OCR
Oxford Cambridge and RSA

A Level Media Studies
H409/02 Evolving media

Sample Question Paper   Version 7

Date – Morning/Afternoon
Time allowed: 2 hours

You must have:
- OCR 12-page Answer Booklet

INSTRUCTIONS
- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer **all** the questions.

INFORMATION
- The total mark for this paper is **70**.
- The marks for each question are shown in brackets **[ ]**.
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **4** pages.

ADVICE
- Read each question carefully before you start your answer

Section A
Media Industries and Audiences

1   Explain why popular music radio programmes struggle to gain recognition as Public Service Broadcasting. Refer to *The BBC Radio 1 Breakfast Show* to support your answer.

In your answer you must also:
- Explain how political, cultural and economic contexts influence the status of popular music radio programming

[15]

2   Explain the impact of digitally convergent media platforms on video game production, distribution and consumption. Refer to *Animal Crossing: New Horizons* to support your answer.

[15]

Section B

Long Form Television Drama

In **Question 3**, use your knowledge and understanding from your full course of study, including different areas of the theoretical framework and media contexts.

You have studied **two** long form television dramas: **one** from **List A** and **one** from **List B** below.

Use **both** long form television dramas you have studied to support your answer: **one** from **List A** and **one** from **List B**.

List A	List B
Mr Robot *(Season 1, Episode 1)*	*Lupin* *(Season 1, Episode 1)*
Atypical *(Season 1, Episode 1)*	*'Money Heist'/'La Casa de Papel'* *(Season 1, Episode 1)*
Killing Eve *(Season 1, Episode 1)*	*Trapped* *(Season 1, Episode 1)*
Stranger Things *(Season 1, Episode 1)*	*Deutschland 83* *(Season 1, Episode 1)*

3* Why do long form television dramas from different countries offer different representations?

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 representations in the set episodes of the **two** long form television dramas you have studied
- make judgements and reach conclusions about the reasons for the differences in representation between the **two** episodes.

[30]

4 Evaluate the relevance of Todorov's theory of narratology to long form television drama.

[10]

Summary of updates

Date	Version	Change
June 2023	7	Updated questions 2, 3 and 4 to reflect changes to the set products. Updated the front cover instructions.

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MAXIMUM MARK   70

This document consists of 28 pages

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 why popular music radio programmes struggle to gain recognition as Public Service Broadcasting. Refer to *The BBC Radio 1 Breakfast Show* to support your answer.

In your answer you must also:
- Explain how political, cultural and economic contexts influence the status of popular music radio programming

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	*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.* **AO1:1** - Responses may refer to the role of the regulatory framework, including the role of Ofcom and the PSB requirements under which BBC radio operates and the need for popular music radio programmes to help meet these requirements in their function as part of their host-stations' wider portfolio of radio programming. This regulatory commitment directly affects popular music programmes content and format. Meeting these regulatory constraints can cause a tension between programme controllers who may be more concerned with audience or commercial concerns than providing informative, educational and distinctive content. For example, PSB popular 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. - Responses may refer to 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 iPlayer radio, iPlayer on TV and extra content on digital stations and more outside broadcasts and events. Responses may explain that the license payer funding which allows a broad scope and range of the content and delivery of PSB popular music radio programmes helps them directly compete with the status of their commercial counterparts – which have less regulatory obligation to inform and educate, and our driven predominantly through

Question	Indicative Content
	commercial audience concerns.

- Responses may also link the point above to the public duty of the BBC to promote technological development, e.g. digital technologies, such as the BBC iPlayer, to prepare for media convergence – this licence payer funded obligation gives PSB popular music radio programming a technological edge compared to commercial popular music radio programming.
- Responses may also refer to the global role of the BBC as a brand with international reach and authority, built upon its PSB role and the status this immediately confers on any of its programming, including popular music radio programmes.

Responses are likely to refer to *The BBC Radio 1 Breakfast Show* as an example of public service popular music programming, such as:

- the show meets the BBC's need to address and engage young audiences, fitting in to a stable of BBC channels that address a wide range of audiences but responses might indicate that the specific focus on a distinctive 15–29 year old audience has actually affected the programme's status by seeing audiences drop to just over 5 million listeners, which is the lowest audience for the programme since 1999 (correct as of July 2017).
- 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, e.g. references to the Manchester Arena bombing on the show the next day – this fits distinctly with the BBC's public service remit – responses may note that in line with the point above that these features may not be attractive to audiences looking for a broad mix of classic and contemporary popular music, with more airplay of songs and less news and realism – which can be found predominantly on commercial popular music radio shows.
- the show provides a wider and more diverse range of recorded music than commercial stations in order to appeal to a younger national audience who are more specifically interested in new music, from less well-known artists.
- content from the show is distributed across a range of platforms, including BBC iPlayer, downloadable podcasts, and YouTube, encouraging convergence and engagement with a younger audience who are predominantly the early adopters of new social media technologies.

