

OCR GCSE UNIT 5 Set Study Products Student Workbook

The Avengers

This is the Workbook for use with **OCR GCSE UNIT 5 SSP**. The notes in this pack will form a useful revision guide for this work on OCR 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: The Paper Set Product: The Avengers

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 in these Edusites OCR Exam Units I can only offer a starting point for the more detailed INDIVIDUAL research and analysis REQUIRED OF YOU BY OCR. Remember, the work on these Set Products is about YOUR ideas and YOUR research. In these lessons I 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. A lot can happen in the next year or so - keep up to date with these.

This section consists of an **in-depth study** of television as a media form and focuses on two media products – one historical and one contemporary – chosen to **illustrate continuities and changes in mainstream television drama over time**. These two media products should be used as a case study, **applying the theoretical framework and media contexts to detailed textual study**, enabling learners to:

- demonstrate **knowledge and understanding of the theoretical framework** in relation to the products
- **analyse an unknown extract from one of the two media products**, using the theoretical framework of media, including in relation to its contexts, making judgements and drawing conclusions, as required
- demonstrate **knowledge and understanding of media contexts** in relation to the products.

The purpose of this Unit 5 is to focus our study on the historical Television product, ***The Avengers***.

The comparative TV product ***Cuffs*** is the subject of **Edusites OCR Unit 4**. We have chosen to study the products in this way as we believe it offers greater opportunity to better understand the products as representative of the social contexts of their era and thus offers better options for making effective comparison for the examination task.

It must be kept in mind that although we are mostly focusing on ***The Avengers*** as a standalone product, we will reference ***Cuffs*** and other such crime dramas and explore the evolution of this format and the way UK TV has changed.

The Avengers was a pre-watershed drama illustrating, for example:

- **the historical dominance of the crime series genre in television schedules**
- **the historical industrial importance of the series narrative form**
- **the role of ITV in television industry**
- **how representations seek to reflect their era contemporary contexts**
- **the industry manufacturing perceived uses and gratifications to attract a mass audience.**

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Lesson 2: Social Contexts and The Media

The study of any media product will represent the ideas, the way of thinking of the era that it is produced in and produced by.

A product made in an era of uncertainty may be more conservative, represent an appeal to older values to be defended and protected. After World War 2 the values of the time were very conservative. It was a period of worry over debt and re-building industries and communities ravaged by the war. The 1950s was dominated by right-wing conservative governments who were viewed as better equipped to handle a time of rationing and economic austerity, as opposed to a Labour party thought to be too free in spending money the nation did not have.

A time of social change and upheaval will produce products that are more challenging to the ideas of that era. The sixties were a time of plenty after the austerity of the fifties. Labour governments now dominated the decade as people changed their ideas, wanting freedom to spend their money and enjoy the more lavish lifestyle that the economic boom brought in. Youth dominated the era, challenging the old ways and demanding a more equal society in terms of gender, sexuality and ethnicity.

The current era: You might read about the lasting effect of 9/11 on modern politics; the effect of the Syrian war and the ensuing refugee crisis has had on the world during your teenage years – the Brexit vote, the election of Trump, rising nationalism in many countries.

Media products seek an audience. The greater the audience, the larger the profits, importance or fame and impact of the media product.

To construct a large, significant mass media audience a product must offer a view of the world that is in line with that of this audience – by definition, if an audience do not recognise or do not find agreement or sympathy with the world or the social and moral values represented in a media product they will not be the audience for long.

Consider the theoretical models of Hall and Morley – audiences must either agree, oppose, or negotiate a meaning for a product. Successful mass media products, in general, have a meaning that most of their intended demographic audience (society/culture) agrees with.

The Avengers debuted in 1961 and, over the decade of the 1960s, evolved from a black and white video-taped low budget spy drama into a glossy global success. The series became a genre hybrid of spies, crime, and sci-fi fantasy in the mold of the early James Bond films. The format evolved to focus on humour and surreal fantasy rather than reality - moving away from the gritty crime tone of the first two series. The franchise became a vehicle for its central character, the archetypal English gentleman spy, Steed, with a succession of glamorous female sidekicks who mixed the glossy sexual appeal of the Bond girl with the ideas of self-reliance and female liberation evolving in women of that era. The series offered no real insight into the characters that the series centres itself on. They were ciphers, the formula firmly focused on action and colourful, implausible adventures that mirrored the wild cultural revolution occurring in the world at that time

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Lesson 3: Sixties Era Industry

The world of mid-sixties TV was one of limits. Sixties technology now appears crude – there were no computers, no digital media, no CGI or green screen. The UK TV platform that products such as **The Avengers** were broadcast on were for the most part black and white TVs with no remote control and most screens often little bigger than a desktop screen. There was no daytime TV apart from a limited early afternoon period to broadcast children's TV aimed at the under 5s, and all TV stations closed down late at night.

