Zig Zag Education

2017 Specification
Exams from 2024

Revision Guide for GCSE AQA Media Two

Section A: Television

S Mills and G Morley

Second Edition, May 2024

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Contents

Teacher's Introduction

This Revision Guide provides an excellent way for students to revise for the GCSE (9–1) AQA (8572) Media Studies exam for Media Two, Section A: Television. It will help students to review all the key content, the close study products, keywords, media concepts and skills required for the television part of the exam.

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

This Revision Guide is specific to AQA GCSE Media Studies, Media Two, Section A: Television. It is based on the Television close study products for this component, for the exams from 2024:

- *His Dark Materials*, Series 2, Episode 1, 'The City of Magpies' (2020)
- *Doctor Who*, Series 1, Episode 1, 'An Unearthly Child' (1963)

The Revision Guide is divided into five chapters. Each chapter focuses on one area of the framework: media language, representation, industry, audience and context.

In each chapter, the Revision Guide provides:
- ✓ A summary of the topic
- ✓ Keywords and definitions
- ✓ Summary revision notes
- ✓ A range of engaging revision activities
- ✓ Challenging extension activities
- ✓ Exam-style questions with helpful tips, indicative content and mark schemes
- ✓ A progress grid for students to monitor their progress

All activities can be completed individually and are perfect for classwork, homework, cover lessons or during study leave.

Also included is an A5 revision booklet containing the revision notes only from each section of the pack. Your students should find this useful to dip in and out of, or for last minute revision.

S Mills and G Morley, May 2024

Students' Introducti

This Revision Guide will help you to revise for Section A of the GCSE AQA Media T
Television close study products for this exam, and there is a chapter on each part
language, representation, industry, audience and context). For each chapter, ther
- a short summary of the media framework and how it relates to the Televisio
- keywords and definitions for the media framework
- useful revision notes covering the main points about the media framework in re
- a range of fun revision activities
- challenging extension activities
- exam-style questions, with answers and mark sch
- a grid to help you keep an eye on your pr gr ss
- a quiz on all the topics at the en'

You can do all the activit s y urself, and answers are provided at the end of e
your under   g.

How to use this guide

1. For each section, check through the keywords. Tick off the ones you know, a unsure about.
2. Read the revision notes for each area and refer back to the keywords if there don't understand.
3. Try the revision activities and use the answers to mark yourself.
4. Fill in the progress grid to identify areas that you are confident with and tho
5. Reread the revision notes and complete the revision activities again until yo are happy with every aspect listed on the progress grid.
6. Try the exam-style question.
7. Read through the mark scheme and indicative content to give yourself a mar
8. Identify areas to improve your exam answer, using the template provided a
9. Rewrite your exam-style question in order to move it to a higher band.
10. Fill in the progress grid again, using a different colour, to check you are conf
11. Reward yourself with a break or something fun.

Component 2 – exam tips and FAQs

How long is the exam?
1 hour and 30 minutes.

How much of the exam is on television?
Half of the exam. There are 84 marks in total – 42 mar   e television questio

How many questions are there in the   an
There will probably be five m   ues ns. two on Television and three on News
participatory media. So   t se questions might have more than one part.

How long d   for each question?
There are 42 marks for the Television part of the exam, and you should spend ab
doesn't include screening and note-making time for the television extract.

Do I have to know everything about all the products?
In this exam, you are expected to know about media language, representation, in
both of the Television close study products.

Will I get marked on my spelling and grammar?
If there is a long-form 20-mark essay question, you will be marked on your spellin[...]
you argue your points. However, the content of what you write is always more im[...]
on spelling, grammar, etc. in the shorter questions, but you should still try to writ[...]
examiner can understand your ideas.

Do I have to learn and use the keywords?
No, but it will certainly help you to get more marks. Completing this revision guid[...]

Are there questions on unseen products?
No, not in this exam. The unseen product questions are in the Media One exam.

Will I watch an extract of a close study product in[...] e[...]m?
Yes. You will be shown a short extract fro[...] o[...]e Television close study prod[...]
the episodes you have studied, b[...]know exactly which few minutes y[...]

Media[...] p[...]verview

Section	Form	Close study products	Media language	Representation	Indus[...]
Section A	Television	Doctor Who His Dark Materials	✓	✓	✓
Section B	Newspapers	The Times The Daily Mirror	✓	✓	✓
Section B	Online media	Marcus Rashford Kim Kardashian: Hollywood* Lara Croft Go	✓	✓	✓

* Note: The *Kim Kardashian: Hollywood* app has been discontinued. AQA has sta[...]
disadvantaged by the game being discontinued. There may also be questions rel[...]
online presence.

Student progress grid

A detailed grid is provided at the end of each chapter. This is an overall grid for you to track your overall progress for Media Two.

Television	I have read the keyword and definitions	I have read the revision notes	I have completed the revision activities	I have completed the extension task(s)	I have completed the exam-style question	I have marked my exam-style question and read all the indicative content	I have filled in my progress chart for the chapter
Media language							
Representation							
Industry							

Media Language in T[e]

The media language of television deals with what you see and hear on the screen, how it is p[u]
and how it fits into genres.

Rev[ision] [T]ip

Check through all the keywords before you start the ch[apter]. [T]i[ck off] the ones you know and highli[g]
[...] [t]h[e]m on them at the end of the chapter.

🗝 Keywords 🗝

Ambient s[ound] – background sounds that occur naturally, e.g. noise of traffic n[...]
can be enhanced to sound louder by adding sound effects

Amplified sounds – where diegetic or ambient sounds are made louder for dra[...]

Character arc – the narrative of the individual character over the series, such a[s]
with her mother

Closure – whereby questions are answered, mysteries are solved and issues are e[...]
the narrative

Connotation – what the images and words may imply, hint or suggest to the au[...]
unusual black clothes connote that he is mysterious and different from other p[e]

Continuity editing – the most 'invisible' form of editing where the audience do[...]
simple cuts are used between related scenes and aim for a consistent, smooth e[...]

Cross-cutting – where editing cuts between two scenes to indicate they are ha[p]

Denotation – what audiences actually see, e.g. the Doctor wears black clothes

Diegetic sound – sound from within the world of the product, e.g. dialogue

Dynamic genres – genres are dynamic and change over time; they often chang[e]
social contexts, changes in technology or changes in audience interest and exp[...]

Enigma codes – how the narrative raises questions for the audience so they wa[...]
find out the answer

Episodic narrative – the storyline that occurs wi[thin] th[e] [e]pisode and is resolve[d]

Establishing shot – a camera shot t[o] [sh]o[w] [wh]ere events are taking place, e.g. th[...]
City of Magpies

Generic co[des] [a]n[d] [con]v[ent]ions – each genre has specific conventions, e.g. alie[n]
science fi[...]

Genre – the type of TV programme, such as science fiction, teen drama, sitcom[...]

Hero – a character type in Propp's theory; the hero is the main character who i[s]

High-key lighting – lighting which uses multiple light sources to create clear, br[...]
shadows

Hybrid genres – genres may overlap, and products may use codes and conventio[n]

Iconography – the visual codes that are symbolic of or associated with a certain advanced technology is iconographic of science fiction

Intertextual/intertextuality – linking to, or making references to, other media p recognises the connection

Linear narrative – a narrative or storyline where the situation is very different b a mystery has been solved or someone has died); linear narratives usually prese and logical way

Location – where a scene is filmed

Long shot – a camera shot that includes the head and v ɔ body

Low-key lighting – lighting which uses limit lɪ ɪt ʒources to emphasise contra to create a moody or mysterious ɑt ɑ of ɛ ɛ

Mediated – what the m ɛ ʒ is not reality but is a mediated version of rea is always ʰ in ʌ ɑy

Mid-shot - ʒera shot that includes the head and upper body, usually from ɑ

Mise en scène – the visual codes in a scene, including costume, props, lighting, ʒ

Narrative – the plot, or story of an episode; can also continue across the whole se

Narrative arc – a longer narrative: the whole series can have a narrative arc, suc between the Doctor and Susan; narrative arcs can continue over many series, su Doctor's backstory

Non-diegetic sound – sound from outside the world of the product, e.g. music the theme tune

Propp – developed a narrative theory which says that most stories feature simil hero, the villain, the helper and so on

Repetition and variation of generic codes and conventions – repeating the cod establish the genre and makes the product recognisable; varying the codes and product interesting and gives it more novelty or appeal

Selection, combination and exclusion – which aspects of media language are se are combined, and which ones are excluded

Sign – what you see/hear **(denotation)**

Sound effects – sounds added after filming, to create effects

Symbol – the way you interpret what you see/hear **(connotation)**

Todorov's narrative theory – a five part narrative st   e, including:
- Exposition – the situation is explained
- Disruption – something unusu ɔ pɪ ɪ
- Complication – more ʌ ltɪ ɪ arise
- Climax – he m ɔ hatic point, often a fight or tension point
- Reso tɪ situation is resolved

Villain – a character type in Propp's theory; the villain does something evil or tri reaching their goal

Visual codes – the use of images and colour, and other aspects of visual design

Doctor Who: What is science fiction

Iconography includes other worlds, advanced technology and weaponry, aliens, space, spaceships, futuristic costumes

The characters often include aliens, time travellers or astronauts

The narrative is often ... and the situation ... resolved by the end of the episode or series

Codes and conventions of science fiction

Science-fiction dramas tend to be up to an hour long, in seasons/series

Narratives concer to other times or or aliens on Earth

Genre theory

Repetition and **variation** are important to genres.

Repetition

Doctor Who **repeats** most of the generic conventions of science fiction, such as other worlds, advanced technology and weaponry, aliens, spaceships (the TARDIS) and narratives featuring aliens and space/time travel. This helps producers to market the programme and help audiences to recognise and understan... type of programme i... is.

V

The first series of *Doc* conventions. This mea little bit different, to ... iences interested. ... science-fiction dramas of the first to be a
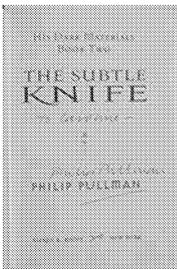
Fantastical creatures, i.e. the daemons
Talking animals

The characters come from or visit other worlds

The narrative arc is often linear and on an epic scale

Codes and conventions of science fiction

Fantasy series are often part of a larger trilogy of stories (e.g. *Star Wars*, *Lord of the Rings*)

Old technology is used but in magic

Genre theory

Repetition and **variation** are important to genres.

Repetition

His Dark Materials **repeats** (or uses) generic conventions of science fiction, such as the battle of good vs evil, magical characters (the witches) and the fantastical creatures (daemons) are a key feature of the series. The use of other worlds and fictional/imagined locations (e.g. the City in the Sky) is a repeated convention. Finally the quest that Lyra is on to save the world is a generic convention that features in the fantasy genre.

V

There is some variation the story are set in the in an

Hybrid genres

'Pure' science fiction is hard to define, but focuses on alien invasion / first contact, alternate realities and on explorations of Earth's future, or of other worlds and so mixes with elements of other genres. For example:

- Action sci-fi – while the setting and narrative are based in science fiction, the shoot-outs, gun battles and action sequences; for example, the *Star Wars* film
- Adventure sci-fi – focuses on exploring new worlds and travelling to different the *Star Trek* films and TV series
- Horror sci-fi – this often focuses on dystopian futures, or on alien invasions, creatures; for example, the *Alien* films.
- Drama sci-fi – focuses on the relationships between characters within a sci-fi TV series.
- Teen drama sci-fi – this uses teen characters and includes teen interests, such yourself' and relationships with partners and parents, and mixes it with a sci the *Stranger Things* series.
- Comedy sci-fi – this has a sci-fi narrative and setting but focuses on the come misunderstandings between aliens and humans; for example, the *My Parents*

Many films and TV programmes draw from lots of different genres and include sci adventure and action, such as the *Guardians of the Galaxy* films, which have sci-fi comedy.

Propp's narrative theory

- All narratives are similar
- There are recognisable character types in most narratives
- The character types are:
  - The hero – the main character who is on the side of moral good
  - The villain – is usually evil; tries to stop the hero from reaching their goal
  - The princess – the prize that the hero will win if they are successful
  - The princess's father – the person who is in charge of awarding the prize
  - The false hero – seems as though they are on the side of good and helps be evil
  - The dispatcher – sends the hero on their quest/mission
  - The donor – gives something to the hero to help with the quest/mission
  - The helper – may act as a sidekick or support to the hero
- The hero is usually on a quest to find something or someone, or to get justice

Todorov's narrative theory

- All narratives are similar
- There is a similar structure to most narratives:
  - Exposition – the situation is explained
  - Disruption – something unusual happens
  - Complication – more difficulties arise
  - Climax – the most dramatic point, often a fight or tension point
  - Resolution – the situation is resolved

Revision tip:
Highlight any words you are unsure about or think you won't remember as you read through the check through them again at the end of the chapter.

Enigmas and closure

Narratives tend to start with enigmas. These are the mysteries or questions that g
wanting to keep watching.

Doctor Who:
- The enigma of why Susan is so clever about some things and so ignorant abo
- The enigma of why Susan's address is a junkyard
- The enigma of who the Doctor is
- The enigma of whether the Doctor is good or evil

His Dark Materials:
- The enigma of why the City of Magpies or ye rs abandoned at the beginning
- The enigma of why there are no ..ltr ii. tne City of Magpies
- Why is Will attracted t ...... er? What has happened in Will's past?
- What is the sig. r e of the knife to Will?
- What i ..... ust that we see towards the end of the episode?

Episodes often end with some **closure**, when questions are answered and mysteri
continue to the next episode and throughout the series, making the audience wa
whole series.

Doctor Who:
- The closure of knowing Susan and the Doctor are time travellers / aliens
- The further enigma of wondering what will happen to the teachers now
- The further enigma of the new planet

His Dark Materials:
- The closure of Queen Ruta Skadi saving Katia from Mrs Coulter
- The further enigma of wondering whether Will is a good character or an evi

Intertextuality

Intertextuality is where one media product refers to other media products. Intert
texts. Audiences take pleasure from recognising intertextuality.

In *Doctor Who*, intertextuality includes references to:
- popular music, when Susan is dancing to the radio
- popular culture and fashion, shown in Susan's cloth...

These references make the programme ..... ouern and up-to-date for its time,
very old-fashioned now.

Intertextua' ... His ..... Materials:
- The stc ..... used on John Milton's poem 'Paradise Lost'
- Lyra's alethiometer (or golden compass). *The Golden Compass* was a Hollyw
- There is indirect intertextuality as the show has fantasy series characteristics
  (although it is to be noted that Philip Pullman does not like these compariso
- The 'Prophecy' element of the storyline. One person is destined to save the v
  intertextuality).

Visual Codes

- **Settings and locations**: some settings are repeated almost every episode, such as the TARDIS in *Doctor Who*. Others are used occasionally, such as the junkyard in *Doctor Who*; others are used as a one-off, such as other worlds.
- **Costumes and make-up** such as the Doctor's outfit helps to construct and convey the character and the make-up used to create the scars on Katia (captured witch) creates a sense of realism
- **Props**, such as the alethiometer in *His Dark Materials* and the radio in *Doctor Who*, are used to help convey characters or progress the narrative
- **Lighting**, such as the low-key lighting on the ship with Mrs Coulter and the bright high-key lighting in the TARDIS, is used to create atmosphere
- **Mise en scène** analysis focuses on all the visual codes, and considers the selection, combination and exclusion of different aspects; for example, which setting is selected (a junkyard), what is included (a police box, a mysterious man) and what is excluded – what you would normally expect to see but isn't – (evidence of a normal home/family).

Auditory Codes

- **Speech/dialogue**, such as everything the characters say
- **Diegetic sound**, such as the sound of the bowl smashing when Lyra fights Will; this adds realism
- **Non-diegetic sound and music**, such as the tense music on the soundtrack just before Lyra fights Will
- **Ambient sound**, such as the background noise of the classroom and corridors in *Doctor Who*. The rain and rumbling thunder when Lyra is in the cave at the beginning of the episode adds realism and makes the locations more believable.
- **Amplified sounds**, where diegetic or ambient sounds are made louder for dramatic effect, such as the threads pulled out of the witch by Mrs Coulter. This adds dramatic effect by drawing the audience's attention to important aspects of the scene.
- **Sound effects**, such as the futuristic beeping sounds of the TARDIS and the now iconic sound of the TARDIS taking off. The sound effect of the dust swirling in *His Dark Materials*.

