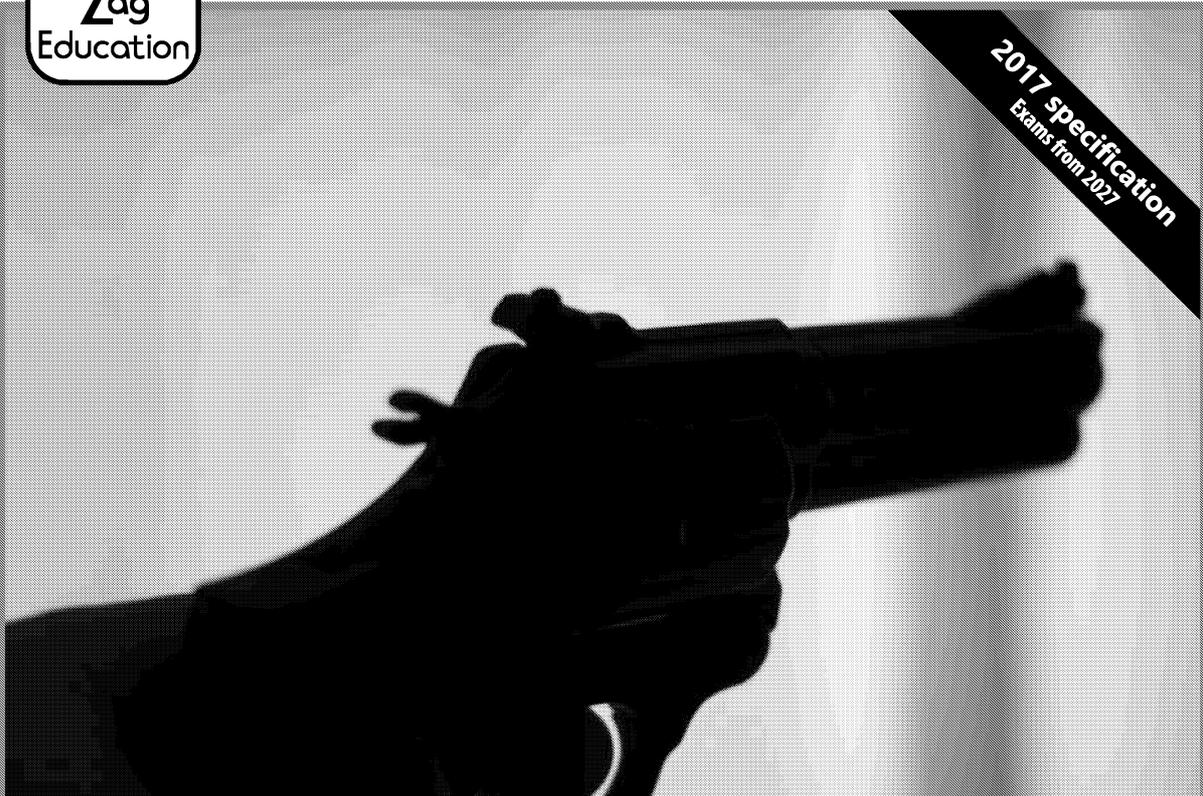




Media Studies

GCSE (9–1) | Eduqas | C680QS



2017 specification
Exams from 2027

GCSE Eduqas Cover Lessons

Component 2A: Crime Dramas

Second Edition, October 2025

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Teacher's Introduction

This pack is designed to provide handy cover lessons for GCSE (9–1) Eduqas (C680QS) Media Studies Component 2: Understanding Media Forms and Products, Section A – Crime Drama – *Trigger Point* and *The Sweeney* (first teaching 2025, first exams 2027).

Pages from this resource which are relevant to the set product for assessment in **2026** (*Luther*) can be found in the appendix at the end of the resource.

A total of 10 cover lessons for Component 2 Section A have been provided. The lessons are roughly one hour long and are divided into the key concepts with an additional two lessons on context. All of the lesson objectives that are included follow Bloom's taxonomy to provide structure that supports lower-ability students and pushes those with higher abilities, which are also reflected in the activities. Extension activities are also included for students who need additional work within the lessons.

There are plenty of opportunities within the lessons for discussion and feedback, and answers have been provided to allow self-, peer- or teacher-marking of the completed work, whether it is a whole lesson or single activity being used.

This pack focuses specifically on the set product *Trigger Point* (Series 2, Episode 1) throughout, with a mixture of additional products (including Series 1, Episode 1 of *The Sweeney*) used to provide students with a more rounded study of their key concepts.

Homework tasks are provided for each of the key concepts to support learning outside school.

October 2025

Second Edition, October 2025

Minor amendments have been made to the resource so that it is relevant to the set products for exams from 2027.

Cover Lesson Overview

Lesson No.	Lesson Title and Learning Objectives	Lesson Outline and Suggested Activities
1	Investigate the set text 1. Identify the focus of the series 2. Compare <i>Trigger Point</i> to other crime dramas 3. Suggest reasons for the focus of the series	The lesson introduces the students to the set text and allows them to create a list of other crime dramas they can compare to <i>Trigger Point</i> in order to explore the genre in more detail.
2	Crime in the 1970s 1. Identify historical references in <i>The Sweeney</i> 2. Deconstruct the 1970s in detail 3. Choose other references that would suit <i>Trigger Point</i>	The lesson focuses on the supporting text and the presentation of London. Students gain an understanding of the 1970s and a greater understanding of the genre.
3	Setting the Scene 1. Define mise en scène 2. Determine examples of mise en scène 3. Write about media language within the set text and supporting texts	Students gain a definition of the term mise en scène and consider the link between the term and mise en scène as a whole. They analyse parts of the set text and supporting texts as an extension activity.
4	Drama as a Genre 1. Use your existing knowledge of dramas 2. Identify the conventions used in the different types of drama 3. Evaluate the effectiveness in the set text and supporting texts	This lesson considers drama as a genre and explores hybrids and subgenres that come from it. Students identify the conventions of the genres and how they are used in the set text and supporting text.
5	Process and Regulation 1. Determine the different stages of production 2. Revise regulators and regulations of crime dramas 3. Investigate some of the issues crime dramas face	The process of making an episode is considered and the role of the regulator and what sort of regulations are looking for in crime dramas.
6	Distribution and Cross-platforming 1. Define the watershed 2. Explain the impact of digital marketing on crime dramas 3. Examine the different methods of viewing crime dramas	The students look at the watershed by definition and its impact. As well as this, they consider the marketing methods for modern crime dramas – in particular <i>Trigger Point</i> .

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Lesson No.	Lesson Title and Learning Objectives	Lesson Outline and Suggesti
7	Hooking an Audience <ol style="list-style-type: none"> 1. Recall the gratifications of Blumler and Katz. 2. Examine the impact of repeat programming on audiences 3. Suggest themes within a programme that appeal to audiences 	A revision of Blumler and Katz's uses and gratifications theory begins the lesson before the student examines repeat programming – and the lack of it within BBC programmes.
8	The Text and the Audience <ol style="list-style-type: none"> 1. Compare the difference in audiences between the set text and the real world text 2. Determine what makes a show as successful as <i>Trigger Point</i> 3. Investigate the relatability for the audience 	This lesson focuses on <i>Trigger Point</i> and how it has managed to engage audiences since its original broadcast on Sunday 28 th January 2024. This is compared to <i>The Sweeney</i> , which has a much older audience.
9	Character Types and Tropes <ol style="list-style-type: none"> 1. Recall Propp's character theory 2. Examine alternative character roles by the same actors 3. Suggest what the character types do for the audience 	Students revise Propp's character theory and consider what the representations of characters do for the audience as a whole.
10	Representing Real Life <ol style="list-style-type: none"> 1. Summarise modern society 2. Deconstruct representations within crime dramas 3. Evaluate the success of crime drama representations 	This lesson gets students to consider representations of real life. Students investigate modern life and why these might make crime dramas successful.

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1. Investigating the Set Episode

By the end of the lesson you will be able to:

1. summarise the set text
2. compare *Trigger Point* to other crime dramas
3. suggest reasons for the focus of the series

Starter: Warm-up and Summarising the Episode

A) Warm-up: You have 5 minutes to find out what the following words mean: EXPOs, evacuation, series, Metropolitan, counterterrorism, high-octane crime drama.

B) Summarising the episode: Fill in the gaps in the paragraph below, using the text from the episode.

Trigger Point returned 28th January 2024, after Series 1 became the most watched TV show in 2022: each episode averaging _____ viewers. Series 2, Episode 1 begins with Lana Washington returning from secondment for this _____ drama. After a period of _____ leave from active duty, following Lana Washington's double bereavement (her mother and brother Billy), she returns to _____ from her secondment in Estonia. Lana has been training _____ teams in Ukraine. Straight from the airport, Lana gives a speech to security officers surrounding the issues of _____ terrorism. In these moments, we all _____ an extraordinary moment: the ball of fire shooting down on the capital. One of those, 'what is _____ do?' moments. She is not officially on duty, yet we can see how anxious she is, balancing her 'human' side. However, Lana is geographically closer to the terrifying scene. Humanity and personality are there through the _____ series. The _____ experience more of the EXPOs _____ characteristics, seeing them as normal humans as well as _____ public service officers. Despite being away for six months, We were surprised that Thom Youngblood has an attractive new girlfriend, DS Helen Morgan. Officer Hass _____ has been Lana's stand-in whilst on secondment. There are a few awkward moments between them. To boot, Lana is perturbed that John, whom she believes is racist, is still working on the team, peculiarly engaging in repartee with _____ time for strained relationships as the bomb suit is back in action tackling highly sophisticated _____ devices, where modern technology seems to always be one step ahead of the Metropolitan Police.