AO1: 2

- the cultural context of the perceived role of the BBC in British culture, especially among cultural elites, as an upholder of 'Reithian Values' and thus a supporter of The Arts
- the cultural downgrading of popular music compared to the high arts, means that popular music radio programmes such as *The BBC Radio 1 Breakfast Show* are seen as lower in cultural status than Radio 3
- the cultural downgrading of recorded popular music as 'less authentic' than live performance, meaning that the BBC, including through *The BBC Radio 1 Breakfast Show,* covers live events such as music festivals in order to be distinctive, reinforcing the lower cultural status of recorded popular music programming
- the political context of calls for Radio 1 to be privatised as it is simply competing with commercial radio, reinforces the low

Question	Indicative Content
	status of popular music programming and means there is extra pressure on *The BBC Radio 1 Breakfast Show* to be distinctive
	• the economic context of popular music radio stations being commercially successful reinforces their perceived low cultural status.

Question	Level	Mark Scheme	Mark
1	3	A **comprehensive** response to the set question. A comprehensive demonstration of knowledge and understanding of why popular music radio programmes struggle to gain recognition as Public Service Broadcasting: • comprehensive, detailed and accurate knowledge and understanding of the radio industry • clear and precise explanation of why popular music radio programmes struggle to gain recognition as Public Service Broadcasting • Answer is supported by detailed and accurate reference to the set radio programme. Comprehensive, detailed and accurate knowledge and understanding of a range of contexts and their influence on the status of popular music programming	11-15
	2	An **adequate** response to the set question. An adequate demonstration of knowledge and understanding of why popular music radio programmes struggle to gain recognition as Public Service Broadcasting: • adequate and generally accurate knowledge and understanding of the radio industry • generally accurate explanation of why popular music radio programmes struggle to gain recognition as Public Service Broadcasting • Answer is supported by generally accurate reference to the set radio programme. Adequate and generally accurate knowledge and understanding of one or more contexts and their influence on the status of popular music programming	6-10
	1	A **minimal** response to the set question. A minimal demonstration of knowledge and understanding of why popular music radio programmes struggle to gain recognition as Public Service Broadcasting: • knowledge of radio industry is minimal, demonstrating little understanding • explanation of role of the BBC as a public service radio provider is minimal and may not always be accurate. • Reference to the set radio programme.to support the answer is minimal and may be inaccurate. Knowledge of media contexts and their influence on the status of popular music programming is minimal, demonstrating little understanding	1–5
	0	No response or no response worthy of credit.	0

2 Explain the impact of digitally convergent media platforms on video game production, distribution and consumption. Refer to *Animal Crossing: New Horizons* to support your answer.

Assessment Objectives	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. **AO1 Total: 15 marks**.

Question	Indicative Content
2	*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.* **AO1:1** • Learners may refer to the ways that digitally convergent media platforms can impact on video game production, for example, by allowing synergies in production that produce cost savings for Video Games companies e.g. fewer master copies of the video game are actually required and these can then be ported across a number of convergent platforms or downloaded digitally; or Android and the multitude of devices that support Android and/or iOS for the Pocket Camp version. • Learners may also refer to how convergence between social media platforms, e.g. YouTube, Facebook and online fan communities such as Twitch, has enabled *Animal Crossing: New Horizons'* audience to have an active voice in its on-going production through detailed feedback and commentary on DLC and patches and subsequent releases. • Learners may demonstrate knowledge and understanding that the internet is not a single technology and its availability over a multitude of different platforms has acted as an enabler to Video Games companies in terms of how they distribute games, for example, vastly cutting down on distribution costs. • Learners may also show understanding that in some cases the impact of digitally convergent media platforms has also increased the risk of video game production for video games companies, e.g. via leaked content that is playable across a number of convergent platforms, online piracy and poor reviews by prosumers. • Learners may also refer to the proliferation of additional monetisation features used by video games companies to gain both additional revenue and capture further audience information to refine future products, such as through the Nintendo subscriptions or merchandise. • Learners may also refer to how digitally convergent platforms are impacting upon video game consumption, for example, and refer to the development of the multiplayer format which enables gamers (the audience) to experience online play with other subscribers' players at the same time, irrespective of subscription based models or not. • Learners may refer to how Nintendo is focusing more on itself as a brand and serious gaming developer and chose not to create a game that was as multi-platform like other titles, focusing on loyal family audiences instead.

