including:</p> <p>Social Contexts</p> <ul style="list-style-type: none"> • Knowledge and understanding of how media texts from US and foreign language LFTVDs are often reflections of (and sometimes reflexive of) a society’s historical background. There is a shifting balance of social attitudes (for example, to gender roles, sexualities, social status) which influences the codes and conventions of the television programmes 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. • 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

Question	Indicative Content
	<p>viewpoint; this may be deliberate (or may simply be evidence of broader tropes which drive all fictional narratives).</p> <ul style="list-style-type: none"> • 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. <p>Cultural Contexts</p> <ul style="list-style-type: none"> • Knowledge and understanding of the influence of national culture on the codes and conventions of LFTVDs, for example the cultural importance of television dramas in reflecting, re-interpreting and re-enforcing historical representations (and on occasion, challenging and subverting those representations to try and instigate cultural change and instigate domestic debate). • Knowledge and understanding of the influence of colonial history on television programmes and 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). • Knowledge and understanding of how genre tropes and representations from popular 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 history. <p>Historical Contexts</p> <ul style="list-style-type: none"> • Knowledge and understanding of the influence of key historical events on the representations demonstrated by television programmes; for example, political scandals across Western governments; data protection issues (Wikileaks and hacking); advancements in forensics and cold case murders being solved, and how these have been reflected in the generic codes and conventions of television dramas, particularly where these refer to universal tropes or archetypical situations. • Knowledge and understanding of how key events from history may be referenced or repeated in LFTVDs to form statements about a country's identity, for 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. <p>Political Contexts</p> <ul style="list-style-type: none"> • Knowledge and understanding of representations of politics represented on television programmes from different countries including how television programmes can reflect, reinterpret, amplify or satirise characters or events, including an understanding that Western programme makers have the freedom to celebrate, criticise and satirise their own domestic politicians and political systems; historical backgrounds to these have influence on interpretation and understanding. • Knowledge and understanding of the need for the audience to have an awareness of national political systems to understand the codes and conventions of dramas from different countries, or at least recognise generic conventions that might cross between shows.

Question	Indicative Content
	<p data-bbox="315 220 591 245">Economic Contexts</p> <ul data-bbox="365 252 2175 523" style="list-style-type: none"><li data-bbox="365 252 2175 347">• Knowledge and understanding of the influence of budgets and sales on flagship television programmes from different countries, e.g. productions being dependent upon the whether the representations presented will be palatable to domestic/ international audiences and return a profit.<li data-bbox="365 354 2175 450">• 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 data-bbox="365 456 2175 523">• Responses may show an awareness that budgets can affect the expectation that US and European audiences have of LFTVDs in the production values and representations can be presented differently depending on the historical experience of producers. <p data-bbox="315 596 405 622">AO2:1</p> <p data-bbox="315 628 2056 692">Responses will analyse the representations of characters and events of the set episodes of the two LFTVDs studied in relation to their contexts. Below is some indicative content but not an extensive list – credit all noteworthy responses.</p>

Question	Indicative Content
	<p data-bbox="315 264 544 292">House of Cards:</p> <ul data-bbox="365 320 2163 1334" style="list-style-type: none"> <li data-bbox="365 320 2163 483">• 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 (and indeed the history of such narratives going back to films such as <i>Mr Smith Goes To Washington</i>) 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 data-bbox="365 507 2163 738">• 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 historical 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. Netflix would have had access to data about popularity of certain programmes in order to create original content that minimalised risk and had a degree of bankability which may have affected the development of the show. It could be argued that genre tropes from other LFTVDs have been added to the "genre pool"; thus It could be debated that these characters become archetypal and representational of society. <li data-bbox="365 762 2163 925">• Popular American-made political drama reflecting many social, cultural and political events and characters recognisable to national and international audiences; demonstrates both conventional and unconventional use of TV genre codes (e.g. breaking the fourth wall) which is unusual for a mainstream drama. 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. There are clear points of reference to e.g. <i>The West Wing</i> as well as scandals such as Clinton/ Nixon. <li data-bbox="365 949 2163 1149">• Use of A-lister Hollywood actors to play anti-heroes could be seen as borrowed convention of films. Frank's role as archetypal amoral power-seeker engaging with (complicit) audience breaks typical conventions of television drama; will be received differently depending upon global positioning of audience. Such experimentation could suggest that 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 Luthor) could be seen to be intertextual for a knowledgeable audience to create successful elements; it might suggest a degree of ambiguity. Such actors might themselves be regarded as having a historical currency. <li data-bbox="365 1173 2163 1334">• 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. These may well be regarded as globally dominant given the cultural imperialism demonstrated by the US model of LFTVD leading to a more homogenous 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.