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Task 1: Crime Dramas

In pairs, create a list of crime dramas. Time yourself and see which pair in your class can create the most list in 10 minutes.

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Task 2: Comparing Crime Dramas

Looking at the list of crime dramas you have created as a class, create a list of similarities and differences for *Trigger Point*. Examples have been given in the table below to get you started.

Similarities	Differences
<ul style="list-style-type: none">Usually, one lead character working within the police force.  	<p>The main character breaks the rules, despite having a job (Lana Washington).</p>

Task 3: The Focus of the Series

The main focus for *Trigger Point* is, obviously, the main protagonist, Lana Washington. In the first episode, give three reasons to explain why she might be the focus of the series. Complete the list below.

1. *She represents both good and heroic characteristics through her maverick attitude in the first episode.*

2.

.....

3.

.....

.....

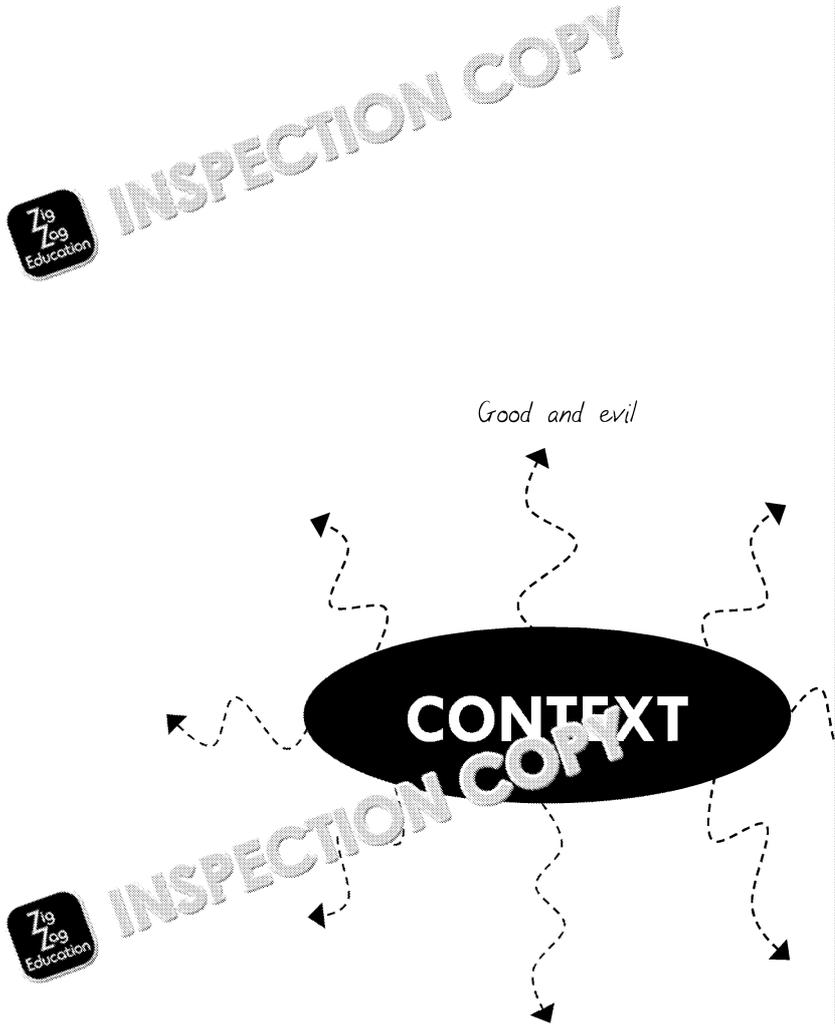
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Finale: Other Contexts

Although 'good and evil' could be classed as part of the social context (any concern about the show was produced), there are obviously other elements of context to consider. For example, with other examples of social context you could be asked about.



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Extension: A Detailed Investigation

Use the Interactive Investigation help you expand on the notes you made today. Create a single page of notes on the context surrounding the *Trigger Point* set episode.



2. Crime in the 1970s

By the end of the lesson you will be able to:

1. identify historical references in *The Sweeney*
2. deconstruct the 1970s in detail
3. choose other references that would suit *Trigger Point*

Background:

One of the differences between *Trigger Point* and *The Sweeney* is the fact that the setting is completely different. Life in *Trigger Point*'s London might be very recognisable, given the fact that it is set in the 1970s.

However, Regan's London looks different due to the fact that *The Sweeney* is set in the 1950s. The period is made obvious through the products that are referenced throughout the episode. The way of criminals and the way they are dealt with by the police is also indicative of the time.

Starter: Product Placement

Can you identify four different products used within the episode of *The Sweeney* (it appear old-fashioned)?

1.
.....
.....
2.
.....
.....
3.
.....
.....
4.
.....
.....

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Task 1: 1970s London and Crime

To understand the pilot episode of *The Sweeney*, you need to gain a better understanding of the whole. Complete the quiz below by selecting the correct answer from the options.

- The name of Regan's unit:
 - a. comes from cockney rhyming slang
 - b. references a murderous barber
 - c. was created by the show's producers
- Rhyming slang is:
 - a. something you're taught in English lessons
 - b. the placement of 1–2 words that rhyme with the original
 - c. a language in America
- The minor criminals who steal Regan's car are:
 - a. organised
 - b. clumsy and awkward
 - c. aggressive
- Crime is shown as being:
 - a. profitable
 - b. everywhere
 - c. something inescapable
- Similar to modern-day crime dramas, the main crime is:
 - a. run by one 'mastermind'
 - b. everywhere
 - c. profitable
- The squad relies heavily on the _____ knowledge of Regan's partner.
 - a. educated
 - b. local
 - c. obscure
- Despite having 'heavy enforcement', the criminals don't:
 - a. have set roles in the group
 - b. believe they can get away with it
 - c. harm innocent people
- It could be argued that Regan follows more:
 - a. traditional policing
 - b. aggressive policing
 - c. laid-back policing
- There is a lack of _____ featured in the show. (Use this answer to help)
 - a. witnesses
 - b. press
 - c. criminals
- The audience believed that this show was:
 - a. sensationalised
 - b. realistic
 - c. boring

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Task 2: Consolidating Information

Using the information you discovered in Task 1, see whether you can answer the questions in *The Sweeney*.

The name *The Sweeney* comes from
.....
.....

Regan represents traditional policing:
.....
.....

The criminals who steal the Mini are victims of:
.....
.....

Similar to some crimes in 2024 the main crime is:
.....
.....

Comparisons to *Trigaea* could be:
.....
.....

Finale: Alternative Intertextuality

If you could choose a reference from 2024 to use in a new crime drama, what would you choose and how would you justify your choice!

2024 reference:
Justification:
.....
.....

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Extension: London Comparison

Create two PowerPoint slides that consider how London is portrayed in 2024 (*Trigger Point*) and 1975 (*The Sweeney*).

Consider:

- Locations
- Interactions the police have with locals
- Colours/lighting and atmosphere

Homework: *Trigger Point* Product Placement

Product placement is often included in films and television programmes because it is well known and easy to include.

Product placement in the set episode of *Trigger Point* is fairly limited, such as placing an Uber rather than an Uber for Lana's arrival from the airport. Why do you think that *Trigger Point* is conveying 'real-world details'? Explain the reasons for your views.

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3. Setting the Scene

By the end of the lesson you will be able to:

1. define mise en scène
2. determine examples of mise en scène
3. write about media language within the set text convincingly

Background:

Analysing media language within moving image / audio-visual texts (such as crime analysis) and print (such as magazines, newspapers, etc.), as you may have done. In this lesson you'll recap some of the information that you already know and apply

Starter: Mise en Scène

This key term **mise en scène** is French and is a really useful way of breaking down image text such as a television show or film. Use a French dictionary to work out what to look at each individual word rather than the term as a whole.

