

Topic on a Page for GCSE Eduqas Media

Component 2, Section A

Exploring Sitcoms: *Man Like Mobeen* and
Friends

2nd Edition, September 2023

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Activity posters are provided for each of the above.

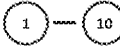

All Topic on a Page posters are provided in both A3 and A4 formats.

Teacher's Introduction

This resource is primarily intended to be used during revision by students studying GCSE (9–1) Eduqas (C680QS) Media Studies: Component 2: Section A (Exploring **Sitcoms**): *Man Like Mobeen* and *Friends*.

As a revision tool, this resource does not aim to cover the material in depth, but rather to provide visual 'mind maps' of the entire GCSE Eduqas **Component 2: Section A** specification, specifically the study of television sitcoms. Students can use this resource as the basis of their revision, as it covers all the key vocabulary and knowledge that students need for their exam. The resource is especially suited to visual learners, and those learners who find it hard to revise from written notes.

The resource consists of:

- 10 completed mind maps, which provide solutions to the activity mind maps, labelled: 
- 10 activity mind maps (partially complete) for students to complete, labelled: 

All mind maps are provided in both A3 and A4 formats.

How to use this resource:

- The sheets can be handed out at the end of the course, or at the end of each topic for revision purposes.
- The mind maps can be printed out poster size and displayed on the classroom walls as the topic is being taught, so that students have a visual reminder of what they have been covering in their lessons.
- The resource also includes partially completed mind maps. Students could be encouraged to complete the exercises as a way of recapping knowledge from the topic at the end of teaching. More-able students could, additionally, be asked to think of further examples to illustrate the points, whereas lower-ability students could provide more illustrations, or colour-code the mind maps, to aid memory of the key topics.

September 2023

Second Edition, September 2023

This resource has been updated in line with specification changes to set products for exams from 2024.

Effect of Context on Representations

The second wave of feminism became prominent throughout the 1960s and 1970s. This movement had a huge effect on the increasingly prominent and complex representations of women on television throughout the following decades. This is somewhat reflected by the focus on three independent and empowered women as protagonists on *Friends*. In *Man Like Mobeen*, Aqsa is represented as a dominant and independent character who holds authority over Mobeen, and this is later reinforced by the character Khadijah, who also holds authority when questioning Mobeen.

The embrace of ethnic diversity in film and television has been a fairly slow process. Despite the power of the civil rights movement in the 1960s and the Civil Rights Act of 1991, contemporary audiences have heavily criticised *Friends* for its whitewashed depiction of New York City. *Man Like Mobeen* is written by and stars Ghulam Dustgir 'Gur' Khan (a Muslim of Pakistani Punjabi descent). The character and episode acknowledges Birmingham's multiculturalism and highlights the difference in values and attitudes of traditional Muslim beliefs and Westernised principles, demonstrating the challenging situations that multigenerational families with different cultures may face.

Certain issues, such as homophobia and body shaming, were still not taken as seriously as they are in the mainstream media. Therefore, certain running jokes in *Friends* (the jokes about how fat Monica is or how Monica is an overweight child) are seen as outdated and offensive by certain people.

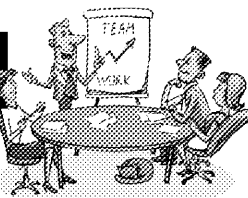
There are a number of stock character types that each possess their own stereotypical attributes. Writers of sitcoms use these attributes to create humour and communicate meaning as quickly as possible.

Key Character Types	Explanation	Examples
The domineering figure	The bossy character who tries to control everyone around them	Basil Fawcett - <i>Fawlty Towers</i> Leslie Knope - <i>Parks and Recreation</i> Michael Scott - <i>The Office (US)</i>
The 'straight' character	Usually the audience's main point of identification within the narrative. The straight character's function is usually to respond to the broadly funny characters rather than to be directly involved in the comedic scenarios.	Tim Canterbury - <i>The Office (UK)</i> Gavin - <i>Gavin and Stacey</i> Lois - <i>Family Guy</i> Mobeen - <i>Man Like Mobeen</i>
The wise cracker	The character who consistently cracks jokes and makes fun of the other characters, traditionally using sarcasm or sophisticated put-downs	Chandler Bing - <i>Friends</i> Will McKenzie - <i>The Inbetweeners</i> Aqsa - <i>Man Like Mobeen</i>
The geek	Traditionally a male character who struggles to flirt, or even communicate, with women. He will usually be obsessed by comics, science fiction, technology, etc.	Raj - <i>The Big Bang Theory</i> Ross - <i>Friends</i>
The lad	Traditionally a male character who enjoys womanising, drinking and generally masculine forms of behaviour	Joey Tribbiani - <i>Friends</i> Quagmire - <i>Family Guy</i>
The bully	Traditionally similar to the lad, a recurring character who feels the need to mock or compete with one of the main protagonists. May take the form of an intellectual snob or a jealous romantic rival.	Leopoldo - <i>The Simpsons</i> Mr. Garrison - <i>South Park</i>
The ditz	A character who invokes humour through their lack of awareness. They are often mocked by other characters but are curious and endearing in their own way.	Brittany Pierce - <i>Glee</i> Dwight Schrute - <i>The Office (US)</i> Neil Sutherland - <i>The Inbetweeners</i>
The kook	The character who has extreme views and life habits. They invoke comedy through their extreme situations and will often challenge the more 'normal' characters to come out of their shell.	Phoebe Buffett - <i>Friends</i> Sheldon Cooper - <i>The Big Bang Theory</i> Jessica Day - <i>New Girl</i>
The inexperienced newcomer	Traditionally the audience's central point of identification. A shy and naive character who is thrust into a situation they are daunted by.	Rachel Green - <i>Friends</i>

Note: The sitcom is so well established now that audiences have become more sophisticated when it comes to identifying the codes, conventions and character types of the genre. In order to produce fresh and engaging characters, producers will create characters who possess personality traits from multiple stock characters. For example, Joey Tribbiani arguably fulfils the role of both the **lad** and the **ditz** in *Friends* due to his success dating women and his habit of saying and doing stupid things.

SITCOM REP

Regular Narratives: A trend in sitcoms in which characters begin and end an episode in practically the same situation. This structure is repeated across multiple episodes.



Form

Puns: An intentionally humorous play on words.

Satire: The ridicule or criticism of someone or something, often directed towards politics and topical issues.

Innuendo: A form of wordplay that hints at something without saying it directly.

Joke: When a character says something that is intended to be funny.

Running Gag: A joke or amusing reference that becomes increasingly funny with time.

Recurring Situations or Dialogues: Situations or dialogues that appear to be repeated.

Misunderstanding: When a character fails to understand something, leading to misunderstandings and mistakes.

Mistaken Identity: When a character is mistaken for someone else, leading to inappropriate treatment or leading to a plot twist.

Laughing Track: *Friends* makes use of a laughing track, which is a pre-recorded laugh that is played over the dialogue. It is used to indicate when the audience should be laughing, but it also creates a sense of humor as if they are surrounded by people who are laughing.

Visual Humor: Humor that is conveyed through visual elements, such as props, costumes, or facial expressions.

Physical Comedy: Humor that is conveyed through physical actions, such as slapstick or pratfalls.

Verbal Humor: Humor that is conveyed through dialogue, such as puns, sarcasm, or wordplay.

Body Language / Facial Expression: In *Man Like Mobeen*, Aqsa is shown pulling faces in the mirror - this is then punned on by Mobeen.

Gestures: In later episodes of *Friends*, Ross and Rachel are shown 'the finger' without explicitly doing so.

Slapstick Comedy: Ross opening up the umbrella.

Surreal Humour: *Man like Mobeen* cleverly plays on the idea of surreal characters. (Jokes about the lack of knowledge and awareness is on an exaggerated level).

Exaggeration: In *Friends*, Rachel is shown pulling faces in the mirror - this is then punned on by Mobeen.

Visual Humor: In *Friends*, Rachel is shown pulling faces in the mirror - this is then punned on by Mobeen.

Physical Comedy: In *Friends*, Rachel is shown pulling faces in the mirror - this is then punned on by Mobeen.

Verbal Humor: In *Friends*, Rachel is shown pulling faces in the mirror - this is then punned on by Mobeen.

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Subsidiary – A small company working as part of a larger company, e.g. BBC Studios (the in-house content team for BBC Three) is a subsidiary of the BBC Group.

