

## **Eduqas WJEC GCSE UNIT 5 Set Study Products Student Workbook**

### **Paper 2 Section A: Understanding Media Forms and Products**

#### **TELEVISION: Focus on Option 1**

#### **LUTHER and THE SWEENEY**

This is the Workbook for use with **Eduqas WJEC GCSE UNIT 5 SSP**. The notes in this pack will form a useful revision guide for this work on Eduqas WJEC Set Product Examination and will link to the other Edusites Units 1-5 to provide a comprehensive revision resource for Papers 1 and 2 of whichever exam board specification your teachers have chosen for you to follow. In addition, they will be a useful guide for the development of your own NEA portfolio of practical work.

#### **Demonstrate knowledge and understanding of:**

- the theoretical framework of media
- contexts of media and their influence on media products and processes.
- Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.
- Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

#### **Create products for intended audience and evaluate communication of:**

- Demonstrate K&U of the theoretical framework – the key concepts
- Contexts of media products & production
- Analyse products by application of the framework /concepts /context

The study of the media for GCSE involves understanding how the media industry and specific media institutions construct media products that communicate messages to their audiences about the world we live in and our place within it.

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## Lesson 1: TV Media Forms and Products

There is so much to cover in all of the OCR Set Products for 2019 and so many possible directions and hypotheses that could be seized on that these EDUSITES EDUQAS EXAM UNITS can only offer a starting point for the more detailed INDIVIDUAL research and analysis REQUIRED OF YOU BY EDUQAS. Remember, the work on these Set Products is about YOUR ideas and YOUR research. In these lessons we offer guidance and strategies for you to start to apply your acquired learning and understanding of the theoretical models from the rest of the Media course.

You need to explore similar products from the period - especially in the run up to the examination. If you do this, you should ensure your ideas and analysis are as contemporary and as wide ranging and thorough as possible.

### Section A: Television

Section A involves a detailed study of a specific television genre. Television genres have distinct **social and cultural significance in terms of their particular representations of the world**, their financial importance to the television industry, and their popularity with television audiences.

Each set option involves study of a complete episode from a contemporary programme and one ten-minute extract from a programme produced in the past. This is designed to enable learners to develop a **knowledge and understanding of how genres change over time**

Learners explore how media language, representations, messages and values, themes and issues in the specified crime dramas and sitcoms reflect the key social, cultural, political and historical contexts in which they are produced. The complete episodes set will also exemplify industry issues and emerging, contemporary developments in television in the form of online broadcasting. Both genre studies provide opportunities to address key aspects of media audiences, including targeting, consumption and appeals.

### TV forms

One of the following options must be studied:

Either

**Option 1 Television Crime Drama**

***Luther*** Series 1 Episode 1(2010) BBC

**Plus**, a 10-minute extract from:

***The Sweeney*** Series 1 Episode 1 (1975) ITV

Or

**Option 2: Sitcom**

***The IT Crowd***, Season 4, Episode 2: *The Final Countdown* (2010) Channel 4

**Plus**, a 10-minute extract from:

***Friends***, Season 1, Episode 1 (1994)

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To cover each option in any detail is beyond the scope of this unit. Here we will focus on proven strategies and effective approaches for analysing your selected option. We will outline the elements to be covered and the best means to apply these in the examination tasks. In doing so we'll draw on relevant examples from the two focus products in each option and indicate how you can apply these to the other option.

Similarly, for the historic products we will be selecting ideas and elements from each and indicate how to apply these to the other.

**In this way you can conduct some of your own research, practicing and developing essential skills and strategies required for ensuring success in the exam and in your NEA portfolio.**

- Learners will be assessed on their use of relevant subject-specific terminology and relevant theories or theoretical perspectives in this component.
- This component assesses all areas of the theoretical framework and contexts of the media in relation to television.

## **Section A: Television (30 marks)**

A television resource will be set for this examination.