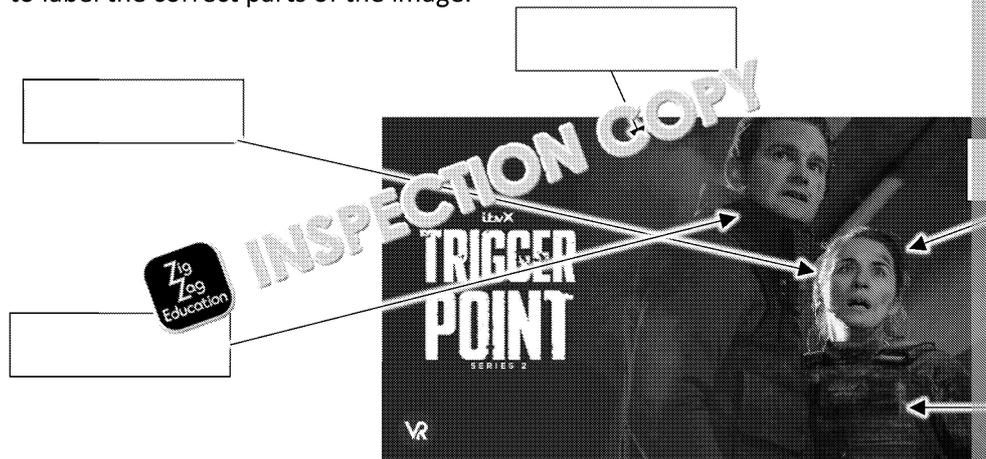


This term means:

.....

Task 1: Mise en Scène in Action

What aspects of mise en scène do you think the arrows are pointing to? Use the boxes to label the correct parts of the image.



Trigger Point © HTM Television / ITV, 2024

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Task 2: Why is this Important?

For each of the elements below, explain why each of the aspects to *mise en scène* they might tell/show the audience.

Setting:

.....

Lighting:

.....

Costume/make-up:

.....

Props:

.....

Space/shot:

.....

Facial expressions:

.....

Task 3: Presentation

In groups, choose one of the elements to *mise en scène* above. Examine its role w
Trigger Point as a whole and create a presentation of your findings to present to t

Planning notes:

.....

.....

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Finale: Presentation Performance

Perform your presentation to the rest of the class. Evaluate your performance by 'What Went Well' and one example of 'Even Better If...'

What Went Well	Even Better If...
1.	
2.	

Extension: Scene Analysis

Take a look at the images below; they have been taken from key scenes in the set

Analyse the media language in the images below. You can begin by annotating the
Your analysis should be 1–2 paragraphs long.

.....

.....

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Trigger Point © HTM Television / ITV, 2024

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4. Drama as a Whole

By the end of the lesson you will be able to:

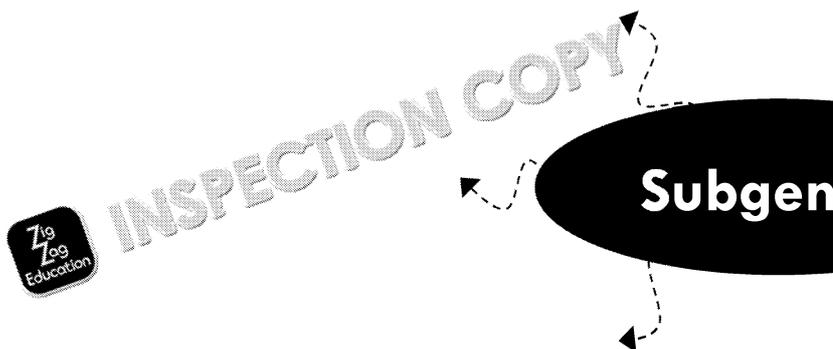
1. summarise your existing knowledge of dramas
2. differentiate the conventions used in the different types of drama
3. evaluate the effectiveness in the set text and supporting text

Background:

Crime drama is a sub-genre of 'drama' as a whole. This means that not only will it have the conventions of drama, but it will also feature recognisable conventions from crime fiction.

Starter: Drama

Think about the term 'drama'. What sort of conventions (recognisable features) would you expect to find in a drama? Write your ideas on the spider diagram with your ideas and then complete the second diagram with other conventions you have encountered.



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Task 1: *Trigger Point* and Drama Conventions

Using the information gathered and the class feedback from the starter activity, state where the conventions of drama are found in the first episode of Series 2 of *Trigger Point*.

.....

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.....

.....

.....

.....



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Task 2: Crime Drama Conventions

Take a look at the conventions below. Using the drama conventions on the left as a starting point, create a table with conventions that are applicable to crime dramas. You can also add your own conventions from your study of *Trigger Point* and *The Sweeney*. An example has been completed for you.

Drama Conventions	Crime Drama Conventions
Recognisable narrative	Includes a problem
Recognisable settings	
Recognisable characters	
May include special one-off episodes	
Multiple plots can occur at the same time	
Varied series length	
The pace is often varied	
Includes a problem that needs solving	
Propp's character types usually feature	
May include cliffhangers	
Features a small cast	
Focuses on the inner workings of people's lives	
Highly dramatized	
Narratives follow Todorov's theory	



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Task 3: Comparing Crime Dramas

Evaluate both the set episode of *Trigger Point* and the pilot of *The Sweeney*. Explain what is used in each and give an evaluative comment about how successful each episode is.

Trigger Point



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The Sweeney



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Finale: *Sherlock*

A different crime drama to your set texts is *Sherlock* (<https://en.wikipedia.org/wiki/Sherlock>). Write a tweet about the similarity in a tweet (no more than 140 characters!).



Twitter

@twitterstyle



10:01am · 18 April 2016

2438 RETWEETS

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Extension: Subjectivity

Define the term **subjective** and explain how subjectivity might apply to crime drama

Homework: A New Crime Drama

Using the media language boxes below, plan a new crime drama to compete with

SETTING 	NARRATIVE
CHARACTERS 	CLOTHING

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5. Process and Regulation

By the end of the lesson you will be able to:

1. determine the different stages of production
2. revise regulators and regulations of crime dramas
3. investigate some of the issues crime dramas face

Background:

You may have already investigated some of the regulators within the media industry. Component 2A. Even the content and themes within crime drama, it's vital that it's appropriate for audiences.

Recently, there have been criticisms made of historical products; because of this changing. Having said this, shows are aired on repeat more regularly, across multiple platforms, leading to further criticism.

Starter: The Regulator

Fill in five things that the regulator Ofcom (Office of Communications) would check

Regulator: Ofcom

It checks:

1.

2.

3.

4.

5.

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Task 1: The Production Process

Cut out the boxes below and arrange them in the order that you think best to show the production process for making a TV programme.


A show runner is hired to ensure that the plans are stuck to as closely as possible.

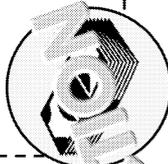


The network will give the show a final check before it is released, to ensure that it fits with the advertising and sponsorship it may have as well as other shows either side of it.

If the studio is unable to take on the show, the production company will be given the option to take it on themselves. The studio will then post-produce the show.


Editing takes place in post-production before it goes on air.

The production company will source a studio. The studio will provide the money needed to source the writers, cast and crew.



During production, the production company and the studio will agree what to do if the show is cancelled.

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Task 2: Stages of Production

Go back through the steps you ordered for Task 1. Using three colours, colour-code each step to show which stage of production it belongs in:

1. Pre-production
2. Production
3. Post-production

Task 3: Trigger Points in the future

Think about a text that you have studied – some of the scenes could be considered as examples from the show that could face criticism in the future if a different audience were to watch. For each example, explain *why* it could cause problems. An example has been done for you.

- *Lana unexpectedly realises that the menacing racist colleague, who nearly killed her, John Hudson - is back as a fellow worker on her team. This could be triggering for people who have experienced racism / hate crimes within their working environment.*

-
-
-

Finale: Exit Ticket

Complete the card to exit the lesson. Note down **one** thing that you have learnt from the lesson.

Name:

Today I learnt:

.....

.....

.....

Extension: Pilot Season

'Pilot Season' in the USA is an extremely important part of the production process as a whole. Create a fact file that evaluates opening episodes, making sure that you include examples from crime dramas to support your ideas.

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6. Distribution and Cross-platfo

By the end of the lesson you will be able to:

1. define the watershed
2. explain the impact of cross-platform marketing on crime dramas
3. examine the effectiveness of methods of viewing crime dramas.

Background:

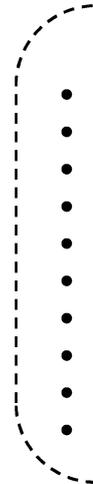
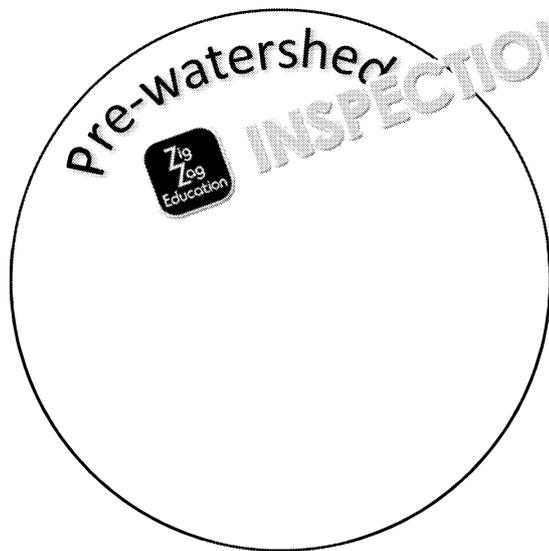
The content of a television show will often determine when and how it is distributed. It is not always appropriate to air a programme with sexual references at a time when children are watching; because of this, a **watershed** time occurs in almost every country across the world.