Technical Codes

Revision activities

1. Keywords crossword
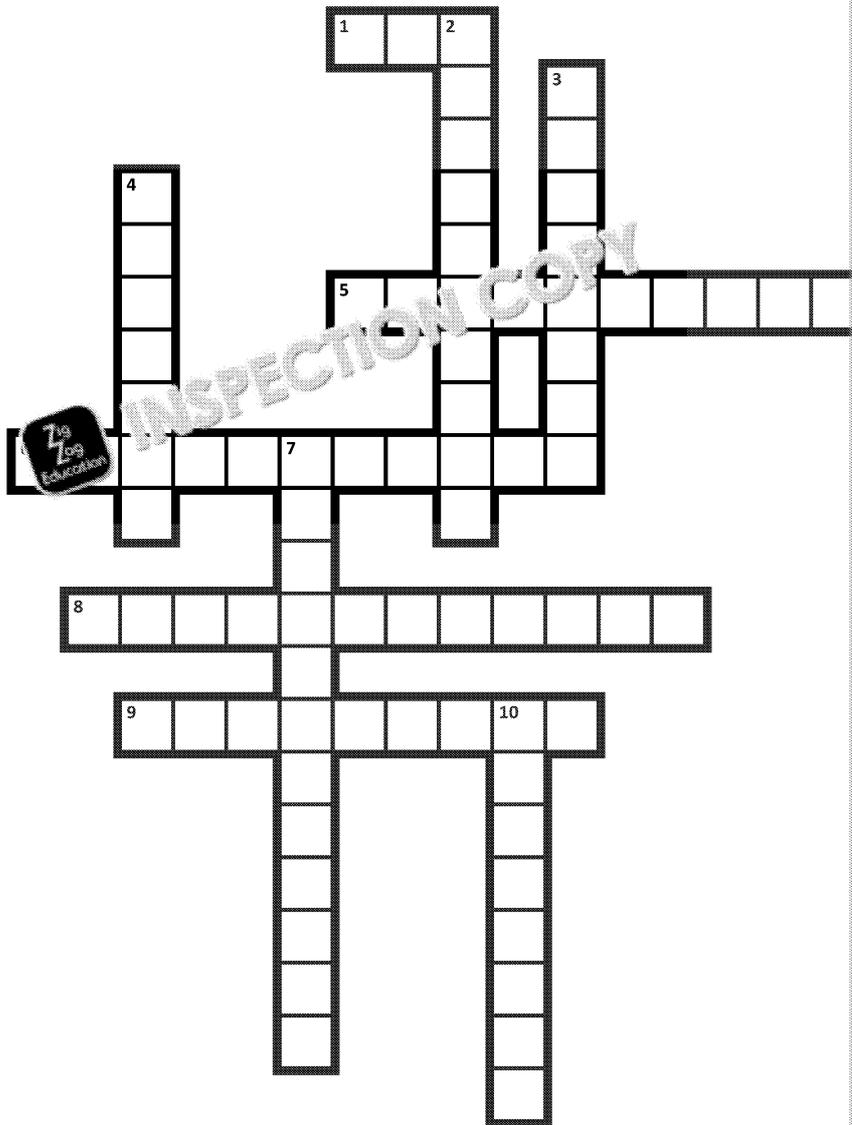
Across

1. The storyline of an individual character is called the character... (3)

5. Genres have recognisable codes and ...)

6. Sound that comes from outside the world of the product is called... ...

8. The s... e t... continues throughout the whole ... is called the... (9,3)

9. Sound that is made louder for dramatic effect is called ... sound (9)

Down

2. A type of 'invisible

3. Sound that comes product is called...

4. The naturally occu ... sound (7)

7. The camera shot t happening is calle

10. The story that occu called the ... narra

2. Codes and conventions

Draw lines to link the codes and conventions with the examples from *Doctor*

Doctor Who	Codes and conventions
Susan and the Doctor are revealed as time travellers	Iconography includes other worlds, advanced technology or magical items
Episodes are 23–24 minutes long	Narratives concern travel to oth~~er~~ ~~~e~~ or worlds
The episode focuses on a strange girl, her mysterious grandf~~at~~ ~~~ sp~~ ~~~ ~~~	Drama series tend to be up to an hour long, in seasons/series
Both the Doctor and Susan have advanced powers and knowledge	The narrative arc is often linear, and some situations are resolved by the end of the episode or series
Several scenes are set in the school and in the TARDIS	The lead character is often brilliant and/or flawed or unusual in some way and often has a special skill or power
The inside of the TARDIS has advanced technology and a futuristic design; there is another planet with a potentially threatening alien	There are some recurring locations
Susan and the Doctor may not be human / are time travellers	The characters often include aliens, time travellers or astronauts. The characters often include f~~an~~tastical ~~~ ~~~tu~~ es.

3. Hybrid genres

Tick which genre the character, event or setting relates to the most.

Characters, events, settings	Science fiction	Fantasy	Adven[ture]
Doctor Who and *His Dark Materials*: physical fights			
Doctor Who and *His Dark Materials*: travel to other planets/realms			
Doctor Who and *His Dark Materials*: teen characters			
Doctor Who and *His Dark Materials*: relationship between teens and adults			
Doctor Who: school setting			
His Dark Materials: historical city s...			
Doctor... aliens (at the end of the episode)			
His Dark Materials: other-worldly/ magical characters			
His Dark Materials: changing relationship of Will and Lyra			
Doctor Who: the TARDIS			
His Dark Materials: the alethiometer (golden compass)			

Which genre(s) does *Doctor Who* fit into the most? ....

Which genre(s) does *His Dark Materials* fit into the most? ....

4. Genre theory, intertextuality or enigma?

Look at these examples from *Dr Who* and/or *His Dark Materials*. Do they rela[te]
intertextuality or enigma? Complete the table.

Example	Genre theory, i[n...]
The linear narrative	
The abandoned city	
Whether Will is a good charact... or a ... character	
The p... w...	
Aliens and daemons as characters	
Focuses on alien encounters and invasions	
Advanced or magical technology	
A lead character with special powers or insights	

5. Propp's narrative theory

Applying Propp's theory can be tricky. The characters don't always fit into his characters change during the series or depending on the plot line. There can answers to this.

Try to decide which 'character type' each character could be, and why.

Hero	Villain	Helper
Dispatcher	Donor	Princess

His Dark Materials

Lyra ....

Will ....

Mrs Coulter ....

Queen .... kadi ....

Katia (captured witch) ....

Pantalaimon (or Pan, Lyra's daemon) ....

Doctor Who

The Doctor ....

Susan ....

Ian ....

Barbara ....

6. Todorov's narrative theory

Add the following statements about *Doctor Who* to the correct place in the d
- ❖ The Doctor fights with Ian and kidnaps the two teachers
- ❖ Ian and Barbara try to visit Susan at home, but 'home' seems to be an o
- ❖ It becomes clear that Susan and the Doctor aren't ordinary people and t time/place
- ❖ Ian and Barbara suspect Susan has been trapped inside a police box by a
- ❖ Ian and Barbara become concerned about one of their pupils

Exposition	Cl...a

Disruption	Complication
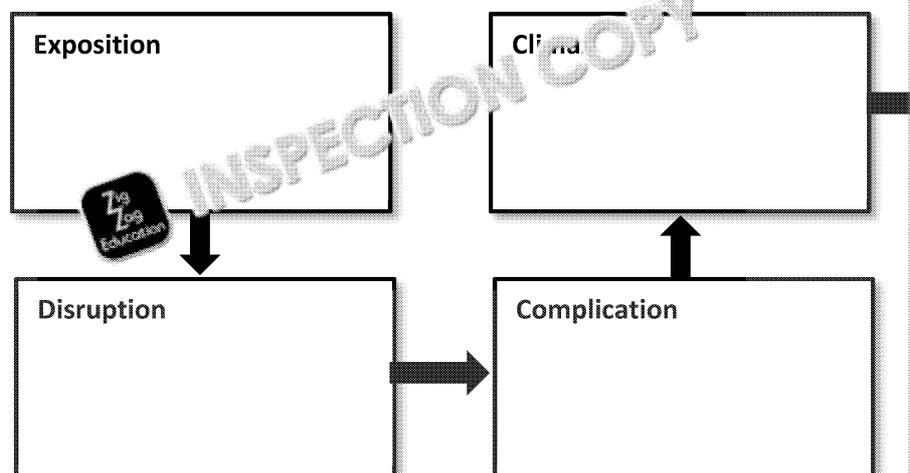
7. **What are the main enigmas that are raised in each character's narrative arc?**

The Doctor: ....

Susan: ....

Will Parry: ....

8a. Mise en scène analysis
Doctor Who

Analyse the mise en scène. Add the connotations for each denotation. One h

Then answer the question below.

Black cloth and unusual h

Posture of woman:
Confronting the Doctor, connotes she is not afraid of him; comforting / caring for Ian, connotes they are friends

Doctor Who

How does the selection, combination and exclusion of elements create mean

....

....

....

His Dark Materials

Analyse the mise en scène. Add the connotations for each denotation. One h
Then answer the question below.

Stone buildings and cobbled floor: *This is not a modern location; connotations of a historical city*

Fruit discarded:

Natural/ambient lighting:

Dung

His Dark Materials © BBC, 2

How does the selection, combination and exclusion of elements create mean

....

....

....

9. Auditory codes analysis

These sounds all occur in the last three minutes of the *Doctor Who* episode,
You could watch this section again on Daily Motion: *https://www.dailymotio*

Label the sounds with the correct labels. Use **two or more** labels for **each** so

Ambient sound	Sound effects	Amplified sound
Non-diegetic sound	Speech/dialogue	Soundtrack/mus

The Doctor and Susan argue: ....

The sound when Ian touches the TARDIS control panel: ....

Ian's reaction when he control panel: ....

The lo mi music in the background: ....

The bangs and rumbles as they fight: ....

The percussion/piano sounds: ....

The high-pitched repeated beeping sounds: ....

The noise of the TARDIS taking off: ....

The wind in the empty landscape: ....

10. Technical codes

Label these images from *His Dark Materials* with the type of camera shot AN each shot is used. The first one has been done for you.

Use these terms: close-up, long shot, establishing shot AND eye-level, high-a

1. **Est lish ** – an **aerial shot** with an **e wide angle** to show the setting of the e de	2.
3.	4.
5.	
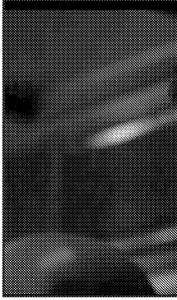
Challenge Yourself extension task

Rewatch two minutes from anywhere in *Doctor Who* or *His Dark Materials*. Make n codes and technical codes. Comment on what is used, and what the effect of it is.

Exam-style question

This is an extract question on *Doctor Who*. The extract question could be on eith[e]
or *His Dark Materials.*

For this question, you can find the extract on YouTube. You may have already wa[t]
revision activity on auditory codes.
Link: https://www.dailymotion.com/video/x5oohaj

Follow these instructions:
- Read the question.
- Watch the extract – the last three minutes of the *Doctor Who* episode.
- Give yourself six minutes to make note[s]
- Watch the extract again and [make notes.]
- Use your notes to help you answer the question.

1. (a) Ex[plain h]ow media language is used to create tension in this extract. C[o]

Exam tip!
For this question, you only need to talk about two examples of media language fro[m]
examples where you have most to say. You could focus on camera shots, or on the [u]
on the use of narrative/enigma and so on. Don't just describe what is there – say h[ow]

Answers: media language

1. Crossword
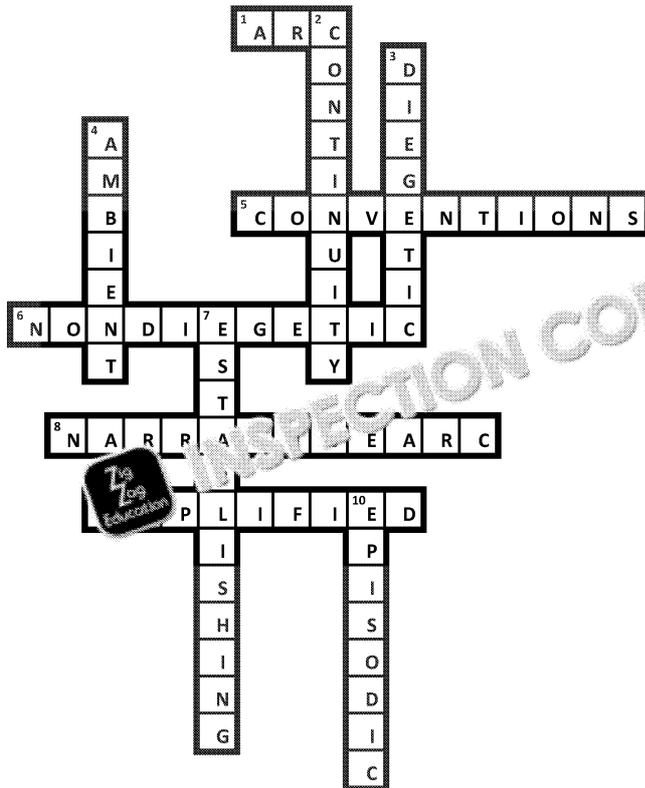
2. Codes and conventions

Doctor Who	Codes and conventions	
Susan and the Doctor are revealed as time travellers	The narrative arc is often linear, and some situations are resolved by the end of the episode or series	Th on fro
Episodes are 23–24 minutes long	Science-fiction dramas tend to be up to an hour long, in seasons/series	Th
The episode focuses on a strange girl, her mysterious grandfather and a spaceship	Narratives concern travel to other times or worlds	Ly 'w
Both the Doctor and Susan have advanced powers and knowledge	The lead character is often brilliant and/or flawed or unusual in some way and often has a special skill or power	Ly co po
Several scenes are set in the school and in the TARDIS	There are some recurring locations	Sc in th
The inside of the TARDIS has advanced technology and futuristic design. There is another scene with a potentially threatening alien	Iconography includes other worlds, advanced technology or magical items	Ly
Susan and the Doctor may not be human / are time travellers	The characters often include aliens, time travellers or astronauts. The characters often include fantastical creatures.	Ly

3. **Hybrid genres**

Tick which genre the character, event or setting relates to the most.

Characters, events, settings	Sci-fi	Fantasy
Doctor Who and *His Dark Materials*: physical fights		
Doctor Who and *His Dark Materials*: travel to other planets/realms		
Doctor Who and *His Dark Materials*: teen characters		
Doctor Who and *His Dark Materials*: relationship between teens and adults		
Doctor Who: school setting		
His Dark Materials: fictional historical ... s tt ...		✓
Doctor Who: aliens (at the ... nd ... the episode)	✓	
*His Dark Mat... ...er-worldly/magical characters		✓
His D... terials: changing relationship of Will and Lyra		
Doctor Who: the TARDIS	✓	
His Dark Materials: the alethiometer (golden compass)		✓

Which genre(s) does *Doctor Who* fit into the most?
Answers may vary – mix of science fiction, teen/family drama, action and ad...

Which genre(s) does *His Dark Materials* fit into the most?
Answers may vary – mainly fantasy but there are elements of teen drama, a...

4. **Genre theory, intertextuality or enigma?**

Example	Genre theory, i...
The linear narrative	Genre theory
The abandoned city	Enigma
Whether Will is a good character or an evil character	Enigma
The parallel worlds	Intertextuality
Aliens and daemons as characters	Genre theory
Focuses on alien encounters and invasions	Genre theory
Advanced or magical technology	Genre theory
A lead character with special powers or insights	Genre theory

5. **Propp's narrative theory**
His Dark Materials
- Lyra – Hero
- Will – Helper ... ...ere is an implication he may be a false hero at t...
- Mr... ...er – ...ain
- Que... ...a Skadi – Hero
- Katia (captured witch) – Princess (damsel in distress)
- Pantalaimon (or Pan, Lyra's daemon) – Helper

Doctor Who
The Doctor – in this episode it is not clear whether he is the hero or the villai...
Susan – the hero or the princess as she is the 'prize' the teachers want to he...
Ian – could be the hero as he stands up to the Doctor; could be a helper
Barbara – could also be the hero as she works out what is happening; could ...