Question	Level	Mark Scheme	Mark
2	3	A **comprehensive** demonstration of knowledge and understanding of industries for video games. • Comprehensive, detailed and accurate knowledge and understanding of industries for video games. • Clear and precise and balanced explanation of the impact of digitally convergent media platforms on video game production, distribution and consumption • Answer is supported by detailed and accurate reference to the set video game.	**11–15**
	2	An **adequate** demonstration of knowledge and understanding of industries for video games. • Adequate and generally accurate knowledge and understanding of industries for video games. • Generally accurate explanation of the impact of digitally convergent media platforms on video game production, distribution and consumption. Quality of response may not be balanced in terms of production, distribution and circulation • Answer is supported by generally accurate reference to the set video game.	**6–10**
	1	A **minimal** demonstration of knowledge and understanding of industries for video games. • Knowledge of industries for video games is minimal, demonstrating little understanding. • Explanation of the role of the impact of digitally convergent media platforms on video game production, distribution and consumption. Answer may only focus on production, distribution or circulation. • Reference to the set video game to support the answer is minimal and may be inaccurate.	**1–3**
	0	No response or no response worthy of credit.	**0**

3* Why do long form television dramas from different countries offer different representations?

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 representations in the set episodes of the **two** long form television dramas you have studied
- make judgements and reach conclusions about the reasons for the differences in representation 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	*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.* **AO1:2** Responses will demonstrate knowledge and understanding of the contexts in which long form television dramas are produced and consumed, including: **Social Contexts** Knowledge and understanding of the influence of changes in gender roles, of gender, racial and ethnic inequalities, social attitudes to sexualities on television programmes. Knowledge and understanding of the influence of social anxieties and/or contested social values on television programmes, for example the perceived rupturing of the 'American dream' illustrated through allegorical representations of social anxieties such as political assassinations and surveillance and also more broadly through wider western social values towards security and family and home and the perceived breakdown of the 'nuclear' family.

Question	Indicative Content
	Cultural Contexts Knowledge and understanding of the influence of national cultures on television programmes, for example the cultural importance of television dramas in reflecting, re-interpreting and re-enforcing national cultural identities and representations of social groups, events and the individuals within those (and on occasion, challenging and subverting those representations to try and instigate cultural change and domestic conversations on representations and identity). Knowledge and understanding of the influence of cultural globalisation and hybridisation on television programmes and recognition that key character types may share certain generic traits in their representations across westernised television culture. **Historical Contexts** Knowledge and understanding of the influence of key historical events on television programmes, for example, Reagan's space wars or the Cold War and how this affected the American psyche and been reflected and re-interpreted through television dramas; for example, how the reunification of Germany influenced the region and has been reflected and re-interpreted through television dramas. **Political Contexts** Knowledge and understanding of the influence of attitudes to politics on television programmes including how television programmes can reflect, reinterpret, amplify and satirise national political institutions and the mechanics of their working, including an understanding that Western programme makers have the freedom to criticise and satirise their own domestic politicians and political systems. A knowledge and understanding of the need for the audience to have political knowledge itself to understand the basis of some representations in political dramas. **Economic Contexts** Knowledge and understanding of the influence of high budgets on flagship television programmes, e.g. the opportunities for character development in 'authored' high budget programmes allows for more complex, individualised three-dimensional characterisation rather than stereotyping. 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 representations through allowing more or less choice to programme makers when constructing representations, for example, with regard to locations, settings, costumes, filming, lighting, sound and editing technology.

