

# Differentiated Homeworks for GCSE (9–1) Eduqas Media Studies Component 2A: Sitcoms

Second Edition, August 2022

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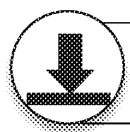
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# Teacher's Introduction

This homework pack has been compiled to provide a resource containing take-home tasks for students to practise their knowledge of Component 2A: Sitcoms as outlined in the GCSE Eduqas 2017 Media Studies Specification, for assessment from 2024.



Pages from this resource which are relevant to the set products for final assessment in **2023** are available on the ZigZag Education support files system, which can be accessed via [zzed.uk/productsupport](https://zzed.uk/productsupport)

A total of **eight homework tasks** have been designed to cover the main areas of the specification. Each task is crafted in a way that will enable students to familiarise themselves with the sitcom component of the GCSE examination. Tasks are expected to be completed in approximately 45 minutes.

Tasks are differentiated in a way that accommodates three distinct learning levels. The difficulty of each task is indicated by means of an icon; an icon list is also provided in this pack for further information. Each homework progresses in difficulty, in such a way that allows students to build on further knowledge in each task, or specific tasks may be allocated individually based on the students' learning abilities. For example, lower ability groups could be asked to only answer easy and normal tasks, while higher ability groups could be asked to complete all tasks, normal and challenging tasks, or only the challenging tasks.

## Icon descriptor of tasks

Lower Level Challenge: ◆

Moderate Level Challenge: □

Higher Level Challenge: ●

### Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

Tasks are varied by way of creative tasks, Q&As, and exam-style essay questions. Lesson 3 is a creative homework in which students create a character bio, construct the narrative and create an industry-ready pitch for a sitcom. Lesson 6 has a creative task which builds on that of lesson 3, whereby students create a bio for the female character in that sitcom, and then reflect on their representation of gender.

Most tasks are question and answer based. These tasks may range from multiple-choice questions to short essays that require detailed answers. The aim of these tasks is to gauge understanding of the concepts at hand, as well as their application to the set texts set out by Eduqas.

Lastly, and with preparation of the examination in mind, there are also six exam-style questions in this pack. Each homework is provided with a set of comprehensive indicative answers to make correcting students' work easier. Where applicable, suggested mark guides have been provided to help students should they be tasked with assessing their own work.

An overview of each homework, the area of the Eduqas specification covered, the learning objectives of each task, and the type of activities is given in the scheme of work provided on p. 2 of this pack.

## Required Resources

This differentiated homework pack will use the following sitcoms:

- 📺 **Friends – Season 1, Episode 1 (Netflix, DVD box set)**
- 📺 **Man Like Mobeen – Series 1, Episode 2 (Netflix, BBC iPlayer) OR**
- 📺 **Modern Family – Season 8, Episode 2 (Amazon Prime, DVD box set)**

**Note:** In addition to *Friends*, centres are required to choose one sitcom for study: EITHER *Man Like Mobeen* OR *Modern Family*. This resource caters to both sitcoms and refers to both sitcoms throughout tasks/activities, asking students to select one of the episodes in order to construct their answers. It may be useful to ask students to cross out the irrelevant sitcom before sending any printed tasks home with the students.

August 2022

2<sup>nd</sup> Edition, August 2022

This resource has been updated in line with specification changes to set products for exams from 2024. Pages which have been updated include: 2–4, 6, 9–10, 14–15, 17–20, 22–30 (answers).

## Scheme of Work

HW No:	Learning Objective	Specification Reference	Additional Resources	Differentiation	Task No.	Task Description:			
						Exam Style	Essay	Q&A	Creative
1	Ability to answer general question about media industries and their relation to sitcom	Industries: General Question	None	Lower: Five multiple-choice questions Moderate: Five fill in the blank questions Higher: Four open questions about an exam-style question	Q. 1-14 Q. 6-10 Q. 11-15			X	
2	Understanding of sitcom audiences, with specific reference to <i>Friends</i> and <i>Man Like Mobeen</i> OR <i>Modern Family</i>	Audience: Theory	Info Sheet	Three questions, each increasing in difficulty. Additional support sheet provided for lower-ability students	2.1 2.2 2.3		X		
3	Understanding of narrative and context to enhance media language	Media Language, Narrative	None	Lower: Illustrate understanding of narrative theory Moderate: Create an essay plan Higher: Write essay on narrative	3.1 3.2 3.3	X			X
4	Creative practice on how to create a character bio, narrative structure and pitch for a new sitcom	Narrative	None	Lower: Create character bio Moderate: Create narrative structure Higher: Creation of sitcom pitch	4.1 4.2 4.3				X
5	Understanding of how conventions create meaning	Media Language: Sitcom Conventions	Extract	Lower: Illustrate understanding of general sitcom conventions Moderate: Apply sitcom conventions to <i>Man Like Mobeen</i> OR <i>Modern Family</i> Higher: Exam-style question on sitcom conventions	5.1 5.2 5.3			X	
6	Comparing the representation of women in <i>Man Like Mobeen</i> OR <i>Modern Family</i> and <i>Friends</i>	Representation: Gender	Extract	Lower: Create female character bio Moderate: Reflection task on challenging stereotypes Higher: Short essay on comparing women	6.1 6.2				X