Global Marketing – Methods used to promote a media product in multiple countries, e.g. trailers, pre-roll advertising and social media marketing for sitcoms are accessible to audiences across the globe

Regional Marketing – Methods used to promote a media product within a smaller geographical area, e.g. outdoor advertising, TV conventions and panel shows are only available to audiences within a specific country or region

Synergy – Two media companies working together to create a new product, e.g. how various online stores sell merchandise inspired by the show. The show by K

Syndication – A television product is sold and distributed across numerous platforms and organisations, sometimes on a global scale, e.g. *Friends* was originally broadcast on NBC in America but has since been made available on Channel 4, Sky 1, Comedy Central, DVD, Amazon Video and Netflix

BBC Three was launched: 2003

The initial purpose of BBC Three: the BBC's youth-orientated television channel. BBC Three programmes should be 'high quality, original, challenging, innovative and engaging, and it should nurture UK talent'.

Owned by: The public

Funded: Through the licence fee paid by UK households

Available from: 19:00 hrs to 04:00 hrs

Online only? In 2016 BBC Three was taken down and replaced by an online-only streaming channel, BBC iPlayer, for television in 2022.

PROBLEM WITH PIRACY!

Television programmes are often pirated online through peer downloading and illegal streaming. This has a huge negative impact on the money that can be towards creating new programmes. Piracy is currently the biggest threat to the television industry. *Game of Thrones*, *The Walking Dead*, *The Big Bang Theory* and *Rick and Morty* have been among the most pirated television programmes over the last couple of years. Piracy is a major issue among UK audiences for US programmes as audiences do not want to wait weeks to watch an episode after it has already been broadcast in America.

On Demand Services – These allow audiences to stream or download television programmes by means of an Internet connection, e.g. iPlayer is the on-demand streaming service for the BBC.

Channel 4 was launched: 1982

Owned by: The public

Funded: Commercially, mainly through advertising

Committed to: Cultural diversity, high-quality content, innovative content, nurturing young talent, stimulating debate, embracing digital platforms, inspiring change

Finance: Channel 4 is a non-profit organisation – any money made gets reinvested

SITCOMS INDUSTRIES AND AUDIENCES

Press Release – A public announcement made by a company regarding any news or developments. The purpose of this is to attract as much news coverage as possible, e.g. a television production company will publicly announce each new series of shows as big as *Friends* at least a few months in advance

Distribution – The delivery of a television programme to appropriate media platforms, e.g. rights to screen *Friends* and *Man Like Mobeen* have both been purchased by Netflix

Exhibition – A television programme is screened, streamed or broadcast to an audience, e.g. *Friends* and *Man Like Mobeen* are both exhibited on Netflix, allowing audiences to binge-watch each

Spin-off – A media product which acts as an extension of an existing product, e.g. *Joey* was a spin-off of *Friends*, which ran for two seasons

The main factors media producers use to target audiences

Gender

Age

Ethnicity

Social Class

Upbringing

Ethnicity

This is not to say that sitcoms cannot be enjoyed across these demographics. However, the creator (with instruction from the broadcaster) will produce every sitcom with a specific target audience in mind.

The benefit of streaming services: Sitcoms produced by traditional broadcasters will often be sold to online streaming services such as Netflix and Amazon. Keeping the series readily available for audiences is an effective way to maintain its relevance in such a heavily saturated market of media content.

Pleasures of watching sitcoms (1994)

- Episodes with cliffhanger endings were more effective as audiences had to wait a week in anticipation for the next episode
- Watching sitcoms used to be more of a 'socially cohesive experience' in which families and friendships could sit down together for a shared viewing experience
- The absence of the internet (particularly Twitter) made it easier to avoid 'spoilers'
- Easier to stay updated with all newly released shows

CRITICS!

Reviews on sites such as Metacritic and Rotten Tomatoes can allow television shows to reach huge international audiences as these sites can be accessed across the globe.

Pilot – The first episode of a television programme. This will be assessed and a decision will be made as to whether an entire series is broadcast. 'The one where Monica gets a roommate' is the pilot episode for *Friends*.

Public Service Broadcasters – Provide programming to audiences but the end goal is solely to inform, educate and entertain the public, e.g. BBC, Channel 4

Commercial Broadcasters – Provide programming with the end goal of making money via advertising or subscription fees, e.g. NBC (the original broadcaster of *Friends*) is commercially funded

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MAN LIKE MOBEEN

MEDIA LANGUAGE

Roland Barthes' Codes

Cultural Codes – the ongoing debate about arranged marriages – Mobeen has to convince his friends that a bad option for him and Khadijah is not the stereotypical quiet and obedient wife.

Sitcom Narrative

'Wifey Riddim' contains a **linear narrative** in which events are presented in chronological order, one after the other. This is typical for sitcom narratives, as they often present a simple and straightforward narrative progression which is easy for the audience to follow.

'Wifey Riddim' contains a **linear narrative strand**. The narrative follows Mobeen as he goes to find a wife through an arranged marriage, as he feels that his mother figure is missing in her life. This is quite unusual for a sitcom, as it will often have an **ensemble cast** with a **multistrand narrative** (a narrative that follows multiple narratives at once from the different characters).

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Narrative (Todorov)	Explanation
Equilibrium	Mobeen is caring for his younger sister, Aqsa, without any parental figures at home. Aqsa comes home and reveals that she has been suspended from school. She blames him, as she believes that he is not a good parent figure for her and does not punish her enough.
Set-up	Mobeen visits his Uncle Habib and Uncle Shady outside the local mosque and discusses the possibility of an arranged marriage – both uncles encourage Mobeen to go ahead with it, but they will not set him up with their own daughters.
Character Motivation	Mobeen wants to find a wife who will act as a mother figure for his younger sister Aqsa.
Conflict	<ul style="list-style-type: none"> Mobeen struggles to buy a teen magazine for Aqsa, as it is all about sex and relationships. Mobeen goes to his friends Shahid and Nate for advice about the arranged marriage but he ends up convincing himself that an arranged marriage is the best option. Uncle Habib arranges a marriage meeting for Mobeen. It is soon revealed that Uncle Habib cannot make the meeting and Mobeen must go with Uncle Shady. At the arranged marriage meeting, Brother Ahmed interrogates Mobeen while his daughter, Khadijah, also interrogates Mobeen, rather than being stereotypically quiet. Uncle Shady ends up ruining the meeting by revealing too much personal information and mocks Mobeen. Uncle Shady is fighting Brother Ahmed.
Development	Mobeen initially believes that an arranged marriage is the best option for finding a wife, but after the meeting with Brother Ahmed and Khadijah, he is no longer pursuing an arranged marriage.
Resolution	Mobeen sits outside his house with his friends Shahid and Nate and his sister Aqsa. They all agree that Mobeen does not need a mother figure, and Shahid and Nate agree that they can never lose Mobeen because he is the only one who looks after Aqsa.
New Equilibrium	Mobeen is caring for his younger sister Aqsa, without any parental figures at home. This is a return to the state of normality that was established at the start of the episode.

Like most episodes of sitcoms, 'Wifey Riddim' is a **circular narrative**. The protagonist Mobeen essentially finishes the episode in exactly the same state as he started: looking after his sister without a wife / mother figure for her.

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- Visual Codes:** The setting is very important to set up the realism of the programme – the series is set and filmed in Birmingham and is filmed on location at a marketplace, inside a shop and inside houses. It constructs a clear sense of realism to the episode (suggesting that we are not seeing an idealised view of city living, like you do of New York City in *Friends*) and suggests that Birmingham has a strong cultural and regional identity that is quite unique.
- Technical Codes:** *Man Like Mobeen* is filmed in a single-camera technique and not in a studio – this means that the episode does not feature a laughter track from a studio audience. This is a contemporary convention of TV sitcoms and demonstrates that the programme is moving with the times and has more sarcastic, dry British humour than the old-fashioned slapstick style humour of older British TV sitcoms (such as *Only Fools and Horses*).
- Language Codes:** Mobeen is the main source of comedy through his 'roadman' style speech – he speaks with an accent, which is commonly associated with young men who spend a lot of time on the streets and often get themselves in trouble with the police. For example, when talking about going to Khadijah's house for the arranged marriage, he says '... go to their house, eat bare free munch and see some peng mil's'. The use of the accent and slang helps establish Mobeen's character as someone who has had a troubled past and still sees himself as a teenager (despite the character being 28).

Sitcom Character Archetypes

Mobeen

The Square – the 'normal' and sane character who we see react to other people and situations.

Aqsa

The Wisecracker – the character who makes fun of others and finds humour in all situations.

Uncle Habib

The Sage – the older and wiser character who dispenses their knowledge to others.

Uncle Shady

A parody of **'The Sage'** – although he looks like an older and wiser character, he actually ruins Mobeen's chance at arranged marriage.

Shahid and Nate

The Goofball – both characters are naïve and sometimes take on a 'bumbling' role. They both clearly rely on Mobeen.

