



Oxford Cambridge and RSA

**December 2018 Practice**

**A Level in Media Studies**

**H409/02 Evolving media**

**MARK SCHEME**

**Duration: 2 hours**

**MAXIMUM MARK 70**

**SUBJECT–SPECIFIC MARKING INSTRUCTIONS**

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:

<b>Descriptor</b>	<b>Award mark</b>
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 the output of content of public service broadcasters (PSBs) is 'distinctive' from commercial radio. Refer to *The BBC Radio One Breakfast Show* to support your answer.

In your answer you must consider how economic, political and cultural contexts influence the radio industry.

<b>Assessment Objectives</b>	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. <b>AO1 Total: 15 marks.</b>
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Question	Indicative Content
1	<p><i>Content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all the points listed.</i></p> <p><b>AO1:1</b> Responses might refer to:</p> <ul style="list-style-type: none"> <li>• processes of production, distribution and/ or circulation of PSB radio content in a national context</li> <li>• role of the regulatory framework, including that of public service broadcasting remit</li> <li>• significance of PSB broadcasting and longevity versus varied commercial stations which compete for audiences</li> <li>• specific PSB requirements which impacts on the content of radio output</li> <li>• impact of 'new' digital technology on the reach of radio shows and the way in which content can now be digitally distributed and circulated through an internationally recognised platform versus the competing methods of commercial radio stations.</li> </ul> <p>Responses should refer to <i>The BBC Radio One Breakfast Show</i> and might consider:</p> <ul style="list-style-type: none"> <li>• how the structure of PSB institutions such as the BBC might influence the format and output of the show in terms of monetary budget and synergy across different platforms. Also, fulfilling its remit to inform, educate and entertain the public</li> <li>• how the BBC is very much a national institution and the Breakfast Show has been a long-running success; a degree of nationalisation of BBC radio as being traditional and high quality across a diverse range of audiences (now several channels offering alternative breakfast show content) with an emphasis on attracting a key demographic to stay relevant</li> <li>• the budget and reach of the show in terms of attracting famous stars to participate on the show to reach large national and international audiences (via podcasts/online) which can dwarf less successful commercial stations</li> <li>• the choice of a controversial or antagonistic presenter to challenge (and possibly alienate) adult audiences whilst attracting teens – possible reference to long term commitment of radio presenters</li> </ul>

- the use of modern platforms to listen and stream content which (Long-tail) can amass a high number of diverse audiences, thus fulfilling their remit. The show has an array of social media presence to sustain and attract new audiences, e.g. YouTube; simulcasts of 1Xtra highlights
- reference to specific examples and excerpts from the radio show that they studied to support their points made with reference to the production values of the show.

**AO1: 2**

Responses might refer to:

- economic development of BBC as a leading media provider (nationally and internationally); how the radio show is 'cutting edge' in terms of the way it is produced show; how the 'long-tail' style reaches across multiple platforms
- economic contrast between budgets of BBC Radio One Breakfast Show versus commercial radio institutions
- political context of radio production in terms of PSB expectations versus the niche/commercial nature of other radio programmes
- political pressure on the BBC to remain unbiased whilst also fulfilling their remit as a PSB during the construction and distribution of radio show content
- cultural significance of the BBC being a traditional and respected broadcaster with high production values that appeals to multi-generations of loyal audiences and fan-bases
- cultural importance of the BBC in attracting a range of talented performers and artists to cross promote economic interests of the BBC and fulfil cultural interests of diversity and popular culture.