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## Homework 1: (Sitcom) Industries

Question Task: Answer the following questions about media industries and

- 1) Which of the following is a multi-camera situational comedy? [1 mark]
  - a. *Friends*
  - b. *Family Guy*
  - c. *Unbreakable Kimmy Schmidt*
  - d. *Desperate Housewives*
- 2) Which of the following is a single-camera situational comedy? [1 mark]
  - a. *Modern Family*
  - b. *Family Guy*
  - c. *Unbreakable Kimmy Schmidt*
  - d. *Desperate Housewives*
- 3) *Friends* was originally broadcast in the US on \_\_\_\_\_; and seen in the UK on \_\_\_\_\_. [2 marks]
  - a. CBS; E4
  - b. NBC; E4
  - c. CBS; Comedy Central
  - d. NBC; Comedy Central
- 4) Ofcom is... [2 marks]
  - a. The Office of Commercial Broadcasting
  - b. The Office of Communications
  - c. The Overly Friendly Centre of Media
  - d. The Office of Commercially Organised Media
- 5) Ofcom's role is... [2 marks]
  - a. The UK's communications regulator that oversees the quality of program representation
  - b. The UK's communications regulator that oversees the quality of program appropriateness of content
  - c. The UK's communications regulator that oversees the quality of program broadcasting institutions
  - d. All of the above
  - e. a and b only

For questions 6–10, the words that are to be allocated to the blanks are as follows:

- |                        |                       |
|------------------------|-----------------------|
| • advertising          | • mass media industry |
| • audience             | • measuring           |
| • binge-viewing        | • media organisation  |
| • broadcast viewership | • Netflix             |
| • episodes             | • OnDemand            |

(Please note that there are **two** blank spaces in question 7 between the words 're

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- 6) A media conglomerate is a large \_\_\_\_\_ with a number of \_\_\_\_\_ that are in some way involved in the \_\_\_\_\_. [3 marks]
- 7) The Broadcasters Audience Research Board (BARB) is responsible for \_\_\_\_\_ and \_\_\_\_\_ in the UK. [3 marks]
- 8) \_\_\_\_\_ services allow audiences to \_\_\_\_\_ by means of an Internet connection. [3 marks]
- 9) \_\_\_\_\_ encourages \_\_\_\_\_ by releasing \_\_\_\_\_ for original content at a \_\_\_\_\_ price. [3 marks]
- 10) The primary difference between public service broadcasters and their commercial counterparts are \_\_\_\_\_ funded, and do not rely on \_\_\_\_\_ sales. [3 marks]



- 11) Illustrate the difference between a single-camera sitcom and a multi-camera sitcom, contrasting features. [2 marks]

.....

.....

- 12) Provide one UK example of a public service broadcaster, one UK example of a commercial broadcaster, and one UK example of an alternative streaming service (which is not Netflix OR Amazon Prime). [3 marks]

.....

.....

- 13) How do streaming services such as Amazon Prime and Netflix make a profit? [3 marks]

.....

.....

- 14) Streaming services such as Netflix and Amazon Prime refuse to acknowledge a traditional measure of success for their original content, but in order for them to continue to commission original programming, they do use some measures by which they gauge the success of their original content. Name three ways in which streaming services such as Netflix and Amazon Prime measure the success of their original content. [3 marks]

.....

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.....