Code Analysis

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MAN LIKE MOBEEN

REPRESENTATION

Social & Cultural Contexts

Man Like Mobeen is an example of how changing social and cultural beliefs are now shown in sitcoms. The diverse representation in *Man Like Mobeen* – particularly the positive representation of Muslims – is not something which has been done in older TV sitcoms before. This is because Muslims have been misrepresented or under-represented in TV sitcoms – for example, there is not an episode of *Friends* featuring a Muslim character. It shows that society and culture has progressed and changed, with TV sitcoms now representing a wider range of social and cultural groups.

Identity & Culture in 'Wifey Ride'

The episode is written by and stars **Ghulam Dustgir 'Guz' Khan** (a Muslim character) and episode acknowledges Birmingham's **multiculturalism**, which he achieves with New York City. The fact that the episode highlights the differences between traditional Muslim beliefs and Westernised British beliefs demonstrates the **multigenerational** families with different traditions may face.

The scene between Mobeen and his friends Shahid (Eight) and Nate demonstrates that younger generations may have with traditions from older relatives (an assumption that Mobeen is going through a forced marriage, rather than an arranged marriage). Of the conversation, Mobeen is convinced that arranged marriage is the best option.

Nate is played by **Tolu Ogunmefun**, a black male actor from Hackney (East London). He has been misrepresented by mainstream media as violent, so it is significant that in the episode he is represented as harmless and needing guidance from Mobeen rather than the other way round.

Misrepresentation and Under-representation

- The episode makes **jokes and references to negative stereotypes** of Muslims, such as arranged marriage and suicide bombings. The programme purposefully misrepresents the same way that the mainstream media does, but with a comedic twist. Being Muslim himself means that the misrepresentations of Muslims are a critical of the mainstream media.
- The **male-dominated** nature of the show results in an **under-representation** of female characters and positive female relationships, which Mobeen is the only male character to find a positive female role model for Aqsa in the episode.

* The **Bechdel test** is passed by any film or television show that features a conversation between two named female characters that is not about a male character.

Familiar Stereotypes	Stereotypes
<ul style="list-style-type: none"> Older uncles being traditional and holding very different values to a younger Mobeen. Stereotypes of Mobeen as a young male, e.g. being called a 'bad man' by his Uncle Shady and wearing a backwards cap to show he is 'cool'. Working-class Britain represented as struggling with money, e.g. the marketplace and Mobeen being accused of shoplifting. Aqsa is boy-obsessed and wants <i>Teen Now</i> magazine for guidance on how to impress them. This creates a stereotypical representation of the rebellious teenager – Mobeen is shocked by what is in the magazine in the episode. 	<ul style="list-style-type: none"> Aqsa, as a young woman, is in a situation where she is not in control. Men are shown as the dominant force in the comparison. Mobeen is represented as a young man who is impressionable and needs guidance from his friends. Mobeen is represented as a young man who is impressionable and needs guidance from his friends.



Man Like Mobeen (Series 1, Episode 2) © Cave Bear Productions / Tiger Aspect Productions, 2017

Mobeen is represented as the most 'down-to-earth' character in the sitcom – the one that the audience are most likely going to aspire to be like. While he still has traditional Muslim values, he sees the world from a modern perspective, which puts him at odds with his uncles. He is often the voice of reason when talking to other characters in order to emphasise that he is the character with the most intelligence and worldly experience. In the image, he is wearing a backwards cap and using gang signs to show that he is a 'cool' person.

Uncle Habib and Uncle Shady are represented as older and wiser characters. They are more traditional in their values and beliefs, connoting that they are more traditional Muslims in comparison to Mobeen. When Uncle Habib is talking to Mobeen about the arranged marriage meeting with Mobeen, he ends up arguing with others.

Aqsa is represented as a character who challenges the stereotypes that she is an innocent young girl. In the opening, when she tells Mobeen that she is a 'bad girl', she is challenging the stereotypes that she is an innocent young girl. In the image, the choice of her hairstyle (short and spiky) and her youthful fashion represent her as an innocent young girl.

Shahid (Eight) and Nate act and behave in ways that suggest they often misunderstand language or situations, and this represents them as stereotypical blundering comic characters. Their representation in this way helps ground the representation of Mobeen as the most 'normal' out of the friendship group. In the image, Shahid is seen to be wearing his cap the correct way (the opposite to Mobeen), a shocked expression on his face and gripping on to Aqsa desperately – this represents him as 'uncool' and a bit clueless. On the other hand, Nate is seen in the image to be posing (possibly with the same gang signs as Mobeen, although this could be just a pose for the photograph) and with a quirky expression – this represents him as fun and approachable.

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Man Like Mobeen Fact Sheet

Creator: Ghulam Dustgir 'Guz' Khan
Production Company: Cave Bear Productions & Tiger Aspect Productions
Parent Company: Endemol Shine UK
Distribution Company: BBC
Original Network: BBC Three
Years of Broadcast: 2017–Present
Broadcast Format: Online (BBC iPlayer)
Running Time: 22 minutes
Episodes per Series: Four
No. of Series: Three so far, one further series confirmed
Platforms Available On: iPlayer



Public Service Broadcasting

Man Like Mobeen was produced for the BBC, a publicly owned conglomerate with a public service remit to produce innovative programmes that will appeal to the diverse nature of the UK population. The organisation prides itself on producing content that will serve the British public that will not only entertain, but also educate and inform them. The BBC publishes its own 'Public Purposes', which include:

- Show the most creative, highest quality and distinctive output
- Reflect, represent and serve the diverse community
- Reflect the UK, its culture and values in its work

Man Like Mobeen fulfils its remit in three ways:

- The programme is a sitcom, a TV sitcoms by representing the diversity of the audience, this is also a sign of quality, by

The programme also has a diverse cast, in terms of ethnicity, culture and age – all contributing to a representation of one of the diverse communities in the UK; more specifically, the Muslim community in Birmingham (one of the biggest Muslim communities outside of London).

'Wifey Riddim' was allocated a **15 certificate** by the British Board of Film Classification (BBFC). The majority of episodes received the same rating for language. However, in some episodes, a **15 age rating** has been awarded due to drug misuse, injury and nudity. The age rating is required for the streaming of the programme on Netflix.

Tiger Aspect & Endemol Shine UK

Tiger Aspect Productions was founded in **1988** by Peter Bennett-Jones – a film and TV producer and agent.

Tiger Aspect Productions is particularly known for its sitcoms, e.g. *Mr Bean* and *The Vicar of Dibley*.

In **2006**, the company was acquired by IMG Media and then purchased by Endemol Shine UK in 2009.

Endemol is a **UK conglomerate** that owns many different production (TV) and digital subsidiaries. In **2014**, it became a joint venture with 20th Century Fox's Shine Group and was rebranded as Endemol Shine Group.

Before *Man Like Mobeen*, Guz Khan (the series) was working as a **secondary school teacher**. While doing this, he was **uploading videos to his YouTube channel** under his online personality Mobeen – an opinionated care worker living in Birmingham who was looking after his sister.

Steve Coogan's production company Baby Cow picked up Khan's YouTube videos and made a pilot episode for BBC Three's new talent show, *Comedy Feeds*.



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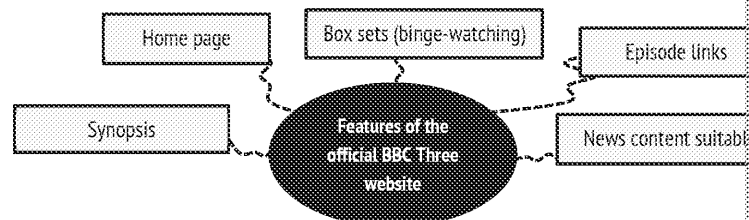
MEDIA INDUSTRY

Convergent Technologies

Man Like Mobeen was originally produced for **public television**. From **February 2016** until **February 2017**, BBC Three was available as a **streaming service** and did not have a traditional television channel. This was a result of the BBC's decision to commission the time slot for the programme for the BBC (16–34) which was primarily watching television online.

Man Like Mobeen is a prime example of **digital convergence** and the BBC adapting its broadcasting to suit its audience's viewing habits.

The programme is now also broadcast on **Netflix**. The BBC has commissioned some of the content, such as *Man Like Mobeen*, can be accessed through its unique **target audience** for the programme. It is partially **commercially funded** by selling the programme to other companies.