Question	Indicative Content
	<p data-bbox="315 264 551 296">Stranger Things:</p> <ul data-bbox="365 320 2168 1334" style="list-style-type: none"> <li data-bbox="365 320 2168 480">• 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 as opposed to historical influences. <li data-bbox="365 504 2168 703">• Episode relies partially 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, Predator, Aliens, The Thing, 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). This might be seen in comparison to (or in contrast with) other LFTVDs with less of a historical perspective, although the historical context is essential for a full understanding of the visual and verbal codes on display. <li data-bbox="365 727 2168 895">• 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 a reference to the historical culture of similar teen movies in the 80s 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 at the time. These quite deliberate choices could be seen as a contrast to the less overt representations offered by other LFTVDs but are obviously influenced by historical contexts. <li data-bbox="365 919 2168 1110">• 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 historical 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 at the time. <li data-bbox="365 1134 2168 1334">• The effect of the episode is partially based on how it recreates historical representations of the traditional 80s lifestyle, mirroring traditional family values (nuclear family, picket fences, green lawns, etc.) and pressures of gender relations coming under strain as traditional ideological systems were being challenged; this could also be interpreted as the producers understanding that audiences will consider the material in a metatextual way, looking beyond the narrative tropes to the more challenging analytical response based on decoding the dialectic between the historical reality, the fictional viewpoint and the transposition of modern ideologies by a 21st century audience.

Question	Indicative Content
	<p>Mr Robot:</p> <ul style="list-style-type: none"> • 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). The 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. The show's representation of (now historically significant) "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>). • 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) based on historical events at the time of production as well as earlier conspiracies such as Watergate or Enron/ films such as <i>The Manchurian Candidate</i>, <i>Three Days of the Condor</i> or <i>The Parallax View</i>. • LFTVDs set in New York typically represent is 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; other LFTVDs might be seen to be either more or less polarised in their viewpoints or based on more accurate historical events (many references in American social history to "lone gunmen" such as James Earl Ray or Lee Harvey Oswald who form foci of conspiracy theories). • The use of an A-list celebrity is a typical code and convention of US LFTVD which, historically, can lead to a show's success and suggest an ideological perspective (depending upon how the star is used; in the case of <i>Mr Robot</i> the casting of Christian Slater). This is not generally a convention used by foreign LFTVDs, which tend not to have access to the same kind of star leading to different representations being offered which feel, perhaps, more historically accurate. Slater's currency is based on his historical value as an 80s/ 90s star. • 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 but rather shows that bend the rules and challenge ideological norms, sometimes reflecting the worst parts of history in their characters or events they experience.

Question	Indicative Content
	<p>Homeland:</p> <ul style="list-style-type: none"> • Repeated conventions show influence of actual social anxieties about contemporary terrorist threats and about homeland security's (historical) response to that threat being quite harsh; this is repeated trope in many LFTVDs involving American counter terrorism style narratives and has a track record of success with audiences. The episode also 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. • The series uses the standard conventions of a spy-thriller but is modelled on response to national and global anxiety about threat to Western ideology by radical Islamic groups as well as “the enemy within”, a perennial concern for the US which is based on real historical events. This could be regarded as a viewpoint which the US has turned into a global concern, albeit not one reflected in some of the other LFTVDs. • 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 <i>24</i>. This ideological stance might be regarded as uniquely American, given the cultural and social impact of 9/11. • 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 transcends cultures and can be seen in all of the studied LFTVDs (to a certain extent) although the mistrust of authority is a less universal ideology. Such a character is a staple of historical series and films such as <i>The Fugitive</i> or <i>The Invaders</i>. • 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 supporting historical accuracy that such US iconography is endemic to national identity. • 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. • The series was adapted from an Israeli TV show, so may reflect more universal cultural attitudes and viewpoints about responding to threat and have wider ideological references to all Western countries trying to fight terrorism, e.g. <i>Spooks</i> (<i>MI5</i> in the US), Tom Clancy novels, etc. which are embedded in popular culture (and have been for decades).