Some countries have a watershed as part of law, while for others it is an unwritten rule. In the UK, programmes with more explicit content can be aired after a particular time (9pm in the UK).

However, there are other influences on what can be shown. For example, subscription channels have channels that allow more explicit content.

Starter: Investigating the Watershed

Put each television show into the correct category – is it pre-watershed or post-watershed?



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Task 2: How to View

Each of the distribution methods below is used for *Trigger Point* and *The Sweeney* dramas. For each, give three advantages and three disadvantages of using this method.

On TV (either original air or repeats)	Hard Copy (DVD)
<p>Advantages:</p> <ul style="list-style-type: none">••• <p>Disadvantages:</p> <ul style="list-style-type: none">•••	<p>Advantages:</p> <ul style="list-style-type: none">••• <p>Disadvantages:</p> <ul style="list-style-type: none">•••

Task 3: Convergence and Synergy

Many crime dramas use synergy (partnering with different companies to help market merchandise). This is often in the form of T-shirts with well-known catchphrases or logos.

However, one of the main sources of synergy for *Trigger Point* was the opening theme by Screen Records, who also wrote the scores on the original television soundtrack, for you think a theme tune is so important?

.....

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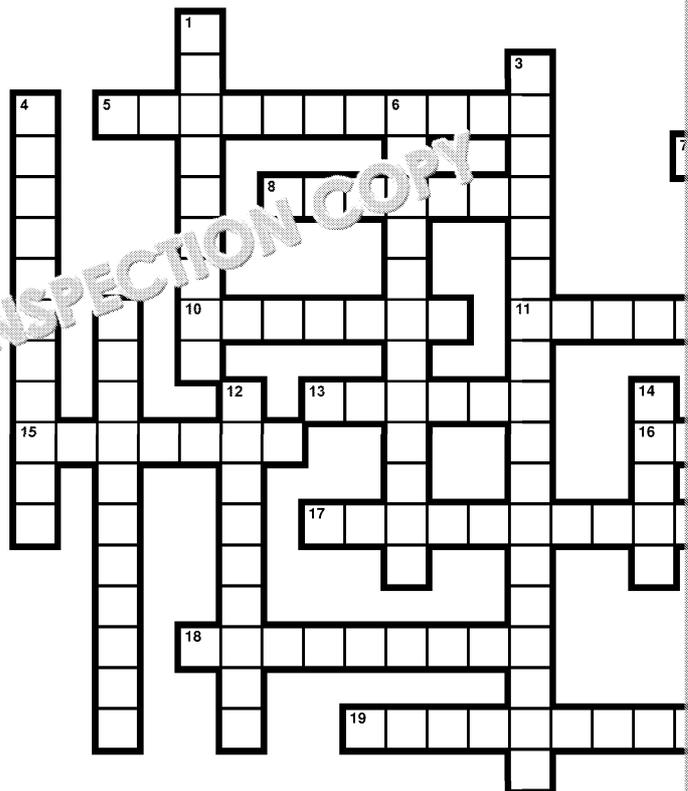
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Finale: Crossword



Across

- 5 T-shirts are an example of a show's _____ (11)
- 7 A hard copy of a television show or film would be a _____ (3)
- 8 The place online the audience can go to find more information about the show (7)
- 10 A major streaming service that can be accessed online or through an app (7)
- 11 The technical term for two or more companies working together (7)
- 13 The organisation that funds a television show is known as a _____ (6)
- 15 A broadcasting channel such as the BBC could be considered a _____ (7)
- 16 The channel that distributes the crime drama *Trigger Point* (3)
- 17 The main phase of making a television series or film (10)
- 18 9pm in television scheduling is known as the _____ (9)
- 19 Ofcom is the _____ for television and radio (9)

Down

- 1 The technical name for a show online (9)
- 2 Owning merchandise an audience owns a _____ (3)
- 3 The name given to a particular channel (7)
- 4 This term means using a product (11)
- 6 Putting a show out as _____ (12)
- 9 When a show creates a _____ (11)
- 12 When a television show they _____ (7)
- 14 The opening episode (7)

Extension: Spin-off Shows

The Sweeney was created as a spin-off show following a single stand-alone programme of its own spin-off film.

1. Explain the reasons behind the evolution of the show.
2. Plan a spin-off show around Lana Washington ('Wash') from *Trigger Point* – explain your choices.

Homework:

Design a website for *Trigger Point*. Label your illustration, explaining the choices you have made.

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7. Hooking an Audience

By the end of the lesson you will be able to:

1. recall the gratifications of Blumler and Katz's theory
2. examine the impact of repeat programming on audiences
3. suggest themes within crime dramas that appeal to audiences

Background:

As you may have found out from your study of Component 1, audiences choose different types of programmes to watch. Theorists Blumler and Katz summarised this in their uses and gratifications theory.

Another reason why audiences engage with crime dramas is because they offer a sense of escapism from day-to-day life. Furthermore, it provides the audience with a sense of security, as the bad guys are caught and is finally brought to justice. This is the primary reason why audiences watch crime dramas: they want to feel safe within their own lives.

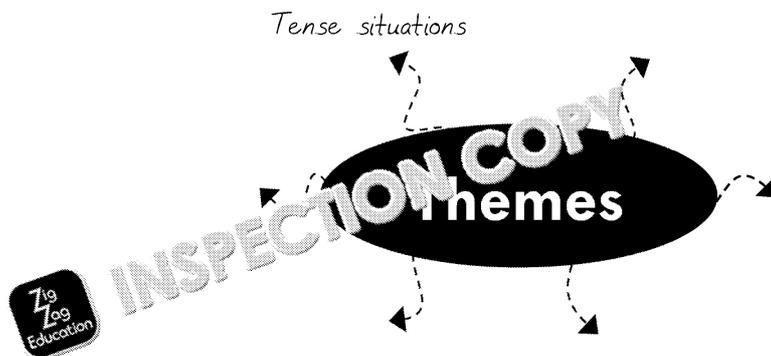
Starter: Anagrams

Unscramble the words below to give the five gratifications of Blumler and Katz's theory.

1. tnofiamoinr
2. ngklati npiot
3. ylaretilabit
4. cseep
5. ntanteemthrie

Task 1: Common Themes

So, what keeps audiences coming back to crime dramas? Thinking about *Trigger Points* and the spider diagram reasons why viewers might choose to watch crime dramas and



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Task 2: Finding Examples

Thinking about the different gratifications, can you find examples from the set episode for each of the different gratifications? One has been done for you.

Gratification	Example
Information	EXPO's Hass Rahim, Wash... Officer Danny all provide insights into the workings of the police and the counterterrorism special forces that they have experienced before.
Talking point	
Relationship (to characters, events, settings)	
Escape (from daily life)	
Entertainment	

Task 3: Repeat Programming (10 minutes + 5 minutes feedback)

Some shows, such as *The Sweeney*, have their episodes re-broadcast through again after a long time. This is known as **repeat broadcasting**. This can be very useful for a show to broadcast to a wider audience.

Think about the repeats of *The Sweeney* that are aired on ITV and its sister channel. Who is the audience for the repeats? What are the reasons for the repeat broadcasts? Cut out the audiences and reasons for repeat broadcasts.

PRIMARY

SECONDARY

18–34-year-olds. They are likely to be a passive audience who watch the show to escape their daily lives.

55–70-year-olds. Original fans of the show who watch for nostalgia and to relate to the characters and situations.

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Finale: *The Sweeney* and *Luther*

The Sweeney often has repeat episodes as mentioned in Task 3, but *Trigger Point* is an exception. Give a reason why you think this could be.

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Extension: Context and Audience

Think about crime dramas as a whole and see whether you can answer the following questions. Use *The Sweeney* and *Luther* as examples to support what you are saying.

Explore the issues, ideas and beliefs in society that could explain why crime dramas are popular.

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8. The Test of Time

By the end of the lesson you will be able to:

1. explain the difference in audiences between the set text and the supporting text
2. determine what makes a show as successful as *Trigger Point*
3. investigate the relatability for the audience

Background:

Trigger Point is a crime drama written by Daniel Brierley, was originally aired in January 2011 on the production company Zig Zag Education. Since its initial release it has been widely received with 6.36 million viewers in the first episode in the study and has caused a great deal of excitement. It is available to watch on the production company's website. Unlike *Trigger Point*, *The Sweeney* didn't see as much success, largely due to the streaming services available at the time.

Starter: Comparing Audiences

Use the table below to compare the similarities and differences between the audience for *The Sweeney*. Examples have been included to get you started.

Similarities	Differences
<ul style="list-style-type: none"> The audience figures for the initial episode air date reached 6.36 million viewers. (Approximate, 13 million for <i>The Sweeney</i> S1.1) 	<ul style="list-style-type: none"> The audience for <i>The Sweeney</i> was mostly male.
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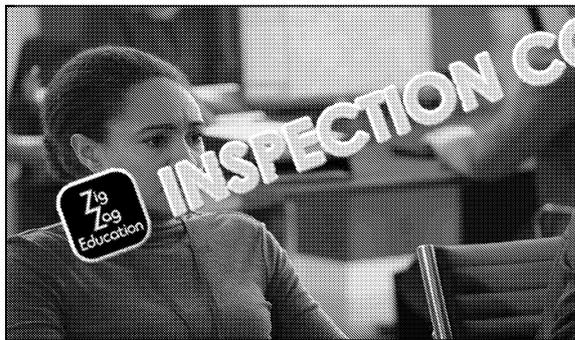
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Finale: Settings and Audience (5 minutes + 5 minutes feedback)

Look at the pictures of the two settings below. One is DS Helen Morgan in the opening scene from *The Sweeney*. Label them with reasons why the audience would identify with the character.