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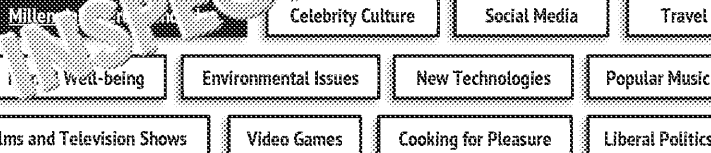


MAN LIKE MOBEEN

AUDIENCE & CONTEXT

The Big British Asian Summer (2018)

The older cast of characters in *Man Like Mobeen* represent Generation Y or the millennial generation



In 2018, the BBC launched The Big British Asian Summer across the BBC. It was described as 'an ambitious season of programmes across the BBC, in which British Asians share their stories in all their richness and complexity; stories that are as British as they are Asian, as two cultures and communities have come together to create something unique here in the UK' (description from BBC YouTube playlist). Repeats of the first series of *Man Like Mobeen* were broadcast in between the new, original content for the season of programming.

Think about it: Mobeen's struggle to look after his sister while also going through an arranged marriage by his uncles may represent many **conflicts** or **struggles** that **second generation immigrants** may face in the UK. While they have grown up in the UK and are accustomed to British culture, their family traditions at times may be unusual to them or create some conflict.

Dominant Readings: The set episode has been written in a way that will be appealing to those who appreciate British style of humour – a way that is quite sarcastic and critical of social and cultural events. An audience who are familiar with this style of humour will appreciate the commentary on Muslim culture and arranged marriages. **Oppositional Readings:** However, other audiences may find the set episode of *Man Like Mobeen* to be in poor taste. With the events in 2017, which included at least three terror attacks in the UK, they may see the jokes about suicide bombings as inappropriate and quite culturally insensitive.

Those in the millennial generation were born at any point between the late 1970s and the late 1990s. They are largely defined by their experiences in an uncertain job market, their acknowledgment of mental health issues and their experience of growing up with social media.

A **bombing** took place at the Manchester Arena following a concert by **Ariana Grande** – the Islamic State claimed responsibility shortly after the attack.

Coventry was announced as 'City of Culture' in December.

A **terror attack** took place in Westminster. The police treated it as an Islamist-related incident.

A fire at the 24-storey **Grenfell Tower** killed 72 people. It sparked anger as to why fire safety regulations were not updated in tower blocks where mainly working-class and ethnic minority people live.

In July, an **Islamophobic** extremist drove a van into people leaving Ramadan prayers in Finsbury Park, London.

Prince Harry announced his engagement to Meghan Markle.

Theresa May called a **general election**, which lost the Conservative majority lead. This meant that her government entered a coalition with the DUP (Northern Ireland).

Gender: Aqsa being a strong and dominant young female, who often has control over Mobeen, reflects **modern** and more **progressive attitudes** towards young women and their position in society. The conflict in attitudes towards arranged marriage throughout the episode targets audiences with similar conflicting attitudes towards traditional religious or cultural values/beliefs.

Man Like Mobeen was initially created by Guz Khan in order to represent Birmingham in a positive way, which the mainstream media does not do. In 2017, Birmingham City Council reported that 21.5% of Birmingham's population was Indian, Pakistani or Bangladeshi – the West Midlands (Birmingham) has the second largest population of this community outside London. The episode 'Wifey Riddim' includes jokes that this community could relate to and have opinions on the ways that they react (such as Uncle Shady's out-of-control reaction at the arranged marriage).

Uses and Gratifications:

Entertainment/Diversio



Information



Personal Identity



Social Interaction



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The narrative of the episode follows a linear structure. The story is told in chronological order.

The episode begins with narrative equilibrium – the majority of the gang are gathered in Central Perk café having a casual conversation

There are multiple narrative strands run out on her own wedding, Chandler and Joey advising Ross

'The one where Monica gets a roommate'

There are three examples of narrative set-up within this opening sequence: Monica reveals that she has a date with someone; Ross is upset because his wife has left him to be with another woman; Rachel walks into the café wearing a wedding dress, revealing that she has run away from her own wedding

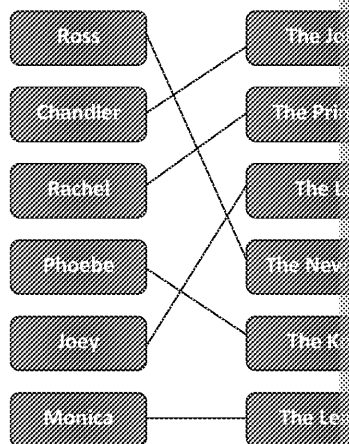
There is narrative conflict (though not Rachel argues over the phone with her ex wine guy lies to Monica about how married

F.R.I.E.N.D.S

Media Language

Code/Convention	Definition	Friends Example
Innuendo	The reference to something in an indirect way	When Joey lists the ice cream flavours to Ross, he is implying that there is now a huge variety of women that Ross can sleep with
Comic Traps	The basic situation that characters find themselves trapped in that propels a comedy narrative	Ross's wife has divorced him because she is now a lesbian. He must now rely on his friends to rebuild his confidence and navigate a world of dating which he does not understand.
Catchphrases	A sentence or saying that is repeated over time to the extent that it becomes an identifying feature of a character's personality or attitudes	Ross: 'We were on a break!' Joey: 'How you doing?' Chandler: 'Could there <i>be</i> anymore...' Janice: 'Oh my God!' Ross: 'Hi' Phoebe: 'Phalange'
Intertextual Humour	When a media text references another text in order to shape meaning and affect audience interpretation. In comedy, the referenced text is usually used inappropriately or out of context.	Phoebe singing 'My Favourite Things' to Rachel invokes comedy because it is such an ineffective way of calming someone down, especially as Phoebe cannot remember the lyrics
Irony	Situations or dialogue that appears to contradict initial expectations resulting in a subversive form of comedy	When Ross gloomily says 'I just want to be married again', this is immediately followed by Rachel entering the coffee house in a wedding dress. While it looks, at first, as if Ross's prayers have been answered, it turns out that Rachel has just run away from her wedding.
Sarcasm	A specific type of irony in which someone states something but means something very different, usually used with the intention of mocking or humiliating someone	The majority of Chandler Bing's lines are sarcastic. prime example: Rachel: I was laughed out of Chandler: And very Rachel: Well, I would Chandler: I got new boots with Rachel: Well you know me
Running Jokes	A joke or amusing situation that is developed and repeated with the expectation of it becoming increasingly funny over time	In the pilot episode, it is revealed that Ross has been divorced because his wife was actually a lesbian. This is continuously made fun of by the characters throughout the 10 seasons, even by Ross himself.
Slapstick	Comedy created through physical actions which make characters appear foolish or clumsy. These actions will often be exaggerated for comic effect.	When Ross is first introduced to Rachel he accidentally opens his umbrella on her when they go to shake hands, immediately implying that he might be attracted to her
Signature Theme Song	A song or soundtrack which plays out through the opening credits of every episode	'I'll Be There For You' by The Rembrandts has become synonymous with <i>Friends</i>

Character Types



Body language: Most of the friends are leaning in, demonstrating their eagerness to meet Paul. Rachel is leaning back, demonstrating a great deal about the personalities of the characters. For example, Joey is leaning against the wall, implying his confident 'alpha male' status.

Setting: Monica's large, open apartment is filled with furniture and decorations. The walls are purple (a fashionable 1990s) and the window opens out on to a plant-filled balcony, implying that the friends live a fairly privileged and cultured lifestyle.

Lighting: Flat, studio lighting where the scene is lit from all angles. This establishes the scene and allows the audience to see everything clearly.

Facial expression: The image shows each friend's reaction to meeting Paul. Rachel looks delighted to meet him, suggesting that she wants Monica to be romantically fulfilled. Monica has a slightly sterner expression, suggesting that she is protective of Monica as her brother's

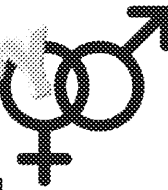
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F.R.I.E.N.D.S

REPRESENTATION



Character	Profile
Rachel	Rachel is perhaps the most stereotypically non-LGBT characters. She is introduced in a wedding dress and comes across as relatively helpless. She is later revealed to be completely financially reliant on her father and to be in a relationship with a man. However, she demonstrates a desire to change and become more independent (that she achieves over the 10 seasons).
Monica	Monica is portrayed as independent and fairly domineering. She explains to Rachel the concept of having 'a job' and assures her that she can make money for herself. However, Monica also shows an interest in stereotypical 'women's' issues such as sex and dating.
Phoebe	Phoebe makes a brief reference to an ex-partner ('I don't want her to go through what I went through with Carl'). She reveals in the episode that her mother killed herself and that she has been exposed to greater trauma than all the other friends put together. Phoebe generally emerges as the most unconventional and free-spirited of the group.
Joey	Joey embodies a fairly stereotypical representation of masculinity. His flirtatious behaviour towards Rachel and his suggestion that Ross should visit a strip joint suggests that he has an interest in sex and womanising. This traditional 'macho' persona is emphasised by his muscular physique and black leather jacket.
Chandler	Chandler is the only protagonist to not refer to their sexual preference in the pilot episode, instead cementing his clear status as the 'joker' of the group. This is developed in later episodes when it becomes evident that he uses jokes to keep people at an emotional distance. This is relevant to discussions in the mainstream media about men being able to share their feelings and be openly vulnerable.
Ross	Ross fits into what was referred to as the 'new man' in the 1990s. He represents the sensitive side of masculinity, demonstrating a desire to be in a healthy and committed relationship: 'I don't want to be single, I just want to be married again'.