Question	Indicative Content
	<p>The Killing/ Forbrydelsen:</p> <ul style="list-style-type: none"> • The ideology behind European police-procedural dramas can be seen as different and more relaxed to the more serious nature of investigation seen in American shows such as <i>Homeland</i>. In some regards, the show exemplifies elements of the genre cycle outlined by several theorists which almost subverts the “categorisation” notion of genre at all – this cyclical idea is based on historical imperatives which influence the form and content of the show. • The success of the show could 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. Such dramas are usually influenced by historical reference to other shows and changing social attitudes. • The series is seen 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. However, the tropes themselves stem from <i>film noir</i>, so could be considered as being in themselves either reflexive or subversive of that genre, or even unimportant considering how familiar the genre is. • The success of the episode could be due to historical 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. • The producers have 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.

Question	Indicative Content
	<p data-bbox="315 264 421 296">Borgen</p> <ul data-bbox="365 320 2168 1286" style="list-style-type: none"> <li data-bbox="365 320 2168 448">• 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 data-bbox="365 472 2168 600">• 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 historical references to political systems. <li data-bbox="365 624 2168 791">• The subplot involving Hesselboe's wife fits patriarchal stereotype of 'hysterical' woman and could be regarded as more unoriginal/ and somewhat dated viewpoint, 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, thus emphasising performative nature of femininity (Butler and Van Zoonen), many of which are founded on (negative) historical representations of women. <li data-bbox="365 815 2168 943">• 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). Deeper understanding often requires some historical contextualisation which may provide challenges for a non-native audience. <li data-bbox="365 967 2168 1126">• Denmark is viewed as a multicultural society; Laugerson's attack on asylum-seekers represented as a deal-breaker to Birgitte, an attitude which defines the more traditional ideologies often ensconced in Western political narratives. However, might be seen as part of a broader globalised ideology of western liberalism, with conventions being typical of more liberal LFTVDs; a somewhat stereotypical representation. Awareness of and interpretation of this might depend upon a degree of historical contextualisation, particularly for a foreign audience. <li data-bbox="365 1150 2168 1286">• 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.

Question	Indicative Content
	<p data-bbox="315 264 533 292">Deutschland 83</p> <ul data-bbox="365 320 2152 995" style="list-style-type: none"> <li data-bbox="365 320 2152 448">• 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 data-bbox="365 472 2152 568">• The show’s popularity could be down to the cultural focus on fashion and style which has global influence on ideologies and values of audiences, attracting further interest from European viewers (taps into current nostalgia for 1980s as reflected in other dramas such as <i>Stranger Things</i>) rather than the codes and conventions of a cold war drama in the 21st Century. <li data-bbox="365 592 2152 687">• 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 spy-thriller might. <li data-bbox="365 711 2152 871">• 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 (e.g. the soundtrack, which can be accessed via Spotify playlists – a meta-level of intertextuality). <li data-bbox="365 895 2152 995">• 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.

Question	Indicative Content
	<p data-bbox="315 264 443 296">Trapped:</p> <ul data-bbox="365 320 2163 1219" style="list-style-type: none"> <li data-bbox="365 320 2163 448">• 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 data-bbox="365 472 2163 600">• 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 data-bbox="365 624 2163 751">• Episode reflects historically patriarchal ideas: community ruled by men – suggesting persistence of traditional viewpoints regarding gender roles; however, the female police officer professional could be seen to embody conventions of other Scandi dramas which foreground female characters and have challenged genre norms and allowed a shift in perspectives and viewpoints. May be seen to compare to US LFTVDs, all of which foreground strong female characters. <li data-bbox="365 775 2163 935">• 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 data-bbox="365 959 2163 1086">• 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 associated with police procedural drama and Scandi-noir. <li data-bbox="365 1110 2163 1219">• The combination of nationalities and languages spoken in the first episode could suggest that producers were aiming for a multi-market approach to raise the profile of Iceland’s reputation as a producer of quality LFTVD which could translate and appeal to other markets, rather than produce a safe genre that would lack mass market appeal.