One extract will be set from ***Luther*** and one from ***The IT Crowd*** to be screened by the centre.

**Question 1** will assess the ability to analyse either **media language or representation** in relation to the extract set and will be in two parts.

Part (a) will assess **the ability to analyse** media products.

Part (b) will assess **the ability to analyse and make judgements and draw conclusions**.

Reference to relevant contexts may be required.

**Question 2** will assess knowledge and understanding of **media industries, audiences or media contexts**.

*The extract will be approximately three minutes in length and will be played twice, with a six-minute break for making notes between each viewing. Learners will be given two minutes to read the questions in Section A before the extract is shown.*

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## Lesson 2: Evolution of the TV Form

- Television crime drama is a sub-genre of the television drama genre and centres on the solving of a crime.
- The format has been popular with stations and audiences since the inception of broadcast TV. In the 1950s UK TV it started with the BBC series **War on Crime** which focused on the work of the police. Soon scripted dramas such as **Fabian of the Yard** set a format that would shape all future TV crime drama – basing itself on real crimes and relatable real-world situations. It was followed by series such as **Murder Bag** and **Dixon of Dock Green**. The crime drama of today owe much to the early experimentation forged in the 1950s and that reached their fruition in the TV of the 1960s and 1970s.
- The format engages audiences who believe in the characters and the worlds constructed. We suspend disbelief and immerse ourselves in these worlds enabled by defining features of character, location and narrative
- The format of both the crime genre and the sitcom has evolved over the decades, taking heavy influence from American products in production values – the collaboration of ABC America with ITV in the mid-sixties on **The Avengers** changed UK TV crime drama with its injection of funding and the need to market the product globally moved the format of such products to film rather than VT and location shooting rather than studio constructed sets.
- The use of the associated product – **The Sweeney** or **Friends** – is useful to illustrate such evolution and link products to their era.

### Series Narrative:

The plotline of each episode is introduced and concluded within the 50 minutes of the show. The narrative has a resolution – in crime drama this is that **crime doesn't pay**; in the sitcom **a lesson is learned by one or more of the characters**.

### Serial Narrative:

The plotline of each episode often links back to previous episodes and those events are referenced by the characters. The narrative arc often stretches over an entire of the show. The narrative of an episode may have no clear resolution – the 'cliff-hanger'. *In crime drama this is an increasingly dominant format; in the sitcom this may only link together a two-part episode.*

If we look at the example from last lesson of **Ripper Street**, we can see that it clearly falls into the category of what is termed the serial crime drama.

We should also note that it is in some respects a hybrid form with a *mise-en-scene* and representations of the period drama form, something the BBC has a reputation for producing as both classic dramas such as **Les Misérables** but also similar genre hybrids such as **Peaky Blinders**.

We have many close-ups of key characters to establish credibility and status of the performers and, as the trailer for Season 2 of an established serial drama, characters that

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the BBC and wider global audience identify with. There are the **genre characteristics** of the style:

- *urban/industrial*
- *heavy references to Victorian iconography*
- *UK history and culture*
- *action sequences*
- *enigmas*
- *dark characters.*

The visual elements clearly exploit the period and establish the gritty reality and dark tones in which modern TV products now often represent the past.

There are **intertextual references**:

- *the Ripper murders*
- *the dance halls*
- *steam trains.*

As a modern serial crime drama, we can see that it differs from **Luther** in that it is about a past era rather than the very contemporary setting, issues and ideologies of modern UK represented in **Luther**.

However, it has many common elements:

- Recognisable central characters audience are invited to identify with
- Characters are driven, haunted by past events
- Dark secrets of central characters – they are complex not traditional ‘heroic’
- They explore ideas of right and wrong, often employing ‘disturbing’ events
- They expect audience to engage/align themselves in issues of morality
- They are action-focused – often grimly so
- Each season centres on a single crime/criminal adversary
- They are strong on procedure and solving of crime
- Strong sense of location - London
- Each season’s narrative arc that unites the episodes but also continues arcs from previous seasons
- They demand audience commitment to the season/series

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## Lesson 3: The Set Product's Language

- A sense of the history of the selected product is necessary in enabling you to have insight into the Set Product.
- The stylistic elements – *mise-en-scene; narrative; colour palette; shot selection; editing; production values* – construct an identity for the product/brand, whilst its representations endorse audience values and those of the host broadcast platform station/channel.

