

GCE

Media Studies

H409/02: Evolving media

A Level

Mark Scheme for June 2022

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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: Not applicable in F501
- 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

11. Annotations

<i>Stamp</i>	<i>Description</i>
	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

SUBJECT-SPECIFIC MARKING INSTRUCTIONS

Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Information and instructions for examiners

The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

Using the Mark Scheme

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts. The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

For answers marked by levels of response:

- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

Subject-specific marking Instructions

Levels of Response targeting AO1 and AO2

Where a mark scheme targets marks at AO1 and AO2, there is no requirement for a response to be awarded in the same level for AO1 as for AO2, so for example a response could be awarded Level 3 for AO1 and Level 2 for AO2.

- 1 Explain how audiences can use video games in different ways. Refer to *Minecraft* to support your answer.
In your answer, you must also consider how economic and social contexts can influence the consumption of video games.

Assessment Objectives	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media.
	AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. AO1 Total: 15 marks.

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"> • How the processes of video game use/ consumption can be influenced by economic contexts (e.g. cost of purchasing games, online multiplayer subscriptions, cross-play requiring access payments, monetisation opportunities on social media platforms). • How video game consumption can be influenced by social contexts (e.g. the rise of prosumers sharing content through streaming platforms, social discourse more focused on online interaction generally, better digital infrastructure/ faster data). • The use by audiences of online platforms (such as Xbox Live, Twitch, Discord, YouTube etc.) for interaction as well as opportunities for production of user generated content (UGC) to develop mods/ expansions. • An awareness of uses and gratifications and how some active consumers might shift towards a prosumer model and seek their own monetisation opportunities through the development / facilitation of mods created by fans of existing games. • How technology and connectivity is improving and developing new ways for audiences to experience games in different ways through platforms such as Roblox, which allows prosumers to create their own games from scratch. • The effect of participatory media in considering the impact on how audience demands can lead to changes/ features being introduced; it can also be used as a way to express identities and increase the diversity of representations. • The response by audiences to PEGI ratings (both low and high, e.g. <i>GTA V</i> or <i>CoD</i>, rated 18 but with many younger players) and use of realms that allow for different experiences for audiences. • The impact of mobile gaming as a platform, with mobile games accounting for around half the revenue for the gaming industry. • The changing demographics of the gaming audience (with substantially more female and older gamers than might stereotypically be expected based on recent Ofcom data) – conveyor belt audience reference. • How gaming is now the most lucrative of media forms, with a yearly revenue which is more than twice that of the film industry – reward any relevant / accurate statistics to support this in favour of audiences.

Question	Indicative Content
	<p>Responses might demonstrate knowledge and understanding of audiences, such as:</p> <ul style="list-style-type: none"> • How media audiences consume, share and redistribute content (in this case video games). • How audiences are affected by influencers (people / company) and other social events which can have an impact on the way that a game is used/ consumed versus traditional modes of play, including the invitation to become creator as well as player. • How games are accessed through a range of different hardware and software, including consoles and mobile devices, to consume and share content – many games are multi-platform whilst some are exclusive. <p>Responses might explain how <i>Minecraft</i> demonstrates audience use of video games in different ways, such as:</p> <ul style="list-style-type: none"> • How the game was developed by a fan of video games (Notch/ Markuss Persson), a bedroom programmer who become a millionaire, using open-source software similar to other indie game prosumers, inspiring his audience to develop games. • How audiences responded to and continue to respond to changing online trends and popularity of game content through social network sites; videos focusing on <i>Minecraft</i> are regularly updated by the producers based on the information received from the online community, demonstrating a symbiotic relationship. • How audiences create online communities to comment on, share and even produce, manage and market <i>Minecraft</i> content, allowing these audiences to feel a sense of ownership of the game and its broader culture. • The importance of streaming sites such as YouTube/ Twitch allowing audiences to see which features/ elements of <i>Minecraft</i> are currently popular as well as inspiring prosumer players to create mods, patches and bonus content (e.g. tutorials). • The opportunities to sell content through Xbox marketplace and other app stores; servers and realms. • How improved internet speeds/ hardware allowed for a wider and much more diverse range of audiences to take part in complex gameplay/ game options/ graphic options, meaning the game was re-released in multiple formats (including cross-play) and with different gameplay modes, maintaining its relevance even after 10 years. • How the apparent ideology of the games producers was seemingly “muted” when the game was bought by Microsoft and how audiences responded using their experience of coding. <p>AO1: 2</p> <p>Responses might refer to:</p> <ul style="list-style-type: none"> • How general social contexts influence use of video games (e.g. LGBTQ/ female characters, realistic worlds, changing trends in how technology raises awareness of social events or challenges set by prosumers). • How the social development and acceptability of gaming as a popular activity has meant that the video game audiences continue to grow exponentially in popularity, particularly the online gaming arm (<i>Minecraft</i> is almost the “poster child” for this). • The appeal of “child friendly” video games such as <i>Minecraft</i> as a social safe space for young audiences in a market that is saturated by other more mature themed games, such as <i>GTA V</i>. • The social contexts of participatory media creating more and more online communities made up of audiences but also prosumers and pro-ams who develop content and share progress, particularly its relationship with YouTube/ “Let’s Play”. • The economic contexts and monetisation opportunities for audiences. • The influence of a universally recognised brand (Microsoft) and the economisation of software in the home and how this