Audience responses to the programme's representation of the LGBT community have noticeably changed over the past 20 years. In the 1990s, *Friends* was considered to be fairly progressive for its time.

- The positive representation of a lesbian wedding
- The acknowledgment that two women can successfully have a relationship
- The scene in which 'coming out' as gay is shown as a positive experience, contrasting with the assumption that her distant husband is gay, but when he reveals himself to be straight, it is shown as a negative experience.

Since *Friends* became available on Netflix in 2017, a new generation of audiences have identified problematic aspects of LGBT representation in the programme...

- Chandler is continuously mocked for having a gay 'quality'
- The storyline involving Chandler's father is thought to conflate drag queens with transgender women
- Lesbianism is often treated as the defining quality and source of humour for Ross's ex-wife

Male

Joey: 'What's about, or...'

Joey: 'Can the answer...'

Ross: 'To left me!'

Joey: 'Gotta go!'

Angela... man!'

The core cast are made up of actors from *Generation X*. This generation living comfortably between youth and adulthood, as *Twilight*.

The amount of time the friends spend in Central Perk cafe and suggests that they live in a state of comfort. Since none of them are in a relationship, they have very little responsibility for themselves. However, they have such freedom and independence because they all work. The Rachel to cut up her father's business and her own.

Characters are central to marriage and relationships. A great deal of time is spent discussing issues rather than...

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F.R.I.E.N.D.S

FRIENDS – FACT SHEET

Executive Producers: Kevin S Bright; David Crane; Marta Kauffman

Production Company: Warner Bros. Television

Distribution Company: Warner Bros. Television

Parent Company: Warner Bros. Entertainment

Media Conglomerate: Time Warner

Original Network: NBC

Years of Broadcast: 1994–2004

Broadcast Time: Thursdays, 8pm

Running Time: 22 minutes

Running Time (with advertising): 30 minutes



INDUSTRIES

The show was broadcast on Thursdays at 8:30pm sandwiched between the established and popular sitcoms *Mad About You* and *Seinfeld*. This increased its chances of gaining a large share of audiences.

Success of *Friends*

Due to the revenue the programme generates through syndication, Warner Bros. still earns approximately \$1 billion every single year from *Friends*.

The first season gained approximately 22 million viewers per episode and was consistently referred to as one of the 10 most popular television series in America throughout its initial broadcast.

The final ever episode of *Friends* was watched by approximately 8.6 million viewers in the UK.

Due to its popularity, *Friends* became increasingly expensive to produce

1

The core cast were paid \$1 million per episode for the final series, a huge rise from the \$22,500 they were initially paid

2

Warner Bros. was offered \$10 million by NBC for the privilege of broadcasting each episode in the final series. At the time, this was the most a network had paid for a series with 30-minute episodes.

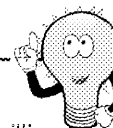
3

Companies began to pay more for advertising slots within the final episode.



Did you know?

The first episode brought in viewing figures of approximately 22 million. It ranked 15th in the list of most watched television shows that week.



Regulation: Contributors felt a degree of pressure to make sure the values of the show remained fairly conservative and mainstream. For example, NBC were concerned that Monica's decision to sleep with Paul the wine guy made her too promiscuous a character for audiences to connect with. However, following an audience survey the concern was overruled by producers and the storyline was aired.

The majority of *Friends* episodes are rated 12 by the BBFC due to moderate sexual references, moderate use of bad language, adult themes and heavy use of innuendo. Many episodes are also rated PG, attracting a larger family audience to the show.

As it was a commercial production (targeting a mass audience), the producers were not required to reflect the diversity of the US population. The main characters are all white, straight, middle class, conventionally attractive and successful enough to be aspirational.

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Friends was initially broadcast on NBC, an American network recognised for producing programmes that are likely to appeal to a mainstream audience (e.g. *The Office*, *America's Got Talent*). *Friends* was initially broadcast as part of the channel's Thursday night line-up. These key scheduling decisions were made to attract not just a primary audience of 16–25 year olds but the vast majority of television sitcom audiences as well.

While the primary audience in the UK was generally thought to be young women (specifically ABC1 women between the ages of 25 to 44), the series clearly aims to appeal to both genders based on the evenly gendered split of the principal characters.




Over the years, different contrasting readings (based on reception theory) to

Preferred Reading: The series has rich and entertaining characters who are brought to life by a charismatic cast; the dialogue and situations are consistently hilarious; the series defined a generation; the series is endlessly quotable

Opposed Reading: The series presents a whitewashed version of New York City; the show's approach to homosexuality and transgenderism is outdated and insensitive; beneath the surface, some of the lead characters (particularly Ross and Joey) are sexist and unlikeable

Negotiated Reading: A combination of the preferred and opposed observations. The most common is likely to be people that acknowledge the ways in which *Friends* positively influenced the genre but that find certain jokes and representations problematic.

On 11th September 2001, two aeroplanes were hijacked and crashed into the World Trade Center. This act of terror drastically changed the atmosphere of New York as well as the way in which it was represented on television. One of the many television shows affected. Following the attack, an episode of Monica and Chandler being arrested in an airport was cut and quickly replaced. In a modern context, the establishing shots of the World Trade Center from the first several seasons make the sitcom appear very much 'of its time'.

Uses and Gratifications	Explanation
Entertainment/Diversion 	<ul style="list-style-type: none"> Extraordinary joke rate. Every couple of lines can provoke laughter among many The chemistry between the six main actors Effective juxtaposition of standalone narratives and continuous narratives (e.g. <i>Friends</i> has a strong continuity of character and setting) Universally accessible comedy (e.g. <i>slapstick</i>, <i>wordplay</i>, <i>innuendo</i>) Relaxed lifestyle of the central characters makes for easy viewing
Information 	<ul style="list-style-type: none"> International audiences may tune in to learn about the lifestyle and culture of New York at the time (though the representation of this is thought to be restricted to a certain view of the city) Many consider <i>Friends</i> trivia to be important, particularly in quizzes and social media
Personal Identity 	<ul style="list-style-type: none"> Twixters relate to disliking the idea of finding independent living, relationships, etc. Six characters have different personalities and insecurities different audiences can relate to Content is very accessible and enjoyable for a wide range of audiences Extensive references to pop culture have been known to replicate the lexis (range of language) used by characters in real life
	<ul style="list-style-type: none"> The show's original audience can retrospectively watch <i>Friends</i> with their children, making the programme together making for a socially cohesive experience The continuous narrative strands, gradual character development and enigmas for water cooler topics <i>Friends</i> has become endlessly quotable over the years

AUDIENCE AND CONTEXT

F.R.I.E.N.D.S

In 1994...

Nelson Mandela was elected to be the first black president of South Africa

The launch of the World Wide Web

Both Yahoo and Amazon were launched

The first Clinton impeachment

According to the Canadian professor Sali Tagliamonte, the use of intensifiers (e.g. 'so', 'really' and 'very') became a linguistic trend among young adult audiences. Tagliamonte concluded that *Friends* had hugely influenced the ways in which people spoke in the 1990s in her study. *Friends* was innovative.

Coffee houses became increasingly popular places for twixters and millennials to hang out following the turn of the millennium

'I'll Be There For You' by The Rembrandts became a universally recognisable song

Jennifer Aniston's hairstyle in the early seasons became hugely popular among audiences. It was quickly referred to as 'The Rachel'

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Effect of Context on Representations

Fill in the missing words below



The second wave of _____ became prominent throughout the 1960s and 1970s. This movement had a huge effect on the increasingly prominent and complex representations of women on television throughout the following decades. This is somewhat reflected by the focus on three independent and empowered women as protagonists on _____. In *Man Like Mobeen*, _____ is represented as a dominant and independent character who holds authority over Mobeen, and this is later reinforced by the character Khadijah, who also holds authority when questioning Mobeen.

The embrace of ethnic diversity in film and television has been a fairly slow process. Despite the power of the _____ in the 1960s and the Civil Rights Act of _____, contemporary audiences have heavily criticised *Friends* for its _____ depiction of New York City. *Man Like Mobeen* is written by and stars _____ (a Muslim of Pakistani Punjabi descent). The character and episode acknowledges Birmingham's _____, highlights the difference in values and attitudes of traditional Muslim beliefs and Westernised British beliefs, and explores the challenging situations that multigenerational families with different traditions may face.