### Analysis Exemplar:

- *Luther's personae is the main selling point of the trailer and establishes clear sense that the drama will be more than a simple cops and robbers, it will explore the motivation and drives of Luther as much as the crime he must solve. The style is modern – the locations are urban; the music and clips emphasise tensions and drama and suggest a show immersed in the concerns of modern UK society of 2010 – what are these and how does the trailer present them?*
- *The fan base for Elba would be aware of his performances in The Wire where he played an enigmatic and complex villain. Such associations would be carried through to the troubled role in Luther. His casting implies complexities and a multi-layered figure. He will be the protagonist but may subvert ideas of being heroic - find examples from the clip.*
- *The message survival of the anxieties of a deeply troubled world is constructed in both the mise-en-scene and narrative. The tone is the fears of modern urban living, of threat, isolation and misunderstanding. The pressures on marriage and the break-up of relationships is to the forefront of the trailer as much as the dramatic events. The narrative will be one in which figures such as the police are shown as relatable through the representation of the impact of everyday issues both on their ability to do a difficult, often thankless job and in creating the evil they have to police.*
- *The target audience is that of the BBC and fans of the genre. The trailer constructs a layered and sophisticated narrative that sees the audience as adult and willing to engage with complex ideas and motives.*
- *Clearly, the encoded messages and values would be received with agreement and empathy from fans of the genre but may create opposition and debate with some in the mainstream of BBC viewers through its focus on realistically and graphically presenting the disturbing and upsetting elements of murder and psychological damage.*

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## Lesson 4: The Set Product's Audience

The study of audience is one that involves considerations of the construction of representations and the industry appeal of using stereotypes and the impact this has on the values and perceptions of the audience.

Products such as **Luther** and **The IT Crowd** have loyal fans who involve themselves fully in the social media relating to these and find themselves agreeing with many of the values and ideas in such shows.

We will focus on exemplars for this lesson on **Luther**. Many of these ideas are easily transferable to **The IT Crowd** and we shall then see in later lessons how/why some apply to the comparison study pairing of **The Sweeney** or **Friends**. This may offer interesting ideas for writing about these products.

- *Luther targets a BBC1 audience and fans of the modern crime genre.*
- *Traditionally and historically the BBC audience was viewed as a whole family audience with the channel programming catering for the whole spectrum from children to the elderly – the idea of shows such as Morecombe and Wise attracting 20,000,000 for their Xmas shows and the station regularly attracting massive viewing figures of 15 million for prime time shows.*
- *The BBC1 audience has been falling for some years and recent figures from 2017 indicate that the average age for the BBC1 demographic is now 61*
- *The channel retains a reputation for quality drama and for drama that challenges audience*

### How does Luther construct an appeal to a target demographic?

- Transient Audience. This segment are those most easily influenced by promotional material and word of mouth (*familiarity, sense of social identity*) of the show. This segment have limited interest in developing their own tastes or discovering shows, preferring them 'ready-made' by the promotional industry. Also, likely to like **Peaky Blinders, Silent Witness, Spooks** etc.
- The show/actors' core fans – fan base established over time evolves with the show or the actor. This group will follow the actor/writer/show over the years mirroring their journey – sense of Blumler & Katz personal/self-identity.
- Attracts both genders, but charismatic, attractive, older male actor tends to attract female audience – actors like Elba and Wilson gather audience attention and wider publicity on social media etc. associated with fans of commercial 'stars' (Dyer's *model of Stardom and celebrity*)
- Some performers like Ruth Wilson will attract a wider demographic including younger females who fall outside the core demographic but support her empowerment, and feminist ideologies (Butler, hooks)
- There will be a male audience attracted by image/issues of masculinity associated with Luther's wider situation and his representation of modern masculinity - *sexually attractive, outsider, fearless, risk-taker*.
- Themes of the show – *narratives of relationships, urban threat and violence, relatable subjects*
- Media attention surrounds Elba (*and Wilson*) so the audience are often those already familiar/immersed in the modern world of celebrity and pop culture (Dyer; Blumler and Katz surveillance)