Question	Indicative Content
	<p>Academic Theory</p> <p>Given that this is a question on representation with synoptic elements of historical contexts, candidates are likely to mention Steve Neale (genre) and Stuart Hall (representation and audiences). Responses might also reference Gilroy’s ideas about post colonialism; Barthes’ semiotics and Hesmondhalgh’s ideas about minimising risk. However, reward all relevant examples.</p> <ul style="list-style-type: none"> • Barthes’ ideas about semiotics and the use of signs offering different levels of connotation and meaning within a text explore historical influences on interpretations. • 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. • Neale also draws attention to processes of difference-within-repetition and hybridity (which exist in LFTVDs) and how this can be indicative of a country’s understanding of historical influence on a show. • 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. • Gilroy’s ideas about post-colonialism can reflect on how characters and events can be shaped around what has happened in the past and the influence this can have on certain types of ethnicities. • Due to the nature of their characters, it is likely that at least one feminist theory might be cited, given the influence of historical contexts on female representations in most of the LFTVDs. <p>AO2:3</p> <p>Responses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts.</p> <p>Representation</p> <p>Responses may make judgements and reach conclusions about the reasons for the differences in representations. These may include:</p> <ul style="list-style-type: none"> • making judgements and reaching conclusions about the relative influences of history and viewpoints on representations of character and places. • making judgements and reaching conclusions about the extent to which the representations may influence the codes and conventions of serial dramas from different countries. <p>Audience</p> <p>Responses may make judgements and reach conclusions about the impact of targeting different audiences, whether national or international. These may include:</p>

Question	Indicative Content
	<ul style="list-style-type: none"> • the effect of targeting international audiences using recognisable codes and conventions of genres, thus presenting stereotypes based on historical events or countertypes moulded on alternate histories • 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. <p>Media Language</p> <p>Responses may make judgements and reach conclusions about the ways in which media language is used to show different representations and historical events, e.g.:</p> <ul style="list-style-type: none"> • protagonists may display familiar characteristics which celebrate or represent historical attitudes (e.g. the obsessive investigator (Lund, Carrie); the police officer with a broken marriage (Andri), the socially-awkward IT genius (Elliot); the manipulative politician (Frank); the young protagonist stereotypically flawed by lack of self-control and commitment (Martin); the innocent victim child (Will)) which may subvert or reflect dominant codes and conventions of long form TV drama. • Camera work, editing and <i>mise-en-scene</i> may influence codes/ conventions, e.g. Spielbergian small-town setting of <i>Stranger Things</i>; conspiracy thriller trappings of <i>Homeland</i>; stylistic features of <i>Deutschland 83</i>; presentation of Danish politics in <i>Borgen</i>. <p>Media Industries</p> <p>Responses may make judgements and reach conclusions about the effects of media industries influencing the representations of characters and events and how they are used to influence codes and conventions, e.g.:</p> <ul style="list-style-type: none"> • 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. • 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>). • 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. <p>Answers in the top mark band will reach a clear conclusion about whether reasons for similarities or differences matter in how historical contexts can influence representations of characters or events, or not.</p> <p>Reward any reasons selected that are backed by evidence from the analysis of both media products. These answers may weigh the importance of media contexts against one or more areas of the theoretical framework. They may argue either for the significance of contexts, or of one or more areas of the framework, or for both, or that the contexts and areas of the framework are so intricately interlinked that they cannot be separated.</p>

Question	Indicative Content
	<p>Responses will draw judgements and conclusions considering how far they agree with the statement:</p> <ul style="list-style-type: none">• Candidates may conclude that representations of characters and events are not influenced by historical events, no matter where LFTVDs are made.• Candidates may conclude that representations of characters and events of LFTVDs from different countries might contrast slightly based on their influence of historical context, but that this is dependent on a range of factors, such as the theoretical framework ideas outlined above.• Candidates may conclude that the representations of characters and events contrasts significantly between LFTVDs from different countries due to historical influences.• Some candidates may argue that representations of characters and events are both subjective and complex and highlight other factors other than historical influence within LFTVDs, this in itself might not be seen as successful or effective; this would be a very niche response.