In this sense we can see that TV was a uniting platform and one that constructed shared cultural experiences and a shared pop culture language

ITV started in 1955 after much pressure from UK industry for a commercial platform for national advertising in the vein of the USA. It was seen to provide healthy competition for the BBC with its monopoly over television broadcasting to ensure that programme standards were kept high. However, the commercial station soon gained the largest share of the audience by introducing popular formats such as sit-coms, game shows and thrillers. By the time of the mid-sixties and **The Avengers**, competition for audience was limited. With a monopoly of broadcast advertising revenue, ITV was secure in knowing that its products would attract a mass audience, so it was prepared to take chances and allow a series to develop over a number of seasons. Equally, it had the funding to ensure that its products were somewhat glossier by the standard of the day.

In terms of production, UK broadcast regulations limited the amount of non-UK programmes that could be shown – again creating fertile, protected ground for UK shows such as **The Avengers** to evolve.

However, by the mid-sixties the global dominance and obvious audience appeal of glossily produced USA shows lead to pressure from ITV for relaxation of such rules. USA TV shows benefited from being made cheaply by the large established film studios and then franchised to the many competing TV stations across the USA. These stations had huge local audiences that justified such financial outlay and studios then had the ability to sell such products to overseas markets desperate for a quality of product that they could not afford to make for themselves. To evade restrictive regulations joint-production deals evolved between US studios and ITV.

The Avengers were an early beneficiary, ITV's deal with the American ABC network also involved the product being sold to other global markets, thus requiring series 4 onwards to be shot on film rather than the previous three series video-tape. The glossier film format fitted in with ABC standards for its products.

Video-taping required studio bound productions, so the series 4 far higher film budget enabled location shooting and far more creative editing. The entire *mise-en-scene* of costume, props and music moved to a more highly produced and sophisticated level forever changing the way that future UK funded series would be judged.

Later series were also filmed in colour – as the UK had no regular colour TV broadcast for another decade this was clearly for the demands of the USA and global audience.

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Lesson 4: The Avengers and Social Values

Values are **the ideas that shape how we see the world and our place in it**. They shape our actions – *what we see as right or wrong, appropriate/inappropriate, acceptable/unacceptable etc.*

They shape how we judge others and ourselves.

Clearly, in any society there are differing ideas or sets of values – *the criminal clearly has different notion of right/wrong; the drink driver what is acceptable and what unacceptable; the sexist or misogynist what is appropriate/inappropriate behavior or thinking.*

When we talk about social values or the values of a society, we are referring to the thinking and actions that the majority accept, the values on which our laws and rules of society are based.

These values are not fixed, in fact **they are constantly evolving**. Swearing on TV was not allowed in the 1960s, now it is commonplace in TV drama. Smoking was often commonplace in TV dramas, today we rarely see anyone smoking. If they do it is used as a means of illustrating something of their character (*often the uneducated criminal low-life; the outsider; the addictive personality*)

In terms of the extent to which **The Avengers** represents its mid-1960s era, there are a number of elements to consider:

1. **The ITV remit limited non-UK content** - this means it had to ensure a steady provision of UK products rather than merely importing the far cheaper US equivalents. This meant that products such as **The Avengers** had a specifically UK based tone in narrative and in elements such as casting and representation. The dominant UK white culture and TV audience meant that not only may it have seemed 'justified' (and unchallenged) to feature an all-white cast but considered as a 'normal' or 'realistic' representation of UK society. In today's post 2010 multi-cultural Britain, this is clearly no longer the case, the broad ethnic profile of UK society is expected to be reflected in modern TV police dramas such as **Cuffs**.
2. In the 1960s such ideas were in their infancy – Series 4 *Avengers* pre-dated the Civil rights and equality legislation and such matters were not then seen to be an issue for mainstream society or TV stations whose audience expected to see itself represented in mainstream TV drama both in casting and in storylines if it was to be relatable.