Question	Indicative Content		
	might influence how audiences use and interact with each other.		
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 audiences use video games:</p> <ul style="list-style-type: none"> • Comprehensive, detailed and accurate knowledge and understanding of video game audiences. • Clear and precise explanation of how audiences can use video games in different ways. • Answer is supported by detailed and accurate reference to <i>Minecraft using targeted examples</i>. <p>Comprehensive, detailed and accurate knowledge and understanding of how economic and social contexts can influence the consumption of video games, explicitly supported with examples.</p>	11-15
	2	<p>An adequate response to the set question.</p> <p>An adequate demonstration of knowledge and understanding of how audiences use video games:</p> <ul style="list-style-type: none"> • Adequate and generally accurate knowledge and understanding of video game audiences. • Generally accurate explanation of how audiences can use video games in different ways. • Answer is supported by generally accurate reference to <i>Minecraft with some examples</i>. <p>Adequate and generally accurate knowledge and understanding of how economic and social contexts can influence the consumption of video games is implicit; may lack accuracy at times.</p>	6-10
	1	<p>A minimal response to the set question.</p> <p>A minimal demonstration of knowledge and understanding of how audiences use video games:</p> <ul style="list-style-type: none"> • Knowledge of video game audiences is minimal, demonstrating little understanding. • Explanation of how audiences can use video games in different ways is minimal and may not always be accurate or is largely descriptive or confused. • Reference to examples from <i>Minecraft</i> to support the answer is minimal and may be inaccurate. <p>Knowledge of how economic and social contexts can influence the consumption of video games. is minimal and/ or descriptive, demonstrating little understanding.</p>	1-5

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

- 2 Explain how regulation influences public service broadcast (PSB) radio.
Refer to *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 industries (exemplified by <i>R1BS</i>) and how the programme might be influenced and shaped by the need to meet the needs of both regulatory bodies and statutory requirements (primarily the Royal Charter). Answers should be focused specifically on the influence of these circumstances on the production of <i>R1BS</i>, both those who host it and those who work behind the scenes. Answers might include consideration of:</p> <ul style="list-style-type: none"> • Role of the UK regulatory framework, including that of public service broadcasting remit (Royal Charter) and how producers must use this to evaluate and decide on cultural content of programmes (arts, media, music). • Significance and longevity of PSB broadcasting versus the many and varied commercial stations which compete for audiences. • How the producers and institutions involved in the production of PSB radio shows must constantly review their content to ensure that the show meets regulatory requirements and statutory responsibilities, particularly when these change (e.g. because of Charter Review or questions of integrity, for example Russell Brand/ Jonathan Ross or other Ofcom judgements). • How 'new' digital technology is 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/or bypassing. • Processes of production, distribution and/ or circulation of PSB radio content in a national context and how regulatory organisations, such as Ofcom, might respond to content within the show (either directly or after complaints). • How meeting regulatory constraints can cause a tension between producers who may be more concerned with audience or commercial concerns than providing informative, educational and distinctive content. For example, popular PSB radio programming must include content such as: impartial news and information; education; high quality, distinctive programmes; reflecting, representing and serving all communities across Britain, supporting creative industries and reflecting the UK and its values to the world. Commercial stations to not have these constraints which can give them more flexibility in terms of content. • 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.