Question	Indicative Content
	AO2:1 Responses will explain how media contexts may have influenced representations in the set episodes of the **two** long form television dramas studied. These will include **one or more** of the following: social, cultural, historical, political, or economic contexts. **Social Contexts** The influence of social anxieties and/or contested social values and the influence of changes in gender roles, and/or racial and ethnic inequalities, and/or social attitudes to sexualities on television programmes, e.g. **Killing Eve** The episode reflects socially contested gender and racial/ethnic relations: it suggests a degree of gender equality, e.g. Eve and Villanelle are two strong women; women have powerful roles within MI5 and MI6; Martens and Konstantin are represented as having similar agency in their exertion over Eve and Villanelle. However, the narrative primarily follows the female protagonist and represents other gender roles as an obstacle to progress. The episode shows the influence of social anxieties about political assassinations taking place on UK soil and criminal gangs being able to operate unchecked. **Stranger Things** The episode intertextually reflects 1980s family and gender relations and is set within a Spielbergian, mostly white, world of suburban family life, representing mothers as figures struggling to hold the family together, fathers as absent or insensitive and distracted, and young boys as establishing a fierce loyalty and masculine camaraderie in the face of a hostile world. Mike's teenage sister, Nancy, is represented in contradictory ways: she anti-stereotypically excels at science while still fitting stereotypes of the teenage girl (reflecting theories such as Gauntlett). The episode shows the influence of social anxieties about the consequences of scientific experimentation. **Mr Robot** The workplace is ethnically and gender mixed; this diversity reflects the context of contemporary New York's self-presentation as a 'melting pot'. However, the corporation executives and 'The Conspiracy' members are all male, perhaps a deliberate strategy to negatively represent and critique patriarchal order. The episode shows the influence of social anxieties about the power of corporate conspiracies and digital technology. **Atypical** The episode reflects socially-contested gender and racial/ethnic relations but also focuses on neurodivergent people: it explores pressures to conform to neurotypical social norms; in particular, we see Sam trying to learn the secrets of dating and speaking to women appropriately. There is an equal balance of ethnicities working within parts of society: the Asian therapist, the male Hispanic barman, the Indian technical supervisor; some of these can be seen as simultaneously both stereotypical and anti-stereotypical and could be argued as tokenistic. The episode explores the influence of social anxieties about speaking out about difference and autism in particular.

Question	Indicative Content
	• **Lupin** The episode reflects socially contested gender and racial/ethnic relations: the police management are white males, reinforcing patriarchal power, as is the main antagonist who also reflects traits from an unjust colonial past. The narrative follows the agency of a male BAME protagonist who is smart and determined to seek justice. France is represented as an avowedly multicultural society with a high level of colonial migrants; Assane's dad is exploited by Pellegrini's nefarious intentions regarding the necklace. The episode shows the influence of social anxieties about the protests and inequality within the minority community, echoing BLM protests. • **Money Heist** The episode reflects contested gender relations showing the impact of feminism on patriarchal society: Tokyo and Nairobi are strong female characters in a male dominated business of crime. However, Tokyo also fits the traditional patriarchal stereotype of the 'hysterical' woman when her partner (at the start and end of the episode) is shot. Masculinity is represented negatively, e.g. the exploitative teen who takes a picture of 'the girl' in the toilet; Berlin and his overpowering exertion of power during a hostage situation. Spain is not represented as an avowedly multicultural society but one run by white men, in the context of the royal mint and the heist. • **Deutschland 83** The episode reflects the social contradictions in divided 1980s Germany: East Germany is represented as a rigidly controlled state that promotes women's equality, with Leonora as the powerful woman who sets up the spying operation, whereas in West Germany, which is less controlled, the military is represented as rigidly patriarchal. Both Germanies are represented as white and the representation of the racial integration of the American military appears to add to their 'otherness'. The episode shows the influence of social anxieties about facing up to Germany's divided past. • **Trapped** The episode reflects a mostly traditional society where patriarchy is only partially contested: the community is ruled by men – the mayor, the MP, the local businessmen, the police chief and the Reykjavik detectives are all men – suggesting a persistence of traditional gender roles, but the female police officer is professional and has agency within the narrative. The episode shows the influence of social anxieties about the exploitation of Iceland by economically powerful outsiders. **Cultural Contexts** The influence of national cultures on television programmes or, conversely, the influence of cultural globalisation and hybridisation on television programmes, e.g. • **Killing Eve** The episode reflects the American/English cultural preference for the altruistic, honest, trustworthy hero amidst the backdrop of international red tape and espionage. The series is set in several locations across Europe and presents a binary opposition with Russia through the ideology and integrity of the West. Eve embodies character traits of the dogged