6. **Todorov's narrative theory**
Exposition – Ian and Barbara become concerned about one of their pupils
Disruption – Ian and Barbara try to visit Susan at home, but 'home' seems to
Complication – Ian and Barbara suspect Susan has been trapped inside a poli
(the Doctor)
Climax – The Doctor fights with Ian and kidnaps the two teachers
Resolution – It becomes clear that Susan and the Doctor aren't ordinary peop
another time/place

7. **Enigma codes**
The Doctor: Is he good or is he evil? Has he kidnapped Susan? What will he d
Susan: How does she read so quickly? How does she know a lot about some t
others? Where does she live? Is she human? Will she help Ian and Barbara?
Will Parry: Is he good or evil? Why is he down to the tower? What is the sign

8. **Mise en scène analysis**
Doctor Who
Black clothes and unusual hat: colour connotes evil, mystery; style of clothes
time so connotes that he may be from a different time or place
Screen and buttons/levers: connotes that the TARDIS is high tech, futuristic a
High-key lighting: connotes that they are in a modern, futuristic environment
Short hair, striped top: connotes that she is a modern teen girl who follows f

The **selection** of the Doctor's unusual, old-fashioned clothes, in **combination**
lighting environment and the **exclusion** of any type of 'normal' family home,
Doctor seems like a time traveller.

His Dark Materials
Stone buildings and cobbled floor:
This is not a modern location; connotations of a historical city
Fruit discarded: This fruit looks quite fresh, scattered across the floor. The pe
recently.
Natural/ambient lighting: The neutral ambient lighting lets us know it is day
scenario is mysterious, it doesn't feel too sinister or scary
Dungarees, T-shirt and boots: Lyra's costume is practical, not fashionable. Sh
her mission.
Lyra's posture: Lyra walks slowly, looking up and around as she tries to work
abandoned city
Flaking paint on door: This is an old city that has not been well maintained. Th

9. **Auditory codes analysis**
The Doctor and Susan argue – diegetic sound, speech/dialogue
The sound when Ian touches the TARDIS control panel – diegetic sound, soun
Ian's reaction when he touches the control panel – diegetic sound, speech/di
The low humming music in the background – could be diegetic sound if it is n
TARDIS / could be non-diegetic sound on the soundtrack, ambient sound OR
The bangs and rumbles as they fight – diegetic sound, sound effects, amplifie
The percussion/piano sounds – non-diegetic sound, soundtrack/music
The high-pitched repeated beeping sounds – non-diegetic sound, sound effe
The noise of the TARDIS taking off – diegetic sound, sound effects
The wind in the empty landscape – diegetic sound, ambient sound, amplified

10. **Technical codes**
    1. Establishing shot. An aerial shot with an extreme wide angle to show th[e]
    2. Low angle from behind Lyra. This lets the audience know the size and s[o]
    3. Mid-shot, eye level. This neutral angle lets the audience know the equa[l]
    4. Low-angle close-up (or medium close-up). The low angle shows Mrs Co[u]
       and lets the audience see her intimidating expressions.
    5. Close-up (extreme close-up). The camera focuses on the tweezers, letti[n]
       significant in this scene.
    6. Long shot (often used in action shots). This is used to show how quickly
       what the screams were (we eventually see the cat being attacked).

Examina tory Question

Use the mark scheme and the indicative content to help you mark your answer.

The mark scheme gives a general idea of the skills expected at each level.

Tick the box you think you have achieved.

Award up to 4 marks for each of the two examples considered.

		AO2 1a Analyse media products using the theoretical fram
4 marks	☐	Excellent, thorough and detailed analysis of the media lan
	☐	Consistent focus on the potential impact or possible conn[e] the media language used
3 marks	☐	Good, reasonably comprehensive analysis of the media la[n]
	☐	Focus on the potential impact or possible connotations of language used
2 marks	☐	Satisfactory analysis of some aspects of the media langua[g]
	☐	General focus on the potential impact or possible connot[a] the media language used, but some parts are descriptive
1 mark	☐	Basic analysis of some aspects of the media language use[d]
	☐	Limited focus on the potential impact or possible connot[a] the media language used and mostly descriptive
0 marks	☐	No response given, or no work worthy of credit

Indicative content

Indicative content gives you an idea of the kind of things you could include in your answer. Re[...]
include all the points below. Each point below may be worth up to 4 marks if you identify
then comment on the point or explain it in more detail. Give yourself marks for unusual or o[...]
indicative content, if your ideas are valid and relevant.

Higher-level answers will consider media language and the effect of it in more de[...]
consider the more obvious and straightforward aspects of media language; lower
describe (say what is there) rather than analyse (comment on the purpose, effec[...]

Tick off any points you have mentioned. Remember, you only have to discuss tw[o]
other points to help you extend your knowledge.

AO2

Camera shots
- [ ] Over-the-shoulder shots of the Doctor emphasise his central position and c
  characters, making him seem more powerful and threatening, which increa
- [ ] Long shots of Susan trying to fight with the Doctor to prevent the TARDIS ta
  which emphasises the precarious position of Ian and Barbara, trapped insid
  increases the tension; it also emphasises how desperate Susan is to preven
  the audience how terrible that would be
- [ ] Repeated close-ups of Susan's face show her heightened emotions and det
  Barbara and to stay in the twentieth century, making the audience recognis
  and desperation

Camera angles
- [ ] Low-angle shots looking up at the Doctor make him seem more powerful a
  increases the tension
- [ ] High-angle shots looking down on Susan as she argues with the Doctor emp
  and vulnerable and her role as the victim, making the audience sympathise
  audience's desire for her to stay in the twentieth century, which creates te

Camera movement
- [ ] Zooming in on the screen in the TARDIS connotes that something is happen
  increases tension for the audience
- [ ] Zooming out on the image of London gives the impression that the TARDIS
  increases tension and suggests that Susan has lost her battle to stay, and th
  been kidnapped by a possibly evil man

Sound
- [ ] The soundtrack includes strange futuristic and technological noises, such as
  that they are inside a machine, and the beeping sounds, which suggest som
  help to signify that they are in a strange and futuristic machine, increasing t
- [ ] The amplified sound of the electric shock when Ian touches the control pan
  powerful and dangerous, increasing the sense of peril
- [ ] The sound of the TARDIS taking off gradually gets louder until it drowns out
  sound overwhelming and frightening, and emphasising the dramatic event
  make the scene more tense

Location
- [ ] The TARDIS seems strange and futuristic – its moving central column makes
  the switches and levers connote how complex and futuristic the technology
  by making the TARDIS seem more alien and advanced
- [ ] The TARDIS is shiny and light-coloured, in contrast to the gloomy junkyard a
  school setting; this makes the TARDIS seem stranger and more alien in cont
  everything in the TARDIS looks metal and functional, which connotes that it
  homely place, making Susan and the Doctor seem more alien

Lighting
- [ ] The high-key lighting in the TARDIS is in contrast to the low-key lighting wit
  gloomy junkyard and the cluttered and ordinary school setting; this makes
  more alien in contrast to the other locations, the bright lighting gives it a cl

Narrative/enigma
- [ ] The narrative has many enigmas at this point, such as what the Doctor
  and where they are going. This uncertainty adds to the tension as the audie
  narrative will develop

Characters
- [ ] The characters are not clearly heroes or villains, and the Doctor seems mor
  this increases the tension for audiences as it seems that the sympathetic ch
  Barbara – have been kidnapped by a time-travelling alien who is evil.

Revision tip:
Make sure you comment on the effect of the media language; for example, don't just identify a c

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Check your progress

What do I need to know?	For each set product	I know this 😊	I'm not sure 😐	I need to revise this again 😠	My notes
The codes and conventions of science fiction / fantasy	Doctor Who				
	His Dark Materials				
Genre theory	Doctor Who				
	His Dark Materials				
Propp's narrative theory	Doctor Who				
	His Dark Materials				
Todorov's narrative theory	Doctor Who				
	His Dark Materials				
Intertextuality	Doctor Who				
	His Dark Materials				
Visual codes / mise en scène	Doctor Who				

Representation in Te[l]

Representation deals with how reality is constructed and the values and attitudes behind th[...] the representations of gender, ethnicity or age. It can also look at how representatio[n...]

Revision tip: Ask a friend to test you on th[e] keywords and information[...]

Keywords

Connotat[ion] [w]ha[t] the images and words may imply, hint or suggest to the au[...] unusual bla[ck] [cl]othes connote that he is mysterious and different from other p[e...]

Costume – what the actors are wearing

Countertype – a representation which is very different from the normal stereot[y...]

Denotation – what audiences actually see, e.g. the Doctor wears black clothes

Dominant ideology – the views and values in society that are generally accepte[d...] change slowly over time

Misrepresentation – where certain social groups are represented in narrow or [...] represented at all

Objectify – to treat people, especially women, as objects, as something to be l[o...] the way they look

Patriarchy – a social system in which men are dominant over women, perhaps t[...] pay, more privilege, etc.

Progressive – representations that strive towards equality

Regressive – representations that have old-fashioned or outdated values, or wh[...]

Selection, construction and mediation – how representations are carefully sele[...] the choice of actor, costume, narrative arc and so on, to present a mediated or [...] conveys the values of the producers

Sign – what you see/hear **(denotation)**

Stereotype – a fixed and sometimes oversimplified idea of certain groups or typ[...]

Symbol – the way you interpret what you see/hear **(conn[ota]tion)**

The male gaze – how women are often positione[d and] [cap]tured for the pleasur[e...]

Under-representation – where certai[n] [social g]roups are excluded from represe[n...]

Revision notes

His Dark Materials: representations

Lyra: Young, independent and agile. Doesn't smile much and doesn't care what others think of her (she doesn't care about impressing people, including boys). She doesn't pay too much attention to her clothes and hair, wears creased dungarees and a polo shirt (quite a tomboy look). She subverts the stereotype of a young/teen girl by taking on the 'action hero' role, a role traditionally performed ~~by~~ male characters.
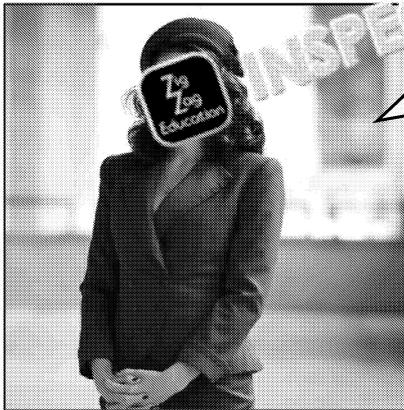
Mrs Coulter: Always well-presented and formally dressed (usually in suits, which connote her power). Wears colours that also have connotations of power (such as red).

His Dark Materials © BBC, 2020

Cardinal Sturrock: Bald, slightly overweight, appearance of someone who may overindulge (often has a drink in his hand).
Mrs Coulter refers to 'A bloated man who never knew how to turn down a glass of wine.'

The felt gown and golden chain have connotations of his religion but also wealth and power.
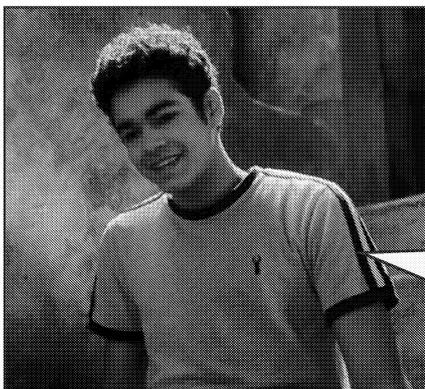
Will: Tall and slim. Wears fashionabl~~e~~ teenage boys (sporty T-shirt, jeans). Ha~~s~~ and is not afraid to let Lyra take the lea~~d~~ actor showing diversity in

His Dark Materials © BBC, 2020

Queen Ruta S~~kadi~~ Strong, powerful female who comman~~d~~ Brave and fearless in her rescue of Ka~~t~~ that emphasises her feminine characte~~r~~ on the shoulders, chest and sle~~e~~

His Dark Materials © BBC, 2020

His Dark Materials: representations of g

Positive/progressive:
- Lyra is the hero and she is represented as a brave, adventurous character
- Lyra is active, intelligent and independent
- The two lead characters are both female (Lyra and Mrs Coulter)
- Mrs Coulter holds power and authority over the male group of cardinals
- Queen Ruta Skadi easily dispatches the male armed guards after rescuing Ka

Negative/regressive:
- All of the witches are female and very feminine in appearance
- The cardinals are all middle-aged men
- There is little diversity with regard to female body types and sizes

His Dark Materials: representations of et

Positive/progressive:
- Will as a main character in this episode is mixed-race
- Queen Ruta Skadi is a strong, powerful and dominant character (black actres
- While the dominant ethnic background is white British, there is a significant
- The group of witches has ethnic diversity

Negative/regressive:
- The cardinal group are all white men
- The two lead characters (Lyra and Mrs Coulter) are both white British

His Dark Materials: representations of

Positive/progressive:
- Children are capable of looking after themselves without the support of adul
- The 'fate of the world' may rest in the hands of teens, and teens are present
  the world

Negative/regressive:
- Lacks representations of old-aged characters
- * The children in the city behave in a gang-like manner when the adults leave
- Adults on the whole are represented as the sinister or evil characters

His Dark Materials: gional representa

Negative/regressive:
- While all the actors (except with an American accent) speak with a British a
  British accents in episode. Actors tend to speak in received pronunciation
  associated with upper and upper-middle classes.

His Dark Materials: representations of a

Negative/regressive:
- All the characters are able-bodied; disabled people are under-represented

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Revision tip:
Rewatch the episode and note down examples of representation under these two headings:

Doctor Who: representations

Both Ian and Barbara are white and middle-aged; they are smartly dressed and clean cut with middle-class accents; they both wear gender-stereotypical clothes; teachers are represented as caring and wise

Doctor Who © BBC, 1963

Girls in the school are [...]
whispering together, co[...]
as sharing secrets and [...]
the stereotype of boys b[...]
and t[...]

Susan wears fashionable teen clothes and has short hair, showing she is fashionable and perhaps doesn't fit the more traditional stereotype of girls in the 1960s; Susan is young, slim, white and somewhat attractive, but she doesn't look like her classmates

Doctor Who © BBC, 1963

The Doctor wears smart b[...]
that he may be from a di[...]
expressions are generally [...]
may be a villain; Susan w[...]
the TARDIS, with the silv[...]
the future [...]

Doctor Who: representations of gend[...]

Positive/progressive:
- Susan is one of the main characters and she is represented as active, intellig[...] for the time period
- The four main characters are fairly evenly represented, with male and fema[...]

Negative/regressive:
- Susan may be seen as having little power compared to the Doctor, and may [...] distress' who needs rescuing
- Ian displays many gender-typical qualities for the time p[...]riod: he is patronis[...] the lead in the conversation with the Doctor, h[...] th[...] lead and is more [...] with the Doctor and trying to escape fr[...] th[...] T[...]IS
- Although it is Barbara who fir[...] ar bara is represented as less dynam[...]
- Figures of authority, [...] h[...] Doctor and the police officer, are male

Doctor Who: representations of ethni[...]

Negative/regressive:
- The school is shown as an entirely white community
- There are no non-white ethnicities represented in the programme, apart fro[...] the series

Doctor Who: representations of age[...]

Positive/progressive:
- The school and its pupils seem calm, friendly and orderly, giving a positive r[...]
- School teachers are represented as caring about their pupils' welfare and as [...] time checking up on pupils
- Teens are presented as having dramatic and interesting lives

Negative/regressive:
- Adults, such as the Doctor, are represented as dominant and as having mor[...]
- Adults, such as the Doctor, are represented as abusing their power by ignor[...] kidnapping the teachers
- Adults, such as Ian and Barbara, are represented as not understanding what [...]