Trigger Point © HTM Television / ITV, 2024



The Sweeney
© Euston Films Ltd

Extension: Increasing the Audience

Create three methods that you could use to increase the audience of *The Sweeney*, *The Sweeney* and *Trigger Point* to explain your ideas.

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Homework: A New Character

One of the reasons why *Trigger Point* may have stood the test of time is that the character has a larger audience. A character that has a larger audience is one that is more relatable to the audience.

Create a Facebook profile for a new character that you could introduce to *The Sweeney*. Justify the choices that you have made.

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9. Character Types and Tropes

By the end of the lesson you will be able to:

1. recall Propp's character theory
2. examine alternative character roles by the same actors
3. suggest what the character types do for the audience

Background:

One of the reasons why a successful crime drama is the characters that feature within it. Characters often fall into two different categories: those whom we want to support and 'root for' and those we dislike. Most crime dramas will include a balance of both to make the show more interesting for the audience who view the show.

Characters, though, can also be split based upon Propp's theory. He studied different types of folk tales and identified different roles that characters could fill.

Starter: Matching Propp's Characters

Look at the characters from *Trigger Point* and *The Sweeney*. Draw lines to match each character to the type suggested by Propp.

<i>Trigger Point</i>	Propp's Character Types
Lana Washington	The Hero Usually the main character who is sent on a quest to solve.
 Officer Danny	The Villain The opposite of the main character. Usually bad/evil.
Hass Rahim	The Helper Acts as a side kick and helps the hero to complete the quest.
Unseen bomber controlling the car park and drone	The Princess/Prize A person or a prize. The reward for the hero.
 DCI Thom Youngblood	The False Hero Often mistaken for the hero. Appears throughout.
	The Princess's Father / Dispatcher Gives the hero the quest/reward.

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Task 1: Character Types

Now think of Propp's character roles in terms of *Trigger Point*. For each of the characters, think about what their role involves and what it does for the audience. One has been done to help you.

Lana: as a hero

Lana acts as a hero because she is the main character and also because she has to solve the crime, which the audience sees as the answer to the problem. This means the audience will want her to succeed.



Missing bomber who triggered the explosion: as a villain

Catching the bomber / defusing explosions: as a prize

Officer John Hudson: as a villain

Task 2: The False Hero



Often within crime dramas there are characters who fulfil the 'False Hero' role who may look as if they are a good guy – someone whom the audience can support – but who is actually betraying the hero or falling away from the narrative.

Why do you think the 'False Hero' fits into crime dramas so well? Give your ideas below.

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Task 3: *Trigger Point* and *Line of Duty*

Before getting the role in *Trigger Point*, Vicky McClure starred in a BBC crime drama convincing in her role as criminal mastermind Kate Fleming, that she was cast as the female lead, Lana Washington.

Take a look at the two images below. Using these and your own research, can you:

- the similarities between Lana Washington and Kate Fleming?
- why Vicky McClure was cast for the role?



Vicky McClure as Lana Washington, *Trigger Point*
© HTM Television / ITV, 2024



Vicky McClure as Kate Fleming, *Line of Duty*
© World Productions, 2014

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Finale: You as a Character

Imagine that you are going to be a character in a crime drama. Choose one of the options below and explain your character type.

Text:

Your character type:

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Extension: Representing Crime

Remember that it's not just characters who could be discussed under representation. What events could occur within the show. What are suggested by these representations?

At the beginning of the episode, a shifty looking power plant employee sets up, then texts 'Done' when complete:

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An anonymous tip-off leads the EXPO team to Crayford Place Car Park, where the level carpeted with explosive devices:

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At the end of the set episode when calm is restored an additional drone attack occurs, confidently eyeballing Young London and Washington. What is suggested by crime and technology in a real world context?

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10. Representing Real Life

By the end of the lesson you will be able to:

1. summarise modern society
2. deconstruct representations within crime dramas
3. evaluate the success of crime drama representations

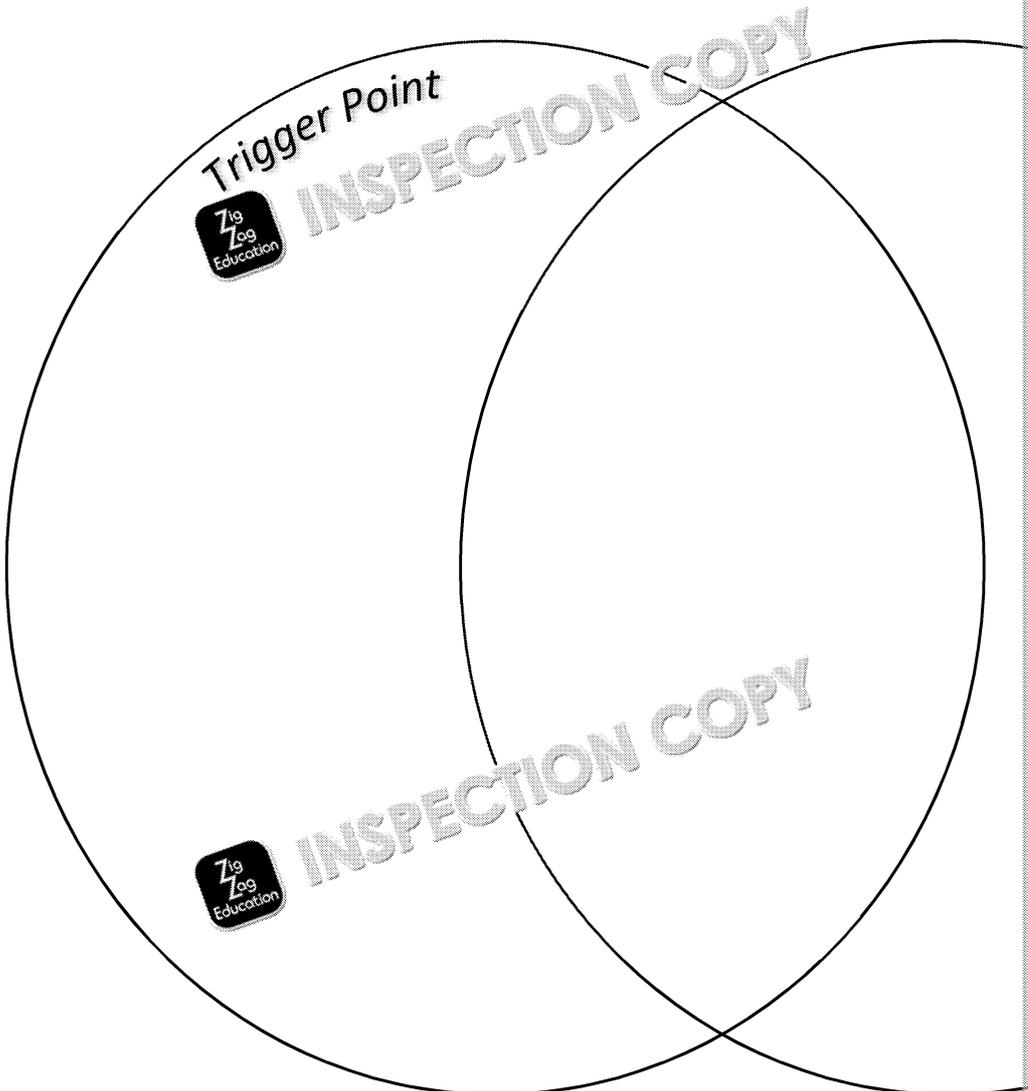
Background:

Crime dramas provide an 'escape from daily life' (Blumler and Katz's uses and gratifications theory). Audiences watch and get involved in situations that don't crop up in their everyday lives. By doing this, crime dramas are also able to allow audiences to 'relate to situations' (Blumler and Katz's uses and gratifications theory) by linking the crimes to occur within news broadcasts.

By fulfilling both of these gratifications, crime dramas are able to have great success.

Starter: Real Life? (10 minutes + 5 minutes feedback)

Use the Venn diagram below to record the aspects of real life that are represented in the supporting text.



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Task 1: Modern Life

With a partner, discuss today's modern life. Bullet-point the aspects of today's society seen in crime dramas. Examples have been given for you.

Settings

Example: a modern secondary school



Peers

Example: a peer...

Careers

Example: a Banker



Interests

Example: Brexit

Task 2: Changing Representations

Remember, the set episode from *Trigger Point* was aired in 2024, whereas the pilot was aired in 1975.

Summarise how 'modern life' had changed between the air dates of the two crime...

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Task 3: *Trigger Points* Representation

Each of the different situations below has been taken from the set episode of *Trigger Points*. For each situation, evaluate whether or not it is a successful representation (some to the idea that crime dramas represent real life) – remember to justify your ideas.