Question	Indicative Content
	underdog hero battling for recognition in a male dominated society. • **Stranger Things** The episode shows the influence of the cultural icon of the American small-town community developed by Hollywood cinema, not least in the 1980s. This representation has global recognition (by international audiences used to being positioned as Americans), given the global success of the Hollywood blockbusters of that era. • **Mr Robot** The episode shows the influence of postmodernism in American culture in that it represents a world of 'simulation', a world of computer code, of representations of self to others, a world where the boundaries between delusions and the real are blurred (reflecting theory such as Baudrillard). Representations of urban alienation, exploitation and corporate domination, an all-powerful conspiracy and a hacking group undertaking 'the project' may or may not be a symptom of Elliot's alienation from the world. Though this postmodernism is apparent in Hollywood films that have been cited as influencing the series, postmodernism could be best described as a global phenomenon, especially in terms of its cultural hybridisation, which is by its very nature global. • **Atypical** The episode shows the influence of American culture's reaction to neurodiverse individuals. The series uses various cultural tropes of the high school teen drama familiar from a range of teen films and TV programmes, and the disability is used as a catalyst for comedy. • **Lupin** The episode contains specifically French representations – the representation of migrants within the colonial identity of France at odds with the romanticism of LeBlanc's gentleman thief, Lupin. There are references to cultural crime capers and the use of disguises to steal gems, reminiscent of films like *The Thomas Crown Affair* but with a Black lead showing progress and diversity. The crime thriller has global cultural resonance, which may be why this was the first long form non-English speaking drama to reach the top 10 in several countries. • **Money Heist** The episode reflects Spanish culture in its depiction of wealth and corruption by politicians which could lead to a social breakdown; all the characters seem aggrieved by their situation. Gender roles are reinforced, with men seeming to have more power over women at work and within the heist team. The heist thriller has recognisable generic traits which may have contributed to the series' success. • **Deutschland 83** The episode reflects specifically German concerns about cultural amnesia/remembering that may date back to their mid-20th Century history, but also apply to the division and reunification of Germany – these concerns being expressed in recent media products which explore the East German experience in a way that represents the ambiguities of that experience which were buried in the triumph of the West at reunification. However, the spy narrative is of global cultural resonance and helps explain the international success of the series, despite its poor audience figures in Germany.

Question	Indicative Content
	• **Trapped** The episode shows the influence of Icelandic culture in its representation of a very close-knit small community at the margins of civilisation, at the mercy of the elements, and held together by family and mutual aid. However, the setting provides a variation on the murder mystery narrative which is familiar from established international media products. **Historical Contexts** The influence of key historical events, e.g. • **Deutschland 83** The episode explores the historical trauma of German division and reunification. The episode represents the division of Germany in 1983: the East is poor, controlled and firmly ideological; the West is rich, free but self-doubting. The complex and ambiguous representations in Deutschland 83 reflect the difficulties faced by Germany in coming to terms with its divided past and the political and military tensions of the early 1980s in Germany. • **Lupin** The episode explores the historical impact of immigration and those who were exploited by those with colonial ideology. **Political Contexts** The influence of attitudes to politics on television programmes and/or the requirement for political knowledge to understand representations in political dramas, e.g. • **Killing Eve** Politics is represented as an undertone to the events taking place between UK and Russia and the role of a proxy using The Twelve as a catalyst. The series doesn't dwell on British politics but requires some understanding of international procedure. • **Stranger Things** The episode reflects anxiety about the power of the central state in relation to the local community: the episode represents a shadowy world of possibly sinister enforcement agents, suggesting an all-powerful secret state, whereas the local police, by contrast, are represented in a humanised way – they are good-natured but made lazy and complacent until forced into action. However, the representations are perhaps deliberately stereotyped for intertextual effect – to recreate the world of 1980s films – which may suggest a more polysemic reading. • **Lupin** The episode reflects a cynical view of those in power and perhaps makes reference to the failed responsibility of government for those with the least amount of power: immigrants. • **Money Heist** The episode reflects a cynical view of corruption in Spanish politics and why the royal mint is a political target