Doctor Who: r[...] e[...]tations of abili[...]

Negative/regressive:
- All the characters are [...] d[...]u; disabled people are under-represented

Dr Who: Regional representations[...]

Negative/regressive:
- There are no regional British accents in the episode. Actors speak in receive[...] accent more associated with upper and upper-middle classes. This was stan[...]

Revision tip:
Make sure you take plenty of short breaks while you are revising to let your brain pr[...]

Revision activities

1. Keywords
Pairs:
Find the sets of opposites / pairs from these words. One word is left over. De

Countertype	Combination	Representation	Patriarchy
Stereotype	Connotation	Misrepresentation	Progressive

.... + ...

.... ÷ ....

.... + ...

.... + ...

Leftover word: ....

Definition: ....

2. Selection, construction and mediation
Look at this image from *His Dark Materials*. Rewatch the section of the episo
scene. It is near the end of the episode at about 39 mins 10 secs. The childrei

List the aspects of media language that have been selected below.

- Costume: ....

- Props: ....

- Setting: ....

- Actions: ....

How have they been combined for dramatic effect?

- Costume + props + setting: ....

- Costume/props/setting + actions: ....

This creates a mediated version of reality by creating specific representations
represented? How are Will and Lyra represented?

- Children: ....

- Will and Lyra: ....

3. Stereotypes and countertypes

Identify whether the example is a st........ e o. a countertype. Say which prog
Dark Materials or both), and .... (..... name the character or the situation it a
done for you.

Example	Stereotype or countertype?	Doctor
Women are physically strong and powerful	Countertype	Ruta Ska armed gu
Women are in positions of power		
Women are evil, ruthless and capable of physical violence		
Men are subservient to women		
Young children can cope without the support of adults		
Women are sweet and gentle		
Women need men to protect them		
Wom.... tc		
White people are in positions of power		
People are ethnically diverse		

4. Character types

Label each character with their character type. You may find some character[s] character type.

The villain	The caring teacher	Th[
The sidekick	The damsel in distress	Th[
The protector	The hero	Th[

Lyra: ....

Mrs Coulter: ....

Will Parry: ....

Katia (captured witch): ....

Pan: ....

The D[...] ....

Susan: ....

Barbara: ....

Ian: ....

5. Similar or different?

How similar or different are Lyra and Susan? Draw lines to link the statement[s] then answer the question below.
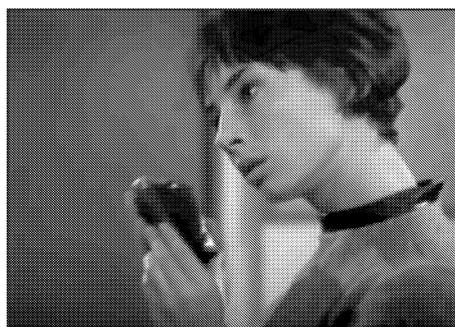
A teenager

Female

Wears typical teen clothes

Is unconcerned about her appearance

Stands up to authority

Is not afraid of / intimidated by others (including elders)

Has spe[cial p]owers/abilities

Is white

Has a high-pitched voice

Has connections with other worlds

Doctor Who © BBC, 1963

How similar or different do you think Susan and Lyra are? ....

....
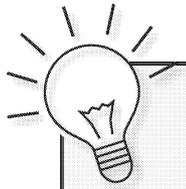
Challenge Yourself Extension Task

Are the character types also gender stereotypes?

Imagine how 'The City of Magpies' episode would work if the gender of each character was rev
witches were all male and Will was female.

Would the characters and the plot still work? Why? Why not?

Try doing the same with *Doctor Who*. Would it seem possib'- t ɔv a dominating and potent
strange grandson? Could Ian and Barbara's gon 'er: ne swapped? Why / why not?

Exam-� question

This is an extract question on *His Dark Materials*. The extract question could be or
Materials.

You can find the episode on BBC iPlayer: https://www.bbc.co.uk/iplayer/episode/
series-2-1-the-city-of-magpies

Follow these instructions:
* Read the question.
* Watch from 9.57 to 13.30 where Mrs Coulter and Cardinal Sturrock meet
* Give yourself six minutes to make notes.
* Watch the extract again and make notes.
* Use your notes to help you answer the question.

1. (b) How far are the representations of Mrs Coulter and Cardinal Sturrock in
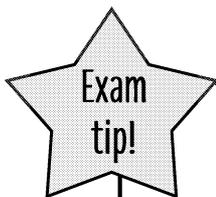
Exam tip!

Where the question asks 'how far' or 'to what extent,' you need to give your o
and judgements.

Answers: representation

1. **Keywords (pairs)**
   Countertype + Stereotype
   Selection + Combination
   Representation + Misrepresentation
   Regressive + Progressive
   Denotation + Connotation
   Leftover word: Patriarchy
   Definition: A social system in which men are dominant over women, perhaps
   pay, more privilege, etc.

2. **Selection, construction and mediation**
   Costume: Simple, hand-made ~~ing costumes~~
   Props: The stick / broo~~~ ~~~
   Setting: T~~~ ou~~~ ~~~ run-down-looking house with set dressings such as
   Action~~~ ~~~sti~~ g~~ tne stick at the cat, picking up the cat in a protective mann

   The chil~~~en's violence seems to be out of place – there is no reason to atta
   Will behaves in a protective manner towards the cat and speaks forcefully to
   The children do not seem to be frightened of Will and stand up to him. They
   the snarl of Pan.
   Lyra shows supreme confidence in the scene, speaking in a calm but assertiv

3. **Stereotypes and countertypes**

Example	Stereotype or countertype?	Doctor Who,
Women are physically strong and powerful	Countertype	Ruta Skadi beats u
Women are in positions of power	Countertype	Mrs Coulter and Qu *Materials* Barbara (to some e
Women are evil, ruthless and capable of physical violence	Countertype	Mrs Coulter in *His D*
Men are subservient to women	Countertype	The Cardinal in *His L*
Young children can cope without the support of adults	Countertype	The city children in Susan in *Doctor Wh*
Women are sweet and gentle	Stereotype	Possibly Barbara in
Women need men to protect them	Co~~ ~~type	Barbara when she v
Women ~~are t~~	Countertype	Lyra physically and scene they first enc
White people are in positions of power	Stereotype	All the characters i Doctor, the teacher Mrs Coulter and Ca *Materials* (howeve position of power)
People are ethnically diverse	Countertype	The witches in *His D*

4. **Character types**
   Lyra: the hero; the 'chosen one'
   Mrs Coulter: the villain
   Will Parry: the caring friend (possibly the false hero)
   Katia: the damsel in distress
   Pan: the protector (possibly the sidekick)
   The Doctor: the authoritarian parent; the hero or the villain (?)
   Susan: the 'special' teen; the damsel in distress
   Barbara: the caring teacher; the sidekick
   Ian: the caring teacher; the sidekick

5. **Similar or different?**
   Susan:
   - A teenager
   - Female
   - Wears typical t̲e̲e̲n̲ ̲c̲l̲o̲t̲h̲e̲s̲
   - S̲t̲a̲n̲d̲s̲ ̲u̲p̲ ̲t̲o̲ ̲a̲u̲t̲h̲ority
   - H̲a̲s̲ ̲s̲p̲e̲c̲i̲al powers/abilities
   - Is white
   - Has a high-pitched voice
   - Has connections with other worlds

   Lyra:
   - Female
   - Is unconcerne̲
   - Stands up to a̲
   - Has special po̲
   - Is not afraid o̲
     (including eld̲
   - Is white
   - Has a high-pi̲
   - Has connectic̲

   Similar or different? Answers may vary, but evidence suggests that Susan an̲

Exam-style question answer

Use the mark scheme and the indicative content to help you mark your answer.

The mark scheme gives you a general idea of the skills expected at each level.

Tick the boxes that you think you have achieved.

Award up to 6 marks for each of the two examples considered.

Band	AO2 1a and AO2 1b Analyse media products using the theoretical framework of me̲ draw conclusions
3	5–6 marks ☐ Good, thorough analysis of the representations of character̲ ☐ Good, valid and justified conclusi̲o̲n̲s̲ ̲a̲n̲d̲ judgements about s̲
2	3–4 marks ☐ Satisfactory ana̲l̲y̲s̲i̲s̲ ̲l̲a̲r̲g̲e̲l̲y̲ focused on the more obvious or̲ the repr̲e̲s̲e̲n̲t̲a̲t̲i̲o̲n̲s̲ of characters in this extract, and may be̲ ☐ S̲a̲t̲i̲s̲f̲a̲c̲t̲o̲r̲y̲, and largely justified conclusions and judgements ̲
1	1̲–̲2 marks ☐ Basic analysis of the representations of characters in this extr̲ ☐ Basic conclusions and judgements are made, and conclusion̲s̲ be fully justified or reasoned
0 marks	No response given, or no work worthy of credit

Indicative content

> Indicative content gives you an idea of what kind of things you could include in your answer. Remember include all the points below. Each bullet point below may be worth several marks if you identify a fea its effect or explain it in more detail. Give yourself marks for unusual or original ideas which are not your ideas are valid and relevant.

Higher-level answers will consider representation and meaning in more detail; m the more obvious and straightforward aspects of representation; lower-band ans what is there) rather than analyse (comment on the purpose, effect or impact).

Tick off any points you have mentioned. Remember, ou ily have to discuss two other points to help you extend your knowle $.

AO2
Cardinal Stu ck
- [ ] **Class** d essed in an expensive-looking gown with a gold chain and g religic ader.
- [ ] **Class** – He displays his wealth / the wealth of the Church openly.
- [ ] **Gender** – He is head of an all-male group of religious leaders representativ
- [ ] **Ethnicity** – The group in the Magisterium are all white characters, showing echelons of the Church (possibly society).
- [ ] **Character type** – He is not open to new ideas or the possibility that the wo when this is suggested.
- [ ] **Character type** – He shows his authority by sitting comfortably while those stand; he behaves somewhat like an alpha male.
- [ ] **Character type** – When the men around him disagree or challenge him, he authority (by slamming his fist on the desk and throwing his wine glass acr

Mrs Coulter
- [ ] **Race** – Mrs Coulter is white, which is often a stereotype of the lead charac taking on secondary or sidekick roles (as with Will and Lyra).
- [ ] **Gender** – Mrs Coulter is female, and is represented as a dominant, formid own with a group of powerful men and command the room. This could be has become more common now.
- [ ] **Gender** – Mrs Coulter shows her confidence through speaking softly, slow smiles to reinforce the fact she is not intimidated by these men.
- [ ] **Gender** – She dresses formally to show that she is a serious individual.
- [ ] **Gender** – She dresses in a feminine way but does not in any way use sexua advantage (which would be a stereotypical way for a man to command
- [ ] **Character type** – Mrs Coulter stands up to th ng s from the men in no authority but emerges as the one t ost power.
- [ ] **Character type** – She uses h si c ng and body closeness to exert he Cardinal (this is em he low camera angle).

Judgeme conclusions
- [ ] At the ning of the scene, the representation of **gender** does appear t religious leaders are all male. You could argue to some extent the composi of a patriarchal society.
- [ ] The representation of **race** in this scene does suggest the stereotype of wh authority in society.
- [ ] The **gender** representation of the female character in the scene subverts t being subservient to men.
- [ ] There is a lack of diversity when it comes to **age representation** in the Mag

Check your progress

What do I need to know?	For each set product	I know this 🙂	I'm not sure 😐	I need to revise this again ☹		My notes
How representations are constructed	Doctor Who					
	His Dark Materials					
The use of character types	Doctor Who					
	His Dark Materials					
The use of stereotypes and countertypes	Doctor Who					
	His Dark Materials					
The representations of gender	Doctor Who					
	His Dark Materials					
The representations of ethnicity	Doctor Who					
	His Dark Materials					

Industry and Telev

Industry deals with television dramas as commercial products, and considers their ownership the costs and profits involved. It also includes how changes in technology affect media

Revision tip: put all the keywords you are not sure about into a phone app such as Q

Keywords

Commercial broadcasting – broadcasting which is funded by selling advertising make a profit

Conglomerate – a large corporation that has a number of different companies overall ownership

Convergence – how the divisions are blurring between broadcast and online me series are now available online and often on mobile devices; websites host episo and social media links

Development – the initial stage of the programme, developing the ideas, writing fund the production

Distribution – releasing the programme, through broadcast on TV channels, on

Franchise – where more than one product is based on the same idea, characters *Doctor Who* franchise includes the TV series, spin-off series (such as *The Sarah J* and *Class*) and merchandise (such as books, magazines, annuals, toys, figures an

Green light – the 'go ahead' to be produced; programmes which have major sta established producers/writers, are more likely to get the 'green light' and be ma

Merchandise – products relating to the media texts; usually produced officially profits go back to the parent company of the media product; can also be produc

Ofcom – regulates broadcast media, including the BBC

Pitch – the process whereby producers/writers put forward an idea / a script to the hope that it will get the green light

Production – the actual filming of the programme

Public service broadcasting – funded by governments through taxes such as the often broadcasts programmes with social value

Public service remit – what the official purpose of the organisation is; for examp provide good-quality programmes which n educate, inform and entertain and to r reflect and appeal to the diversity of the UK population

Syndication – where the owner(s) / parent company sell(s) the licence to other allowing t show the programme, making further profit for the parent con

Synergy – where different companies or products work together to increase the products

Vertical integration – where a company, such as the BBC, owns several parts of film studios, distribution companies and television channels

Watershed – the 9pm cut-off point. Before 9pm, programmes should be genera After 9pm, more adult themes, language and content are allowed. If a program than 9pm, it can be even more adult.

- The BBC is funded by the public, through the licence fee
- The BBC also makes money by selling its programmes and formats overseas.
- *Doctor Who* has been shown in over 75 countries. *Doctor Who* and its spin-offs are also shown on BBC America, which makes money for the BBC.
- *Doctor Who* is available to buy on DVD and or box-set download from the BBC which generates revenue
- *Doctor Who* has become one of the most successful and profitable franchises for the BBC
- Sales of *Doctor Who*, including licences for the programme and all merchandising, add up to a profit of over £14 million per year

Funding and profit

Doctor Who

Ownership

- Produced for the BBC, a publicly funded TV channel
- The BBC has a public service remit to produce quality programmes that will appeal to the diverse nature of the UK population
- The BBC has to produce socially responsible programmes and promote positive social values such as gender equality, anti-racism, etc.

- Series 1 was de department fo slot on Saturda
- Originally inte programme to important hist friendly way
- After a week o ('An Unearthly BBC's Lime Gro quality was po difficulties – so being broadca
- It had fairly hig time (such as sequences, a r effects) as it w does not have more profit; th
- Star William H actor with a 't

Production

- The broadcastin overshadowed b John F Kennedy which had occur
- The episode wa those who misse
- Gained 4.4 milli reviews and a p *Doctor Who* only Series 2 with the
- Has since becon significant progr status in British

- *His Dark Materials* was funded by both the BBC and HBO (an American TV network that customers have to pay for)
- The BBC is funded by the public, through the licence fee
- *His Dark Materials* was the most expensive TV series the BBC ever commissioned at the time
- The BBC makes money by exporting programmes around the world. HBO was responsible for the international distribution of *His Dark Materials*.
- *His Dark Materials* is available to buy on DVD/Blu-ray for around £30 for all three series (however, it is still available on iPlayer if you have a TV licence [over 90% of UK homes have a TV licence])

- The series is a[...]
Pullman's epi[...]
Lights, The Su[...]
The Amber Sp[...]
- The series wa[...]
but also a new[...]
- The show star[...]
and well-know[...]
plays Lord Asr[...]
plays Mrs Cou[...]
before they jo[...]
- The series feat[...]
effects and CG[...]
convincing da[...]
- The physical e[...]
City of Magpie[...]
success
- The series' sou[...]
award-winning[...]

