

Eduqas GCSE Unit 4 Close Study Products  
Student Workbook 2024  
Component 2 Section A  
TV Forms - Understanding media forms and products

This is the Note Pack for use with **EDUSITES EDUQAS SET PRODUCTS UNIT 4 GCSE MEDIA STUDIES**. All of the notes refer to the content of this unit of work. They are designed to help you create a useful set of notes to help you with understanding the ideas covered in this examination, to support you in your Home Learning and be a clear revision aid in your preparations for the final examinations that you are required to take. You need to always keep in mind the examination board Assessment Objectives that your work is to be assessed with.

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 Knowledge & Understanding of the theoretical framework – the key concepts  
Contexts of media products & production
- Analyse products by application of the framework /concepts /context

**Copyright ©**

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only. Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

**Teacher's Standards**

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

## Component 2 Section A & B

- Learners will gain a deeper knowledge and understanding of media language and representation, as well as extending their appreciation of these areas through the study of media industries and audiences.
- Learners will also develop knowledge and understanding of how relevant social, cultural, political and historical contexts of media influence media products.
- the importance of different **funding models**, including government funded, not-for-profit and commercial models.
- how **the media operate as commercial industries on a global scale** and reach both large and specialised audiences
- the **functions and types of regulation** of the media the challenges for media regulation presented by 'new' digital technologies.

## Lesson 1

### TV forms

To make the approach and strategies clear, I will offer examples/exemplars applied to one of the option pairings. These more detailed examples should enable you to see how the tasks and exercises set in these lessons look/work when applied to the other EDUQAS TV set products.

For most of these lessons I focus the examples/exemplars on the crime drama genre pairing of:

*Luther & The Sweeney*

In each lesson there will be indications as to how these can be adapted to the other pairings of the sit-com genre and the products of *Man Like Mobeen/ Modern Family and Friends*

- This does not imply that one pairing is 'easier' than another.
- This does not imply that there is any preference by the board or your examiner.

#### Copyright ©

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only. Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

#### Teacher's Standards

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

- The selection is simply for consistency.

**If you have selected this pairing this does not imply that the work is done for you**, these ideas are starting points for your own application of your own knowledge and learning and understanding that has been developed during your course of study.

The study of the set products shows us that each media form operates by using accepted ways of doing things – *conventions*.

This may be as simple as *all TV shows start with a title sequence* or that *in crime drama, we are usually shown that crime doesn't pay by a conclusion that has the police arresting and punishing the criminals*.

These conventions enable audiences to understand and quickly make sense of what they are watching. They can be sure that they are selecting the kind of forms they find entertaining or satisfying. Applying known genre conventions enables producers to structure in some guarantees that their shows will be popular and profitable

## **Lesson 2**

### **Products**

Hesmondhalgh saw this **commodification** resulting in a climate in mass media industries where to maximise profit and minimize risk not only did industries merge to form larger conglomerates but **formatted** their products to common conventions using established stars, genre and repeating ideas of successful TV series and serials.

TV crime drama is a sub-genre of the television drama genre that centres on the solving of crime. The format has been popular with institutions and audience since the inception of broadcast TV. *1950s UK TV 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. It was followed by series such as Murder Bag and Dixon of Dock Green. The modern crime drama owes much to the early experimentation in the 1950s and the TV of the 1960s and 1970s.*

#### **Copyright ©**

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only. Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

#### **Teacher's Standards**

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

The format engages audiences who believe in the characters and the worlds constructed. We suspend disbelief and immerse ourselves in these worlds through defining features of character, location and narrative.

As a modern serial crime drama, we can see that Ripper Street 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:

- Central characters audience 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

## Lesson 3

### The Products

**Reception theory** any media product carries preferred, negotiated and oppositional readings. It’s all about the way members of the audience respond.

From this we can make informed assessments of how they might respond to the style, content and tone a product. How far you believe the show might reflect the way members of the target audience are likely to think (most often we can assume that they align in taking the preferred reading).