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- Aspirer's who admire/value Elba's (& Luther) success and the wider trappings of fame - aspire to emulate actor and character's appeal to other men (role model) and to women (sexualisation).

## Lesson 5: The Set Product's Representations

Representation in moving image TV products is primarily made up of:

- Choice of subject what is seen of interest and concern
- Scripting and casting – how plots are constructed; how cast are 'seen' by audience
- The way that media language is applied – *shot, lighting, performance, music, editing*, – to the subject.

Beyond this there are also **the para-text elements** that will shape how audiences receive TV drama representations e.g.:

- *casting shapes how a character is seen*
- *the time of day viewed*
- *TV scheduling around the broadcast*
- *issues in the news that day*
- *ongoing issues/debates in the culture etc.*

Also our view of police actions in a TV series such as **Luther** is shaped by current real-world stories of police violence or news features on the pressures of policing in modern society.

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## Lesson 6: Set Product Analysis

The theorist **Steve Neale** developed a model of genre in which he very much sees this media concept of the links established between similar mass media products as a construct of the media industry.

The organisation of products into genre – **crime, science-fiction, horror, romance** – is all about marketing products. If we know that product X is like product Y and we liked product Y, then there is an increased chance that we will like product X.

This means media institutions can have some greater reassurance that their expensive to make product will have an audience willing to consume it. More than this, we can find this audience more efficiently as we can market Product X to the product Y fans by stressing these similarities.

However, if it is too much like product Y audiences may not see any attraction in watching. This is Neale's idea of Repetition and Difference.

**Steve Neale's model of genre holds that genre performs two functions:**

1. To guarantee pleasure and meaning for the audience.
  - Audiences understanding that a product is associated with a genre – that it offers the pleasures they seek from such products – *to be scared, to be moved, to be thrilled, to be relaxed, to be challenged etc.*
2. To offset financial risks of production by providing collateral against innovation and difference.
  - Institutions seek to control risk, to minimise failure as much as they seek to maximise profit. By constructing products that follow a known pattern and format that has proven itself successful they are assured that there will be an audience for that product.

Popular media relies on audiences finding pleasure in difference and repetition *i.e. recognition of familiar elements and the way those elements are linked in an unfamiliar way or the way that unfamiliar elements might be introduced.*

## Lesson 7: Comparing Set Products

**Luther** allows learners to study an example of a contemporary crime drama which incorporates ethnic diversity. It uses familiar crime conventions to raise contemporary issues whilst at the same time extending and varying them. It contrasts in its representation of gender in particular with **The Sweeney**, whose conventions reflect a 1970s interest in blending action with police procedure. The two series demonstrate different approaches to public service broadcasting, one publicly funded and the other commercially funded

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In the episode of the Sweeney Regan's girlfriend is represented as passive victim. Her initial role is to offer examples of Reagan's hectic private life – *he is late, he needs her car, he is disorganised* - and indicate his macho attitudes towards both women and his role in the police force. **The Sweeney** are seen as swaggering laws unto themselves, and Regan epitomizes this in his '*man's man*' character, fighting as much against the bureaucratic correctness of Haskins as they are the crooks they chase.