Question	Level	Mark Scheme	Mark
1	3	<p>A <b>comprehensive</b> response to the set question.</p> <p>A comprehensive demonstration of knowledge and understanding of how the content of PSB radio is distinctive from commercial radio.</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate knowledge and understanding of the radio industry.</li> <li>• Clear and precise explanation of how PSB radio content is distinctive from commercial radio.</li> <li>• Answer is supported by detailed and accurate reference to examples from <i>The BBC Radio One Breakfast Show</i>.</li> </ul> <p>Comprehensive, detailed and accurate knowledge and understanding of a range of contexts and their influence on the radio industry.</p>	11-15
	2	<p>An <b>adequate</b> response to the set question.</p> <p>An adequate demonstration of knowledge and understanding of how the content of PSB radio is distinctive from commercial radio.</p> <ul style="list-style-type: none"> <li>• Adequate and generally accurate knowledge and understanding of the radio industry.</li> <li>• Generally accurate explanation of how PSB radio content is distinctive from commercial radio.</li> <li>• Answer is supported by generally accurate reference to <i>The BBC Radio One Breakfast Show</i>.</li> </ul> <p>Adequate and generally accurate knowledge and understanding of one or more contexts and their influence on the radio industry.</p>	6-10
	1	<p>A <b>minimal</b> response to the set question.</p> <p>A minimal demonstration of knowledge and understanding of how the content of PSB radio is distinctive from commercial radio.</p> <ul style="list-style-type: none"> <li>• Knowledge of PSB radio industry is minimal, demonstrating little understanding.</li> <li>• Explanation of why PSB radio content is distinctive from commercial radio is minimal and may not always be accurate.</li> <li>• Reference to <i>The BBC Radio One Breakfast Show</i> to support the answer is minimal and may be inaccurate.</li> </ul> <p>Knowledge of media contexts and their influence on the radio industry is minimal, demonstrating little understanding.</p>	1-5
	0	No response or no response worthy of credit.	0

- 2 Explain how audiences can interact with video game producers to become actively involved in media production. Refer to *Minecraft* to support your answer.

<b>Assessment Objectives</b>	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. <b>AO1 Total: 15 marks.</b>
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Question	Indicative Content
2	<p><i>Content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all the points listed.</i></p> <p><b>AO1:1</b> Responses will demonstrate understanding of how audiences interact with the media and can be actively involved in media production such as:</p> <ul style="list-style-type: none"> <li>• the use of social media platforms to encourage audiences to share gameplay, stats and content</li> <li>• examples of prosumers who create content for platforms for such as YouTube discussing Minecraft, offering tutorials or showing gameplay, examples of prosumers such as DanTDM but accept other relevant pro-ams</li> <li>• the use of cottage industries within <i>Minecraft</i> marketplaces to allow a prosumer culture amongst audiences – examples can include skins, textures and maps (paid for using “Minecoins”)</li> <li>• how the game has developed cross-play between platforms to encourage more audience interaction – Sony, Nintendo, Xbox.</li> <li>• players creating and sharing their own worlds, or the creation of ‘mods’ – versions of <i>Minecraft</i> modified by audience members creating new blocks and creatures</li> <li>• the significance of online media and social sites (Facebook pages, Twitch, YouTube channels etc.) reaching new and diverse audiences across convergent devices; Nintendo Switch versus traditional computer-based hardware</li> <li>• the continued development of fan made media on social media platforms, fan sites, and blogs</li> <li>• the significance of programming using open-source software leading to an ever-expanding degree of content and realms for audiences to create and maintain, encouraging long-tail growth – historical references to examples acceptable.</li> </ul>

Question	Level	Mark Scheme	Mark
2	3	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of audiences for video games:</p> <ul style="list-style-type: none"> <li>• Clear, precise and balanced explanation of how audiences interact with video games and can be actively involved in media production.</li> <li>• Comprehensive, detailed and accurate knowledge and understanding of video game audiences.</li> <li>• Answer is supported by detailed and accurate reference to the set video games product, <i>Minecraft</i>.</li> </ul>	11–15
	2	<p>An <b>adequate</b> demonstration of knowledge and understanding of audiences for video games.</p> <ul style="list-style-type: none"> <li>• Generally accurate explanation of how audiences interact with video games and can be actively involved in media production. Response may not cover both aspects of the question in equal depth.</li> <li>• Adequate and generally accurate knowledge and understanding of how video game audiences.</li> <li>• Answer is supported by generally accurate reference to the set video games product, <i>Minecraft</i>.</li> </ul>	6–10
	1	<p>A <b>minimal</b> demonstration of knowledge and understanding of audiences for video games.</p> <ul style="list-style-type: none"> <li>• Unbalanced explanation of how audiences interact with video games and can be actively involved in media production. Response may only focus on one audience or may not really explain nature of interaction.</li> <li>• Minimal knowledge of video game audiences, demonstrating little understanding.</li> <li>• Reference to the set video games product, <i>Minecraft</i>, to support the answer is minimal and/or may be inaccurate.</li> </ul>	1–5
	0	No response or no response worthy of credit.	0

- 3\* 'Representations of social, cultural and historical events can vary within long form television dramas from different countries.' Discuss how and why audiences might respond to and interpret these representations differently.