Funding and profit

His Dark Materials

Ownership & Production

- *His Dark Materials* was produced by UK-based Bad Wolf Studios and American-based New Line Productions
- Bad Wolf (at the time of *His Dark Materials*) was an **independent studio** (i.e. not part of one of the large conglomerate studios)
- Bad Wolf production company w[...] founded in 2015 by former B[...] executives
- In 2021, Bad W[...] was acquired by Sony P[...] Television (one of the 'Big 5' A[...] film and TV studios)

- The series recei[...]
released for its [...]
staying true to t[...]
- The first episode[...]
figures of 7.2 m[...]
similar to one of[...]
Strictly Come Da[...]
- HBO audience w[...]
broadcast on a s[...]
- IMDB ratings of[...]
City of Magpies'[...]
May 2024) (high[...]
to 8.5/10)
- It gained 84% or[...]
- Lots of Philip Pu[...]
adapted for film[...]
consider this to[...]

Revision tip: Don't expect to remember everything immediately. You may need to read th[...] points and make notes and mind maps to help you remember it[...]

Franchising and merchandising

Doctor Who and His Dark Materials

- *Doctor Who* is one of the BBC's most successful products. On BBC Worldwid
  BBC), *Doctor Who* is one of the three most financially successful franchises. T
  Strictly Come Dancing.
- As well as the long-running TV series, there are films, books, magazines, an o
- It has been estimated that sales from *Doctor Who*, including licences for the
  merchandising, add up to a profit of over £14 million per year.
- The *Guinness Book of Records* says it is the longest-running science-fiction te
  is the most successful sci-fi television series. This is judged on its broadcast a
  sales of DVDs and books based on the series
- There is a lot of official and unofficial *Doctor Who* merchandise available, suc
  calendars, books, annuals, key chains, mugs, clothing and posters.
- *Doctor Who* has built up a loyal fandom over the years and achieved cult stat
  fan conventions and merchandise.
- There is little (if any) official merchandise for *His Dark Materials*. This series d
  of fandom as the *Doctor Who* series.
- There is little synergy with other commercial companies (such as McDonald's
  funding through the licence fee and avoids such commercial connections.

How has convergence affected *Doctor Who* and *His*

- The official *Doctor Who* website hosts information, videos with clips and trai
  to shop for merchandise, links to download and stream programmes, and pla
  games, news and information about *Doctor Who* events.
- All the recent series of *Doctor Who* (since 2005) are available on the BBC iPla
- All three series of *His Dark Materials* are still available on BBC iPlayer (on TV/
  the BBC website).
- On the BBC website, as well as being able to watch the series, you can watch
  scenes footage, and play the interactive online game 'Discover your Daemon
- The older series of *Doctor Who* are not available on BBC iPlayer.
- *Doctor Who* is occasionally available on unlicensed sites, and extracts from bo
- Due to convergence, a dedicated website and a presence on streaming and d
  its spin-offs are more widely available than ever before.
- Online availability of programming often brings classic/older series to a new

Regulation and age ratings

Doctor Who and His Dark Materials

- *Doctor Who* was considered suitable for children and, therefore, was broadc
  Grandstand and *Juke Box Jury*. Despite being aimed at a family audience, man
  and reportedly watched it hiding 'behind the sofa'. The DVD for Series 1 curr
- Mary Whitehouse, a prominent social campaigner in the 1970s, criticised *Do*
  violence, which she considered too graphic for children.
- *His Dark Materials* was first released on BBC One, Sunday 19th November 20
- The BBFC awarded a 12 rating (for the moderate violence) – this partly expla
- The watershed is the 9pm cut-off point. Before 9pm, programmes should be
  viewers. After 9pm, more adult themes, language and content are allowed.
- UK TV programmes are regulated by Ofcom. No complaints have been uphel
  or *His Dark Materials*.

Revision activities

1. Keywords

Put the answers to the clues into the grid to find the master word. Define th[e]
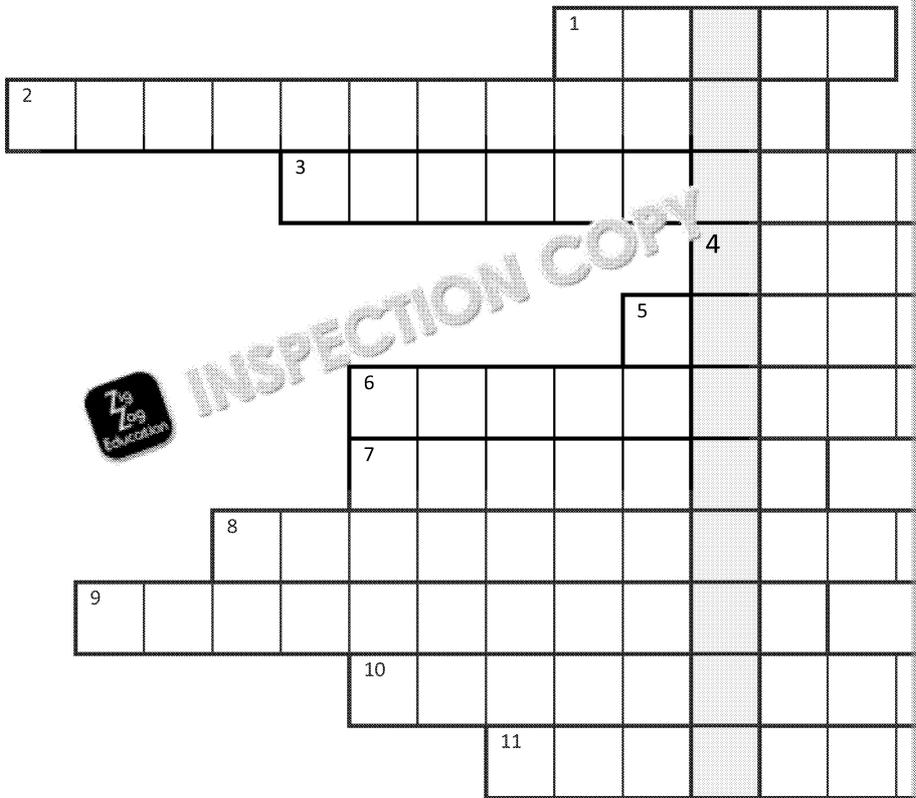
1. The organisation that regulates British broadcasting [5]
2. The stage of the production process where the programme is released [
3. Products relating to the media text [11]
4. The kind of integration where a company owns several parts of the pro[d]
5. The official purpose of an organisation [5]
6. Designed to make a profit [10]
7. Where different companies or products work together to increase both
8. A large corporation that has a number of different companies or busine[s] overall ownership [12]
9. The initial stage of the programme, developing the ideas, writing the sc[r] production, etc. [11]
10. The stage of the production process when the [pro]gramme is filmed [10]
11. The 9pm cut-off point when more adult [p]ro[g]ra[m]mes can be shown [9]

Master word: ....

Mean[ing] ....

....

2. **True or false?**

Which of these statements about *Doctor Who* and *His Dark Materials* are tru
you have decided which statements are false, briefly explain why they are fa

a) *Doctor Who* was William Hartnell's first major role. TRUE or FALSE?

....

b) *His Dark Materials* was produced for the BBC. TRUE or FALSE?

....

c) Early series of *Doctor Who* are now availabl~~e~~ ... le. TRUE or FALSE?

....

d) Convergenc~ ... d ... fewer people being able to access classic TV ser

....

e) *Doctor Who* was originally broadcast after the watershed. TRUE or FALS

....

3. **Which TV series does each statement apply to? Tick *Doctor Who, His Dark Materials* or**

	D
43–50 minutes per episode	
First broadcast in 1963	
Has a diverse cast	
Is an adaptation of a book	
Produced by a public service broadcaster	
Produced by a commercial broadcaster	
First broadcast in 2019	
Was intended to be educational	

4. **These are the answers. What are the questions?**

Write a suitable question for each answer.

Q1 ....
A1 *By the BBC an~ ~t ~.*

Q2 ....
A2 *It is publicly funded.*

Q3 ....
A3 *A 12 age rating.*

Q4 ....
A4 *To inform, educate and entertain, and to reflect the diversity of the UK.*
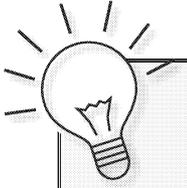
Challenge Yourself extension task

Go to the Wikipedia page for *His Dark Materials* and/or *Doctor Who*. Read and make
and Recognition.

His Dark Materials: zzed.uk/12647Materials-wiki

Doctor Who (Series 1): zzed.uk/12647-DrWho-wiki

Exam-style question

This question is not about an extr... ...about your broader knowledge of th
products. You can refer t... ...*Who* and *His Dark Materials*.

2.   How d... ...context of production affect the content and success of televis

Exam tip!

The context of production refers to anything about how the television programme
produced it, where and when it was filmed and broadcast, whether it was made by a
whether it had famous actors in it, and so on. There is more information on context

Answers: industry

1. Keywords

```
                        O  F  C  O  M
    D  I  S  T  R  I  B  U  T  I  O  N
          M  E  R  C  H  A  N  D  I  S  E
                            V  E  R  T  I  C  A
                            R  E  M  I  T
             C  O  M  M  E  R  C  I  A  L
             S  Y  N  E  R  G  Y
          C  O  N  G  L  O  M  E  R  A  T  E
    D  E  V  E  L  O  P  M  E  N
             P  R  O  D  U  C  T  I  O  N
                   W  A  T  E  R  S  H  E  D
```

Master word: convergence
Meaning: Media platforms such as broadcast and online media are coming toge programmes are now available online and often on mobile devices; websites comments and social media links.

2. True or false?

a) *Doctor Who* was William Hartnell's first major role. FALSE (He had alrea film.)
b) *His Dark Materials* was produced for the BBC. TRUE
c) Early series of *Doctor Who* are now available online. TRUE (But not alwa
d) Convergence has led to fewer people being able to access classic TV ser that even older/classic TV programmes are now more easily available to
e) *Doctor Who* was originally broadcast after the watershed. FALSE (It was

3. Which TV series does each statement apply to?

	Doctor Who	His Dark
43–50 minutes per episode		✓
First broadcast in 1963	✓	
Has a diverse cast		✓
Is an adaptation of a book		✓
Produced by a public service broadcaster	✓	✓
Produced by a commercial broadcaster		
First broadcast in 2019		✓
Was intended to be educational	✓	

4. What is the question?

Q1 How was *His Dark Materials* funded?
Q2 How is the BBC funded?, is the BBC a publicly funded channel or is it co
Q3 What was the rating for Series 1 of *Doctor Who*?
Q4 What is the remit of the BBC?

Exam-style question answer

Use the mark scheme and the indicative content to help you mark your answer.

The mark scheme gives you a general idea of the skills expected at each level.

Tick the boxes that you think you have achieved.

Mark scheme

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoret...
5	**9–10 marks** ☐ Excellent, accurate and deta... ...try knowledge ☐ Excellent understan... ... how the context of production ca... and proce... s, w t ...propriate and effective links made to ... st... ...ct(s)
4	**8 ... ...** ☐ Good, accurate industry knowledge ☐ Good understanding of how the context of production can i... processes, with appropriate links made to aspects of the clo...
3	**5–6 marks** ☐ Satisfactory and largely accurate industry knowledge ☐ Satisfactory understanding of how the context of production... products and processes, with some links made to the close st...
2	**3–4 marks** ☐ Basic industry knowledge ☐ Basic understanding of how the context of production can in... processes, with limited links made to the close study produc...
1	**1–2 marks** ☐ Minimal industry knowledge ☐ Minimal understanding of how the context of production ca... and processes, with few or no links made to the close study ... ☐ The answer is brief or not complete
0 marks	☐ No response given, or no work worthy of credit

Indicative content

Indicative content gives you an idea of what kind of things you could include in your answer. Re...
include all the points below. Each bullet point below may be worth several marks if you exp...
example from the product(s). Give yourself marks for you... ...or... ...inal ideas which are no...
... ...as ... ...valid and relevant.

Higher-level answers w... ... ...the influence of the context of production in m...
will conside... ...no... ... ...ous and straightforward aspects of the context of prod...
tend to des... ...ay what is there) rather than analyse (comment on the purpos...

Tick off any points you have mentioned. Read through the other points to help y...

AO1

Doctor Who

How the context of production affects the content

☐ *Doctor Who* was produced in 1963, with its more limited technology. Thi[s]
of sets were used; these were generally a one or two fixed camera set-up
scene, it is filmed from one static angle almost all the way through. Speci[al]
there was creative use of sound effects to create the sound of the TARDIS
effects to suggest spinning through time/space.

☐ *Doctor Who* was funded by the BBC, which has a remit to produce qualit[y]
funds to produce quality programming. This allowed it to have high produ[ction]
cast, and, for the time, advanced special effects.

☐ The production schedule was fairly short, with only a week of rehearsals
taking only one evening. However, the BBC ha[d] [the] sources and the qua[lity]
episode to be reshot as there were too m[a]ny [t]e[c]h[n]ical errors, such as do[ors]
or closing properly. For the tim[e] [the] [pr]o[d]uction quality was considered [good]
effects would have bee[n] [c]on[v]i[n]cing to audiences.

☐ The BBC has a re[m]i[t] [to] [ed]u[c]ate, inform and entertain, and *Doctor Who* h[a]
and [e]nt[ertain] [al]so help explain complex scientific ideas to children and
mo[re] [i]n [h]istory. This is reflected in the choice of two teachers – Ian, [who is]
Barb[ara], who is a History teacher – to be two of the main characters. It al[so]
and at the end of 'An Unearthly Child' they have travelled back in time to

☐ *Doctor Who* presents an all-white, hetero-normative and firmly 'British' c[ast]
diversity of the population at the time, but rather represented the mainst[ream]
seems outdated, but was accepted as normal at the time. Including divers[e]
especially in a family programme, is likely to have resulted in a moral pan[ic]
sense of outrage and fear) and a public outcry and made the programme

How the context of production affects the success

☐ The high production values and special effects make the programme mor[e]
appeal to the audience in 1963.

☐ The BBC has high cultural status, and so can attract talented actors such a[s]
actors increases the potential for success, as they draw in their own fan b[ase]
actors to help promote the series.

☐ The BBC employed an experienced team of writers and producers for the
deliver exciting and appealing scripts and storylines that audiences woul[d]

☐ *Doctor Who* was broadcast on BBC One, which was one of only two chan[nels]
broadcast in a prime slot at 5.15pm on a Saturday evening, 'hammocked'
successful programmes, which increased its chances of success.

His Dark Materials

How the context of production affects the content

☐ *His Dark Materials* was funded by the BBC, which has a remit to produce
all sections of the population. *His Dark Materials* w[as] aimed at both a tee[n]

☐ *His Dark Materials* was funded by the BB[C] [wh]i[c]h [h]as a remit to produce
all sections of the population. Thi[s] [mea]ns [t]h[e] BBC often seeks to employ
positive representations of [m]i[nor]it[y] [g]roups.

☐ The cast also aims t[o] [gi]v[e] [p]ositive representations of women; this helps
deliver [so]ci[al]l[y] [re]s[po]nsible programming.

☐ *His* [Dark] [M]a[te]rials was funded by the BBC, which has a remit to produce
the [BBC] [t]o produce quality programming. This allowed it to have very hi[gh]
excellent CGI and special effects, a high-quality cast and a dramatic soun[d]
award-winning composer.

How the context of production affects the success

- [ ] Philip Pullman has had many successful adaptations of his novels, so the about the success of this series.
- [ ] *His Dark Materials* was produced in 2019 and intended to draw in fans/re books but also introduce a new audience to these stories.
- [ ] *His Dark Materials* was broadcast on BBC One at 9pm, which is a prime-t large viewing figures. It was aimed at both adults and teens.
- [ ] *His Dark Materials* was also broadcast on BBC One after the watershed, s violence that features in the books, making it more likely to seem realistic
- [ ] HBO also aired it in the USA. While it had good viewing figures, it was no
- [ ] *His Dark Materials* was very well received for its quality of production, go the books.