Wash occasionally ignores protocol/instructions, with good intentions.	Success
Justification:	



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Despite Lana's reservations about her colleague 'racist' John, he is back on her team and very friendly with Danny – helping him plan his stag do.	Success
Justification:	

An organised terror cell has loaded devices in different locations, like a major power plant or an airport terminal park.	Success
Justification:	



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Finale: Applying your Knowledge

On the exit ticket below, explain how you can use the knowledge you have gained (and how could you use it in your exam?).

Justification:	
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Extension: Critical Representations

Policing and criminal proceedings are topics that have always interested demographers. Create a list of 5–10 different shows that may involve police. For each, explain the genre that the show falls into.

Homework: Alternative Representations

Choose a different crime drama (other than *Trigger Point* or *The Sweeney*) and investigate its impact on society / media / culture. Present your findings as a spider diagram to present to the class.



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1. Investigating the Set Episode

Starter: Summarising the Episode

Trigger Point returned 28th January 2024, after Series 1 became the most watched averaging **9.5 million** viewers. Series 2, Episode 1 begins **calmly** for this **high-octane** **compassionate** leave from active duty, following Lana Washington's double bereavement (her brother Billy), she returns to work from her secondment in Estonia. Wash has led her teams in Ukraine. Straight from the airport, Lana gives a speech to security officers about **explosives** in the terminal. Within moments, we all **witness** an extraordinary, huge ball of fire in the capital. One of the 'what is **Lana** to do?' moments. She is not officially on duty, but her **valiant** personality are themes running through this new series. The **audience** experience characteristics, seeing them as normal humans as well as **valiant** public service officers. After months, Wash is surprised that Thom Youngblood has an attractive new girlfriend Hass **Rahim** has been Lana's stand-in whilst on secondment. There are a few awkward moments. To boot, Lana is perturbed that John, whom she believes is racist, is still working in repartee with Danny. No time for strained relationships as the bomb suit is back to sophisticated **complex** devices, where modern technology seems to always be on the Metropolitan Police.

Task 1: Crime Dramas

Answers can include but are not limited to:

- *Line of Duty / Luther*
- *Sherlock*
- *True Detective*
- *Midsomer Murders*
- *Broadchurch*
- *Maigret*

Task 2: Comparing Crime Dramas

Answers may include:

Similarities	Differences
<ul style="list-style-type: none"> • Usually one lead character working within the police force. • A sidekick or team assists the main character • Tense and fast-paced scenes • Recognisable locations • Aired after 9pm 	<ul style="list-style-type: none"> • The main character often breaks the rules, despite having a badge • The locations vary • The time period that the show is set in is always modern

Task 3: The Focus of the Series

- Lana Washington represents both good and evil through the actions that we see. She isn't a traditional hero – she is flawed and complex, represents the demographic of the show.
- Wash is different from other police narratives in other shows, giving the demographic an engaging to watch.
- She is also a strong, confident and confident female lead, which audiences could relate to.

Finale: Other Contexts

- Good and evil
- Crime in the UK
- What is 'justice'?
- Life in London / big cities
- Morals
- The role and rule of law
- Proving the innocent
- Role of women

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2. Crime in the 1970s

Starter: Product Placement

- Phone box in the station
- Nikon camera and Novoflex zoom lens
- Thermos flask
- White Mini

Task 1: 1970s London and Crime

1. comes from cockney rhyming slang
2. a replacement for words that rhyme with the original
3. clumsy awkward
4. something inescapable
5. run by one 'mastermind'
6. local
7. harm innocent people
8. traditional policing
9. press
10. realistic

Task 2: Consolidating Information

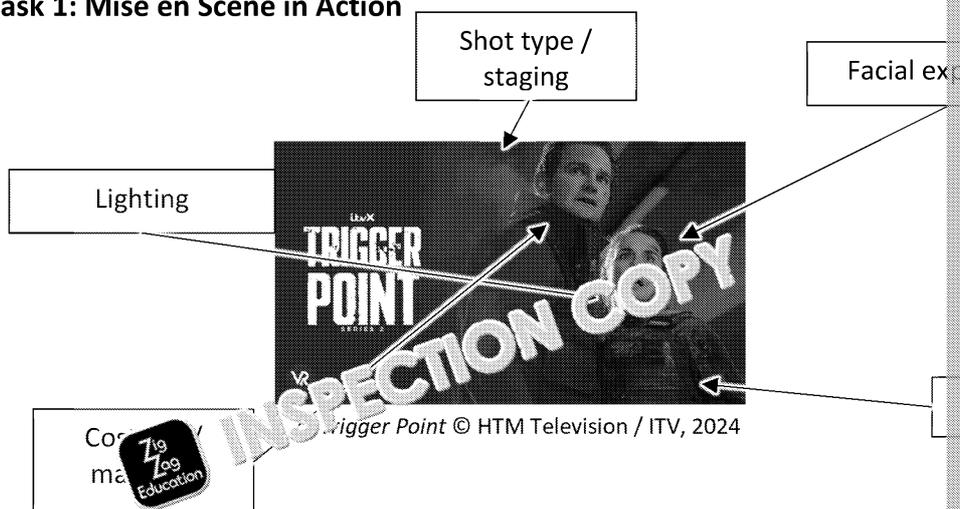
The name *The Sweeney* comes from the cockney rhyming slang 'Sweeney Todd' with the unit: 'The Flying Squad'. Regan represents traditional policing as he is rarely in the street conducting surveillance or talking to locals. The criminals who steal the Mini seem to run in their families. Similar to crime in 2024, the main crime is run by orders and shots and ordering people around. Comparisons to *Trigger Point* could be that both are run on their own rules and are often facing 'mastermind' criminals who are running the crimes.

3. Setting the Scene

Starter: Mise en Scène

- Setting
- In
- Staging

Task 1: Mise en Scène in Action



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Task 2: Why is this Important?

Setting: This helps to provide a sense of familiarity with the audience as settings are recognisable to the demographic; in this case, a high-level floor in an abandoned car park (the audience may not have been in before, is a stereotype and easy to represent).

Lighting: This creates an atmosphere/scene for the audience. They are likely to be drawn into the narrative from the kind of lighting that is used. In this case, dark lighting to emphasise a ray of light (hope) in a dark situation, poking gently at the audience behind Lana's head.

Costume/make-up: Although a lot of the characters are seen without traditional close-up shots of effective facial expressions, messy hairstyles, and blood. Their costumes reveal their status and job roles. In this case, all victims are effectively made to look dishevelled, bloody, and youngblood. Youngblood is in this image.

Props: These help to add detail to a scene. Many of the props in the set episode are protective goggles, bomb suits, pliers and bodycams. This illustrates how in control the characters are of the situation, despite the fear on their faces.

Space/Shot: The shot types are important because they can show the audience in a wide shot like this allows the audience to see both characters, which could indicate from this angle, it shows that they are in control of the situation, with their bodies filling most of the image, dark lighting far back and all around.

Facial expression: This can often reveal information that a character doesn't voice. Youngblood look quite concerned here, a little anxious of what's to come as well as Lana, perhaps Youngblood more so, showing Lana's staunch ability to stay in control when emphasising the strong female lead character.

Extension: Scene Analysis

Image 1:

There is an extreme close-up shot which shows significant action happening at the time on the ground, creating a highly dangerous situation – screaming at everyone to get out. A strong female character who is in control of many lives at once, having the tenuous situation.

Image 2:

Another close-up shot, with dull lighting tones for a dull unused car park, supporting the noise of the drone for both characters and for the audience, who may well have been involved in Youngblood's rescue. Their skin is pale and bloody all over, with eyes wide with shock, showing that there is no time to chill/relax or get into the progression of a potential rescue.

4. Drama as a Whole

Starter: Drama

Answers may include but are not limited to:

Drama:

- Real-life situation
- Character journeys
- Emotional journeys
- Realistic characters
- Recognisable settings

Subgenres:

- Crime drama
- Medical drama
- Period drama
- Legal drama
- Docudrama

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Task 1: The Pilot – Trigger Point

Initially, the conventions of drama can be seen through the recognisable setting of London. The recognisable aspects to Lana’s character as she is not perfect and raises similar questions that we have of ourselves in the situations that she finds herself in. Furthermore, there are several conventions throughout the entire episode

Task 2: Crime Drama Conventions

Drama Conventions	
Recognisable narrative	Includes a problem
Recognisable settings	Recognisable settings
Recognisable characters	Recognisable characters
May include serial or feature episodes	Multiple plots occur
Multiple plots occur at the same time	Propp’s character types
Varied series length	May include cliffhangers
The pace is often varied	Features a small cast
Includes a problem that needs solving	Todorov’s theory narrative
Propp’s character types usually feature	
May include cliffhangers	
Features a small cast	
Focuses on the inner workings of people’s lives	
Highly dramatised	
Narratives follow Todorov’s theory	

Task 3: Comparing Crime Dramas

Trigger Point

Trigger Point follows some stereotypes that the audience may expect to see from a crime drama. It is set in London which is a setting that the audience would expect to find a lot of crime happening at the beginning in a high rise office block adds to this, along with the visible and literal elevated position in a high rise office block. Could suggest an air of importance compared to many other Londoners – on the ground. The dialect that Wash, Hassan and they come from a less affluent area of London, which is, in itself, a social stereotype. An abandoned park is appropriately dusty with a homeless family living there, adding to the interactions between characters.