Certain issues, such as homophobia and body shaming, were still not taken particularly seriously in mainstream media. Therefore, certain running jokes in *Friends* (the jokes about lesbians, the jokes about _____, a overweight child) are seen as outdated and offensive by certain modern audiences.

There are a number of stock characters that each possess their own stereotypical attributes. Writers of sitcoms use these attributes to create humour and communicate meaning as quickly as possible.

Fill in the missing information in the table below



Key Character Types	Explanation	Examples
The domineering figure		Basil Fawcett - <i>Fawlty Towers</i> Leslie Knope - <i>Parks and Recreation</i> Michael Scott - <i>The Office (US)</i>
	Usually the audience's main point of identification within the narrative. The straight character's function is usually to respond to the broadly funny characters rather than to be directly involved in the comedic scenarios.	Tim Canterbury - <i>The Office (UK)</i> Gavin - <i>Gavin and Stacey</i> Lois - <i>Family Guy</i> Mobeen - <i>Man Like Mobeen</i>
The wise cracker		Chandler Bing - <i>Friends</i> Will McKenzie - <i>The Inbetweeners</i> Aqsa - <i>Man Like Mobeen</i>
	Traditionally a male character who struggles to flirt, or even communicate, with women. He will usually be obsessed by comics, science fiction, technology, etc.	Raj - <i>The Big Bang Theory</i> Ross - <i>Friends</i>
The lad		Joey Tribbiani - <i>Friends</i> Quagmire - <i>Family Guy</i>
	Traditionally similar to the lad, a reoccurring character who feels the need to mock or compete with one of the main protagonists. May also take the form of an intellectual snob or a jealous romantic partner.	Lee - <i>The Office (UK)</i> Nigel - <i>Mr. Bean</i> Carl - <i>South Park</i>
The ditz		Finn - <i>Glee</i> Dwight Schrute - <i>The Office (US)</i> Neil Sutherland - <i>The Inbetweeners</i>
	The character who is often the most intelligent. They invoke comic relief and will often challenge the more foolish characters to come out of their shell.	Phoebe Buffay - <i>Friends</i> Sheeldon Cooper - <i>The Big Bang Theory</i> Jessica Day - <i>New Girl</i>
The inexperienced newcomer		

Note: The sitcom is so well established now that audiences have become more sophisticated when it comes to identifying the codes, conventions and character types of the genre. In order to produce fresh and engaging characters, producers will create characters who possess personality traits from multiple stock characters.

Provide an example of a *Friends* character who has traits of more than one stock character

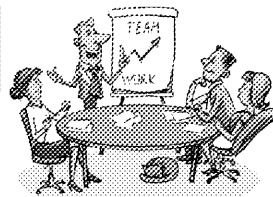


SITCOM AND

Explain the difference

Circular Narratives:

Which two men established the theory



Forms of Verbal Humour

Provide an example

Puns: An intentionally humorous play on words

Satire:

Innuendo:

Joke:

Running Gag:

Irony:

Misunderstanding:

Mistaken Identity:

Laughing Track:

Examples of Visual Humour

Body Language / Facial Expression:

Gestures:

Slapstick Comedy:

Surreal Humour:

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_____ – A small company working as part of a larger company, e.g. BBC Studios (the in-house content team for BBC Three) is a subsidiary of the BBC Group

_____ – Methods used to promote a media product in multiple countries, e.g. trailers, pre-roll advertising and social media marketing for sitcoms are accessible to audiences across the globe

_____ – Methods used to promote a media product within a smaller geographical area, e.g. outdoor advertising, TV conventions and panel shows are only available to audiences within a specific country or region

_____ – Two increase profits and audience phenomenon, there are now covers, diaries, badges, etc. supporting the creators of the

Identify all of the key terms based on their definitions

Syndication – A television product is sold and distributed across numerous platforms and organisations, sometimes on a global scale, e.g. *Friends* was originally broadcast on NBC in America but has since been made available on Channel 4, Sky 1, Comedy Central, DVD, Amazon Video and Netflix

_____ – These allow audiences to stream or download television programming by means of an Internet connection, e.g. iPlayer is the on-demand streaming service for the BBC

_____ – A public announcement made by a company regarding any news or developments. The purpose of this is to attract as much news coverage as possible, e.g. a television production company will publicly announce each new series of shows as big as *Friends* and *The IT Crowd* at least a few months in advance

_____ – The delivery of a television programme to appropriate media platforms, e.g. rights to screen *Friends* and *Man Like Mobeen* have both been purchased

_____ – A television programme is screened, streamed or broadcast to an audience, e.g. *Friends* and *Man Like Mobeen* are both exhibited on Netflix, allowing audiences to binge-watch each series

_____ – A media product which acts as an extension of an existing product, e.g. *Joey* was a spin-off of *Friends*, which ran for two seasons

_____ – The first episode of a television programme. This will be assessed and a decision will be made as to whether an entire series is broadcast. The one where Monica gets a roommate' is the pilot episode for *Friends*

_____ – Provide programming to audiences but the end goal is solely to inform, educate and entertain the public, e.g. BBC, Channel 4

_____ – Provide programming with the end goal of making money via. Advertising or subscription fees, e.g. NBC (the original broadcaster of *Friends*) is commercially funded

Fill in the missing information below

BBC Three was launched:
The initial purpose of BBC Three:
Owned by:
Funded:
Available from:
Online only?

Channel: _____

Financed by:
Committed to:
Finance:

In more than 50 words, describe the negative effect piracy is having on the television industry

SITCOMS INDUSTRIES AND AUDIENCES

The main factors media producers use to target audiences

Gender

Age

Ethnicity

Social Class

Upbringing

Ethnicity

This is not to say that sitcoms cannot be enjoyed across these demographics. However, the creator (with instruction from the broadcaster) will produce every sitcom with a specific target audience in mind.

The benefit of streaming services: Sitcoms produced by traditional broadcasters will often be sold to online streaming services like Netflix and Amazon. Keeping the series readily available to audiences is an effective way to maintain its relevance in a heavily saturated age of media content.

Identify the pleasures audiences might have received from watching sitcoms in 1994 and three more pleasures audiences might receive from watching sitcoms in the present day.

Pleasures of watching sitcoms (1994)

- Episodes with cliffhanger endings were more effective as audiences had to wait a week in anticipation for the next episode

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MAN LIKE MOBEEN

MEDIA LANGUAGE

Roland Barthes' Codes

Provide examples from the set episode of each code according to the list of Roland Barthes.

Cultural Codes –

Fill in the missing key words in the following statements

'Wifey Riddim' contains a _____ narrative in which events are presented in chronological order, one after the other. This is typical for sitcom narratives as they can present quite simple and straightforward stories, the progression of which is easy to follow.

Sitcom Narrative

Mobeen is a _____ narrative strand. The narrative follows Mobeen's quest to find a wife through an arranged marriage, as he feels his sister needs a mother figure in her life. This is quite unusual for a sitcom, as it will often have an *ensemble cast* with a *multistrand narrative* (a narrative that follows multiple narratives at once from the different characters).



Use the table to complete the character arc of Mobeen in the set episode

Narrative (Todorov)	
Equilibrium	Mobeen is caring for his younger sister, Aqsa, without any parental figures at home. Aqsa comes home and reveals that she has been suspended from school. She blames him, as she believes that he is not a good parent figure for her and does not punish her enough.
Set-up	
Character Motivation	Mobeen wants to find a wife who will act as a mother figure for his younger sister Aqsa.
Conflict	<ul style="list-style-type: none"> Mobeen struggles to buy a teen magazine for Aqsa, as it is all about sex and relationships. Mobeen goes to his friends Shahid and Nate for advice about the arranged marriage but he ends up convincing himself that an arranged marriage is the best option. Uncle Habib arranges a marriage meeting for Mobeen. It is soon revealed that Uncle Habib cannot make the meeting and Mobeen must go with Uncle Shady. At the arranged marriage meeting, Brother Ahmed interrogates Mobeen while his daughter, Khadijah, also interrogates Mobeen, rather than being stereotypically quiet. Uncle Shady ends up ruining the meeting by revealing too much personal information and mocks Mobeen. Uncle Shady ends up fighting Brother Ahmed.
Development	
Resolution	Mobeen sits outside his house with his friends Shahid and Nate and his sister Aqsa. Aqsa says Mobeen does not need a mother figure, and Shahid and Nate agree that they can never lose Mobeen by getting married.
New Equilibrium	

Like most episodes of sitcoms, 'Wifey Riddim' is a closed narrative. The protagonist Mobeen essentially finishes the episode in exactly the same state as he started; looking after his sister without a wife / mother figure for her.