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Steed

The character had moved from that of a background figure in the original series to the male lead. In doing so he was envisaged as the archetypal English gentleman – the *mise-en-scene* elements of bowler hat, umbrella, suit and buttonhole representing the global trope of Englishness.

His accent, references and manner further enhance the view of the gentleman spy – a man of effortless resourcefulness and capabilities.

The set-up for the relationship across the series with Emma Peel is a variation on conventional male/female cop partnership – there is little hint of any sexual tension.

Emma Peel

Emma Peel was part of a breakthrough in female representation on TV, particularly in the action genre. She is clearly the equal of Steed and better than the many male villains they confront. The sexualised and eroticised image constructed by the clothing she wore – tight-fitting cat suits often of leather and pvc – portrayed changing attitudes towards sex and the role of women.

As a fantasy/spy/action show whose weekly focus was on action rather than character, fantastical cartoon-like plots rather than complicated narrative, ***The Avengers*** relied on common character types, common tropes of such drama:

- *the gentleman spies of **Bond** and **The Saint***
- *the beautiful assistant*
- *villainous foreign agents*
- *mysterious country types*
- *moustachioed innkeepers*
- *prim teachers*
- *vicars*
- *cartoon-like villains.*

The focus was on diversion and entertainment - it was hard for the audience to become involved with the characters beyond seeing them as heroic figures who for the most part remained skin deep and superficial.

We find them funny and amusing but know little of their background or precisely who they work for beyond some UK intelligence force whose face is the character called 'Mother' – a rather overweight middle-aged Englishman who is yet another archetypal product of the English public-school system.

The format of the show was familiar to audiences, the broad conventions of the dominant drama narrative form of the era: the series.

Series drama is based around either a set core group of characters or institution. Each episode has new beginnings with no clear timeline or link to any previous episodes. With no taping or plus one channels, the series format suited 1960s audiences who could not rely on being available for every episode of a more complex serial drama format. Each episode

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featured a self-contained storyline – a problem for the familiar central characters to solve, which they do with clear and conclusive narrative resolution at the end of each episode. Such series as **The Avengers** followed Neale’s model of repetition and difference battling a new villain each week.

Spy dramas - ***I-Spy, Man From Uncle, Dangerman, The Saint*** - were a familiar and dominant genre of the time. **The Avengers** offered variance as Steed and Peel swapped the heroic and ‘damsel in distress’ role between them.

Lesson 5: The Avengers Genre

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 such as the BBC 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.*

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.

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Lesson 6: The Avengers Narrative

- This is a well-established TV genre format and one that can be marketed around the world – ***The Avengers*** was a massive commercial success for ITV and was sold by ITV/ABC to over 100 different countries globally. In many ways the series helped establish the formula not only of its genre but the industrial collaborations and global marketing that are seen as a normal part of modern TV making.
- The attraction to audience (**Blumler and Katz**) of spy/crime/action stories is that they pose questions that the audience demand answers to; hence they have a built-in enigma (*a question that the audience want answers to that drives the narrative of every story*).
- The plotting usually involves entering into the puzzle at a time of crisis, the mystery is at its greatest and requires the intervention of the central character(s) if it is ever to be resolved. The mystery often poses a sense of peril for the nation or decency. In *the Avengers* there is never any doubt as to the eventual outcome, but some sense of drama and exciting story is constructed.
- Being so long established and familiar, ***The Avengers*** followed a structure that the audience was by then familiar with, making it a 'safe' show for broadcasters to commission.
- ***The Avengers*** has clear links to crime and police shows.