Question	Indicative Content
	for retribution by those who feel let down; the show's themes resonated worldwide with those disaffected with their government. **Economic Contexts** The influence of high budgets on flagship television programmes in allowing opportunities for character development in 'authored' high budget programmes leading to more complex, individualised characterisation rather than stereotyping, e.g. • **Lupin** The episode reflects the strong growth of streaming services such as Netflix whose initial business model is dependent on rapid growth and, in this case, the demand for foreign language dramas by a media-savvy audience. Lupin became a flagship for dubbed LFTV drama. • **Stranger Things** The episode reflects the continuing success of streaming services such as Netflix who need to maintain the brand with innovative and original programming. • **Mr Robot** The episode reflects the highly competitive market in which US cable and satellite networks such as USA Network compete and one strategy available to such a network is to brand themselves as different (e.g. as 'We the Bold' – running shows with unlikely, boundary-pushing, high-risk heroes). • **Killing Eve** The episode reflects the highly competitive market in which US cable and BBC collaborated to create a show with Transatlantic appeal. Based on unbroken viewership, the show was recommissioned to create more high-quality, adult drama. • **Atypical** The episode reflects the economic context of Netflix as a wealthy company able to take risks and back projects that might not have been viable during the company's early originals. • **Deutschland 83** The programme reflects the highly 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. • **Trapped** The episode shows the influence of economic cooperation between European television industries to facilitate the production of an expensive long form drama within a small country – this was Iceland's most expensive television production at the time of transmission.

Question	Indicative Content
	AO2:3 Responses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts. Responses will make judgements and reach conclusions about the reasons for the differences in representation between the **two** episodes, these may include: • making judgements and reaching conclusions about the relative influence of different national contexts in creating representational differences • consideration of whether these are truly national contexts or contexts that have been subsumed by globalisation • making judgements and reaching conclusions about the extent to which the same international contexts may be inflected differently by television producers from different countries • making judgements and reaching conclusions about the significance of other areas of the theoretical framework, for example: **Audience** Making judgements and reaching conclusions about the impact of targeting different audiences, whether national or international, on representations, e.g: • the effect of targeting international audiences may be to accentuate archetypal themes and thus decrease differentiation in representations • the effect of targeting sophisticated, 'media-savvy' audiences may be to allow highly localised representations (e.g. of French politics or Icelandic policing or East German spying) and thus increase differentiation in representations. **Media Language** Making judgements and reaching conclusions about the requirements of media language on representations, e.g: • protagonists may display conventional characteristics, such as the obsessive investigator (Eve Polastri), the police officer with a broken marriage (Andri), the socially-awkward IT genius (Elliot), the manipulative mogul (Pellegrini), the young protagonist stereotypically flawed by lack of self-control and commitment (Martin), the innocent victim child (Will) which will serve to decrease differentiation in representations • different national or regional styles may influence representations, e.g. the New York social realism of Mr Robot, the Spanish influence on Money Heist, the 'Nordic noir' of Trapped. **Media Industries** Making judgements and reaching conclusions about the effects of media industries on representations, e.g: • highly regulated publicly funded media industries such as BBC or RUV may be more constrained in their

Question	Indicative Content
	representations than unregulated streaming services such as Netflix or American cable television
	• the impact of individual producers on representations, e.g. the auteurism of Pina, Kormakur, the Duffer brothers
	• the impact of convergence on representations, e.g. the possible need for heightened representations in streamed products where the technology enables very easy switching to other products.
	Answers in the top mark band will reach a clear conclusion about the reasons for differences in representations – reward any reasons selected that are backed by evidence from the analysis of the 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	A **comprehensive** response to the set question. • Comprehensive and accurate knowledge and understanding of the influence of media contexts on representations	7–10	A **comprehensive** response to the set question. • Comprehensive, detailed and accurate application of knowledge and understanding of the media theoretical framework, media contexts, and media theory to analyse two set products from long form television drama. • Convincing, perceptive and accurate analysis of representations 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. *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.* *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.*	14–20
	2	An **adequate** response to the set question. • Adequate and generally accurate knowledge and understanding of the influence of media contexts on representations	4–6	An **adequate** response to the set question. • 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.	7–13

Question	Level	AO1	Mark	AO2	Mark
				• Adequate and generally successful analysis of representations 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. *The response demonstrates a line of reasoning with some structure. The information presented is in the most part relevant and supported by some evidence.*	
	1	A **minimal** response to the set question. • Knowledge and understanding of media contexts is minimal, demonstrating little understanding.	1–3	A **minimal** response to the set question. • 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. • 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. • Judgements and conclusions, if present, are minimal with limited support. *Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.*	1–6
	0	• No response or no response worthy of credit.	0	No response or no response worthy of credit.	0

4   Evaluate the relevance of Todorov's theory of narratology to long form television drama.

Assessment Objectives	AO2: 2 – Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories. **AO2 Total: 10 marks**.