Later, she is naïve in allowing the crooks into her flat and is then seen as the passive victim of their menace. In keeping with the era, the violence and threat to her is implied rather than actual:

- Would this sequence be played differently in **Luther**? How? Why?
- Compare to the scene with **Luther** and his wife

The representations of men and women in **The Sweeney** follow clear conventions of the era: women are stereotypically attractive, young, thin and able-bodied. In this they sustain the tropes of attractiveness in then contemporary magazines and other mainstream mass media products.

**Luther** offers an inversion of tropes with a BAME male character – *though still seen as the rule-breaking maverick outsider* - and the villainous threat inverted to be the attractive white well educated and wealthy female.

**The Sweeney** presents many stereotypes of power and sexualised femininity.

## Lesson 8: TV and Crime

- **Surveillance/information:** the audience member wants to find out about the society they live in and the wider world – to satisfy curiosity. This would be the need for products such as news and documentaries which provide this sense of learning about the world. Audiences also find gratification of this in gossip magazines.
- **Personal Identity:** the audience member will engage with media products that models for social and personal behaviour. Audience may identify with characters that in a soap drama. Observing the actions, values, and circumstances of these characters helps decide how we feel about ourselves as we measure our own values and behaviour against theirs and the outcomes they experience. Most narrative media products offer this sense of measuring our own identity against that of others. We also find this in factual news stories and gossip magazines.
- **Integration and Social Interaction:** the audience member will engage with media products to discover the circumstances of other people. Watching a narrative product helps us to empathise and sympathise with the lives of others - we may even end up responding to characters in some products as 'real'! We may cry at a tragic outcome, particularly so in soaps or products with on-going and evolving characters.
- Media products also provide issues and shared viewing experiences we are able to talk about with our social group, or at work or school and college.
- **Entertainment/Diversion:** sometimes we simply use the media for enjoyment, relaxation, to fill time or to escape from our 'real world' problems.

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## Lesson 9: Credits

Title sequences and opening credits are very important in establishing audience ideas as to what a programme is about. Music, graphics and the content of opening credits all help the audience in terms of getting into the right frame of mind for watching a programme. For a romantic serial drama, we might want to induce a mellow mood; for a detective serial drama, we might want to create a mood of excitement or a mood of peril and threat - and the opening credits are key in shaping this in the audience mind and attracting that audience viewer base.

**The title sequence** of a television crime drama or sitcom are important. They **establish the sub-genre of the programme** and start the process of **constructing audience expectations** of what they will see.

This is very important for new dramas, such as the crime drama products being studied. Both are the opening episodes of their Season 1.

Equally, more established dramas such as the sitcom products use opening credits to **gather and then prepare the audience** with **recognisable signature tune** and **graphics and images that set the tone** for viewing.

- **What information about the programme does the sequence give the audience?**
  - *(Character, narrative tone, narrative pleasures)*
- **How do the graphics signify information about the programme that will follow?**
  - *(genre, narrative tone and style)*
- **How have music and audio codes been used to reflect the pace and the style of the programme that will follow?**
  - *(genre, narrative tone and style)*
- **Which characters are introduced? What expectations will the audience have of them from this sequence?**
- **What other codes and conventions of the genre/sub-genre/hybrid genre have been used in the sequence?**

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## Lesson 10: Comparisons

Each message is constructed by the producer through established media language and representations. These visual signs, arranged in specific ways by the producer, reinforce wider cultural ideologies.

In Hall's Encoding/Decoding Model, producers encode signs into a message that either knowingly or unknowingly reinforces the dominant social order. If their product did not do this there is every chance that it would not be successful. To be popular and make money, media products must be in step with the target audiences' values and ideas of the world. Hall argued that the audience, in turn, receive the message and make meaning out of it. Hall's view was that in order to make sense of a product – to *read it* – the audience must have the necessary shared language of signs.