Revision tip:

It is diffi me.nber *all* the facts about the production of the two programmes. Try picking important points from this chapter, and make sure you can remember those. If you can, t

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Check your progress

What do I need to know?	For each set product	I know this ☺	I'm not sure 😐	I need to revise this again ☹		My notes
The **production company** behind the series	Doctor Who					
	His Dark Materials					
How the series is **funded**	Doctor Who					
	His Dark Materials					
When and where the series was **broadcast**	Doctor Who					
	His Dark Materials					
The **reception** and **success** of the series	Doctor Who					
	His Dark Materials					
How the series was **rated** and **regulated**	Doctor Who					
	His Dark Materials					

Audience and Tele𝔳

Audiences looks at who the audience for each series is, how programmes target and reach spe
enjoy them, how audiences interpret programmes, and why and how interpretatio

Revision ti
Before you look at the keywords section below, jot down al' _ne _or_s you already know which rela
words with *h*~ '_*t*~ ,_ – you may already know more than you th

🗝 Keywords 🗝

4Cs – the cross-cultural consumer characteristics as identified by Young and Rub
the audiences into different psychographic groups (see 'Psychographics')

Active audiences – audiences who actively choose media products to satisfy the
aware of how media products try to manipulate or position them (compare with

Actual and desired self – to do with audience identity; the actual self is who yo
desired self is who you would like to be, or the traits you would like to develop,
traveller like the Doctor' or 'I could be more like Lyra in *His Dark Materials* if I h

Demographics – a section of the audience; audiences may be segmented by age
gender, interests and so on

Mass audience – a large mainstream audience

Niche audience – a small audience group, maybe a particular and limited demog
aged 18–25

Passive audiences – audiences who accept everything that a media product tell
what they see or make up their own mind (compare with 'Active audiences')

Primary audience – the main audience group for the series, usually the target aud
(see 'Secondary audience')

Psychographics – a section of the audience; audiences may be segmented by th
attitudes to life, their personality type and so on. Audiences can be divided into
* Aspirers – want to do well and better themselves; may enjoy copying celebr
* Succeeders – have done well in life and have acquired a lot of financial and
* Mainstreamers – like to follow fashion and do what everybody else does; e
* Reformers – want to change the world for the better; care about social and
* Explorers – early adopters of new technology; like trying out new things
* Struggl__ – f. yday life difficult due to social and/or financial proble

This is bas__ he 4Cs – the cross-cultural consumer characteristics as identifie

Other methods of categorisation, such as the 'Acorn' method of consumer classi

Reception theory – the idea that not all audiences interpret media products in t
take different attitudes towards the media product. For example:

- The **dominant position**, where the audience fully accepts and understands
  meanings
- A **negotiated position**, where the audience may recognise the intended me
- An **oppositional position**, where the audience may reject the intended me
  not intended by the producer

Secondary audience – other audience groups who may also watch the series, su
children, grandparents, etc., who aren't in the main primary or target audience

Social class – ABC1C2DE; a way of describing the main social lasses in the UK, use
demographics. Obviously very simplistic and describes groups of people as whole

- A = highest class, very wealthy aristocracy
- B = high-level professional (usually doctors, lawyers, company owners), un
- C1 = higher end of middle class, including professionals (such as teache
  white collar workers; likely to have a university education
- C2 = of tradespeople, such as plumbers, electricians, small-business o
  education
- D = lower-paid workers, such as labourers, factory workers; unlikely to be w
- E = the unemployed; those with minimal income or living on benefits; unlik

Target audience – the specific segment of the audience that a product is aimed

Uses and gratifications theory – helps explain what audiences use the media fo

- Information (finding out about things; gaining knowledge)
- Entertainment (escapism, fun, diversion from everyday life; forgetting abou
- Companionship (feeling as if you know the characters, or being able to chat
  other people)
- Personal identity (identifying with a character; seeing how the characters d
  comparing yourself to them)

Who are the audience?

Doctor Who, 'An Unearthly Child'
Demographics

Primary audience of a family audience (children, parents, grandparents), with a secondary audience of teens, older people without children

ABC1C2 (as televisions we̲r̲e̲ ̲t̲h̲ quite exp̲n̲s̲ ̲̲e̲)

̲̲o̲t̲h̲ ̲̲̲ ̲a̲nd female

Doctor Who,
Psy

Primary audienc
mainstrea

Secondary audienc
choices for TV view

His Dark Materials
Demographics

Primary audience of teens and young adults, aged 12–34, with a secondary audience of older people without children

ABC1 (generally set in a middle-class environment), but also DE as broadcast on a free (non-subscription) channel

Both male and female

His D
Psy

Primary audience
an

Secondary audien
the BBC is availabl
able to afford

Why do audiences like *Doctor Who* and *His Da*

The uses and gratifications theory helps explain what audiences may use these p
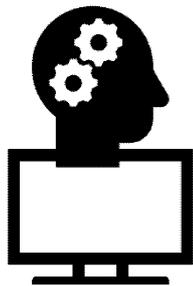
Information – some audience members may have watched *Doc*
information about science, technology and history; some audien
Materials to know and understand the books of Philip Pullman.

Entertainment – in both programmes a lot of entertainment is pr
through narrative enigmas (Who is t̲h̲ ̲̲ ̲̲ ̲̲t̲c̲ ̲? Where is he takin
succeed in her quest?) and t̲h̲ ̲o̲u̲ ̲h̲ ̲̲ ongoing narratives and ch
unusual locations ̲a̲ ̲̲ ̲̲e̲ ̲ ̲ ̲ffects also provide a lot of entertai

Co̲m̲ ̲ ̲ ̲ ̲ ̲s̲h̲ ̲p̲ – audiences become familiar with the character
̲h̲e̲ ̲ ̲o̲ ̲going adventures and relationships; there are opportuni
̲hrough discussions with friends, and today, on social media, by
sharing memes or in fan groups.

Personal identity – audiences can identify with certain characte
may aspire to be more like one of the characters; the actors are
may self-identify as a fan of *His Dark Materials* or *Doctor Who*, a
purchasing merchandise, wearing a *Doctor Who* T-shirt and so o
out more about space travel or science and history.

How did *Doctor Who* target, reach and maintain

- Characters reflect the age profile of families, with a younger daughter, two p
  a grandfather
- Narratives reflect the concerns of a demographic of teens, through Susan's dif
  arguments with her parent figure and her inability to control her own life; the
  reflected through care for and concern about the education and welfare of ch
  an aspirational figure for older viewers who may enjoy seeing him portrayed a
- The narratives reassure the viewers that humanity is central to the universe
  or conquered
- Representations may appeal to the mainstream demographic as they reinfor
  older people are dominant, and reinforce ideas about what it means to be B
- It is broadcast on the BBC which had a broad mainstream demographic; the
  aspect target this demographic
- William Hartnell had an existing and fan base to bring to *Doctor Who*
- The first episode was broadcast on 23rd November 1963, with a delay of 80 s
  bulletin about the assassination of then US President J F Kennedy. Because th
  overshadowed by world events, it was repeated the following week, prior to
- The first episode gained 4.4 million viewers
- Marketing used traditional methods; for example:
  - There were two television trailers aired in the week before broadcast, w
    and scientific nature of the programme and reached a wide mainstream
  - The *Radio Times* magazine, the main source of information about TV an
    on the new series; this reached a broad mainstream adult audience.
  - William Hartnell led a radio trailer on the Light Programme (later to bec
    listened to by younger people.
  - *The Today Show* on the BBC Home Service (later to become Radio 4) hoste
    'space music' from the new series, which would have been heard mainly b
- An original TV trailer can be viewed on YouTube, at ***zzed.uk/12647-DrWho-T***

How did *His Dark Materials* target, reach and maint

- Narratives reassure viewers that teens and children can be independent and
  teens know more than – and are more capable than – adults
- Representations may appeal to the primary audience as the characters refle
  with a strong female-led cast and a range of ethnicities
- It was broadcast on BBC One, which has a mainstream audience but an incre
  however, this series was aimed at bringing back a teen audience that are mo
  other online/streaming platforms
- On BBC One, it was broadcast after the watershed to help it reach its primary au
- It is available on digital platforms which extends its shelf life and allows fans
  to discover it
- Because it was available on iPlayer, younger audiences were more likely to w
  watching TV shows and films on mobil devices (more so than adult audienc
- The cast included some famous British actors which would attract the UK a
- The new series was heavily trailed on the BBC in the months and weeks leadi
  trailer promoted the epic film-like qualities of the show
- As big-budget American TV shows (such as *Game of Thrones*) have been wid
  years, the BBC knew that UK TV audiences are expecting much higher produc
  This resulted in the massive budget (and partnership with HBO).
- Other marketing included a cast and crew panel at Comicon events
- Philip Pullman's name was used to promote the show in the UK-based traile
  bestseller') – search His Dark Materials OFFICIAL TRAILER BBC on YouTube
- 'HBO and BBC present' was used as part of the UK marketing strategy. Audie
  high-quality TV production and will have watched HBO shows on Sky Atlanti

Revision activities

1. Keywords

Circle the odd word out in each set. Explain WHY it is the odd one out.

a)	aspirer	reformer	explorer	believer
b)	information	education	companionship	identity
c)	A	B	C1	C2
d)	unacceptable	dominant	negotiated	oppositional
e)	target	secondary	actual	primary

2. Psychographics

Draw lines to match up the traits with the psychographic categories and the
and/or *His Dark Materials*

Trait		Psychographic category
An early adopter of new technology; likes trying out new things		Reformer
Wants to change the world for the better; cares about social and political causes		Succeeder
Likes to follow fashion and do what everybody else does; enjoys what is already popular		Aspirer
Finds everyday life difficult due to social and/or financial problems		Mainstreamer
Has done well in life and has achieved a lot of financial and social success		Explorer
Wants to do well and better themselves by copying celebrity looks		Struggler

3. Demographics and psychographics

Look at the images in the table below. Decide which programme the person
to watch – *Doctor Who*, *His Dark Materials*, or both/neither – and briefly say
done for you.

Image	*Doctor Who*	
	Yes, because she looks like an explorer.	Yes, be explor demog
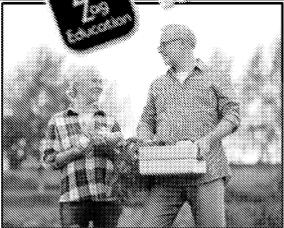
4. Uses and gratifications

Divide each pie chart according to how important the reasons are that most
His Dark Materials. Label each section with one of the following:

- Information
- Entertainment
- Companionship
- Identity

His Dark Materials
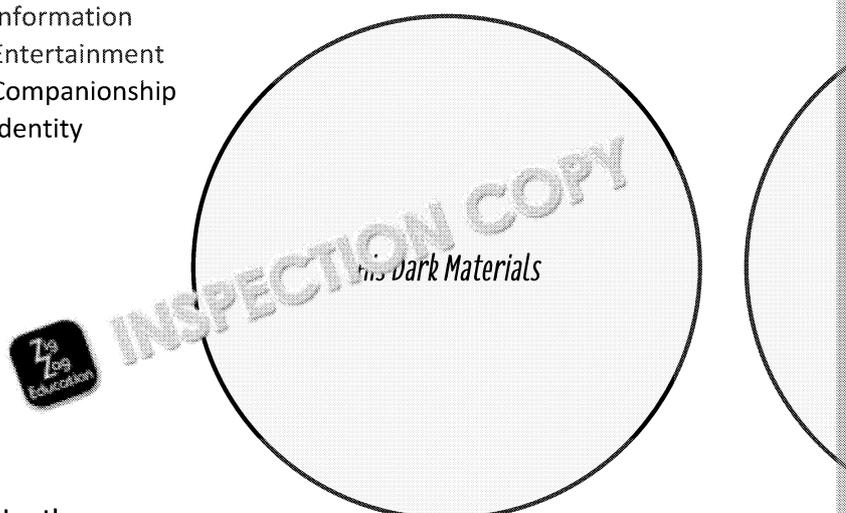
5. Reception theory

Label the interpretations of the image/scene with either:

- Dominant (what the producers want you to think)
- Negotiated (you know what the producers intended, but don't fully acc
- Oppositional (you interpret the image in a way the producers did not in

Image 1 – Ian and Barbara hide in the junkyard then questio[n]

Interpretation 1: Ian and Barbara are trying to be caring and kind, but it is very st[range] pupil's house in the evening and hide there. _____

Interpretation 2: Ian and Barbara should not be going to a pupil's house and hidi[ng] proper reason – they should contact social services if they are concerned. _____

Interpretation 3: Ian and Barbara are caring and kind teachers who want to make

_____

Image 2 – Lyra fights (and beats) Will

His Dark Mate[rials]

Interpretati[on 1]: This is how it was written in the book, so I suppose it makes sen[se]

_____

Interpretation 2: Lyra is a very tough character, not afraid of getting rough with s[omeone] (including boys). _____

Interpretation 3: It's not very realistic that Lyra could dominate Will in a fight lik[e]

_____

6. Reaching and maintaining audiences

Look at the ways programmes can target, reach and maintain audiences. Fo[...]
it does this a lot (put two ticks), sometimes (put one tick) or rarely (put a cro[...]

Strategy	D
Narratives which relate to the target audience group's lives	
Narrative arcs which stretch across the entire series, or even longer	
Representations represent diversity	
Appeals to a mass, family audience	
Appeals to a niche audience	
Broadcast after the watershed	
Broadcast at prime [...]	
Some [...] us [...] emes	
Does n[...] follow stereotypes	
Physically attractive characters	
Uses website to connect with audiences	
Available on digital platforms	
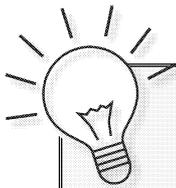
Challenge Yourself extension task

Do you prefer *Doctor Who* or *His Dark Materials*? Create a demographic and psycho[...] this profile help to explain which programme you prefer?

Exam-style question

This question is not about an extract. It asks about your broader knowledge of the products. You can refer to both *Doctor Who* and *His Dark Materials*.

This is a synoptic question. This means it expects you to draw from more than one answer. This question expects you to draw from **audience** and **industry**. You could language, representation and/or context if you wanted to.

2.   Why do producers keep making science-fiction and fantasy television series?

> **Exam tip!**
> The exam will always tell you when a question is synoptic. To get the highest marks, from language, representation, audience, industry and context. See the next and activities on context.

Answers: audience

1. **Keywords**
   a) Odd one out: believer
      Why: the others are all audience psychographics
   b) Odd one out: education
      Why: the others are all audience pleasures from the uses and gratificat[...]
   c) Odd one out: G2
      Why: the others are all abbreviations for social class
   d) Odd one out: unacceptable
      Why: the others are all ways in which audiences a[...] respond to texts, a[...]
   e) Odd one out: actual
      Why: the others are all type[...] a[...]ce that products are aimed at

2.

Trait	Psychographic category	Reaso[...] a[...]
Wants to change the world for the better; cares about social and political causes	Reformer	Watc[...] main ch[...]
Has done well in life and has achieved a lot of financial and social success	Succeeder	Migh[...] beco[...]
Wants to do well and better themselves; may enjoy copying celebrity looks	Aspirer	Wat[...] repr[...]
Likes to follow fashion and do what everybody else does; enjoys what is already popular	Mainstreamer	Might v[...] Mat[...]
An early adopter of new technology; likes trying out new things	Explorer	Watch[...] being a[...]
Finds everyday life difficult due to social and/or financial problems	Struggler	Watch[...] Materi[...]