- 15) **Exam-style Question:** How have technological developments changed the nature of its broadcasting of sitcoms? [10 marks]

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## Homework 2: Sitcom Audiences

**Question Task:** Answer the following questions on audience theory as the sitcom viewers.

### Task 1

**Gap-fill:** Fill in the gaps with the keywords listed below relating to sitcom audiences.

**Keywords:** broadcasting, convergence, dialogue, education, enigma codes, entertainment, marketing campaigns, niche, on-demand, personal identity, platforms, social interaction, target audience, uses and gratifications, visual humour, word of mouth

Television audiences can be categorised into two distinct groups. A (a) \_\_\_\_\_ audience can typically be seen as an audience which is large in size and whose members are often very popular television content. A (b) \_\_\_\_\_ is a smaller and more specific group of people who have very specific tastes. These two groups are swayed by the content presented to them. Sitcoms are often considered to be more easily relatable themes such as (c) \_\_\_\_\_. However, these sitcoms deal with themes that groups with specific interests would find appealing, reflected in the (d) \_\_\_\_\_ used, or the (e) \_\_\_\_\_ is displayed.

Sitcoms are generally promoted through extensive (f) \_\_\_\_\_. They usually entice audiences to tune into the series by raising questions. Questions raised in the series. Such questions can more accurately be referred to as (g) \_\_\_\_\_. Promotional trailers aim to build hype around the series to reach the (h) \_\_\_\_\_. Often, the aim is also to raise further awareness through (i) \_\_\_\_\_, when a well-known actor is capitalised on (j) \_\_\_\_\_.

Before the Internet was so well established, sitcoms and other TV content would have concluded. However, interest in specific programmes now lasts longer, partly due to (k) \_\_\_\_\_ technologies paving the way for what is known as (l) \_\_\_\_\_. Thanks to the introduction of (m) \_\_\_\_\_ television, audiences are no longer forced to watch their programmes during the time slot. The Internet (n) \_\_\_\_\_ sites such as Netflix and Now TV offer access to popular series. Through such (o) \_\_\_\_\_, audiences can watch series like *Friends* and *The IT Crowd* well after their original broadcast has ended.

A common theory used to understand audience needs is Blumler and Katz's (p) \_\_\_\_\_ theory. The theory holds that audiences have one of four (q) \_\_\_\_\_ goals. The most common notion is that people consume media as a means of (q) \_\_\_\_\_ or diversion from everyday life. They may also consume media content as a source of information or as an alternative (r) \_\_\_\_\_. Blumler and Katz hold that in some cases, media can be used for reinforcing one's (s) \_\_\_\_\_ – this is often achieved through different forms of representation featured in the media. Lastly, the theory claims that media can facilitate (t) \_\_\_\_\_. This last need is particularly visible in the use of social media to discuss their views on a particular media product.

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## Task 2

With reference to Series 1, Episode 2 of *Man Like Mobeen* ('Wifey Riddim') **OR** Series 1, Episode 1 of *Modern Family* ('A Stereotypical Day'), describe three different audience responses that align with Stuart Hall's theory of audience responses: preferred, negotiated, oppositional. You must write a minimum of 50–75 words to each description. [6 marks]

### Important!

Answer this question in relation only to the set product you are studying. This will be either *Man Like Mobeen* or *Modern Family*. You do not have to answer questions in relation to a TV episode you have not studied.



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## Task 3

**Exam-style question:** Explain the needs fulfilled by *Man Like Mobeen* **OR** *Modern Family* in relation to the uses and gratifications theory. [10 marks]

### Important!

Answer this question in relation only to the set product you are studying. This will be either *Man Like Mobeen* or *Modern Family*. You do not have to answer questions in relation to a TV episode you have not studied.



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## Information Sheet for Homework 2: Audience Theory

This sheet is intended to provide extra information which you may need to better understand the theory.

### Task 2

For your reference, a description of Stuart Hall's proposed audience responses has been provided below.

**Preferred Reading:** the audience's reaction is the one that the media producer had hoped for.

**Negotiated Reading:** the audience simultaneously accepts some elements of the media product but rejects others. For example, a lawyer watching a legal drama may find the legal aspects unrealistic, but they may still like the characters.

### Task 3

Use the table below to help contextualise each classification of the uses and gratifications theory.