All media institutions consider the likely appeal of their products to their target audience. It is a key element in how judgements of maximising profit and minimising risk are made.

#### Copyright ©

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only. Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

#### Teacher’s Standards

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

We can assume that the crime genre or sit-com audience find comfort each show's connection to their genre and the world view and ideas in such shows. That the audience align themselves with the morality of different character's actions and consequences. We can assume these ideas of crime and punishment or of how people are treated find agreement in the audience.

## Lesson 4

### Representation

A study of audience involves consideration of representations and the impact this has on shaping the values and perceptions of the audience.

Products such as *Luther* and *Man Like Mobeen* or *Modern Family* have fans who involve themselves in social media relating to these and find themselves agreeing with many of the values and ideas in such shows.

We will focus or exemplars for this lesson on *Luther*. Many of these ideas are easily transferable to *Man Like Mobeen*. *Man Like Mobeen* addresses cultural diversity and changing gender roles, *Luther* also represents changing ideas around ethnicity and gender in the presentation of *Luther* and of *Alice*.

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.

### 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

#### Copyright ©

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only. Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

#### Teacher's Standards

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

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**)
- **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

### Representation

Producers of Media products use widely held ideas of people, places, events and organisations in their products.

Stereotyping enables *the rapid communication of clearly understood ideas that may be key to the story they are telling.*

They deliver ideas of good or bad characters quickly in what is often a 50-minute (Crime genre) or 25-minute (Sit-com) form. In the western it was often the trope that the ‘good guy’ wore a white hat and rode a pale horse. The bad wore a black hat and clothing and rode a black horse. Such tropes evolved into the persistent use of ethnicity to represent ideas of character – *blonde girls were pure or dumb; drug dealers black; Chinese mysterious; Travelers had strange powers; corner shops run by Asians; chip shops by Greeks etc.*

The continued use of established ‘types’ sustained such ideas, cementing them into the culture.

#### Copyright ©

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only. Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

#### Teacher’s Standards

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

Luther challenges stereotypical representations of black men in the crime genre. The assumptions of the audience of the link between ethnicity and character roles are challenged in the opening scene when Luther chases Madsen.

In the genre tropes, stereotypically Luther would be the villain. In the episode, both the villains we see are Caucasian.

The challenging of pre-conceived ideas around ethnicity and gender reflects changes in society regarding diversity and the construction of reality. In this way the show heralds that it is about being real and relatable rather than based on the accepted narrative ideas of the fictional genre.

Zoe, Luther's ex-wife, is a mixed-race woman who works as a human rights lawyer. This is another good example of how the show reflects the social changes in UK society that help attract an audience seeking realistic drama.

At the same time as challenging tropes, Luther demonstrates many of the associated and stereotypical masculine traits of physical build, a desire to be a controlling power, and aggression.

Whilst loving Zoe and wanting to save their marriage, his behaviour is intimidating and frightening for her.

One way in which these traits are challenged or evolved is in Alice who can exert emotional control over Luther. Zoe, too, can be seen to have some control of her own. She is a strong and independent woman who Luther would do anything for. Such complexities build a much more thoughtful and compelling representation of masculinity. This is furthered by the fact that he is capable of tenderness and kindness that reveal his emotions and challenge the trope of the tough detective.

Sitcoms are most often built around a collection of characters. Such characters often present a recognizable 'type'.

Sit-com characters are almost by definition less complex than their crime genre counterparts. We need easy and quick laughs and situations. We feel better about laughing at those we see as almost ciphers rather than complex human beings. It also means they will do stupid things that are easier to believe if we feel they are simple souls.

**Copyright ©**

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only. Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

**Teacher's Standards**

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.



Think of Man Like Mobeen and how it presents a parade of familiar character types - 'grumpy old man', the 'truculent teenager', the 'geek'/'nerd', the 'joker' and the 'serious' character.

These character 'types' are often used in comedy as they are easily recognised as is their role. We have expectations of their behaviour and actions that prepare us how to read them, how to see them as 'funny'.