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Lesson 7: The Avengers Audience (BBC)

- With the limited viewing options era of the 1960s it is obvious that both BBC1 and ITV were aimed at mass audiences. There was little room for any form of niche or selective broadcasting in crowded schedules, though late-night TV in the 1970s gradually enabled some sense of a targeted audience of students and young adults.
- ITV ended its afternoon closedown in 1972 but the BBC closedown continued until 1986. The night-time shutdown on both channels followed a set format of a weather forecast, a shot of a ticking clock and then the national anthem being played before broadcasting ceased until the following day.
- All night TV was introduced by both commercial and PSB stations in the mid-1980s.
- Both commercial ITV and PSB BBC had the intention to appeal/attract viewers to the channel in the expectation that they would remain for the whole evening. In this, scheduling strategies such as hammocking and tent-poling and strip scheduling were of immense importance.
- Scheduling was devised to grab audience attention and interests and then to ensure they kept watching often by strategies such as overlapping start times – with no recording or repeats there was no way to view programmes from both channels in their entirety.
- A whole family mix was often used to keep as many of the household willing to watch the channel's output – a mix of genres and formats sought to offer a complete evening's viewing. As well as programmes aimed at the young, the adult and the older audience, men, women etc most of the peak time shows – from 7:30 till 10:00 - targeted the entire family audience. This meant that violence, swearing, sexual content and adult or distressing themes were not present. Such shows – like **The Avengers** – thus relied on humour or simple narratives to keep such a wide audience entertained.
- By Series 4, **The Avengers** success with this very audience allowed it to be used as 'tent pole' scheduling – a programme where an evening's viewing was structured around the wide audience known desire to watch the show.
- We have already noted that the series format was the preferred form for much of 1960s television. Narratives that resolved every episode were suited audiences who might have to miss individual episodes of a series without the need to have to discover what they missed.
- Television audiences viewing habits were also very different to those of today, in particular before the prime-time slot.
- Morley in his study Nationwide discovered that men and women viewed differently women were often busy with domestic chores of bathing children, cooking and ironing. This mean that they required TV that was undemanding and could be 'skimmed' watched in the background.

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- Peak time viewing was assumed to be the time that families would sit down to watch television together, on ITV this meant **Coronation Street** was used as a show to capture an evening of ITV viewing.
- The watershed at 9pm – introduced in 1964 – allowed for more adult programming, such as **The Avengers**, though its overall innocence and sense of fun meant that this still captured the wider weekend family audience.
- Your research into the era will have informed you that the era of the mid-sixties was one of fierce argument over the increasingly permissive society and this led to debates over the role of TV.
- Rapid social change focused itself on a generation gap that had increasingly widened between parents who had grown up in a time of war and scarcity which required discipline and denial and their children, a generation immersed in exploring the new-found freedom and self-expression promoted by the new culture of music and film in an era of increasing material wealth.
- **The Avengers**, whilst not forming an obvious threat to the mainstream morality, found itself involved in the wider debate over standards - the eroticism of Emma Peels' outfits, the hints of sexual permissiveness and the attitudes towards authority, making figures of fun of established pillars of English society such as the pub landlord in the OCR episode.

Social Structure and Identity

We also need to touch on an aspect of social structure and identity of the era:

- Television audiences in the 1960s were not only loyal to particular channels but used this in part to construct a sense of social identity.
- An ITV viewer was seen as much more in touch with the world than a BBC viewer who were often portrayed as thinking themselves 'better' than others.
- The typical BBC viewer would have seen themselves as 'cultured' and 'educated'.
- This idea was reflected in the moral outrage often directed at the BBC for permissiveness or shocking content in their programmes that ITV seemed to avoid. The campaigning and religious based Viewers and Listeners Association of Mary Whitehouse not only championed moral causes but actively focused on the output of the BBC and were seen by many to be 'typical' of the BBC audience.
- The era was one in which class was an important element in determining identity. Sixties politics were clearly divided down class lines as was education and culture. ITV was seen as populist and targeted at a working-class audience, whilst BBC was the station of 'the toffs'.
- In this climate, **The Avengers** offered an opportunity to identify with role models who were relatable: Steed the debonair English gentleman; Peel representing 'Swinging Sixties' in her self-confident sexuality and sense of fun.