In your answer you must:

- consider the contexts in which long form television dramas are produced and consumed
- explain how media contexts may have influenced different aspects of realism and audience response in the set episodes of the **two** long form television dramas you have studied
- make judgements and reach conclusions about the differences in realism of social, cultural and historical circumstances between the **two** set episodes.

<b>Assessment Objectives</b>	<p>AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. <b>AO1 Total: 10 marks.</b></p> <p>AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.</p> <p>AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions <b>AO2 Total: 20 marks.</b></p>
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Question	Indicative Content
3	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO1:2</b> Responses will demonstrate knowledge and understanding of the contexts in which long form television dramas are produced and consumed, and may include the following.</p> <p><b>Social Contexts</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of social events affecting each country, including the differing attitudes, values and ideology of both programme producers (industry) and audiences who consume LFTV. Versions of reality may accurately address the shifting balance of social attitudes (e.g. sexualities, gender functions and demographics) or identify/argue that they are not recognised depending on the codes and conventions of the television programmes produced within that country.</li> <li>• Social events, (e.g. trust in politicians, the impact of events on community or family) may be exaggerated or realistic to be understood in a preferred or negotiated meaning by audiences through a process of selection by institutions.</li> </ul>

**Cultural Contexts**

- Knowledge and understanding of the influence of national culture and how this can impact the codes and conventions of television programmes, for example the cultural importance of television dramas representing accurate versions of cultural attitudes, values and ideologies or, due to generic codes and conventions, stylistically challenging and subverting those representations to try to initiate cultural change and stimulate domestic debate.
- Knowledge and understanding of the influence of globalisation and hybridisation on television programmes and recognition that the accuracy of representations may share certain similarities between western cultures (homogenisation).

**Historical Contexts**

- Knowledge and understanding may be shown of key historical events which are either accurately or stylistically adapted to reflect reality within 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 codes and conventions of television dramas.
- Shows may differ in their depiction of 'real' historical truths and what is imagined to support narrative codes, enhance audience pleasures and reaffirm conventions specific to genre.

**Political Contexts**

Whilst there is less of a question focus on political contexts, responses could still include:

- Knowledge and understanding of attitudes to politics and how some representations may foreshadow or reflect global examples of real life events that have appeared in the news; similarly, legislation and law within the countries LFTV drama are produced may be challenged or enforced through stereotypes or counter-types in the representations of people, events or places; candidates may show 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 an awareness of national political systems to understand the codes and conventions of LFTV, including political dramas, from different countries and how audiences may have preferred or negotiated meanings towards them.

**Economic Contexts**

Whilst there is less of a question focus on economic contexts, responses could still include:

- Knowledge and understanding of the influence of budgets and sales on flagship television programmes produced by institutions from different countries, not excluding global reach (distribution) e.g. the opportunities for particular high-risk genres which may or may not rely on accurate representations, as highlighted above.
- Responses may also show knowledge of the disparity between production budgets for US television dramas and European television dramas and their sources of funding and how budget can influence the accuracy and fluidity of representations (including SFX) depending on the codes and conventions of LFTV texts.

**AO2:1**

Responses will explain how social, cultural and historical events may have influenced the codes and conventions of the set episodes of the **two** long form television dramas studied in relation to contexts. Below is some indicative content but not an extensive list – please credit all noteworthy responses including **accurate** and **relevant** application of theoretical ideas and arguments.

**House of Cards:**

- Political drama which may foreshadow events or satirically mock social attitudes to American elections for national and international audiences.
- The representations of social values, attitudes and ideologies about gender and racial/ ethnic relations in America could be argued to be realistic or constructed to stimulate cultural debate, e.g. gender equality of Frank and Claire as powerful individuals; the rise of females in the workplace, e.g. Zoe and her ambition to produce lead stories, the reality that America is inclusive and diverse and accepting (Frank eating ribs at a local downtown shack) are there purely to appease a staged ideology or could be linked more to realism of characterisation (from Deep South).
- Reflection on how representations can show realistic narratives, e.g. sexual scandal, alcoholism, versus hyper-real narratives (fourth wall explanation of how he will corrupt the president elect's plan) for entertainment factor rather than social commentary and how this can influence audience readings.
- Realistic representations of diversity showing a united America, e.g. Latino Chief of Staff, White president in now post-Obama era, possible rise of women in power (pre Clinton), hegemonic filtering of news to public through newspapers and online sources (including Frank looking at Zoe) showing accurate representations of modern politics.
- The global positioning of the audience in terms of accepting representations for entertainment or surveillance/information about American political systems. Possible reference to influence from UK House of Cards series and intertextual references to historical figures and news events; cultural reference to Shakespeare plays and understanding of repeated narrative strands.
- Series produced with international audiences in mind: high production values, accurate settings and recognisable stereotypical/ archetypal representations used for satirical effect. Episode reflects strong growth of streaming services such as Netflix - initial business model dependent on rapid growth and thus needs to move into original production with budgets to buy names such as Fincher and Spacey in order to create 'event' flagship programming which may bypass accurate representations in favour of entertainment and appeal to a wide range of audiences.