- Visual Codes:** The setting is very important to set up the realism of the programme – the series is set and filmed in Birmingham and is filmed on location at a marketplace, inside a shop and inside houses. It constructs a clear sense of realism to the episode (suggesting that we are not seeing an idealised view of city living, like you do of New York City in *Friends*) and suggests that Birmingham has a strong cultural and regional identity that is quite unique.
- Technical Codes:**
- Language Codes:**

Identify which character from the set episode best describes each archetype

The Square – the 'normal' and sane character who we see react to other people and situations.

The Wisecracker – the character who makes fun of others and finds humour in all situations.

The Sage – the older and wiser character who dispenses their knowledge to others.

A parody of **'The Sage'** – although he looks like an older and wiser character, he actually ruins Mobeen's chance at arranged marriage.

The Goofball – both characters are naïve and sometimes take on a 'bumbling' role. They both clearly rely on Mobeen.

Code Analysis

How are technical and language codes used in *Man Like Mobeen*?

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MAN LIKE MOBEEN REPRESENTATION

Man Like Mobeen (Series 1, Episode 2) © Cave Bear Productions / Tiger Aspect Productions, 2017



Summarise how each of the remaining characters are represented in the set episode

Mobeen is represented as the most 'down-to-earth' character in the sitcom – the one that the audience are most likely going to aspire to be like. While he still has traditional Muslim values, he sees the world from a **modern** perspective, which puts him at odds with his uncles. He is often the voice of reason when talking to other characters in order to emphasise that he is the character with the most intelligence and worldly experience. In the image, he is wearing a backwards cap and using gang signs to show that he is a 'cool' person.



Social & Cultural Contexts

Man Like Mobeen is an example of how changing social and cultural beliefs are now sitcoms. The diverse _____ in *Man Like Mobeen* – particularly the positive – is not something which has been done in older TV sitcoms before. This is because _____ is misrepresented or under-represented in TV sitcoms – for example, there is not any _____ the set episode of *Friends*. It shows that society and culture has progressed and changed with TV sitcoms now representing a _____ range of social and cultural groups.

Society & Culture in 'Wifey Ride'

Complete two more examples of ethnicity or culture is depicted

The episode is written by and stars Ghulam Dustgir 'Guz' Khan (a Muslim character) and episode acknowledges Birmingham's **multiculturalism**, which he has to achieve with New York City. The fact that the episode highlights the differences between traditional Muslim beliefs and Westernised British beliefs demonstrates the **multigenerational** families with different traditions may face.

List three examples of either under-representation in the

In one sentence, explain

Use the table below to compile a list of all the subverted stereotypes in the set episode

Familiar Stereotypes

- Older uncles being traditional and holding very different values to a younger Mobeen.
- Stereotypes of Mobeen as a **young male**, e.g. being called a 'bad man' by his Uncle Shady and wearing a backwards cap to show he is 'cool'.
- Working-class Britain** represented as struggling with money, e.g. the marketplace and Mobeen being accused of shoplifting.
- Aqsa is **boy-obsessed** and wants *Teen Now* magazine for guidance on how to impress them. This creates a stereotypical representation of the rebellious teenager – Mobeen is shocked by what is in the magazine in the episode.

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THE UNCLE MOBEEN
AQSA
THE FRIENDS

Man Like Mobeen Fact Sheet

Creator:
Production Company:
Parent Company:
Distribution Company:
Original Network:
Years of Broadcast:
Broadcast Format:
Running Time:
Episodes per Series:
No. of Series:
Platforms Available On:

Fill in the missing words with all missing information

Public Service Broadcasting

Fill in the missing words

Man Like Mobeen was produced for the BBC, a _____ owned conglomerate with a _____ service remit to produce innovative programmes that will appeal to the diverse nature of the UK population. The organisation prides itself on producing content that will serve the British public that will not only entertain, but also educate and inform them. The BBC publishes its own 'Public Purposes' which include:

- Show the most creative, highest quality and distinctive
- Reflect, represent and serve the diverse community of the
- Reflect the UK, its culture and values to the world

Man Like Mobeen fulfils the BBC's public service remit by representing the diversity of the UK's population. The programme also has a diverse cast, in terms of ethnicity, culture and age – all contributing to a representation of one of the diverse communities in the UK, more specifically, the Muslim community in _____ (one of the biggest Muslim communities outside of London).

What rating has the BBFC given to most episodes of *Man Like Mobeen*? Why has this rating been given?

Tiger Aspect & Endemol Shine UK

Briefly describe the key events which occurred for **Tiger Aspect and Endemol Shine UK** in each of the following years

1988 -

Tiger Aspect Productions is particularly known for its sitcoms, e.g. *Mr Bean* and *The Vicar of Dibley*.

2006 -

Endemol is a **UK conglomerate** that owns many different production (TV) and digital subsidiaries.

2014 -

Before *Man Like Mobeen*, Guz Khan (the creator of the series) was working as a _____. While doing this, he was **uploading videos to his** _____ channel under his online personality Mobeen – an opinionated care worker living in Birmingham who was looking after his sister.

Steve Coogan's production company _____ picked up Khan's YouTube videos and made a pilot episode for BBC Three's new talent show, _____.

MAN LIK MOBEEI MEDIA INDUSTRY

Convergent Technologies

Fill in the missing words

Man Like Mobeen was originally produced for _____ from February _____ until February _____ on BBC Three, a _____ service and it is now available on television. This was the first time the BBC (16–34-year-olds) believed the programme was being watched on television.

_____ is a prime example of _____ and the BBC adapting its broadcasting to suit its audience's viewing habits.

The programme is now also broadcast on Netflix, which is a _____ service which provides _____ content. The content, such as *Man Like Mobeen*, can be accessed through its unique _____.

This is an example of the digital platform _____ audience for the programme, which is also partially **commercially funded** by _____ rights to other content.

Home page

Synopsis

Features of the official BBC Three website

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6 MAN LIKE MOBEEN

AUDIENCE & CONTEXT

The Big British Asian Summer (2018)

The older cast of characters in *Man Like Mobeen* belong to Generation Y or the millennial generation

Millennial

Celebrity Culture

Use this one to learn many things as you can

Uses and Gratifications

Entertainment/Diversio

Information



Personal Identity



Social Interaction



What was The Big British Asian Summer?

Those in the millennial generation were born at any point between the late 1970s and the late 1990s. They are largely defined by their experiences in an uncertain job market, their acknowledgment of mental health issues and their experience of growing up with social media.

Coventry was announced as 'City of Culture' in December.

Identify five more major political, social or cultural events that occurred in 2017

A terror attack took place in Westminster. The police treated it as an Islamist-related incident.

Gender: Aqsa being a strong and dominant young female, who often has control over Mobeen, reflects modern and more progressive attitudes towards young women and their position in society.

The conflict in attitudes towards arranged marriage throughout the episode targets audiences with similar conflicting attitudes towards traditional religious or cultural values/beliefs.

Think about it: Mobeen's struggle to look after his sister while also going through an arranged marriage by his uncles may represent many **conflicts** or **struggles** that **second generation immigrants** may face in the UK. While they have grown up in the UK and are accustomed to British culture, their family traditions at times may be unusual to them or create some conflict.

The Year 2017

Man Like Mobeen was initially created by Guz Khan in order to represent Birmingham in a positive way, which the mainstream media does not do. In 2017, Birmingham City Council reported that 21.5% of Birmingham's population was Indian, Pakistani or Bangladeshi – the West Midlands (Birmingham) has the second largest population of this community outside London. The episode 'Wifey Riddim' includes a character who has opinions on the ways that people react (such as Uncle Shady's out-of-control reaction at the arranged marriage).

Dominant Readings:

Oppositional Readings:

Provide examples of dominant and oppositional readings of *Man Like Mobeen*

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The narrative of the episode follows a _____. The story is told in chronological order.