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 of characters and events within long form television dramas. 	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 of characters and events in the set episodes for two long form television dramas which consistently provides logical connections and a good line of reasoning. Highly developed and accomplished judgements and conclusions in relation to the question. <p><i>The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></p> <p><i>Responses that do not draw together knowledge and understanding from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 16 marks for AO2.</i></p>	14–20
	2	<p>An adequate response to the set question.</p> <ul style="list-style-type: none"> Adequate and generally accurate knowledge and understanding of the influence of media contexts on representations of characters and events within long form television dramas. Can include exploring historical contexts in depth if other contexts are not referenced broadly. 	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 of characters and events in the set episodes for two long form television dramas which provides some logical connections and lines of reasoning, although may be descriptive in parts. Adequate and generally well-reasoned judgements and conclusions in relation to the question. 	7–13

Question	Level	AO1	Mark	AO2	Mark
				<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	<p>A minimal response to the set question.</p> <ul style="list-style-type: none"> Knowledge and understanding of media contexts is minimal, demonstrating little understanding of the influence of media contexts on representations of characters and events within long form television dramas. Largely descriptive of contexts 	1–3	<p>A minimal response to the set question.</p> <ul style="list-style-type: none"> Minimal application of knowledge and understanding of the media theoretical framework, media contexts, or media theory to analyse two set products from long form television drama. Candidate may have only referred to one set episode in detail. Analysis of representations of characters and events 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 or no use of examples to support. <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p>	1–6
	0	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 theories in understanding long form television drama:

EITHER

- Hall's Reception Theory

OR

- Shirky's 'End of Audience' theories

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>Hall Explanation that Hall's ideas about reception theory are sufficiently straightforward as to be widely applicable, meaning that it is possible to identify key elements about audience readings in long form television drama. For example:</p> <ul style="list-style-type: none"> • May apply to a wide range of media products, including LFTVDs, and audiences cultural and social experiences may influence their interpretation of a media text. • Draws attention to the range of different possible audience readings of a LFTVD's messages and values, while acknowledging the role of power (encoding) in creating dominance within television messages and values. • Highlights the idea that interpretations are open and not closed, and candidates may explore dominant, negotiated, oppositional or aberrant examples from their chosen LFTV drama to evaluate the theory. • Criticisms might include that Hall does not explain anything specific to LFTVDs as it is a general theory of audience readings. Assumes that there is one dominant meaning to which the audience responds – does not fit messages with a multitude of different possible readings (e.g. deeply ironic messages). • Reward all appropriate, exemplified responses. <p>Shirky Explanation that Shirky's theories are sufficiently recognisable to be applied to all LFTVDs, especially audience collaboration. For example:</p> <ul style="list-style-type: none"> • Draws attention to the way audiences for LFTVDs can provide value for each other by using websites to offer comments, parodies, merchandise (e.g. Sarah Lund sweaters) and therefore influence audience interpretation of a text. • Highlights the power of collective audiences and may be more applicable to some LFTV dramas (<i>Mr Robot, Stranger Things</i>) than others that are more niche.

Question	Indicative Content
	<ul style="list-style-type: none">• Does not strictly apply to broadcast television, was founded as an online phenomenon.• Streaming services do not reflect the view of the online media proposed by Shirky insofar as they primarily operate like the 'old' media in offering centrally produced content.• This optimistic view of the power of audiences may underestimate the power of the oligarchy of media conglomerates to shape and control television content.• Reward all appropriate, exemplified responses.

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 industries to evaluate Hall's Reception Theory or Shirky's 'End of Audience' theories. Convincing, perceptive and accurate evaluation of the usefulness of either Hall's Reception Theory or Shirky's 'End of Audience' theories in analysing 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 industries to evaluate Hall's Reception Theory or Shirky's 'End of Audience' theories. Adequate and generally successful evaluation of the usefulness of either Hall's Reception Theory or Shirky's 'End of Audience' theories in analysing long form television drama. The response may not explore the limitations of either theory. If response does not go above application or discussion of theory and there is no real evaluation, should not go above level 2. 	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 industries to evaluate Hall's Reception Theory or Shirky's 'End of Audience' theories. Evaluation of the usefulness of either Hall's Reception Theory or Shirky's 'End of Audience' theories in analysing long form television drama is minimal or brief and is likely to be largely descriptive of the theory or contradictory. 	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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