Question	Indicative Content
	<ul style="list-style-type: none"> • Differences in how radio producers can produce content which enables a diverse range of audiences to access radio programmes and the responsibilities that can be fulfilled by doing this (e.g. the accessibility of streaming/ on-demand platforms such as BBC Sounds for younger audiences who do not listen to conventional radio) to meet regulatory influences. • 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. and the institution of the BBC in particular is under scrutiny by private companies looking to see their funding model destroyed. • Differences in the use of synergy to attract audiences - some programmes across the BBC promote other works or attract different audiences, e.g. celebrity interview or news events, this can affect the circumstances of audience engagement and ultimately affect interpretations (accept any appropriate examples); the importance of advertising to the industry as a whole might be considered in a broader sense since it is not permissible on PSBs such as the BBC. • 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 might then lead to the involvement of regulators (usually for negative reasons). • Any other relevant response discussing the relationship between PSBs and regulators, or the impact of working to restraints. <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 could meet the needs of regulatory bodies or statutory requirements more than others; 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). • Examples which exemplify how <i>R1BS</i> meets the PBS remit, e.g. varied content and designed to appeal to primary and secondary audiences; accept any justified example as long as it refers to the producers/PSB. • The fact that <i>R1BS</i> has diversified its accessibility across several platforms to meet requirements, including the BBC Sounds app, 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 at a national level and might not represent each geographic and demographic equally in line with the requirements of the Royal Charter, and the scrutiny this could cause if not met. • How <i>R1BS</i> cannot carry advertising beyond internal BBC promotions, unlike commercial stations (although this does not preclude the plugging of films, albums or other products). • Reward any other relevant examples which relate to regulation or statutory responsibilities of the BBC.

Question	Level	Mark Scheme	Mark
2	3	A comprehensive demonstration of knowledge and understanding of the radio industry: <ul style="list-style-type: none"> • Clear, precise and balanced explanation of how regulation influences public service broadcast (PSB) radio with correct organisations identified. • Answer is supported by detailed and accurate reference to <i>The Radio One Breakfast Show (R1BS)</i> and the influence of PSB on content. 	11–15
	2	An adequate demonstration of knowledge and understanding of the radio industry: <ul style="list-style-type: none"> • Generally accurate explanation of how regulation influences public service broadcast (PSB) radio, including some reference to appropriate organisations. • If reference is not made to <i>The Radio One Breakfast Show (R1BS)</i>, answers are capped at 8 marks. 	6–10
	1	A minimal demonstration of knowledge and understanding of the radio industry: <ul style="list-style-type: none"> • Unbalanced explanation of how regulation influences public service broadcast (PSB) radio. • Response may not use <i>The Radio One Breakfast Show (R1BS)</i> as an example or misinterpret funding model of PSB. • References to support the answer may be minimal and may be inaccurate or focus more on audiences. 	1–5
	0	No response or no response worthy of credit.	0

- 3* 'Long form television dramas produced in different countries always incorporate the dominant conventions, viewpoints and ideologies of those countries.' 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 may have influenced conventions, ideologies and viewpoints in the set episodes of the two long form television dramas that you have studied
- refer to academic ideas and arguments
- make judgements and reach conclusions about the reasons for similarities or differences in how media language is used to construct viewpoints and ideologies between the two episodes.

Assessment Objectives	AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. AO1 Total: 10 marks.
	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 AO2 Total: 20 marks.

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. Some responses may refer to a range of contexts through exemplification rather than a blow by blow account – discretion advised.</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 (sometimes reflective) of a society's ideology. 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

Question	Indicative Content
	<p>previous texts which share the same ideology and 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).</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 national cultural ideologies and viewpoints (and on occasion, challenging and subverting those ideologies to try to instigate cultural change and instigate domestic debate). Knowledge and understanding of the influence of globalisation and hybridisation on television programmes and recognition that ideologies and viewpoints may share certain intertextual similarities in their influence on codes and conventions across Western television culture; these may well be propagated through intertextual references within the LFTVDs (either directly or sub-textually). 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 viewpoints. <p>Historical Contexts</p> <ul style="list-style-type: none"> Knowledge and understanding of the influence of key historical events on the conventions, ideologies and viewpoints 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 ideology or viewpoint on an issue, for audience enjoyment, and whether these might be used to counter common perceptions or create alternative historical viewpoints that act as narrative devices, e.g. cold war experiments in Hawkins, Arizona. <p>Political Contexts</p> <ul style="list-style-type: none"> Knowledge and understanding of attitudes to politics represented on television programmes from different countries including how television programmes can reflect, reinterpret, amplify or satirise the viewpoints and ideologies of and towards national political institutions and the mechanics of their working, including an understanding that Western programme makers have the freedom to celebrate, criticise and satirise their own domestic politicians and political systems. Knowledge and understanding of the need for the audience to have a knowledge of national political systems to understand the codes and conventions of political dramas from different countries, or at least recognise generic conventions that might cross between shows. <p>Economic Contexts</p> <ul style="list-style-type: none"> Knowledge and understanding of the influence of budgets and sales on flagship television programmes from different countries, e.g. particular productions being dependent upon the whether the viewpoints and ideologies presented will be palatable to domestic/ international audiences and return a profit.