In Hall's model, this is where the variation in meaning takes place:

### Characters

- Eccentric or maverick protagonists who have unpredictable investigating techniques
- Flawed protagonists with personal problems and past histories which may come back to haunt them, e.g. **Luther**.
- Often the main protagonist is in conflict with authority and feels that nobody listens to him/her.
- Sidekicks with different character traits to the protagonist to provide interesting plot situations.
- Their role puts them as police, but they often act recklessly and illegally but audience are aligned to agree/approve of this.
- Audiences familiar with the genre and their main characters anticipate the way in which these new characters will behave.

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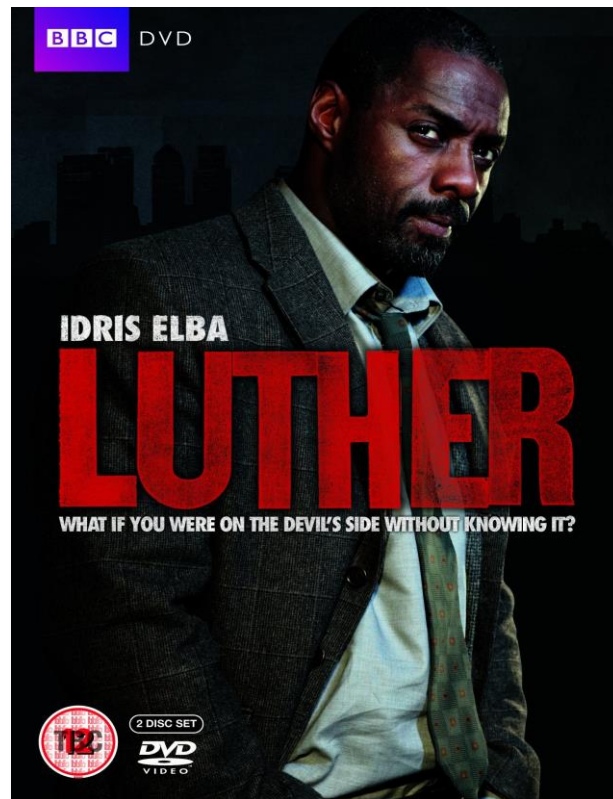
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## APPENDIX IMAGES AND RESOURCES



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## Example for TV Medical fictional drama

TV Medical Drama Sub-Genre	Defining elements
<b>Hospital procedures</b> <i>Holby City, Casualty, Code Blue</i>	Focus is on the issues facing staff in dealing with medical issues. Large group of core characters with some continuing story arcs
<b>Central character</b> <i>House, The Good Doctor</i>	The focus is all about the charismatic/troubled doctor – usually highly gifted who solves baffling medical issues each episode.
<b>Romantic-medical</b> <i>Gray's Anatomy, Chicago Med</i>	The setting is secondary to the relationships and romance of the main characters – usually confined to the surgeons
<b>Crime/thriller medical</b> <i>Silent Witness, Bones, Doctor Foster, Trust</i>	Based on criminal cases, the medical team battle crime with medical science or the crimes are based around the structure of a thriller.
<b>Period drama</b> <i>Call the Midwife</i>	Set in an era, the drama evokes nostalgia and insight into how medicine and lives have changed.
<b>Sitcom</b> <i>Scrubs, Doc Martin, The Green Room</i>	Uses the tropes of the procedure and romantic to satirise TV medical fictions
<b>Soap</b> <i>Doctors</i>	Location is key – used to insert drama into the soap format. Like the medical procedural drama, the focus is on a core group of characters and their ongoing lives. Story arcs continue from week to week