The Sweeney

The Sweeney seems more overly dramatic for a modern audience; however, at the time it was a realistic representation of London to the audience. Regan is a character who has a lot of the stereotype of the character. He also appears aggressive and has a lot of presence in the show. Washington. The setting is accurate for the period but doesn’t portray too much of the city. The first episode occurs within different locations specific to the characters.

Finale: Sherlock

Example (140 characters): A similarity between the shows is that they are both set in London in a way that is recognisable to a modern demographic.

Extension: Subjectivity

Definition: an understanding that is influenced by personal feelings or beliefs.

This could apply to crime dramas because they are designed to represent the real world and are meant to be recognisable. This means that the settings in crime dramas have an intended demographic and may mean that some conventions are different between

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5. Process and Regulation

Starter: The Regulator

The regulator is: Ofcom

It checks the following (answers are not limited to):

1. Misleading comments or suggestions
2. Age-appropriate content
3. Use of children in television shows
4. Avoid glamorising behaviours such as smoking / illegal activity
5. Appropriate air times

Task 1: The Production Process and Task 2: Stages of Production

Key: Pre-production, Production, Post-production

1. The production company will source a studio. The studio will provide the writers, cast and crew.
2. If the studio/network agrees to take on the project, it is given the 'green light' and post-production processes are then determined.
3. A show runner is hired to ensure that the plans are stuck to as closely as possible.
4. Filming begins. This may be shot on location (for which permits will need to be obtained) or in a studio, which allows a live audience to watch.
5. While the show is being produced, a team will be marketing it to help make sales.
6. Editing takes place in post-production before it goes on air.
7. During post-production the production company and studio will approach networks to broadcast it and when.
8. The network will give the show a final check before it is released, to ensure that it meets the standards and sponsorship it may have as well as other shows on their side of it.

Task 3: Trigger Point in the future

- Lana unexpectedly realises that the menacing racist colleague, who nearly killed her, is John Hudson - in fact, as a fellow worker on her team. This could be triggered by a real-life incident of racism / hate crimes within their working environment.
- An organised terror cell with sophisticated digital aptitude has loaded devices on the show to cause criticism from organisations who believe that the media is already a human rights issue.
- Hass and Wash occasionally ignore protocol/instructions, despite their good intentions, leading to corruption among some viewers and camaraderie in others.
- Officer John Hudson has not really turned his life around and is happy to exploit his female boss Lana Washington, especially when no one else is listening, so he can get away with HR. This could be considered anti-feminist among some audiences.

6. Distribution and Cross-platforming

Starter: Investigating the Watershed

Pre-watershed

- BBC News
- Newsround
- EastEnders
- Coronation Street
- This Morning
- Homes Under the Hammer
- The Simpsons

Post-watershed

- Trigger Point
- The Sweeney
- 24 Hours in A&E

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Task 2: How to View

On TV
(either original air or repeats)

Advantages:

- Can help to represent a channel's ideology
- Creates a routine for the demographic
- Provides nostalgia (if a repeat episode)

Disadvantages:

- If the audience miss an episode they may stop watching the show
- Limits the audience who can watch the show
- Has to abide by regulator rules

Hard Copy
(DVDs)

Advantages:

- The audience can watch whenever they want to
- The viewer can be entertained, and special features can be included
- The demographic gets to own a piece of merchandise as well as watch the show

Disadvantages:

- Can be costly if it is a long-running show
- DVDs are becoming more obsolete with the increase in technology
- Limits viewing to the home

Task 3: Convergence and Synergy

Answers could include but are not limited to:

- It provides recognition for both the show and the artist who has recorded the
- It acts as a signifier for audiences who may not be in the room.
- It becomes symbolic for the brand as a whole.
- It becomes a financial part of the marketing.

Finale: Crossword

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Extension: Spin-off

Reasons why *The Sweeney* evolved the way it did:

- The character of Regan was a draw to audiences.
- The feature films allowed more time to the narrative than the initial episodes.
- A serial show allowed for different situations and narratives.

7. Hooking an Audience**Starter: Anagrams**

1. information
2. talking
3. relatable
4. escape
5. entertainment

Task 1: Common Themes

Answers may include but are not limited to:

- Tense situations
- Cliffhanger endings / the fact that the narrative goes across multiple episodes
- The engaging characters
- Moral dilemmas raised in the show
- Situations similar to those in real life

Task 2: Finding Examples

Answers may include but are not limited to:

Gratification	Example
Information	EXPO's "shum, Wash and Officer Danny all work for the police and the counterterrorism forces may not have experienced before.
Talking Point	Wash often ignores protocol, which raises a moral question: are they right to do what they did.
Relatability (to characters, events, settings)	Danny's pending marriage situation will be something that many members can relate to.
Escape (from daily life)	It is unlikely that the audience will have experienced the fast-paced action EXPO Officers find themselves in.
Entertainment	The fast-paced action and mysteries will keep the audience engaged and entertained.

Task 3: Repeat Programming

- PRIMARY: 35–45-year-old males. They are C1–D on the ABC1 system and watch TV for entertainment.
- SECONDARY: 18–34-year-olds. They are likely to be a passive audience who watch TV for entertainment in their daily lives.
- TERTIARY: 55–70-year-olds. Original fans of the show who watch for nostalgia and situations.

Finale: *The Sweeney* and the Point

Reasons could include:

- The BBC doesn't often broadcast repeats.
- *Trigger Point* is widely available on popular streaming sites.
- ITVX is widely used and is successful, so there is no need to repeat *Trigger Point*.

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Extension: Context and Audience

Ideas could include:

- Relationships (between family, friends or romantically)
- Gender roles and equality
- Representation of minority groups
- What is socially acceptable today compared to previously
- The level of disposable income
- Influence of technology and social media

8. The Test of Time

Starter: Comparing Audiences

Answers could include but are not limited to:

Similarities	Differences
<ul style="list-style-type: none"> • The primary audiences for the initial air dates were roughly 18–30-year-olds. • The audience are looking for escape from their daily lives. • The moral dilemmas raised in the show engage the audience. • The audience support characters such as Hass, Danny and Lana. • The situations and characters are dramatised for further entertainment. 	<ul style="list-style-type: none"> • The audience for <i>Trigger Point</i> was older. • Regan provided a more realistic backdrop to support. • The situations, locations and characters are more obvious and relate to the audience to connect to their everyday life. • Although the episode storylines, there is a clear <i>Trigger Point</i> for the audience (Lana’s ongoing love story).

Task 1: Why So Popular?

There is no one correct answer for this task as it is designed to generate discussion.

Task 2: Investigating *The Sweeney*

The following reasons apply to *Trigger Point*:

- Crime is something that will always exist in society. The situations are related to the everyday, particularly for capital cities such as London.
- The show makes the audience feel as if they are a ‘fly on the wall’, watching the show. Storylines are moralistic and have adrenaline-driven dilemmas to keep the audience interested.

The pace and mysteries within the storyline keep the audience watching.

Reasons why *The Sweeney* was not as popular as *Trigger Point* could include:

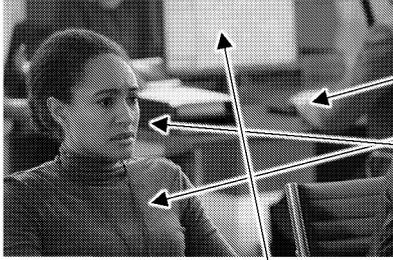
- The setting means it becomes out of date more quickly
- Crime within society has become more severe
- The storylines were predictable in that they had a ‘happy’ ending.
- The characters and situations can seem exaggerated and stereotyped than in *Trigger Point*.

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Finale: Settings and Audience

Answers could include:



Office-style set-up

Polo-neck jump clear view show focused and de

Serious and concerned expression which many viewers could relate to solving problems at work / anxiety in difficult situations.

Trigger Point © HTM Television / ...

Harsh lighting with severe blue tones to remind the audience of police-blue symbolism.



Welcoming lighting

Open-plan layout means it is more inviting



The Sweeney (Series 1, Episode 1), © Euston Films Ltd., Thames Television, 19...