Question	Indicative Content
	<ul style="list-style-type: none"> • 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 viewpoints and ideologies of those countries. • Responses may show an awareness that budgets can affect the expectation that US and European audiences have of LFTVDs in the production values and how ideology and viewpoint can be told differently depending on the experience and ideology of producers. <p>AO2:1 Responses will analyse the conventions, viewpoints and ideologies 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> <p>House of Cards:</p> <ul style="list-style-type: none"> • The success of political or popular law LFTVDs may reflect social viewpoints and ideologies about gender and racial/ ethnic relations in America, which could be seen as conventional, e.g. gender equality of Frank and Claire as powerful individuals; Zoe represents beliefs/ liberal attitudes of America that one can be as assertive, ambitious, and confident in one’s own sexuality. Netflix would have had access to data about popularity of certain programmes in order to create original content that minimalised risk and had a degree of bankability which may have affected the development of the show. It could be argued that genre tropes from other LFTVDs have been added to the “genre pool”; thus It could be debated that these characters become archetypal and representational of society and its ideology as it changes. • Popular American-made political drama reflecting many social, cultural and political viewpoints and ideologies 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 particular ideological viewpoint at odds with more “traditional” dramas. • Use of A-list 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 universal ideologies about 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. • Successful narratives offer similar viewpoints, and often follow traditional ideological codes 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 generic tropes 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, the very different approach to character/ form might be seen as a challenge to typical viewpoints and ideologies. • Episode shows strategy of streaming services such as Netflix - initial business model dependent on rapid growth - move into original production with budgets to hire names such as Fincher and Spacey to create ‘event’ flagship programming with high levels of audience expectation: the ideology of Hollywood-style movies to long form TV drama becomes embedded as conventional for audiences who

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	<p>expect sensationalist plots presented by A-list actors and “big name” directors. This may then lead to a less adventurous approach to exploring values and ideologies since maintaining high audiences rather than innovating or challenging becomes the norm.</p> <ul style="list-style-type: none"> • LFTVDs like <i>HoC</i> usually developed with international audiences in mind: high production values, accurate settings and recognisable stereotypical/ archetypical representations are therefore key conventions, hence stereotypical ideologies and viewpoints could be embedded in the show’s content. 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 consideration of viewpoints and ideologies. <p>Stranger Things:</p> <ul style="list-style-type: none"> • Episode one relies partially on audience knowledge of movie conventions and is shaped by nostalgic exploration of American social ideology in 1980s; episode is deliberately littered with intertextual references to films of the same era (<i>ET</i>, <i>Predator</i>, <i>Aliens</i>, <i>The Thing</i>, <i>Star Wars</i>) 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. • 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 at the time. • Viewpoints can be seen as akin to ‘Spielbergian’ reflections and commentaries on the ideology 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, suggesting that the ideologies do not quite pass muster in a more sophisticated world; this might be seen in comparison to the situations presented in more contemporary international LFTVDs. • The effect of the episode is partially based on how it recreates the ideological mainstays 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. • The viewpoints of 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 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 on the other hand are