**Stranger Things:**

- The accuracy of depiction of 80s America may come into question as the series is more of a homage/tribute to cinema and the Spielberg cinematic universe and may appeal to two distinct audiences (nostalgic and contemporary).
- The show brings in modern representational subversions to counter the truth of 80s America, e.g. Joyce is a single parent mother holding together a family through working, her ability to influence Hopper to look for Will; Nancy subverts cultural and social codes and conventions, possibly to show degree of fourth-wave feminism which is embraced in modern society today and appeal to modern audiences: she anti-stereotypically excels at science while still fitting stereotypes of teenage girl (reflecting theories such as Gauntlett), hence role is somewhat atypical for genre; the androgynous Eleven and the fluidity of gender which may be recognisable by modern audiences.
- Episode one representations are largely shaped by nostalgic exploration of what America was like socially in 1980s, 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.
- Culturally referencing 80s films which may have improved levels of realism due to advances in technology (modern SFX budgets) which may offer audiences new experiences/enhanced readings.
- Episode shows influence of social anxieties about consequences of scientific experimentation (Reagan's "Star Wars") as well as post-Watergate mistrust of government/ authority – some link to representations of the real and what is stereotyped to fit the genre; "conspiracy theory" elements codified through use of shadowy, sinister agents has global recognition for international audiences (used to being positioned as Americans); suggests all-powerful secret state still mirrored in modern ideological systems regarding trust in authority.
- Codes and conventions perhaps deliberately stereotyped for intertextual effect rather than accurately reflecting reality of the time – to recreate the world of 1980s films – this may suggest more polysemic reading and invite historical comparison to other famous cultural and media texts by audiences.
- Episode reflects continuing success of streaming services such as Netflix, who need to maintain their brand with innovative and original programming and therefore integrate high end production values to support their ideological business model in favour of simply reflecting reality/normality. Thus, appealing to a range of audiences with different cultural capital.

**Mr Robot:**

- New York is represented as a cultural ‘melting pot’ and beacon for western values and ideologies, particularly technology/economics which may be stereotypical of modern LFTV drama settings but also offers a unique angle through Elliot’s perspective.
- Social anxieties about corporate executives and ‘The Conspiracy’; members all male, perhaps deliberate strategy to negatively represent and critique patriarchal order, setting up binary opposites (Levi-Strauss) compared to strong female characters in opposition (e.g. Darlene and Angela, to a certain extent). Also, obvious links to “Hacker Collectives” such as Anonymous or groups such as Wikileaks and the power they have over distribution of information/networks which may or may not offer identifiable tropes to audiences.
- Episode culturally acknowledges importance of digital technology which influences “production feel” and narrative of the show. Episode highlights influence of postmodernism on American culture - represents world of ‘simulation’, world of computer code, of representations of self to others, world where the boundaries between delusions and ‘the real’ are blurred (reflecting theory such as Baudrillard); heavily influences editing and lighting of programme with intertextual references to *The Matrix* amongst others.
- Global appeal of programme means values and ideas can feel marginalised since capitalist country being attacked or challenged by internal protagonists (hacks historically occur from abroad); possibly reflects contemporary anti-American sentiment, Occupy movement etc. May have reference to real, historical hacks made against large corporations, e.g. JP Morgan and Home Depot (2014) in US.
- Elliot’s alienation and the values he represents very clearly influence codes and conventions of narrative; might appeal more to younger target audience (may share attitudes and beliefs demonstrated) through dialogue and unusual narrative structure which might alienate older audiences with different ideological systems (hence, popularity through streaming services such as Amazon Prime).
- Episode reflects 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); also subsidiary of NBC Universal - ultimately affects visual/ narrative style of product for western audiences and high-end production techniques representing industry belief that US LFTV drama is high quality.