3. Demographics and psychographics

Answers can vary depending on interpretation.
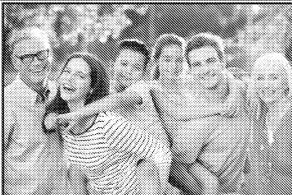
Image	*Doctor Who*	
	Yes, because all three generations would find someone to relate to.	No, b at ve
	Yes, because they might enjoy the positive representation of older characters.	Yes, a chann older
	Maybe, as she is a young teen and she is in the right age group.	Yes, b chara likely

4. Uses and gratifications

Answers are suggestions, but entertainment is likely to be the largest segmer

Doctor Who

- ▨ Inform
- ▩ Enter
- ☐ Comp
- ■ Identi

His Dark Materials

☒ Inforn

▨ Enter

☐ Comp;

■ Identi
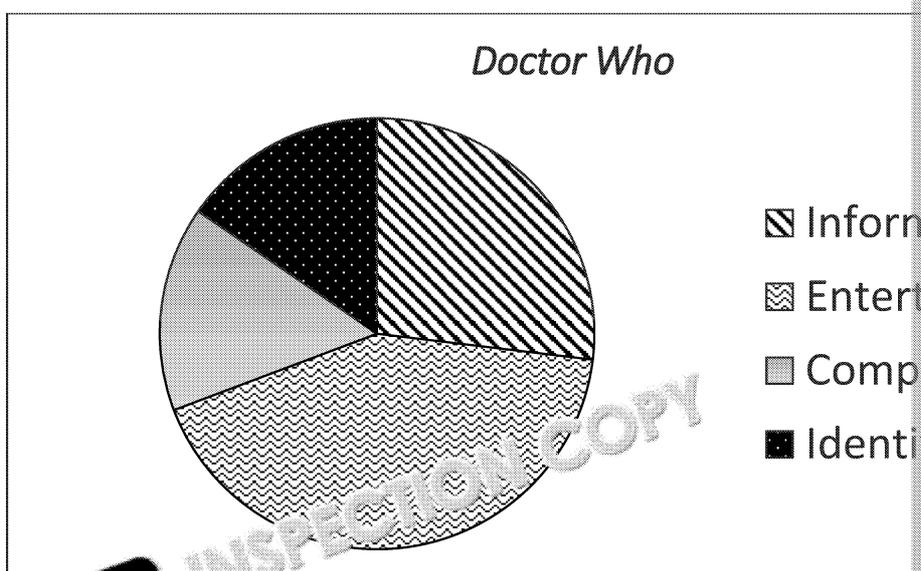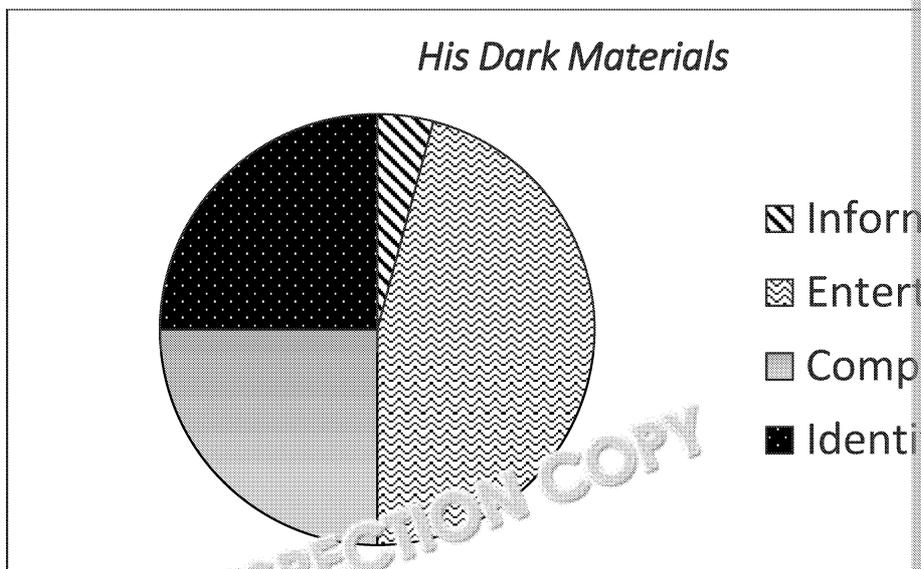
5. **Recepti** ...**eory**

Image 1

Interpretation 1: Ian and Barbara are trying to be caring and kind, but it is ve
pupil's house in the evening and hide there. **Negotiated**

Interpretation 2: Ian and Barbara should not be going to a pupil's house and
proper reason – they should contact social services if they are concerned. O

Interpretation 3: Ian and Barbara are caring and kind teachers who want to n

Image 2

Interpretation 1: This is how it was written in the book, so I suppose it make:
written. **Negotiated**

Interpretation 2: Lyra is a very tough character, not afraid of getting rough w
(including boys). **Dominant**

Interpretation 3: It's not very realistic that Lyra could dominate Will in a figh

6. **Reaching and maintaining audiences**

Strategy	Do
Narratives which relate to the target audience group's lives	
Narrative arcs which stretch across the entire series, or even longer	
Diversity shown through representations	
Appeals to a mass, family audience	
Appeals to a niche audience	
Broadcast after the watershed	
Broadcast at prime time	
Some religious themes	
Does not follow stere	
Physica'' tt' e aracters	
Uses e to connect with audiences	
Availa n digital platforms	

Exam-style question answer

Use the mark scheme and the indicative content to help you mark your answer.

The mark scheme gives you a general idea of the skills expected at each level.

Tick the boxes that you think you have achieved.

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoreti...
5	9–10 marks ☐ Excellent, accurate and detailed audience, industry and othe... ☐ Excellent understanding of the is... with appropriate and e... aspects of the close study or d... s)
4	7–8 marks ☐ Good ... te audience, industry and other relevant knowle... ☐ ... derstanding of the issue, with appropriate links mad... ... udy product(s)
3	6 marks ☐ Satisfactory and largely accurate audience, industry and othe... ☐ Satisfactory understanding of the issue, with some links mad... product(s)
2	3–4 marks ☐ Basic audience, industry and other relevant knowledge ☐ Basic understanding of the issue, with limited links made to t...
1	1–2 marks ☐ Minimal audience, industry or other relevant knowledge ☐ Minimal understanding of the issue, with few or no links made ☐ The answer is brief or not complete
0 marks	☐ No response given, or no work worthy of credit

Indicative content

> Indicative content gives you an idea of what kind of things you could include in your answer. R...
> include all the points below. Each bullet point below may be worth several marks if you exp...
> example from the product(s). Give yourself marks for unusual or original ideas which are no...
> ideas are valid and relevant.

Higher-level answers will consider the issues, such as the demand for science-ficti...
in more detail and draw on knowledge from more tha... ea; mid-range answ...
obvious and straightforward aspects of the iss... ow ... and answers will tend t...
rather than analyse (comment on the ... p... effect or impact).

Tick off any points you h... ed. Read through the other points to help y...

AO1
Audiences
☐ There is a strong audience demand for science-fiction television series bec...
with audiences
☐ Audiences enjoy science-fiction and fantasy television series such as *Docto...*
because they fulfil a lot of the audience's needs:
  o Science-fiction and fantasy television series provide a lot of entertain...
  enigmas, action codes and narratives
  o Science-fiction television series, particularly *Doctor Who*, provide a lo...
  and history to their audiences, and often explore new scientific devel...

- o Science-fiction and fantasy television series provide companionship th
characters and participation in real-world and online conversations an
- o Science-fiction and fantasy television series provide the opportunity fo
explore their desired self as different character types are represented
and appealing in some way; they also allow audiences to self-identify
☐ *Doctor Who* appeals to a large mainstream audience who enjoy action and
educational aspect
☐ Most science-fiction television series tend to reassure audiences that huma
universe and that alien races will be defeated

Industry
☐ Science-fiction television series often have moderate budgets and are not t
are usually filmed in a studio and in limited locations, although they do use
can add to the cost. In recent years, fantasy series are expected to be pr
production values.
☐ Science-fiction television series follow a predictable formula with well-know
can be easily turned and to market to audiences
☐ *Doctor Who* was successful in the UK but also gained good viewing figures i
countries, as it is a genre that it is easy for most countries to relate to and e
☐ Science-fiction and fantasy television series are now usually available on st
reflecting the change towards on-demand and box-set viewing, as well as t
Online availability of programming also opens up classic or typically unavai
of *Doctor Who*) to a new audience, or to older audiences watching it for no

Media language
☐ Most science-fiction and fantasy television series have a narrative arc acros
to commit to watching the entire series
☐ Science-fiction and fantasy television series follow well-known genre conve
to relate to and understand
☐ The genre conventions of science-fiction and fantasy television series can a
specific audience groups; for example, *His Dark Materials* targets a teen au

Representation
☐ Representations in popular television series tend to move with the times, a
much more diverse and gender-balanced cast than the earlier series of *Do*
☐ Positive representations may appeal to audiences and help to keep the pro

Context
☐ New TV programmes can take advantage of developments in technology to
special effects, to make sure they appeal to audiences

Revision tip:
In a synoptic question you don't have to cover all four main areas, but you should try to include t
and audience, or media language and representation.

Check your progress

What do I need to know?	For each set product	I know this 😊	I'm not sure 😐	I need to revise this again ☹		My notes
The demographic profile of the target audience	Doctor Who					
	His Dark Materials					
The psychographic profile of the target audience	Doctor Who					
	His Dark Materials					
The primary and secondary audiences	Doctor Who					
	His Dark Materials					
The audience appeal of each programme	Doctor Who					
	His Dark Materials					
How the programme relates to audience identity	Doctor Who					
	His Dark Materials					

Context and Televi

Context considers the influence of background factors on the production of TV programmes, a
includes the social context, the cultural context, the historical context and the political conte
to the economic context and to developments in technolog

Rev ci n tip:
Context overlaps with all the other ar as udying context will help you to revise wha

Keywords

Context – background factors which can often affect media products; all areas o
each other

Cultural contexts – factors relating to culture, such as fashion, art, films and TV
influence or be reflected in media products

Demographics – a section of the audience; audiences may be segmented by age
gender, interests and so on

Economic context – can be part of social or historical context; looks at factors re
and how these might influence the production of media products

Feminism/feminist – a social movement or set of values which promotes gende
particularly on women's rights

Historical context – how media products produced in different historical times r
production values and social values

Mass audience – a large mainstream audience

Misrepresentation – where certain social groups are represented in narrow or u
represented at all

Objectify – to treat people, especially women, as objects, as something to be lo
the way they look

Patriarchy – a social system in which men are dominant over women, perhaps t
pay, more privilege, etc.

Political contexts – how factors such as diffe in vi ws of race and racism, migra
influence media products

Protagonist – the main n a te

Public se m what the official purpose of the organisation is; for exam
provide go ality programmes which educate, inform and entertain and to r
reflect the diversity of the UK population

Reception theory – the idea that not all audiences interpret media products in t take different attitudes towards the media product. For example:

- o The **dominant position**, where the audience fully accepts and understands meanings
- o A **negotiated position**, where the audience may recognise the intended me
- o An **oppositional position**, where the audience may reject the intended mea not intended by the producer

Repetition and variation of generic codes and conventions – repeating the code establish the genre and makes the product recognisable; varying the codes and product interesting and gives it more novelty or appeal

Social context – issues in society which can affe t th edia product; for examp as feminism, or social concerns, such a n   essness

Syndication – where th   parent company sell(s) the licence to other (allowing the   to s   programme, making further profit for the parent co

Synergy – different companies or products work together to increase the or products

Under-representation – where certain social groups are excluded from represer

Vertical integration – where a company, such as the BBC, owns several parts of film studios, distribution companies and television channels

Contexts and representation

Key question: How do representations in TV reflect the politi cultural contexts of their time?

The r resentation of teen
in en ed by social and po
where teens have more pu
in society; showing teens a
and independent, and plac
centre of the narrative, is l
this audience group.

The r   e r. ion of gender
ha . en influenced by
 hanges in the social context;
for example, Lyra and Mrs
Coulter are both female and
presented as leaders and not
subservient to men.

The representation of ethnicity
and ability has been influenced
by changes in the social and
historical context, with a move
towards greater integration and
equality. This is shown in
casting several non-white
actors in the series.

The r
influe
conte
a phy
previ

His Dark Materials

The representation of female
characters as villainous, and
powerful characters rather
than the feminine protective
character has changed ov
time – as seen in M (u r.

The representati
has been influen
more tolerance
others, which is
that they may n

Key question: How do representations in TV reflect the politi(
cultural contexts of their time?

Doctor Who was influenced by the social context. It was produced before the 'second wave of feminism' in the late 1970s, when women began to demand more equality. It shows the police, and most of society, as male, ar   il
there are two lea?   . n t.,ey are
ofter   en ?   s   werful than
th

Doctor Who reflected the
historical time in which it
was set, and reflected
the social dominance of
t'   der white male.

The school is shown as an entirely white community; there are no non-white ethnicities represented in the programme.

Doctor \
all able-!
seen as '
white et
people \
(ignored
(often c
criminal

**Doctor
Who**

Narrativ
patronisi
condesci
Barbara,
views an
context
Who wa:

Doctor Who was influenced by the historical context as the first person had gone into space in 1961, increasing interest in space travel.

The representation of teens is influenci
cultural contex*   bwing Susan wearin
fashior   ci   es and dancing to poj
b: ve, she also seems quite childish
' gn-pitched voice and little control ov
which also reflects the social context of
about teenagers which were common a

Revision tip: Don't forget that areas of context overlap with each other. For example, t
in *Doctor Who* is historical (because it's from the 1960s), social (because it's about the role:
society) and political (because feminism is a political moveme(

Key question: How do economic and technological factors infl
reception of science fiction and fantasy progr

The economic context

- Science-fiction TV series are not too expensive to produce so there are a lot of t
- *Doctor Who* and *His Dark Materials* were both produced by the BBC, the largest
  in the UK, who used its vertical integration and synergy to promote the progra
  them more likely to be successful
- The success of the Philip Pullman adaptations gives an incentive for produc
- *Doctor Who* was produced for the BBC in a time when it focused on its remit to in
- *His Dark Materials* was produced at a time when the BBC was competing against t
  Netflix and is under pressure to give audiences value for the licence fee; it ther
  production value shows
- The BBC also sells its programmes commercially through BBC America and synd
  more recently has collaborated with American TV studios

Technological developments

- The rise of digital television and the number of channels available means there
  television programmes than before
- When *Doctor Who* was first broadcast, there were only two channels to choose from, so
- *His Dark Materials* is competing against a lot more programmes (including Amer
  the production values through convincing use of CGI and special effects
- Older audiences tend to watch 'live' TV, while younger audiences tend to watch T
  such as iPlayer and Netflix
- *His Dark Materials* is available on BBC iPlayer, reflecting the change towards o
  well as the new trend of binge-watching
- This extends the shelf life of the programme and opens it up to viewers around t
- Online availability of programming also brings classic or typically unavailable
  Doctor Who) to a new audience

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Key question: How do contexts influence the reception and s[...] and fantasy television programmes?

Success

- The success is influenced by the economic contexts of pr[...]
- Both *Doctor Who* and *His Dark Materials* were produced [...] money to have high production values, making the progr[...] with audiences
- The BBC is a high-status organi[...]n [...]ith a strong brand[...] guarantee of quality f[...]r [...]di[...]es. This means more peo[...] a try, both in [...] U[...]d overseas. This gives them a grea[...]
- Aim[...] a b[...], mainstream, prime-time audience mean[...] [...]ri[...]s had to gain a large audience share to be consid[...]

Audience appeal

- To be successful, narratives often try to reflect the social[...] of the time
- *Doctor Who* reflected the interest in space travel and sci[...] first person in space and the ongoing 'space race' to put a[...]
- *His Dark Materials* reflects the ongoing cultural popularit[...] teen-centred dramas
- *His Dark Materials* reflects a more diverse and gender-ba[...] audience can relate to
- *Doctor Who* reflected a world where older, white, hetero[...] which was the norm for the time, and where other socia[...] or misrepresented

Audience interpretation

- Audiences may take a dominant, negotiated or oppositio[...] product, depending on their own social, political, historic[...]
- Audiences with a demographic that is similar to that of t[...] context), and with a psychographic profile that matches [...] similar political context), are more likely to take a domin[...]
- Audiences are more likely to take a negotiated or opposi[...] does not reflect their own val[...]
- As time passes, contexts [...]na[...] [...]nd older TV series see[...] more likely to t[...] [...]go[...]ated or oppositional reading [...]
- *Doct[...] [...]no, '[...] [...]nearthly Child' now seems old-fashio[...] [...]c[...]erns; it is hard to respond to it in the same way[...] [...]ould have responded to it

Settings seem old-fashioned and outdated and don't reflect the current context, e.g. the shots of London don't reflect London today.