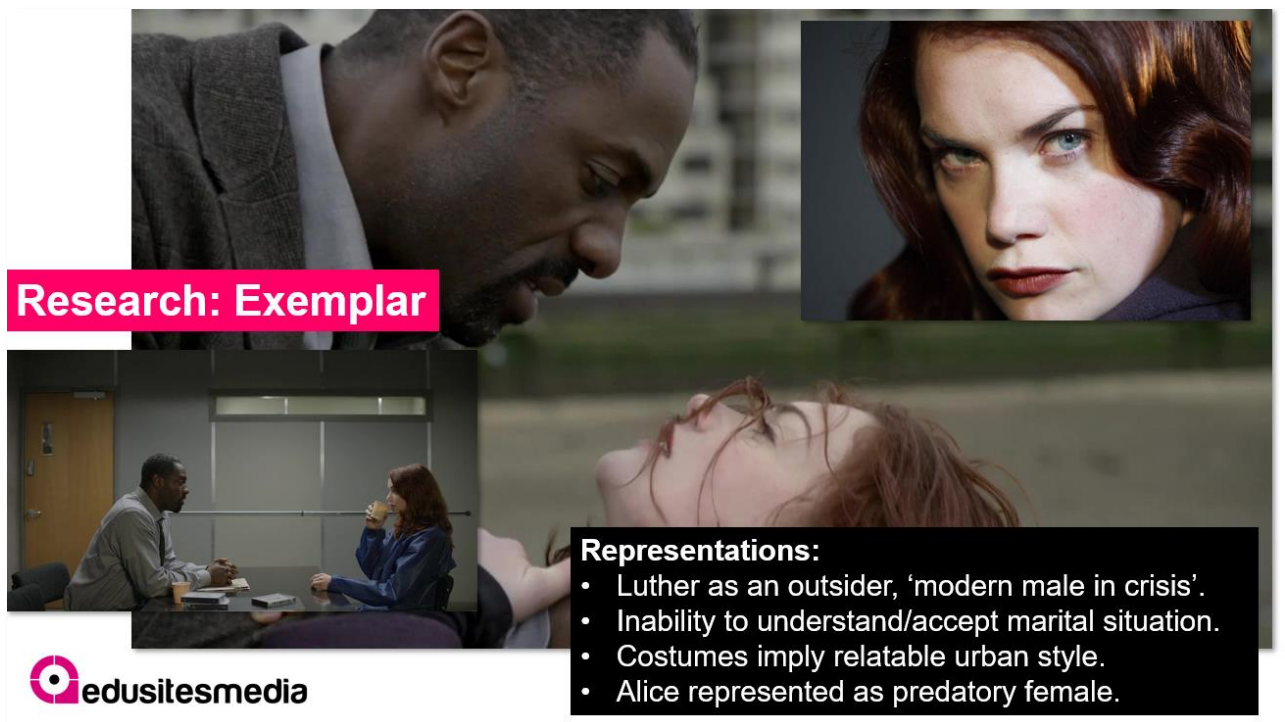
### Medical Drama:

*Holby City*  
*Casualty*  
*Gray's Anatomy*  
*Call the Midwife*  
*The Good Doctor*  
*House*  
*Code Blue*  
*Chicago Med*  
*Doc Martin*  
*Silent Witness*  
*Doctors*  
*Doctor Foster*  
*Trust Me*

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Representation	Specific evidence	Constructed message
<b>Masculinity:</b> 1) <b>Risk</b> 2) <b>Strength/power</b> 3) <b>Sexuality</b>	1. Luther is the main focus of ideas of masculinity. One element of this is risk-taking. This clearly shown in the opening sequence when ...  2. Luther is represented as.... The casting of Elba sustains this by ..... This is shown when .....	1. The message constructed by the episode is that a desirable and appealing quality of a modern man is that he should not be seen to be cautious. Success is linked to the willingness to take risks, cut corners, subvert expectations.  2. Male attractiveness is directly linked to ideas of
<b>Femininity</b>		
<b>Ethnicity</b>		
<b>Police</b>		
<b>Modern era</b>		





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## SP TASK 8B

Element	Luther	The Sweeney
<b>Strong male Central character</b>	<i>Maverick outsider – alone and often isolated from the rest of the officers</i>	<i>Maverick outsider but works with partner as buddy trope</i>
Attitudes to authority		
Moral values		
Use of action		
Portrayal of violence		
Representations of women		