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Lesson 9: The Avengers Representations

Representation of men in Sixties Era TV:

- The social era of mid-sixties was a time of change in perceptions of masculinity and femininity in wider society.
- The Beatles and the growing Youth culture that they unwittingly spearheaded into the mainstream would explode in the late sixties but in 1965 this was in its infancy. The newly elected Labour Government after a decade of Conservatism seemed to bring with it a desire for reform and a change of thinking at all levels – new, daring fashions, the introduction of the contraceptive pill, the legalization of homosexuality, the end of capital punishment, growing ideas of equal rights for men and women and people of all ethnicity were taking hold. It was an era of excitement and of change.
- In this the role of TV was to mirror these changes. None more so than **The Avengers** which matched the classic representations of the 1950s Englishman in Steed with the new ideas of the modern embodied in Peel.
- These ideas were most obviously observed in the manipulation of traditional and accepted representations of the hero. Steed appeared to embody all of the conventions but then applied a twist that brought them into the dawning era of playful irreverence.
- Steed is older than Peel – it was common in dramas of the era for the male ‘hero’ to be played by much older men than is the case in post 2010 dramas. The representation of the hero involved conventional ideas of rugged independence and toughness inherited from 1950s Hollywood such as John Wayne, Robert Mitchum etc. - *the ability to ‘look after oneself’ in a fight*. The six-pack ideal of the modern male form was absent - *compare the bulkier Sean Connery James Bond to the Daniel Craig version to see this*.
- The male lead was associated with maturity, dependability, a figure who had lived life and had an understanding of the world. Steed is always able to overpower the villains in a fight (*as in the study episode’s battle in the military base*) but he more often relies on the clever improvised use of his steel reinforced bowler hat or umbrella. He is as far from the lithe karate skilled heroics of modern heroes such as Jason Statham as he is the awesome bulked up power of a Vim Diesel.
- Steed is a gentleman, masculinity is associated with chivalry and kindness as much as heroic deeds. He is educated, well read and travelled, with an appreciation for the finer things in life.
- For most of the audience he was ‘posh’, a ‘toff’ but, in a class-conscious sixties, a man who demonstrated a common touch, a decency that made him relatable.

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Representation of Women in Sixties Era TV:

- The female in sixties Action-adventure TV series was as what would today be termed 'eye-candy'. They were cast for their conforming to the then mainstream ideas of female beauty and attraction. Invariably this was Caucasian white, young, lithe or voluptuous and fashionably dressed.
- The overall physical form – as with the Bond example – was that such women were more voluptuous than today (this was pre-Twiggy and the evolution of the slim almost androgynous female form more associated with the modern era) and generally older than their modern counterparts.
- The female role here was desirability, the addition of glamour and a female interest that was supposed to watch to see the fashion or hair stylings of these characters.
- Often, they fulfilled the Propp role of the princess, their lack of awareness and emotional nature all too often leading them into peril that the male lead would rescue them from.
- In this sense, figures such as Emma Peel and her predecessor played by Honor Blackman began to forge a new identity and role for women. Every bit as capable as Steed, Peel was often his savior as much as he was hers. She was capable and independent – intelligent and accomplished and the equal of any man she met. Interestingly, there was never any love interest or relationship shown for either herself or Steed. Their sphere of action was to serve the narrative rather than layer it with any complications of a private life. There were also not hints of any relationship between the two other than a friendship formed from professional respect.

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Representations

The characters are introduced to the audience in a manner that quickly establishes their role – remember this was a series and viewers were assumed to be light in their commitment to a series.

This is Episode One of Series 4, a series that was introducing the series to the American market who would have been unfamiliar with the characters.

Steed's umbrella prods the door chime – Emma Peel's name is featured, the spy-hole is playfully a woman's made up eye. This tells us something about Peel and the tone of the series – quirky, humourous and distinctive. Her apartment is elegant and stylish – note the iconic Eames chairs and modern art.

*Steed's outfit is conventional – collar, tie, waistcoat, tweed jacket, bowler hat and umbrella as a more informal version of his usual pinstripe suit and button-hole (an icon referenced decades later in *The Kingsman* films). His casual mastery of all aspects of life shown in him sword fighting whilst dressed formally somewhat better than Peel in her more action styled outfit. Peel's costume in fit, styling, materials and colour emphasises both her sexualized physical form and her 'action' role. The conversation squeezes in her intellect – she has written an article for a science publication. She is represented as the perfect woman - beautiful, intelligent, fashionable, capable.*