Most often, they construct binary opposites within the narrative and group dynamic that create conflict that advances the narrative. They become familiar to audiences because they are common to the genre.

**Judith Butler's model of performativity** argues that **gender identity** is not something we are born with, it is something we acquire through the everyday **performance** of gender roles established in mainstream society.

*Gender is constructed through the performance of socially learned behaviours rather than being expressed by them.* Gender is seen to be formed by a repetition of acts associated with the male or female – like a learned theatrical role. In the modern era, the mass media construct in their products ideas of the behaviour of men and women to produce ideas that shape how such ideas are seen to be 'normal' or 'right'.

**Gilroy's** model of The **Black Atlantic** is used to imply his view that Western black cultures rather than identifying as Afro-American or Afro-English are in fact their own ethnic group – **the Black Atlantic** – that blend elements of different African, American, Caribbean, and European cultures.

Gilroy's ideas assert that in a post-colonial world, the old colonial history exerts a powerful influence on attitudes to ethnicity of both white and black ethnicities that retain an assumption of the superiority of white western cultures and white identities. Such mainstream media tropes often require a submerging of black and ethnic identity to conform to the hyperreality constructed by media.

**Representation TV products is primarily made up of:**

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

**Copyright ©**

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only. Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

**Teacher's Standards**

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.



Beyond this there are also **para-text elements** that shape how audiences receive these representations:

- casting (the choice of actor) shapes how a character is seen
- the time of day viewed; TV shows shown around the broadcast
- issues in the news that day
- ongoing issues/debates in the culture - the view of police actions in a TV series such as Luther is shaped by stories of police violence or news features on the pressures of policing in modern society.

## Lesson 6

### Narratives

Steve Neale model of genre sees links established between similar mass media products as a construct of the media industry.

The organization 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.

**Luther Series 1 Episode 1 has as one objective the establishment of the character of Luther – the man with all his complex issues -as much as the narrative plot or storyline (though these have to be strong and accessible if the audience are to want to know more about him).**

**The fact that the show is a character driven series means we need to see Luther as a 'different' type of detective.**

The pre-title sequence reveals events that have occurred earlier. This establishes tension as well as shining a light on Luther's character. It places the audience in a

#### Copyright ©

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only. Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

#### Teacher's Standards

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

privileged spectator position. The audience now have expectations of how Luther will react to later situations and challenges.

The plot follows a conventional narrative of a police procedural crime drama. It has a linear – cause and effect - structure. There are moments of complication (Todorov) which move the story towards its resolution. The confrontation on the bridge between Alice and Luther, offers a cliff hanger climax that sets up the next episode in the manner expected of the genre.

Sitcoms tend to adopt the circular narrative model - an initial equilibrium is established then disrupted. The episode focuses on this 'problem/situation', which creates the comedy, and is then resolved by the end of the programme (Todorov). The circularity is that the establishment of stability is a return to the original situation rather than seen as a force for change. The humour is that we know the character does not learn or change. As such it means that the audience are assured that they will behave the same way next time.

The set episode follows the model. Equilibrium is established by introducing the central character Mobeen on a typical day in the family home. The disruption occurs when Aqsa reveals that she has been suspended and accuses her brother of being at fault. The narrative focuses on this 'problem'. At the mosque Mobeen suggests the problem could be resolved if he got married: 'Maybe she needs a mum'. Mobeen's attempts to find a mother for his sister, creates the comedy which is resolved when the characters conclude they are happy as they are. This reassertion of the opening stability is a typical sitcom convention. The closing scene presents a return to the original situation rather than a new equilibrium

## **Lesson 7**

### **Era**

The media language has changed between the eras of the products in each option. Though there are obvious advances in technology - digital filming and editing - there have also been shifts in ideas of shot selection and how mise-en-scene can shape audience meaning

In comparing the evolution between Luther and the Sweeney, the adoption of dark colour palettes or techniques of de-saturation; the demand for greater verisimilitude

#### **Copyright ©**

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only.  
Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

#### **Teacher's Standards**

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

(looking real) results in far more graphic representations of violence and sex and use of swearing.