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	<p>stereotypes of American high-school movies at the time. These quite deliberate choices could be seen as a contrast to the less overt ideological choices offered by other LFTVDs.</p> <ul style="list-style-type: none"> The “conspiracy theory” elements codified through use of sinister agents has global recognition for audiences (used to being positioned as Americans); suggests all-powerful secret state still mirrored in modern ideological systems regarding (lack of) trust in authority - could be intertextual reference to societal events of 2014+ and wider cultural issues around trust; reference to similar sci-fi films of the era. <p>Mr Robot:</p> <ul style="list-style-type: none"> 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). 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 depiction 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. LFTVDs set in New York typically represent it as a beacon for Western values and ideologies, 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 ideological positions given Elliot’s contradictory characterisation; other LFTVDs might be seen to be either more or less polarised in their viewpoints. The global success and appeal of the programme possibly reflects contemporary anti-American ideological sentiment (the Occupy movement etc.) which are all referenced either directly by protagonist or indirectly through story which can be seen as high risk as it deviates from safer ‘hacker’ film tropes that have a track record of success; certainly it does not comfortably fit the typical heist/ hacker genre template (the character of Elliot would normally be a secondary character to the main hero and is unusual in his unreliability/ ambiguity). This could be seen to challenge the dominant capitalist ideology, although other LFTVDs are equally suspicious of their social hierarchies, so some comparison might be seen. The use of an A-list celebrity is a typical code and convention of US LFTVD which 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 viewpoints being offered.

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	<ul style="list-style-type: none"> • 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” viewpoints but rather shows that bend the rules and challenge ideological norms. <p>Homeland:</p> <ul style="list-style-type: none"> • 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. 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. • Repeated conventions show influence of actual social anxieties about contemporary terrorist threats and about homeland security’s response to that threat; this is repeated trope in many LFTVDs involving American counter terrorism style narratives and has a track record of success. The episode also shows influence of American 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 and simulated (Baudrillard). Other cultures might not be seen to have this perspective. • Episode explores different viewpoints from various 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 dramas such as 24. This ideological stance might be regarded as uniquely American, given the cultural and social impact of 9/11. • The convention 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. • 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 the viewpoint that US iconography is endemic to national identity. Depending upon the other LFTVD covered, this link between architecture and nationalism may not be as prevalent (at least for an international audience) since it is unlikely that the iconic buildings of 80s Germany, Iceland or Denmark will have the same cultural currency. • 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; different viewpoints and ideologies show a world in which apparent conformity to social norms masks underlying cultural tensions and conflicts; however the focus on characterisation and mental health can be seen as a way producers of the show have deviated from safe and reliable genre tropes to enhance the success of the TV show. • 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

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	<p>novels, etc. allowing global narratives/ resell opportunities to foreign markets. Adaptation could be an example of producers taking a risk but trying to deliver new conventions into the spy genre to guarantee success.</p> <ul style="list-style-type: none"> • 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. <p>The Killing/ Forbrydelsen:</p> <ul style="list-style-type: none"> • The success of the show could be attributed to the socially contested gender and racial/ethnic relations typical in crime drama: police management and sparring politicians are male, reinforcing typical 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 viewpoints and original representations could be a reason for its success and popularity with 4th wave feminist TV audiences who see progression within gender roles in LFTV dramas. • The series is seen as a reference point for viewpoints on 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 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 Homeland. 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. • The success of the episode could be due to universal themes, viewpoints and ideologies 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 ideological perspective of the nation back to itself.

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	<p>Borgen</p> <ul style="list-style-type: none"> • Ideologies of democracy highlighted in episode are genre conventions of western dramas; Birgitte represents idealistic vision of a system that seeks to replace corrupt politics and is also a unique viewpoint in terms of a lead female politician; some intertextuality with similar US dramas, e.g. <i>Commander in Chief</i>; <i>The Good Wife</i>. However, the dominant representations and narrative involving Birgitte could be seen as more important than the recycling of political drama conventions. • 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. • 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 expect certain narrative structures. • 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). • The nature of political drama often requires an understanding of multiple viewpoints and ideological systems; <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). • 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. • 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

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	<p>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.</p> <p>Deutschland 83</p> <ul style="list-style-type: none"> • 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. • The unconventional positioning with communist "hero" allows for values, attitudes and ideologies to be scrutinised with intertextual contrast to dramas that take a more typical NATO-centric viewpoint. • 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 have a degree of risk attached to them. • 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. • 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) whilst also showing new and innovative viewpoints to rejuvenate the cold war thriller. • 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>Trapped:</p> <ul style="list-style-type: none"> • A strategy employed by producers was to undermine the ideology 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. • The success of the episode shows the influence of economic factors and the desire to capitalise on Western and national appetites for “Scandi-noir” which demonstrates a particular viewpoint (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). • Episode reflects patriarchal ideology: 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. • 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. • 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. • 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,