Question	Indicative Content

4	*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.*
	
	 AO2:2
	
	 Todorov
	
	 • Explanation that Todorov's theory is sufficiently simple to be widely applicable, meaning that it is possible to identify his key elements of his narrative theory in long form television drama, e.g.
	     o **Atypical** – the disruption is the suggestion that Sam finds himself a girlfriend and the episode equilibrium is his realisation that he wants this to be his therapist
	     o **Stranger Things** – the initial equilibrium is the happy suburban lifestyle, the disruption is Will's abduction
	     o **Mr Robot** – there are multiple disruptions, such as the conspiracy and the intrusion of the 'fsociety', but little sense of an initial equilibrium
	     o **Killing Eve** – the disruption is Eve's failure to protect a witness which then embroils her into a cat and mouse chase with Villanelle, the implied equilibrium is the time before her involvement with MI6 (MI5)
	     o **Lupin** – the initial equilibrium is the positioning of Assane against the upper classes and the stealing of the necklace represents the disruption; the subsequent fallout is the repair and restoration phase (police seeking justice, Lupin seeking atonement for his dad's death in jail)
	     o **Deutschland 83** – the initial equilibrium is Martin's girlfriend, job and family life, the disruption is US President Reagan's escalation of the Cold War conflict in Europe
	     o **Money Heist** – the initial equilibrium is the fallout from Tokyo's failed heist, the disruption is her involvement with the professor and the subsequent micro disruptions and resolutions which follow leading up to the heist at the Royal Mint
	     o **Trapped** - the initial equilibrium of small-town life with minimal crime is disrupted by a murder, plus the initial sequence of Dagny perishing in a fire may turn out to be a key disruption.
	 • Identification that Todorov's theory is very useful in teasing out the messages and values underlying a narrative, in pointing to the significance of the transformation between the initial equilibrium (displayed or implied) and the new equilibrium
	 • Identification that the simplicity of Todorov's theory might limit its effectiveness in understanding complex narratives

Question	Indicative Content
	- Todorov's theory is not designed to explain serial narratives like long form dramas where climax and resolution are necessarily delayed and sometimes, in programmes that are designed to last many series, are never reached - Todorov's theory does not help to understand television's tendency towards segmentation rather than linearity, e.g. the multiple segmented storylines of some long form dramas - Todorov's theory does not help to understand narrative strands that do not add to the narrative drive towards resolution but establish characterisation, spiral out from the main linear narrative or create cliff-hangers, e.g. **Atypical** – the secondary characters all go through a sense of development and reflection on relationships (parents/sister) **Stranger Things** – the Dungeons and Dragons sequence or Steve sneaking into the house **Mr Robot** – the sequence in which Elliott exposes the child pornographer **Killing Eve** – the sequence with Konstantin to add backstory to Villanelle's character; the role of Eve's husband to show a working wife leading a powerful job **Lupin** – the sequence illustrating Claire and her role as the wife and backstory between Lupin and his motivations for working to restore the relationship with his son; the flashbacks between Assane and his best friend for setting up later episodes **Deutschland 83** – sequences emphasising the differences between East and West, e.g. comparing East and West consumer goods, Martin's amazement at first entering a western supermarket, Martin asking where they have the parades in the parks in Bonn **Money Heist** – sequences showing Tokyo's relationship with Rio which is foreshadowed by her last partner's demise in the previous heist; Moscow and Denver interact regarding their relationship during the heist **Trapped** – Andri's difficulties in coming to terms with his break-up with Agnes.

Question	Level	Mark Scheme	Mark
4	3	**Comprehensive** application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. • Comprehensive, detailed and accurate application of knowledge and understanding of media language to evaluate Todorov's narratology. • Convincing, perceptive and accurate evaluation of the usefulness of Todorov's narratology in analysing the media language of long form television drama.	**7–10**
	2	An **adequate** application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. • An adequate and generally accurate application of knowledge and understanding of media language to evaluate Todorov's narratology. • Adequate and generally successful evaluation of the usefulness of Todorov's narratology in analysing the media language of long form television drama.	**4–6**
	1	A minimal application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. • A minimal application of knowledge and understanding of media language to evaluate Todorov's narratology. • Evaluation of the usefulness of Todorov's narratology in analysing the media language of long form television drama is minimal or brief, and is likely to be largely descriptive of the theory.	**1–3**
	0	No response or no response worthy of credit.	**0**

Assessment Objectives (AO) grid

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

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