In addition, the values and ideology of an era is present in the way that masculinity, femininity, ethnicity and other social or cultural issues such as attitudes towards drugs, religion, marriage, or authority are presented.

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 being the attractive white well educated and wealthy female.

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

## Lesson 8

### Era

**Uses and Gratifications theory Model** audiences take an active role in choosing and using media, seeking out products that best fulfil their needs.

**Entertainment/escapism/diversion** – *audiences consume media products for enjoyment*

**Personal Identity** - products whose conduct and values are like their own ideas.

*Consuming such products forms, reshapes or evolves some of their own*

*characteristics and ideas and values.* **Integration and social interaction** –

products produce topics of conversation where *ideas are hardened, challenged and either reformed or evolved.*

**Surveillance (Information and Education)** – audiences acquire information,

knowledge and understanding by consuming products or engaging with social media feeds of friends or celebrity influencers.

### Entertainment/Diversion:

*Sometimes we simply use the media for enjoyment, relaxation,*

*to fill time or to escape from our ‘real world’ problems.*

#### Copyright ©

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only.

Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

#### Teacher's Standards

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

*Although a gritty crime drama like Luther may not appear much of an escape from the problems of the society that we live in, it does offer a chance to forget our own specific issues. For a sit-com, the entertainment element may appear more obvious to us.*

**Personal Identity:** *audiences engage with media products that model ideas of social and personal behaviour.*

*Audience identify with characters. 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:** *audience 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 in soaps or products with on-going and evolving characters.*

*Media products also provide issues and shared viewing experiences we can talk about with our social group, or at work or school and college*

**Surveillance/information:** *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.*

## **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

#### **Copyright ©**

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only.

Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

#### **Teacher's Standards**

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

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 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.

## Lesson 10

### Location

The sense of place is a key element in constructing a product that is relatable to the audience. At times this may be a fantasy location – the deck of a Star ship – but in each case they are required to present the audience with believable sense of place. For the crime genre and sit-com there are well-used locations associated with the genre.

These are usually modern urban cities for the crime genre that most often create a sense of a hostile world full of threat and menace. They echo and sustain what Gerbner called *Mean World syndrome*.- the idea that the world is more threatening than it really is.

In sit-coms we are most often in family locations or workplaces with some central meeting place frequently featured. Think of the different apartments in *Friends* and the use of *Central Perk* as a meeting place.

Locations create atmosphere and may tell audience a good deal about the people who live there

The trope of an urban setting for *Luther* is designed to construct relatability for audience and make intertextual link to the genre of gritty crime dramas.

The location sets up expectations of narrative and themes in the way the story is to be told. Settings also relate to characters, for example:

Zoe's office is large and modern but lined with books suggesting her important role.

#### Copyright ©

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only. Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

#### Teacher's Standards

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

By contrast, Luther's office is dark, cramped and claustrophobic. The untidiness and a lack of natural light suggest a troubled persona.

These binary opposing locations illustrate the differences between Zoe and Luther and offer some sense of audience understanding the problems between them in their relationship.

Alice's initial rural setting is constructed to trick the audience. We are pushed to accept her as the victim. Her flat later in the narrative establishes her power with the view across London implying that she is the one seeing the bigger picture.

The sitcom setting of the narrative is usually based in the home or the workplace where key characters interact.

These locations are limited and become familiar to audiences, rarely changing from episode to episode.

In *Man Like Mobeen*, the mosque and the sofa in the front garden are key locations that add realism – the mosque – and humour – ideas like the sofa in the front garden are a trope of presenting odd locations in sit-coms that come to be associated with the brand - *The coffee house in friends; the comic bookstore in Big Bang Theory etc.*

**Copyright ©**

All rights reserved. Permission granted to reproduce for educational use within the subscribing school only.  
Copying or lending of any part of this document in any form or by any means to external bodies and / or individuals is prohibited.

**Teacher's Standards**

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.