The episode begins with _____ - the majority of the gang are gathered in Central Perk café having a casual conversation

There are multiple _____ to run out on her own wedding, Chandler and Joey advising Ross on

Fill in the missing key terms

'The one where Monica gets a roommate'

There are three examples of _____ within this opening sequence: Monica reveals that she has a date with someone; Ross is upset because his wife has left him to be with another woman; Rachel walks into the café wearing a wedding dress, revealing that she has run away from her own wedding

There is _____ (_____ episodes) - Rachel argues over the phone with her father; Paul the wine guy (lies to Monica) has slept with

F.R.I.E.N.D.S

Media Language

Fill in any gaps in the table

Code/Convention	Definition	Friends Example
	The reference is made indirectly	When Joey lists the ice cream flavours to Ross, he is implying that there is now a huge variety of women that Ross can sleep with
Comic Traps		Ross's wife has divorced him because she is now a lesbian. He must now rely on his friends to rebuild his confidence and navigate a world of dating which he does not understand.
	A sentence or saying that is repeated over time to the extent that it becomes an identifying feature of a character's personality or attitudes	Ross: 'We were on a break!' Joey: 'How you doing?' Chandler: 'Could there be anymore...' Janice: 'Oh my God!' Ross: 'Hi!' Phoebe: 'Phalange'
Intertextual Humour	When a media text references another text in order to shape meaning and affect audience interpretation. In comedy, the referenced text is usually used inappropriately or out of context.	
	Situations or dialogue that appears to contradict initial expectations resulting in a subversive form of comedy	When Ross gloomily says 'I just want to be married again', this is immediately followed by Rachel entering the coffee house in a wedding dress. While it looks, at first, as if Ross's prayers have been answered, it turns out that Rachel has just run away from her wedding.
Sarcasm		The majority of Chandler Bing's lines are sarcastic. prime example: Rachel: I was laughed out of _____ Chandler: And yet _____ Rachel: Well, I would _____ got new boots with _____ Chandler: _____ well you know me
	A joke or amusing situation that is developed and built up over time	In the Pilot episode, it is revealed that Ross has been divorced because his wife was actually a lesbian. This is continuously made fun of by the characters throughout the 10 seasons, even by Ross himself.
Slapstick	Comedy created by physical actions which make characters appear foolish or clumsy. These actions will often be exaggerated for comic effect.	
Signature Theme Song	A song or soundtrack which plays out through the opening credits of every episode	'I'll Be There For You' by The Rembrandts has become synonymous with <i>Friends</i>

Match each principal character in *Friends* to the appropriate character type

Ross

Chandler

Rachel

Phoebe

Joey

Monica

The Jock

The Prude

The Lib

The New

The K

The Les

Body language:

Setting:

Lighting:

Facial expression:

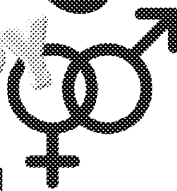
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F.R.I.E.N.D.S

REPRESENTATION



Character	Profile	Identify who is referring to
	Rachel is perhaps the most stereotypically non-independent character. She is introduced in a wedding dress and comes across as relatively helpless. It is revealed to be completely financially reliant on her father and to be with him for himself. However, she demonstrates a desire to change and become more independent (that she does over the 10 seasons).	
	Monica is proud, independent and fairly domineering. She explains to Rachel the concept of having 'a job' and assures her that she can make money for herself. However, Monica also shows an interest in stereotypical 'women's' issues such as sex and dating.	
	Phoebe makes a brief reference to an ex-partner ('I don't want her to go through what I went through with Carl'). She reveals in the episode that her mother killed herself and that she has been exposed to greater trauma than all the other friends put together. Phoebe generally emerges as the most unconventional and free-spirited of the group.	
	Joey embodies a fairly stereotypical representation of masculinity. His flirtatious behaviour towards Rachel and his suggestion that Ross should visit a strip joint suggests that he has an interest in sex and womanising. This traditional 'macho' persona is emphasised by his muscular physique and black leather jacket.	
	Chandler is the only protagonist to not refer to their sexual preference in the pilot episode, instead cementing his clear status as the 'joker' of the group. This is developed in later episodes when it becomes evident that he uses jokes to keep people at an emotional distance. This is relevant to discussions in the mainstream media about men being able to share their feelings and be openly vulnerable.	
	Ross fits into what was referred to as the 'new man' in the 1990s. He represents the sensitive side of masculinity, demonstrating a desire to be in a healthy and committed relationship: 'I don't want to be single, I just want to be married again'.	

Give three examples of ways in which *Friends* was considered politically progressive back in the 1990s

Give three examples of ways in which *Friends* is now considered politically incorrect in the present day

Male
Joey: 'What about, oh...'
Joey: 'Can the answer...'
Ross: 'To left me!'
Joey: 'Gotta go. Angela... man!'

The core cast are made up from **Generation X**. This generation living comfortably between youth and adulthood as **Twinks**.

In no more than 50 words, explain how the twinxer lifestyle is conveyed in 'Monica gets a roommate'

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F.R.I.E.N.D.S

Fill in the fact sheet with all missing information



FRIENDS – FACT SHEET

Executive Producers: Kevin S Bright; David Crane; Marta Kauffman

Production Company:

Distribution Company:

Parent Company:

Media Conglomerate:

Original Network:

Years of Broadcast:

Broadcast Time:

Running Time:

Running Time (with advertising):



Identify the missing figures in the following three statements



Due to its popularity, *Friends* became increasingly expensive to produce

1

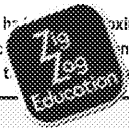
The core cast were paid _____ per episode for the final series, a huge rise from the \$22,500 they were initially paid

2

Warner Bros. was offered _____ by NBC for the privilege of broadcasting each episode in the final series. At the time, this was the most a network had paid for a series with 30-minute episodes.

3

Companies have _____ dollars to _____ and a _____ slot within _____ the final episode



INDUSTRIES

Friends was broadcast on NBC, Thursday evenings at 8:30pm. How did this slot allow *Friends* to _____ a large audience?

How does Warner Bros. still earn approximately \$1 billion from *Friends* each year?

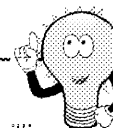
Answer the following four questions on the success of *Friends*



Approximately how many viewers per episode did the first season of *Friends* gain?

Approximately how many viewers did the final episode of *Friends* attract in the UK?

Did you know?



The first episode brought in viewing figures of approximately 22 million. It ranked 15th in the list of most watched television shows that week.

_____ an example of a plot line in the pilot episode that NBC thought might alienate a conservative mass audience

What rating has the BBFC given to most *Friends* episodes? Why has this rating been given?

As it was a commercial production (targeting a mass audience), the producers were not required to reflect the diversity of the US population. The main characters are all white, straight, middle class, conventionally attractive and successful enough to be aspirational.

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Fill in the missing key words



Friends was initially broadcast on _____, an American network recognised for producing programmes that are likely to appeal to a _____ audience (e.g. *The Office*, *America's Got Talent*). *Friends* was initially broadcast as part of the channel's _____ night line-up. These key scheduling decisions were made to attract not just a primary audience of _____ year olds but the vast majority of television sitcom audiences as well.

While the primary audience in the UK was generally thought to be young _____ (specifically ABC1 women between the ages of 25 to 44), the series clearly aims to appeal to both _____ based on the evenly gendered split of the principal characters.

Over the years, different _____ have all _____ contrasting readings (based on _____ reception theory).



Describe three contrasting responses audiences might have to *Friends* based on Stuart Hall's reception theory



Preferred Reading:

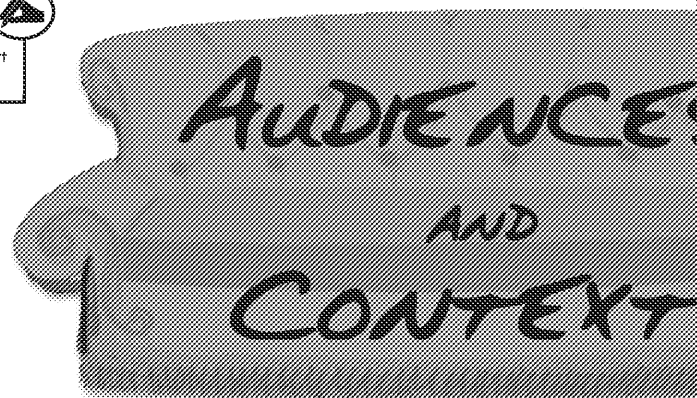
Opposed Reading:

Negotiated Reading:

In no more than 50 words, describe the impact the attack on 11th September 2001 had on *Friends* and the way audiences view it today



Uses and Gratifications	Explanation	Identify the gratifications from watching
Entertainment/Diversi 	<ul style="list-style-type: none"> Extraordinary joke rate. Every couple of lines can provoke laughter among mass audiences. 	
Information 	<ul style="list-style-type: none"> International audiences may tune in to learn about the lifestyle and culture of New York at the time (though the representation of this is thought to be res... 	
Personal Identity 	<ul style="list-style-type: none"> Twixters relate to the show's themes of young adult independent living, relationships... 	
Social Interaction 	<ul style="list-style-type: none"> The show's original audience can retrospectively watch <i>Friends</i> with their children, making for a socially cohesive experience 	



F·R·E·N·D

Identify the cultural context of the show in 1994...

Identify any four major political, social or cultural events that influenced the show's production.

I'll Be There For You' by The Rembrandts became a universally recognisable song

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