**Homeland:**

- Representation of America's response to a global terrorist act could be regarded as accurate or exaggerated depending on the cultural positioning and reading of audiences. The series highlights a response to national and global anxiety about threat to Western values (specifically the US) by radical Islamic groups as well as "the enemy within", a perennial concern for the US. Episode explores historical trauma of 9/11 in USA.
- The representations presented in the first episode are conventionally-codified but there are also socially-contested gender and racial/ethnic relations (Claire and David); Saul's ethnic background is open to audience interpretation: attitudes, values and ideologies show a world in which apparent conformity to social norms masks underlying cultural tensions and conflicts.
- Use of real/found footage and a range of shots of iconic buildings and landmarks (CIA - Langley, The White House) reflect codes/ conventions of modern spy-drama sub-genre, offering historical nods to political spy thrillers but also using news footage of culturally significant moments in history to reflect rigid American attitudes and ideologies about terrorist threats to the US (and their public response); American values are clearly encoded within structure and characterisation.
- Culturally-embedded values of patriotism and belief in the "good soldier" are repeated and challenged throughout episode; Butler's argument about gender being performative sees Jessica rehearsing being 'the good wife' and the army desperately trying to persuade Brody to perform as the masculine 'hero'; in contrast, underlying tones that this ideological system is somehow as dangerous as the threat of terror from abroad reflecting less typical American values.
- Socially, CIA management are male, reinforcing patriarchal power (traditional values), but the narrative follows female protagonist playing central role of the 'the unorthodox heroine' who is proved right, counter-typical of codes and conventions of similar genres; a black man is poised to become Director of the CIA which reflects cultural rise of African-American men in to White House which shows the 'circles' of ideological enforcement (reflexive of codes/ conventions shown in similar LFTV such as 24, also made by 20<sup>th</sup> Century Fox).
- Codes and conventions show influence of social anxieties about contemporary terrorist threat and about homeland security's response to that threat. Episode also shows influence of American cultural reaction to terrorism and international conflict – overt patriotism, militarism and the search for heroes.
- Title sequence uses some real footage to add verisimilitude to the threat and nature of the attack, a typical convention. However, series is adapted from an Israeli series, so may reflect more universal cultural and beliefs about responding to threat, allowing global narratives and resell opportunities to foreign markets and a wide appeal to audiences.
- 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; subsequent series available to stream on Netflix and Channel 4 which would influence the look and style of the drama to meet audience expectations and reflect diverse and original content to match the remit and value systems of such broadcasters.

**The Killing/ Forbrydelsen:**

- Social anxieties challenged about Denmark being a safe and idealistic country with unbreakable liberal ideology, this is also highlighted through the narrative strand of political elections threatening to change traditional standards.
- Social attitudes to gender are shown with a contrast between male politicians vying for power versus an ambitious female protagonist; both highlight the attitudes regarding patriarchal power being challenged, furthermore the male colleague's boyishness and willingness to give up might suggest a more nationally significant message whilst also adding to a westernised shift in attitudes to be more accepting of women in powerful roles.
- Denmark is represented as society where multiculturalism is an embedded value; the scene where a shopkeeper's goods are damaged is resolved amicably by the owner (dad) which contrasts some beliefs that there is a superior race often historically shown in western LFTV drama; Vagn's xenophobic beliefs are codified as character flaw in opposition to Theis's generosity, perhaps reflecting broader ideological conflicts which have international resonance.
- Episode dwells on social anxieties about protection of children and perhaps this narrative is recognisable to Western cultures where similar LFTV crime drama narratives mirror such. Candidates may link to the Netflix remake in the US but this episode (American version) should not be credited.
- Audiences may require some understanding of Danish local politics and the values linked to that however universally the audiences of LFTV drama should identify with family life and that of politics.
- Episode reflects economic context of a small publicly-owned national broadcaster that can only finance one long form drama every season – in co-operation with other European television producers – and thus requires drama to be both popular and to reflect the nation back to itself; culturally the series influenced several other Scandi-style dramas and also bolstered Denmark's cultural importance to western audiences and improved tourist trade (economic).