Narr
valu
teac
hom
chan
mod
this
prob

Intertextual references to popular culture are not relevant or recognisable to modern audiences, such as the music Susan listens to or the radio she uses.

Cha
narr
whit
hete
repr
soci
soci

Social contexts and valu s have change o narr es a ́ dialogue ́ t p tronise women seem outdated or even offensive now.

Revision activities

1. Keywords

Write each word in the box it most closely links to.

synergy	remit	repetition	feminism	d
variation	objectify	mass	negotiated	

Media language	Representation	Industry

2. Ideas and contexts

Tick the boxes to show which context each idea/issue is linked to. Some idea
one context.

Idea/issue	Political	Social	Hi
How much profit a media product makes			
Feminist values in the product			
Whether the production company is commercially or publicly funded			
1960s attitudes to gender			
References to newspapers, other TV series, etc.			
Representations of ethnicity			
First person in space			
How much money a media product costs to produce			
Patriarchy			
1960s technology			

3. Context annotations

Look at the **DVD cover for *His Dark Materials***. Annotate it with the context [a]
one has been done for you. Some aspects of the image may link to more tha[n]

Contexts: Social, Historical, Cultural, Political, Economic

BBC logo: ECONOMIC CONTEXT – shows the producer; CULTURAL CONTEXT – acts as a guarantee of quality

5-star ratings:

Convention of fantasy genre:

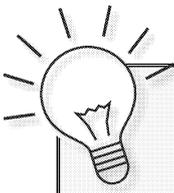
His Dark Materials © BBC, 2020

4. Context examples

Answer the question for each programme. Write 'yes' or 'no', with a brief ex[planation of]
which context(s) it relates to. The first one has been done for you.

Point	Doctor Who	His Dark Materials
Shows ethnic diversity?	No – all the characters are white	Yes – with Will a[nd] others
Women are shown to be equal to or even more powerful than men?		
Commercially funded?		
Reflects the values [of its] time?		
Intertextual references?		
Reflects patriarchy?		
Shows teens/children as powerful?		

Exam-style question

This is a synoptic question. It asks about con...n ts, and you can refer to media lan
representation, audience and ind.... .... You can refer to both *Doctor Who*

2.   How are t.....vi.....es influenced by contexts?

Exam tip!

This question is worth 10 marks, so will take you about 20 minutes. Although it is s

Answers: context

1. **Keywords**
   Media language – repetition, variation, protagonist
   Representation – feminism, objectify, patriarchy
   Industry – synergy, remit, syndication
   Audience – demographic, negotiated, mass

2. **Ideas and contexts**

Idea/issue	Political	Social	Hist...
How much profit a media product makes			
Feminist values in the product	✓	✓	
Whether the production company is commercially or publicly funded			
1960s attitudes t...		✓	✓
Refer... to newspapers, other TV series			
Representations of ethnicity	✓	✓	
First person in space			✓
How much money a media product costs to produce			
Patriarchy		✓	
1960s technology			✓

3. **Context annotations**
   - 5-star ratings: ECONOMIC CONTEXT – audiences are more likely to make good reviews from reputable sources
   - Conventions of fantasy genre: CULTURAL CONTEXT – the fantasy genre with shows such as *Game of Thrones* it is now as popular as ever
   - Black and Asian actors: SOCIAL CONTEXT – having a more diverse cast re
   - A female lead: SOCIAL CONTEXT (also historical/political context) – a mo makes it more likely for women to be represented in a wide range of rol hero role, unlike in the past when women mainly played wives/girlfrien
   - Lead characters are teens/children: ECONOMIC CONTEXT – teens are see the increase in the number of channels has led to audience fragmentatio more niche audiences, such as teens; SOCIAL/HISTORICAL CONTEXT – tee more interesting than before the 1950s, the 1960s and the development CONTEXT – young adult and teen-based fiction is a very commercial mark

4. **Context examples**

Point	*Doctor Who*	*His Dark Matt*
Women are shown to be equal to or even more powerful than men?	No – men are shown to have more authority	Yes – Mrs Coulter hol over the Magisterium
Commercially funded?	No – funded by the BBC, which is a public service broadcaster (PSB)	Yes – partly funded c (by HBO). However, t not commercially fun
Reflects the values of its time?	Yes, including the importance of science and education	Yes – the fact that yo and teens are treated ually to adults
Intertextual references?	Not clear is ay	Yes, to other Philip P stories (e.g. *The Gold*
Reflec tric ?	Yes most of the authority figures are male; Ian is patronising to Barbara	No – women are equ powerful
Shows teens/children as powerful?	No – Susan has little control over her own life	Yes – Lyra is arguably dominant person in t

Exam-style question answer

Use the mark scheme and the indicative content to help you mark your answer.

The mark scheme gives you a general idea of the skills expected at each level.

Tick the boxes that you think you have achieved.

Band	AO1 1a and AO1 1b Demonstrate knowledge and understanding of the theoreti
5	9–10 marks ☐ Excellent, accurate and detailed knowledge of relevant conte ☐ Excellent understanding of the influence of relevant contexts effective links made to specific aspects of the close study pro
4	7–8 marks ☐ Good, accurate knowledge of relevant contexts ☐ Good understanding of the influence of elevant contexts, w aspects of the close study pro (s
3	5–6 marks ☐ Satisfactory a accurate knowledge of relevant cont ☐ Satis erstanding of the influence of relevant conte study product(s)
2	marks ☐ Basic knowledge of relevant contexts ☐ Basic understanding of the influence of relevant contexts, w close study product(s)
1	1–2 marks ☐ Minimal knowledge of relevant contexts ☐ Minimal understanding of the influence of relevant contexts the close study product(s) ☐ The answer is brief or not complete
0 marks	☐ No response given, or no work worthy of credit

> Indicative content gives you an idea of what kind of things you could include in your answer. Re
> include all the points below. Each bullet point below may be worth several marks if you exp
> example from the product(s). Give yourself marks for unusual or original ideas which are not
> ideas are valid and relevant.

Higher-level answers will consider the influence of contexts on television science
draw on knowledge from more than one area; mid-range answers will consider th
straightforward aspects of the influence of contexts on television science-fiction
tend to describe (say what is there) rather than analyse (comment on the purpose

Tick off any points you have mentioned. Read through the other points to help yo

AO1

The influence of contexts on media language

☐ The economic context makes it easier for television science-fiction series to produced if they follow the generic conventions

☐ Television science-fiction series are also more likely to be successful with a they follow the generic conventions.

☐ Both *His Dark Materials* and *Doctor Who* follow generic conventions such a
- o Lead character on a quest
- o Aliens and fantastical characters included
- o Travelling to other dimensions/planets
- o Action sequences are used to make it more exciting
- o Scientific ideas are explored

☐ Some conventions vary, to keep audiences interested and because of the i example, television science-fiction series have to change too so they stay u
- o Representations in *His Dark Materials* reflect the contemporary social
- o Narratives change in order to reflect changes in the social context, e.g. teenagers/children are represented as more adult and independent
- o Narratives reflect changing social and political values, such as changing relationships and in the workplace
- o Settings are updated so audiences can recognise and relate to the loca

☐ *His Dark Materials* uses updated special effects and CGI, which makes it see believable

The influence of contexts on representation

His Dark Materials

☐ The representation of ethnicity has been influenced by changes in the socia a move towards greater integration and equality. This is shown in the casti actors in the series.

☐ The representation of gender in *His Dark Materials* has been influenced by for example, the lead characters are both female and presented as very ca

☐ The representation of Lyra is influenced by social and historical contexts an capable – a role previously held mainly by men.

☐ The representation of teens/children is influenced by social and political co more capable and independent and at the centre of the narrative.

Doctor Who

- [ ] *Doctor Who* has an all-white and all able-bodied cast, which was seen as 'n[...] ethnic groups and disabled people were under-represented (ignored) or m[...] stereotypes, criminals, etc.).
- [ ] *Doctor Who* reflected the historical time in which it was set, and reflected t[...] older white male.
- [ ] *Doctor Who* was influenced by the social context. It was produced before t[...] in the late 1970s, when women began to demand more equality. It shows [...] as male, and while there are two lead women, they are often seen as less p[...]
- [ ] Narratives and dialogue patronise women, such as Ian's condescending att[...] reflects outdated views and values as the social context has changed since [...]
- [ ] The representation of teens is influenced by the cul[...] context, showing S[...] clothes and dancing to pop music; however [...] seems quite childish a[...] and little influence over her life, w[...] [...]ects the social context of vie[...] were common at the time.
- [ ] The school is show[...] rely white community.
- [ ] There [...] e ethnicities represented in the programme, apart fr[...] the s[...]
- [ ] *Docto[...] o* was influenced by the social and political contexts as the first [...] 1961, increasing interest in space travel.

The influence of contexts on audience

- [ ] Aiming at a big, mainstream, prime-time audience meant *Doctor Who* and [...] a large audience share to be considered successful
- [ ] To be successful, narratives often try to reflect the social, political and cult[...]
- [ ] *Doctor Who* reflected the interest in space travel and scientific developme[...] and the 'space race' to put a man on the Moon.
- [ ] *His Dark Materials* reflects the ongoing cultural popularity of young adult f[...] dramas.
- [ ] *His Dark Materials* reflects a more diverse and gender-balanced society tha[...] relate to.
- [ ] *Doctor Who* reflected a world where older, white, heterosexual men were [...] for the time, and where other social groups were under-represented or mi[...]
- [ ] Audiences are more likely to take a negotiated or oppositional reading of a[...] their own values.
- [ ] As time passes, contexts change, and older TV series seem old-fashioned. A[...] take a negotiated or oppositional reading of older programmes.
- [ ] *Doctor Who*, 'An Unearthly Child' now seems old-fashioned and with outda[...] hard to respond to it in the same way that audiences in the 1960s would h[...]

The influence of contexts on industry

- [ ] Science-fiction TV series are not too expens[...] o [...] duce so there are a lo[...]
- [ ] *Doctor Who* and *His Dark Material*[...] b[...] produced by the BBC, the la[...] broadcaster in the UK, wh[...] tical integration and synergy to pro[...] wide audience, m[...] more likely to be successful.
- [ ] The s[...] s o[...] ullman adaptations, such as *The Golden Compass*, gi[...] to de[...] urther stories, such as *His Dark Materials*.
- [ ] *Docto[...] o* was produced for the BBC in a time when it focused on its rem[...] entertain
- [ ] *His Dark Materials* was produced for the BBC in a time when it focused on [...] quality programmes that will appeal to the diverse nature of the UK popul[...]
- [ ] The BBC also sells its programmes commercially through BBC America and [...]
- [ ] The rise of digital television and the number of channels available means t[...] view television programmes than before.
- [ ] When *Doctor Who* was first broadcast, there were only two channels to ch[...] chance of success.

- [ ] *His Dark Materials* is competing against many more programmes and strea...
  They need to match the highest level of production values.
- [ ] Older audiences tend to watch 'live' TV, while younger audiences tend to v...
  platforms such as iPlayer and Netflix.
- [ ] *His Dark Materials* is available on BBC iPlayer, reflecting the change toward...
  viewing, as well as the new trend of binge-watching.
- [ ] This extends the shelf life of the programme and opens it up to viewers aro...
- [ ] Online availability of programming also brings classic or typically unavailab...
  of *Doctor Who*) to a new audience.

Revision tip:
Make a mind map for each close study product, showing how each of the contexts ha...

Check your progress

What do I need to know?	For each set product	I know this ☺	I'm not sure 😐	I need to revise this again ☹	My notes
Relevant social contexts	Doctor Who				
	His Dark Materials				
Relevant political contexts	Doctor Who				
	His Dark Materials				
Relevant historical contexts	Doctor Who				
	His Dark Materials				
Relevant cultural contexts	Doctor Who				
	His Dark Materials				
How contexts might influence media language, including genre	Doctor Who				
	His Dark Materials				
How contexts might influence representation	Doctor Who				
	His Dark Materials				

Test yourself

1. What is non-diegetic sound?
2. What is the name of the lead character in *His Dark Materials*?
3. What is the name of the main villain in the episode 'The City of Magpies'?
4. What is closure?
5. Name the two teachers in *Doctor Who*.
6. What is the TARDIS disguised as?
7. Who is the author who wrote the story that the series is adapted from?
8. In which year was Series 1 of *Doctor Who* first broadcast?
9. What does the word 'countertype' mean?
10. Who played the Doctor in *Doctor Who*?
11. List three of the characters in Propp's character roles.
12. How long were the intervals for each episode of *Doctor Who*?
13. Name the actor who plays Quill.
14. What time is the watershed?
15. On average, how many people watched the first episode of *Doctor Who*?
16. What age rating has *His Dark Materials* been given?
17. What is sound from within the world of the product, e.g. dialogue, called?
18. What is the first stage of Todorov's narrative structure?
19. On which channel was *Doctor Who* broadcast?
20. Which American TV network channel collaborated with the BBC on *His Dark*
21. Name the four aspects of the uses and gratifications theory.
22. What is a character arc?
23. Where was *Doctor Who* filmed?
24. What channel was *Class* first broadcast on?
25. Where do Lyra and Will both come from?
26. What is it called when two genres mix together?
27. What is a protagonist?
28. What does 'technical codes' refer to?
29. How is the BBC funded?
30. What is the second stage of Todorov's narrative structure?
31. How long is the Media Two exam?
32. What does 'PSB' stand for?
33. Will you watch an extract of one of the TV programmes in the exam?
34. What can ABC1C2DE refer to?
35. What subject does Ian teach at school?
36. Name six of the categories in psychographic profiling.
37. What age rating has the DVD of *Doctor Who*, 'An Unearthly Child' been given
38. What is the third stage of Todorov's narrative structure?
39. Does BBC One aim at a mainstream or niche audience?
40. Name one character from *Doctor Who* who could be described as the 'damse
41. What subject does Clara teach at school?
42. How many marks are there for the television section of the Media Two exam
43. What kind of sound helps to make the locations seem more realistic?
44. Which theory has dominant and oppositional readings?
45. Apart from fantasy, which genre does *His Dark Materials* fit into?
46. Which codes try to hook the audience into watching?
47. Name three ways in which *Doctor Who* was promoted.
48. What kind of lighting is used in the junkyard in *Doctor Who*?
49. What kind of lighting is used in the TARDIS in *Doctor Who*?
50. Which character in each programme has a special gift?

Answers

1. Sound from outside the world of the product, e.g. the soundtrack, the theme
2. Lyra
3. Mrs Coulter
4. When mysteries are solved or questions are answered
5. Ian and Barbara
6. A police box
7. Philip Pullman
8. 1963
9. A representation which is very different from the normal stereotypes
10. William Hartnell
11. The hero, the villain, the false hero, the donor, the dispatcher, the princess, t
12. One week
13. Katherine Kelly
14. 9pm
15. 4.4 million
16. 12
17. Diegetic sound
18. Equilibrium
19. BBC One
20. HBO
21. Information, entertainment, companionship, personal identity
22. The narrative of the individual character over the series
23. Lime Grove Studios
24. BBC Three
25. Oxford
26. Hybrid genre
27. The main character
28. Camera shots, camera movements, editing
29. By the licence fee
30. Disruption
31. 1 hour and 30 minutes
32. Public service broadcaster
33. Yes
34. Social class
35. Science
36. Aspirers, succeeders, mainstreamers, reformers, explorers, strugglers
37. 12
38. Resolution
39. Mainstream
40. Susan
41. History
42. 42!
43. Ambient sound
44. Reception theory
45. Teen drama / crime / science fantasy
46. Enigma
47. TV trailer, *Radio Times* article, radio trailer, radio segment on the 'space mu
48. Low-key lighting
49. High-key lighting
50. Lyra/Susan

Revision tip:
If you did well, congratulate yourself! If you didn't, consider printing out another copy of t
working through all the keywords and activities again.

Appendix

How can I improve my exam answer?

Make notes here about how you can improve your exam-style answer for question

Think about the following aspects:
- Do you have the right knowledge?
- Have you written enough / too much?
- What do you need to do to get up into the next reward band?

How I can improve:

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