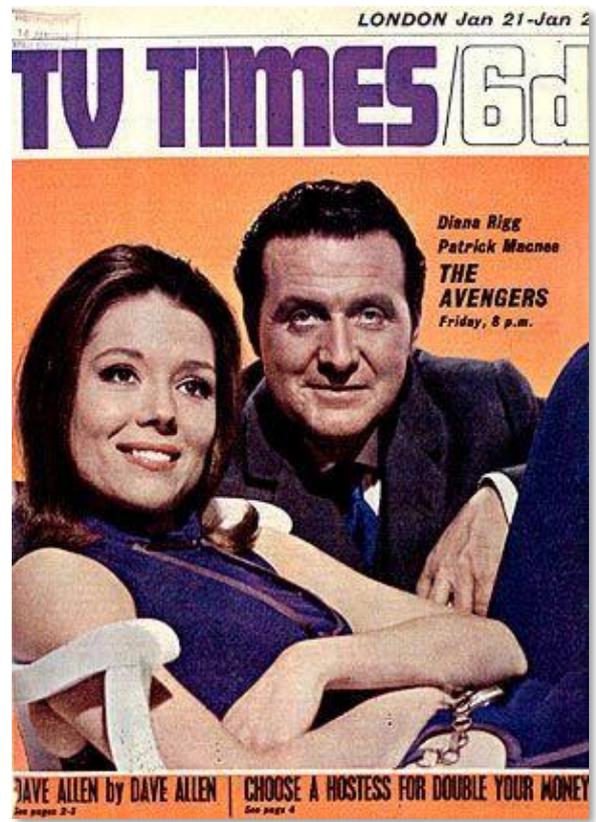
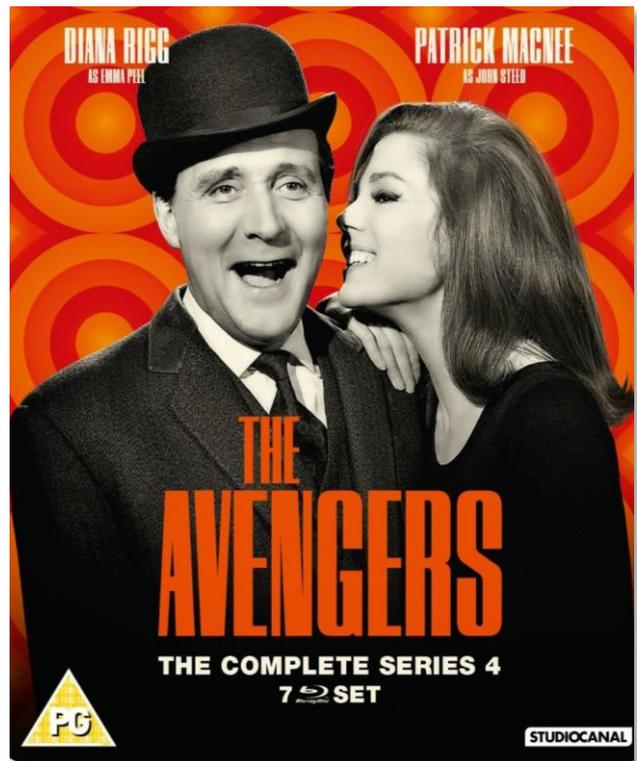
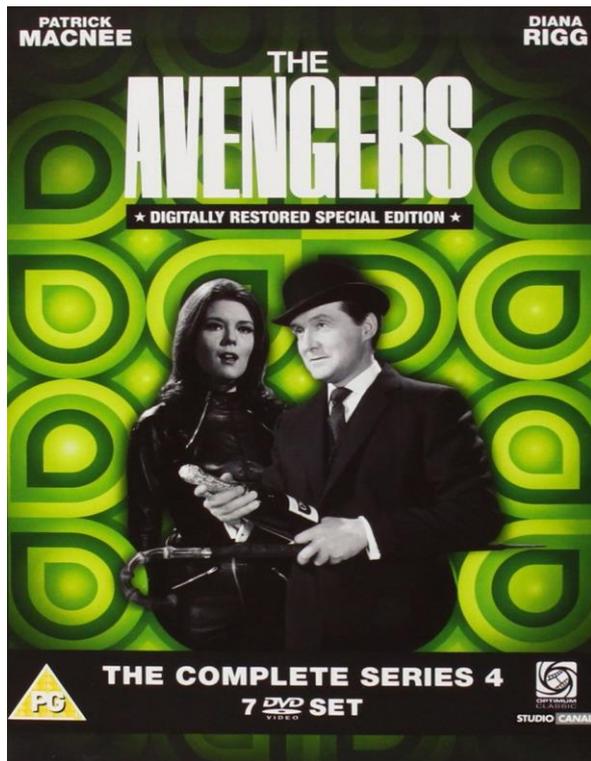
In the opening sequence, Steed's dominance is emphasized by his criticism of Peel's stance. In the fight her physical prowess is shown but Steed outwits her by 'fighting dirty' and wrapping her humiliatingly in the curtain. In the fight he playfully pats her bottom with the sword – a close up of her buttocks in the tight-fitting black outfit emphasizes the gesture and the implied acceptance of male sexual dominance of the era.