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	<p>rather than produce a safe genre that would lack mass market appeal, therefore offering a shared vision or viewpoint for European audiences and new viewers in the west who subscribe to streaming sites.</p> <p>Academic Theory Given that this is a question on ideology with synoptic elements of genre conventions and representational stereotypes, candidates are likely to mention Steve Neale (genre) and Stuart Hall (representation and audiences); the response might also reference Barthes' semiotics and Gauntlett's ideas about shaping identities. However, reward all relevant examples as long as there is an attempt to address the statement about viewpoints and ideology rather than exhibit a learnt response.</p> <ul style="list-style-type: none"> • Barthes talks about semiotics and the use of signs offering different levels of connotation and meaning within a text, but some students might also talk about cultural and symbolic codes embedded within a text. • 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 draws attention to processes of difference-within-repetition and hybridity (which exist in LFTVDs) and how this can be indicative of a country's ideology or viewpoint towards a particular issue. • The idea of Hall and producers acting as agents giving audiences a perception of worlds can be referenced either through his 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. • Gauntlett's ideas about audiences picking identities from media texts can be explored through the different representations given in each LFTV show and how this might inform audiences about cultural expectations and 'normal' viewpoints depicted through the drama. <p>AO2:3 Responses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts.</p> <p>Representation</p>

Question	Indicative Content
	<p>Responses may make judgements and reach conclusions about the reasons for the differences in conventions, viewpoints and ideologies. These may include:</p> <ul style="list-style-type: none"> • making judgements and reaching conclusions about the relative influences of ideology and viewpoints on representations of character and places • making judgements and reaching conclusions about the extent to which the representation of similar international contexts may influence the codes and conventions of serial dramas from different countries. <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> <ul style="list-style-type: none"> • the effect of targeting international audiences using recognisable codes and conventions of genres, thus presenting stereotypical or unrepresentative viewpoints and ideologies, and the ever-changing demographic of audiences using streaming services. • 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 conventions, viewpoints and ideologies, e.g.:</p> <ul style="list-style-type: none"> • protagonists may display familiar characteristics which celebrate or represent failures of values, attitudes and beliefs (e.g. the obsessive investigator (Lund, Carrie); the police officer with a broken marriage (Andri), the socially-awkward IT genius (Elliot); the manipulative politician (Frank); the young protagonist stereotypically flawed by lack of self-control and commitment (Martin); the innocent victim child (Will)) which may subvert or reflect dominant codes and conventions of long form TV drama. • 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 ways viewpoints and ideologies 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 ideologies, values and attitudes than unregulated streaming services such as Netflix or American cable television which can sometimes homogenise non-western cultures or create conflict within their belief system • 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.

Question	Indicative Content
	<p>Answers in the top mark band will reach a clear conclusion about the reasons for similarities or differences in how media language is used to construct viewpoints and ideologies in the two episodes with balanced examples that address the theoretical framework.</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. Either way, they must argue a viewpoint to access the full range of marks.</p> <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 dominant conventions, viewpoints and ideologies are seen no matter where LFTVDs are made. • Candidates may conclude that conventions, viewpoints and ideologies of LFTVDs from different countries might contrast slightly, but that this is dependent on a range of factors, such as the theoretical framework ideas outlined above. • Candidates may conclude that the representation of dominant conventions, viewpoints and ideologies contrasts significantly between LFTVDs from different countries. • Some candidates may argue that ideologies and viewpoints are both subjective and complex and that although they might be incorporated 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 conventions, viewpoints and ideologies 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 conventions, viewpoints and ideologies 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</i></p>	14–20

Question	Level	AO1	Mark	AO2	Mark
				<p><i>logically structured. The information presented is entirely relevant and substantiated, typically supported by accurate use of terminology and theory.</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>	
	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 conventions, viewpoints and ideologies within long form television dramas. 	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 conventions, viewpoints and ideologies 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
				<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. There may be some inconsistencies but an argument is put forward and debated by the candidate through comparison.</i></p>	
	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 conventions, viewpoints and ideologies within long form television dramas. 	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 conventions, viewpoints and ideologies in the set episodes for two long form television dramas, if present, is minimal and/or largely descriptive and may not be relevant. 	1–6

Question	Level	AO1	Mark	AO2	Mark
				<ul style="list-style-type: none"> 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 and may not have a noteworthy end to the argument/discussion.</i></p>	
	0	<ul style="list-style-type: none"> No response or no response worthy of credit. 	0	No response or no response worthy of credit.	0