**Borgen**

- Socially, the LFTV drama episode shows social attitudes towards women in power across Danish society, especially for Birgitte and Katrine, thus emphasising performative nature of femininity (as in Butler and Van Zoonen). However, the subplot involving Hesselboe's wife fits a traditional patriarchal stereotype of the 'hysterical' woman; her downfall could represent a more typical attitude towards politics and recognisable to western audiences.
- Western ideologies and the values of a democratic country are highlighted in this episode; Birgitte represents idealistic vision of a system that is inclusive of all cultures and seeks to replace corrupt politics.
- First episode reflects attitudes to feminism within patriarchal society: Politicians and media spin-doctors are mostly male; the narrative presents women being valued as skilled professionals and potential Prime Ministers (encoded within debate scene) although the news-reader becomes a 'damsel in distress'.
- Family values and the belief in domestic stability are encoded positively from a feminist perspective, (e.g. the ultra-supportive Phillip who has agreed to put his career on hold for Birgitte), negatively (e.g. the bottom-slapping, preening Laugerson) and sometimes both positively and negatively simultaneously, (e.g. Kasper is caring and supportive but competitive and obsessed with winning power). Each of these are presented within interlinked sub-plots, typical of complex socio-political LFTVDs.
- Culturally, Denmark is represented as a multicultural society; Laugerson's attack on asylum-seekers represented as a deal-breaker to Birgitte (reflecting a wider reach and social anxiety amongst western audiences).
- Full appreciation of the series requires some understanding of Danish national politics but does not assume this knowledge on the part of audiences, providing enough exposition to enable politically-literate audiences to understand the narrative; the attitudes, values and ideologies might be challenging for audiences from countries which do not use coalition political systems or for younger audiences who do not like subtitled drama.
- Like *The Killing*, this episode reflects economic context of a small publicly-owned national broadcaster with limited finances but with a successful track record in selling series internationally to western audiences across Europe and America.

**Deutschland 83**

- Historically, the series shows events before the collapse of Berlin wall and the contrast between life in the East and the West; represents German ideologies at the time which are encoded throughout, although unconventionally the audience is positioned with “the other”.
- One of the most successful subtitled TV dramas screened in the UK; ideology also recognised by US audiences, this was heightened through the use of intertextual references to music from the era (80s culture) which appeals to a wider range of audiences seeking nostalgia.
- Historically, deals with significant Cold War events, particularly Operation Able Archer, but also represents the social anxiety of modern Germany facing up to its past.
- Codes and conventions of spy narrative of global cultural resonance and helps explain the international success of the series, despite poor audience figures in Germany; unconventional positioning with communist “hero” allows for values, attitudes and ideologies to be scrutinised but is also typical of modern LFTV to focus on the maverick type hero and characterisation.
- Culturally, there is a strong focus on fashion and style which has global influence on western ideologies and values of modern and traditional audiences, attracting further interest from European viewers (taps into current nostalgia for 1980s) and audiences in countries such as the UK’s C4.
- This LFTV programme highlights the competitive nature of US cable and satellite television in which channels such as 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. Hence, it is typical for dramas to be made with international audiences in mind to not only change social attitudes but meet cultural expectations.

**Trapped:**

- This episode highlights social anxieties about exploitation of Iceland by economically powerful outsiders and the threat of trade with Western and Eastern superpowers such as America and China, which will ultimately dilute unique culture, values and beliefs bringing negative aspects of liberal ideology.
- Episode shows influence of economic factors and desire to capitalise on Western and national appetites for “Scandi-noir” dramas with similar reference to hostile locations such as US drama Fortitude.
- The ideology of Iceland being a self-sufficient and safe environment challenged through codes and conventions of murder-mystery/ “Scandi-noir” and the fact that human trafficking is introduced to a small peaceful community.
- Socially, the episode reflects a traditional society where patriarchy is only partially contested: the community is ruled by men, such as police chief, mayor, MP, local businessmen; the Reykjavik detectives are all men – suggesting persistence of traditional gender roles across Iceland.
- The female police officer could be seen to embody codes/ conventions of other Scandi dramas which foreground female characters. Andri’s estranged wife could also highlight the break-up of traditional marriages as women leave the home (Andri is the single parent dad).
- Culturally, the episode depicts a very close-knit small community reliant on fishing and tourism. Visual codes emphasise remoteness whilst narrative conventions foreground working life. The episode also shows the historical tension to Denmark once ruling Iceland explored between the competing Andri and Captain of the ship, where both cultures seem to collide (codes and conventions of this sub-narrative seem very much influenced by Icelandic values and ideologies), this is also typical of many western LFTV dramas that show the enemy as ‘the other’.
- BBC4 broadcast the episode to match the ideology of PSB and the show achieved international acclaim for its gritty realism and influence of western director. The episode highlights the co-operation between European television industries to facilitate production of expensive LFTVD within small country – Iceland’s most expensive TV production when transmitted.