His later issuing of instructions as to their mission and the presumption of already buying her ticket further indicates the roles of the two in the narrative

Lesson 10: Tasks

1. In what ways does ***The Avengers*** attempt to construct a relatable view of British society for the audience?
2. *Consider the use of mise-en-scene, character, location and plotting in the Series 4 Episode 1 that you have studied.*
3. What representations are offered of the changing roles of men and women in the 60s?
4. *Consider character, storylines, use of place, social-political context of UK*
5. How effective is the use of music in constructing tension and drama in the narrative of the show?
6. *Consider examples of tension and drama from Series 4 Episode 1*

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APPENDIX IMAGES AND RESOURCES

Learners take all components: 01, 02 and 03/04 to be awarded the OCR GCSE (9–1) in Media Studies.

Content Overview	Assessment Overview	
<p>Section A: Television Learners will engage with one in-depth study covering contemporary and historic television products, responding to questions covering the whole of the theoretical framework and a range of media contexts.</p> <p>Section B: Promoting Media Learners will study media products from the same global conglomerate producer illustrating the media forms of film, advertising and marketing, and video games.</p>	<p>Television and promoting media (01)* 70 marks 1hr 45 minutes (including 30 minutes viewing time) Written paper</p>	<p>35% of total GCSE (9–1)</p>
<p>Section A: Music Learners will engage with one in-depth study covering magazines. Learners will also engage with music videos and radio. Learners will respond to questions covering the whole of the theoretical framework.</p> <p>Section B: The News Learners will engage with one in-depth study covering online, social and participatory media. Learners will also engage with newspapers. Learners will respond to questions covering the whole of the theoretical framework and a range of media contexts.</p>	<p>Music and news (02)* 70 marks 1hr 15 minutes Written paper</p>	<p>35% of total GCSE (9–1)</p>
<p>Learners will create media products through applying knowledge and understanding of media language and media representations from the theoretical framework to express and communicate meaning to an intended audience.</p>	<p>Creating media (03/04) 30 marks** Non-exam assessment (NEA)</p>	<p>30% of total GCSE (9–1)</p>

* Indicates inclusion of synoptic assessment (see Section 3g for clarity on synopticity).

** Creating media 03/04 weighted up to 60 marks.

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TODOROV	TV SERIAL DRAMA FORMAT
<p>The opening state of equilibrium (familiar characters and locations; the established lives of characters)</p>	
<p>A disruption occurs (familiar routines or plans are effected – a mystery is noted; certainties questioned; crisis arises)</p>	
<p>Recognition of the disruption (an important narrative element is conflict – how is this developed in the episode)</p>	
<p>Attempts to repair the disruption</p>	
<p>Climax (how is conflict resolved in the episode)</p>	
<p>A new equilibrium is established (resolution of the conflict – winners/losers in episode)</p>	

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Representation of Men and Women in the Era:



- Each era constructs ideas of 'masculinity' and 'heroic'.
- The sixties era Bond was an older, bulkier figure, escaping peril by his wits and humour as much as pure physical power or aggression. Bond was erudite – well read, with an appreciation of good food and fine wine.
- The modern Bond is rugged, full of anger and pent up rage.



- Whilst clearly and obviously sexualized, Peel brought new ideas to such representations. The role can be criticized retrospectively for submitting to an eroticization of the character in the outfits she wore, but she left no doubt that she represented a 'new' woman, one that was far from the frail, innocent submissive representations of the then globally dominant American products.
- Peel was the equal of any man and defined herself on her own terms rather than those of the men around her. The relationship with Steed is based on professional respect, not any sexual chemistry between the two. The global success and exposure of the series helped define new ideas of female identity.

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