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

EITHER

- Hall’s theories about representation

OR

- Gauntlett’s theories about identity

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 but are attempting to evaluate a theoretical concept in relation to LFTV.</i></p> <p>AO2:2</p> <p>Hall</p> <p>Explanation that Hall’s ideas about representation are sufficiently straightforward as to be widely applicable, meaning that it is possible to identify key elements about representations in long form television drama. For example:</p> <ul style="list-style-type: none"> • Hall’s ideas are based on the notion that representation is not about whether the media reflects or distorts reality (as this implies that there can be one ‘true’ meaning) but rather that there are many meanings a representation can generate. This can be applied to any media product, including LFTVDs, so could be seen to be useful. • Hall suggests that meaning is constituted by representation, by what is present, what is absent, and what is different. Thus, meaning can be contested. Since all LFTVDs can be analysed according to this structure, the theory might be seen to be appropriate and useful. • Hall draws attention to the role of power in representations. This includes both the general representation of power in society (reinforcement of authority roles, e.g. Hopper and Andri in <i>Stranger Things</i> and <i>Trapped</i>; politicians in <i>House of Cards</i> and <i>Borgen</i>) and the power of the television industry itself (directors being largely male) as well as the power of the audience to decode representations in different ways (each series attracts its own niche audience, e.g. fandom of <i>Mr Robot</i> or convention-breaking characters in <i>The Killing</i>). This point about audience - the implication that the audience creates its own meaning – could be seen as a key analytical point. • The universality of Hall’s ideas can be helpful in understanding how products from different genres can appeal to similar audiences.

Question	Indicative Content
	<ul style="list-style-type: none"> • Hall's ideas can help explain how the use of elements of stereotypes offer an effective layering of meaning within an opening episode to differentiate between more complex characters. In particular, Hall's points about how stereotyping might be used to fix the meaning of a representation in a 'preferred meaning' through creation of deliberate anti-stereotypes might be an appropriate means of analysing elements of long form TV dramas. • Criticisms might include that Hall does not explain anything specific to LFTVDs as it is a general theory of representation. • Reward all appropriate, exemplified responses. <p>Gauntlett</p> <p>Explanation that Gauntlett's theories are sufficiently recognisable to be applied to all LFTVDs, especially representation. For example:</p> <ul style="list-style-type: none"> • Gauntlett suggests that the media have an important but complex relationship with identities. In the modern world, it is now an expectation that individuals make choices about their identity and lifestyle. Traditional media present many diverse and contradictory media messages that individuals can use to think through their identities and ways of expressing themselves (e.g. the success of 'popular feminism' and increasing representation of different sexualities created a world where the meaning of gender, sexuality and identity is increasingly open. These are so ubiquitous that they can easily be applied to any media product, including LFTVDs. • LFTVDs may tend to offer diverse and contradictory representations that audiences can use to think through their identity as they have the time and resources to develop complex representations (e.g. the representation of Eleven as a somewhat androgynous character in <i>ST</i> or Martin having two identities in <i>D83</i>). • LFTVDs often attempt to reach and engage an international audience by offering a local representation with international resonance (e.g. <i>Homeland's</i> portrayal of CIA, <i>Borgen's</i> use of leading lady resonates with wider political dramas), thus increasing the diversity of representations of place and cultures, especially the successful non-English language LFTVDs. • LFTVDs may achieve cult status, adding to their value in helping create identities (e.g. <i>D83</i> and <i>Stranger Things</i>) • Criticisms might include that Gauntlett's ideas assume that audiences are powerful, active agents; it may underestimate the power of media conglomerates to shape popular culture, tastes, and identities (for example, <i>House of Cards</i> used a very formulaic, tested model to shape the culture of the box set whilst <i>Stranger Things</i> was clearly designed according to a checklist of 80s tropes quite possibly harvested based on user data by Netflix). • 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 representations to evaluate Hall's theories about representation or Gauntlett's theories about identity. • Convincing, perceptive and accurate evaluation of the usefulness of either Hall's theories about representation or Gauntlett's theories about identity 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 representations to evaluate Hall's theories about representation or Gauntlett's theories about identity. • Adequate and generally successful evaluation of the usefulness of either Hall's theories about representation or Gauntlett's theories about identity in analysing long form television drama but may fall short in clarity or relevance at times . 	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 representations to evaluate Hall's theories about representation or Gauntlett's theories about identity. • Evaluation of the usefulness of either Hall's theories about representation or Gauntlett's theories about identity 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

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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