**AO2:3**

Responses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts.

**Representation**

Responses may make judgements and reach conclusions about the reasons for the differences in representations. These may include:

- making judgements and reaching conclusions about the relative influence of different national contexts in representing social, cultural and historical events accurately
- consideration of whether the social, cultural and historical events presented are truly representative of national contexts or whether they have been influenced by globalisation or narrative for effect
- making judgements and reaching conclusions about the extent to which the representation of social, cultural and historical events may be accurate or typical codes and conventions of serial dramas from different countries to satisfy audience needs.

**Audience**

Responses may make judgements and reach conclusions about the impact of social, cultural and historical events influencing different audiences, whether national or international. These may include:

- the effect of targeting international audiences accentuating archetypal ideological representations of national cultures and thus presenting stereotypical or unrepresentative values, attitudes and ideologies
- the effect of targeting sophisticated, 'media-savvy' audiences versus mainstream mass audiences in allowing a range of social, cultural and historical events to be read and understood by active audiences with regards to contextual events (e.g. of Danish politics/ Icelandic policing/ East German spying versus Western equivalents) and thus increase accuracy and diversification of representations.

**Media Language**

Responses may make judgements and reaching conclusions about the ways in which media language is used to present social, cultural and historical events. These may include:

- protagonists displaying characteristics which celebrate, countertype or simply attempt to represent social, cultural and historical events which may subvert or reflect dominant codes and conventions of long form TV drama. (e.g. the obsessive investigator (Lund, Carrie); the police officer with a broken marriage (Andri, Joyce), the socially-awkward IT genius (Elliot); the manipulative politician (Frank, Laugerson); the young protagonist stereotypically flawed by lack of self-control and commitment (Martin, Mike); the innocent victim child (Will, Dagni)
- different national or regional ideologies may influence codes and conventions, e.g. the Spielbergian small-town setting of *Stranger Things*; the conspiracy thriller trappings of *Homeland*; the stylistic features of *Deutschland 83*; the presentation of Danish politics in *Borgen*; the isolated setting of *Trapped*

**Media Industries**

Responses may make judgements and reach conclusions about the effects of media industries influencing the ways in which social, cultural and historical events may have influenced codes and conventions, e.g:

- highly regulated publicly funded media industries such as DR or RUV may be more constrained in their representation of social, cultural and historical events 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. *Stranger Things* episode budget greater than entire series of *Trapped*)
- the impact of individual producers and their ideology on the use of codes and conventions to convey representations, e.g. the *auteristic* natures of Fincher, Kormakur, the Duffer brothers – all of which have different visions moulded by their ideologies and values of film and TV.

Answers in the top mark band will reach a clear conclusion about the reasons for differences in representations of social, cultural and historical events – 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.

Question	Level	AO1	Mark	AO2	Mark
3*	3	<p>A <b>comprehensive</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Comprehensive and accurate knowledge and understanding of the influence of media contexts on representations, codes and conventions within long form TV dramas.</li> </ul>	7–10	<p>A <b>comprehensive</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate application of knowledge and understanding of the media theoretical framework, media contexts, and media theory to analyse two set products from long form television drama.</li> <li>Convincing, perceptive and accurate analysis of representations in the set episodes for <b>two</b> long form television dramas which consistently provides logical connections and a good line of reasoning.</li> <li>Highly developed and accomplished judgements and conclusions in relation to the question.</li> </ul> <p><i>The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></p> <p><i>Responses that do not draw together knowledge and understanding from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 16 marks for AO2.</i></p>	14–20

Question	Level	AO1	Mark	AO2	Mark
	2	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Adequate and generally accurate knowledge and understanding of the influence of media contexts on representations, codes and conventions within each episode</li> </ul>	4–6	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Adequate and generally successful application of knowledge and understanding of the media theoretical framework, media contexts, and media theory to analyse two set products from long form television drama.</li> <li>Adequate and generally successful analysis of representations in the set episodes for <b>two</b> long form television dramas which provides some logical connections and lines of reasoning, although may be descriptive in parts.</li> <li>Adequate and generally well-reasoned judgements and conclusions in relation to the question.</li> </ul> <p><i>The response demonstrates a line of reasoning with some structure. The information presented is in the most part relevant and supported by some evidence.</i></p>	7–13