Uses and Gratifications Theory	
Need Classification	Definition
Entertainment and Diversion	The audience sometimes wants to escape from media texts for the sole purpose of being entertained and diversion from the real world.
Information and Education	Sometimes media texts are consumed for the need for education. Documentaries are a very clear television example. A significant amount of sitcoms that fulfil this need.
Social Interaction	Sometimes media texts are used to fulfil a need for social interaction. TV shows that rely heavily on social media (and online promotions) are a prime example of this. Competitions that rely on public votes for contestants are another example.
Personal Identity	Some audiences use the subjects of media texts to define their own personal experiences. Many media producers use this to appeal to the audience's ability to empathise and identify with the characters.

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## **Preview of Questions Ends Here**

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This is a limited inspection copy. Sample of questions ends here to avoid students previewing questions before they are set. See contents page for details of the rest of the resource.

## Homework 8: Media Contexts

### Task 1

Reference:
A character posting a selfie on social media
Characters' reliance on answering machines as the only way to pass on messages
Heavy implications to the importance of friendship
A character using a taxi to get around a city
A character ordering an Uber to get to work because he overslept
An older character criticising how spoilt millennials are
Characters watching the live inauguration of Bill Clinton on TV
A sitcom depicting the humorous side of the struggles of single parents

### Task 2

Confined to the 1990s:	<ul style="list-style-type: none"> <li>• Clothing</li> <li>• Rachel leaving her father from a very old-looking cordless phone</li> <li>• The other five friends are watching a telenovela on a small screen</li> </ul>
Applicable to contemporary historical context:	<ul style="list-style-type: none"> <li>• Rachel has a panic attack about being alone (fear of loneliness)</li> <li>• Rachel left her fiancé at the altar (runaway bride)</li> <li>• Monica shows Rachel the importance of standing on her own</li> <li>• Monica allows Rachel to move in with her in her time of need</li> </ul>

### Task 3

- Distinguishing between the use of traditional and non-traditional family [2 marks max]
- Identifying that both shows do not revolve around nuclear family but a surrogate/non-traditional family [2 marks max]
- Identifying that 1990s saw a shift from 1980s family-based sitcoms [2 marks max]
- Providing appropriate examples from *Friends* and *Man Like Mobeen* OR *Modern Family*
- Overall structure of essay [2 marks max]

#### Family Dynamics:

- *Man Like Mobeen* and *Modern Family* follow family life. However, both represent modern family constructs...
- The idea of family is challenged as some of the main characters from *Man Like Mobeen* are not within traditional nuclear families. *Man Like Mobeen*: Mobeen is parent to his sister, as well as the mosque community and his friends. *Modern Family*: Gloria and Jay are a traditional family, but Mitchell and Claire are a gay couple who have adopted Lily from China.
- *Modern Family*: Claire is very much the matriarch in the Dunphy household; Jay is the patriarch.
- *Man Like Mobeen*: Humour is created when Aqsa frequently assumes the parenting role.
- There is more importance placed on the role of both sexes in the representation of family in *Man Like Mobeen* and *Modern Family* as opposed to *Friends*.
- *Friends* breaks away from the tradition of nuclear-family-based sitcoms of the 1980s.
- *Friends* concerns itself more with the idea of discovering yourself as a single person, rather than the story starting with a married couple with a meaningful relationship.
- *Man Like Mobeen* and *Modern Family* are even less concerned with finding love as a single person, rather than the story starting with a married couple with a meaningful relationship. But a shared similarity is that you are not just a single person, you are part of a community. You can create your own family. See below for more general information on family dynamics between the 1990s and 2010s.

#### 1990s:

- **Unconventional**
- **Creation of your own family**: as opposed to previous ideals that the family you are born into is the only family you have.
- **No older generation**: older characters are not meant to come and teach and impart wisdom. **Characters learn from each other**.
- **Pseudo-family**: characters are not related by blood. However, they fulfil the social role of a family.
- **Male and female dynamics are more equal**.

#### 2010s:

- **Even more unconventional** than the 1990s.
- You create your own family, similar to *Friends*, but the idea of what is family has changed. *Modern Family* shows that families are the norm.
- Each character must have their own biological family, but can be blended and include step-families. This means to be family.
- Even **less importance is given to male roles** in the representation of family found in *Man Like Mobeen*.
- **Male and female dynamics are not always equal. The balance changes according to the situation**.

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## **Preview of Answers Ends Here**

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This is a limited inspection copy. Sample of answers ends here to stop students looking up answers to their assessments. See contents page for details of the rest of the resource.