Question	Level	AO1	Mark	AO2	Mark
	1	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Knowledge and understanding of media contexts is minimal, demonstrating little understanding of the influence of media contexts on representations, codes and conventions within long form TV dramas.</li> </ul>	1–3	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Minimal application of knowledge and understanding of the media theoretical framework, media contexts, or media theory to analyse two set products from long form television drama.</li> <li>Candidate may have only referred to <b>one</b> set episode in detail</li> <li>Analysis of representations in the set episodes for two long form television dramas, if present, is minimal and/or largely descriptive and may not be relevant.</li> <li>Judgements and conclusions, if present, are minimal with limited support.</li> </ul> <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p>	1–6
	0	<ul style="list-style-type: none"> <li>No response or no response worthy of credit.</li> </ul>	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**

- Jenkins’ theories about fandom

**OR**

- Barthes’ theories about semiotics.

<b>Assessment Objectives</b>	AO2: 2 – Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories. <b>AO2 Total: 10 marks.</b>
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Question	Indicative Content
1	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO2:2 Jenkins</b></p> <p>Explanation that Jenkins’ theory is sufficiently simple to be widely applicable, meaning that it is possible to identify his key elements of his ideas about Fandom in long form television drama, such as:</p> <ul style="list-style-type: none"> <li>• the idea that audiences are active and no longer passively consume LFTV drama to an appointment schedule since episodes are normally consumed as collective groups rather than individually or in traditional environments</li> <li>• the idea that American cable and streaming services treat audiences as consumers and that it is hard for fans to replicate similar quality outcomes, although there are also parodies across social media/ mash-ups made by fans of each series</li> <li>• the sometimes-limited number of fans due to subscription model of LFTV or shows that have subtitles (often targeted at a more mature/ less fan-oriented audience)</li> <li>• the idea that social media platforms are useful in sharing the marketing material of each episode to create a buzz and a form of social interaction as well as allowing producers to identify codes and conventions (or characters/ character types) which appeal to audiences, with fandom working as a kind of marketing research tool</li> <li>• the notion that audiences from different nationalities may find common ground through promoting a series online or through other digital means rather than through traditional means because of language barriers</li> <li>• that there are limitations to the theory different countries produce series that are specific to one type of fan, both nationally and internationally, and that other factors like genre and representation may influence others</li> <li>• the counter-argument that fandom is not useful for studying LFTV drama because the marketing and distribution of each episode/series already exists across an efficient platform designed to maximise profits (economic) with fandom merely something that exists for audiences.</li> </ul>

	<p><b>Barthes</b> Explanation that Barthes' theory of semiology can be applied to any sign so is sufficiently broad to relate to the use of denotation and connotation in all LFTV dramas such as:</p> <ul style="list-style-type: none"> <li>• semiology as a useful way to analyse how signs can be used within LFTV drama to construct meaning</li> <li>• explanation of the process of denotation and connotation used within LFTV dramas</li> <li>• identifying that denotations and connotations function as myths by naturalising ideological values</li> <li>• suggesting that semiology is useful for identifying some of the ways in which meaning is communicated in LFTV drama and for considering how those meanings may communicate ideological values.</li> </ul>
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Question	Level	Mark Scheme	Mark
<b>4</b>	<b>3</b>	<p><b>Comprehensive</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate application of knowledge and understanding of Jenkins' ideas about Fandom <b>or</b> Barthes' theory about semiotics.</li> <li>• Convincing, perceptive and accurate evaluation of the usefulness of either Jenkins' ideas about Fandom <b>or</b> Barthes' theory about semiotics in analysing long form television drama.</li> </ul>	<b>7–10</b>
	<b>2</b>	<p>An <b>adequate</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>• An adequate and generally accurate application of knowledge and understanding of Jenkins' ideas about Fandom <b>or</b> to evaluate Barthes theory about semiotics.</li> <li>• Adequate and generally successful evaluation of the usefulness of either Jenkins' ideas about Fandom <b>or</b> Barthes' theory about semiotics in analysing long form television drama.</li> </ul>	<b>4–6</b>
	<b>1</b>	<p>A minimal application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>• A minimal application of knowledge and understanding of Jenkins' ideas about Fandom <b>or</b> of media language to evaluate Barthes' theory about semiotics.</li> <li>• Evaluation of the usefulness of either Jenkins' ideas about Fandom <b>or</b> Barthes' theory about Semiotics in analysing long form television drama is minimal or brief, and is likely to be largely descriptive of the theory.</li> </ul>	<b>1–3</b>
	<b>0</b>	No response or no response worthy of credit.	<b>0</b>

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