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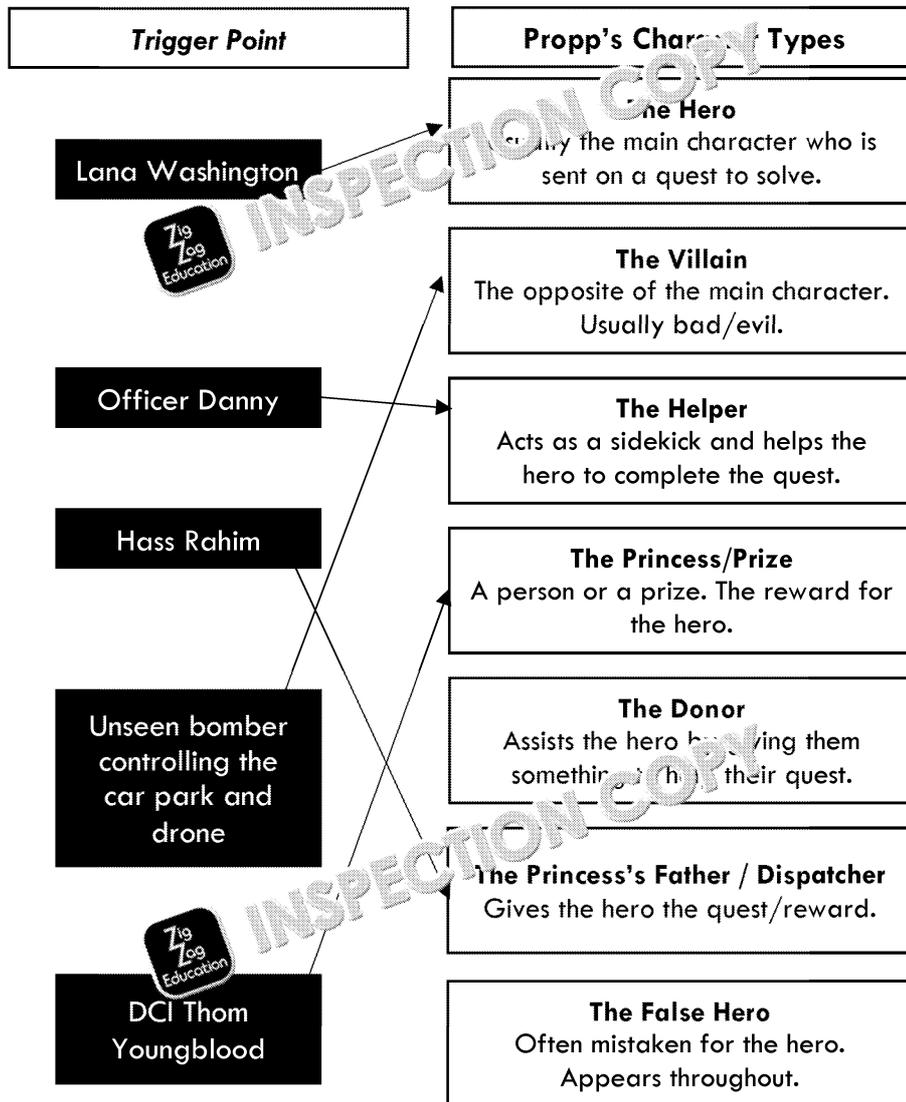
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9. Character Types and Tropes

Starter: Matching Propp's Characters

There is room for discussion with this activity, but the answer could follow this pattern:



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Task 1: Character Types

- Lana: as a hero**
 Lana acts as a hero because she is the main character and because she has to do what the audience want the answer to. This means the audience want her to succeed. This means she has to attempt to save lives.
- Missing power plant employee who triggered the explosion: as a villain**
 This third employee, now missing, makes a very convincing villain due to his sinister expressions and the dramatic irony which has the audience wanting him to be caught. He has mental health issues with him being more than willing to risk his own life. Despite his actions, which could be seen as heroic, the audience to feel sympathy/sorry for him.
- Danny: as a sidekick**
 Danny is a supporting character. He acts as a rookie partner for Wash – he is the audience's surrogate, supports, even if he takes a back seat to DCI Youngblood. The audience can relate to the support role at work which comes with relatable nerves and emotions.
- Catching the bomber / defusing explosions: as a prize**
 It is too frightening for an audience to think that the bomber would be successful. They believe they will be caught or the explosions safely diffused. Bomb explosions are a feature of modern criminal society and history. The audience need to feel safe.
- Officer John Hudson: as a villain**
 It transpires that Hudson has not really changed at all and that despite surface appearances one is really buying in to it, apart from perhaps Hass. John is still a villain as he is verbally disrespectful towards his boss, Lana, engaging in conscious workplace misogyny.
- Saving DCI Youngblood's life: as a prize**
 Having accidentally stood on an explosive device in the car park, Thom Youngblood is saved by Lana, having witnessed the death of other colleagues moments before. This is a personal relationship and will be unsure as to what will happen next. Important to get off. The audience wonder, could Thom be next?

Task 2: The False Hero

Answers could include:

- Add to the tension and suspense
- Maintain consistency within the narrative
- Provide clues/hint for episodes or the series as a whole
- Increase the popularity of the show

Task 3: Trigger Point and Line of Duty

Similarities between Lana Washington and Kate Fleming:

- Similar dress codes and facial expressions
- Both have good sides and bad sides to their personalities
- Complex characters
- The audience are engaged with their presentation
- Strong presence and interactions with other characters (the characters look up to them)

Extension: Representing Crime

- At the beginning of the episode, a shifty looking power plant employee sets up a timer and texts 'Done' when complete. – This could suggest blackmail, terror group or mental health issues, a willingness to risk own life and that the character appears nervous and regretful for audience viewers who regret their decisions.
- An anonymous tip-off to the EXPO team to Crayford Place Car Park, where a floor level car park contains explosive devices. – This represents modern crime via technology deliberately misleading the professionals to their own potential fatality. Many shows tip-off from the public as useful for solving crime.
- At the end of the set episode when calm is restored, an additional drone appears, confidently eyeballing Youngblood and Washington. What is suggested between crime and technology in a modern-day context? Can provide real-life examples of how ordinary people about the fragility of modern life and the potential of society being 'taken over' by robots/AI/drones.

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10. Representing Real Life

Starter: Real Life

Answers could include but are not limited to:

- *Trigger Point*
 - Marital problems
 - Crimes against women
 - Workplace banter / positive relationships with colleagues
 - Women in high-powered careers
- *The Sweeney*
 - Dating
 - Daily problems (e.g. being late for work)
 - Friends and colleagues working together (e.g. getting lifts from each other)
- Both
 - Theft (in *Trigger Point* it is the 'theft' of life itself and/or safety and civilisation)
 - Organised crime
 - Solving crime

Task 1: Modern Life

Answers could include but are not limited to:

- Settings
 - A crowded, boring workplace
 - A small office
 - A local shop
 - A well-known restaurant
- Personalities
 - A nosy neighbour
 - A suspicious store owner
 - An angry drunk
 - A nosy sister
- Career
 - Waitress/waitress
 - Cashier
 - Pawnbroker
 - Teacher
 - Emergency services
- Interests/Events
 - Feminism
 - Sport, e.g. football/rugby
 - Campaigner

Task 2: Changing Representations

An example paragraph would be:

Crime increased between 1975 and 2024. The number of violent crimes in particular among young people today is knife crime. Aspects of life that have changed are the lack of resources for young people. There is also an increase in women's rights.

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Task 3: Trigger Point's Representation

- Wash occasionally ignores protocol/instructions, with good intentions: UNSUCCESSFUL**
 Although the occasions where protocol was ignored and Wash goes above and beyond are highly effective for dramatic purposes, diversity of character and entertainment value. Positions of power and hierarchy between the police is usual, it is unrealistic to expect instructions in real life, given that human lives are at an extremely high risk.
- Despite Lana's reservations about her colleague 'not a cop', John, he is back on duty. Danny – helping him plan his stag do: SUCCESSFUL**
 It is believable that in today's society workplace relationships have/can become blurred. Danny works excessively and/or over the weekend and is relatable to any high intense job. It is believable that workplace bullying takes place and that perpetrator is making the victim feel highly uncomfortable at work. It is believable that a character like Lana might act in a secretive manner to maintain a false sense of unity when it comes to the team.
- An organised terror cell has loaded devices in different locations: SUCCESSFUL**
 It is believable that an organised terror cell could place loaded devices in different locations to cause a distraction to the EXPO team, perhaps to throw them off course, as in the case of the secondary drone.

Extension: Critical Representations

Answers could include the following crime dramas:

- The Bill* (1984–2010) **crime drama**
- 24 Hours in Police Custody* (2014–2019) **docudrama**
- Diagnosis Murder* (1993–2001) **medical drama**
- Maigret* (2016–2019) **historical/period drama**
- Law and Order* (1990–2019) **legal drama**



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Appendix 26 Exam Content

Cover Lesson Overview

Lesson No.	Lesson Title and Learning Objectives	Lesson Outline and Suggestions
1	<p>Investigating the Set Episode</p> <ol style="list-style-type: none"> Summarise the set text Compare <i>Luther</i> to other crime dramas Suggest reasons for the focus of the series 	<p>The lesson introduces the students to the set text and allows them to create a list of other crime dramas they can compare to <i>Luther</i> in order to understand the genre in more detail.</p>
2	<p>Crime in the 1970s</p> <ol style="list-style-type: none"> Identify historical references in <i>The Sweeney</i> Deconstruct the 1970s in detail Choose other references that would suit the set text 	<p>This lesson focuses on the supporting text of the presentation of London. Students gain an understanding of the 1970s and a greater understanding of the genre.</p>
3	<p>Setting the Scene</p> <ol style="list-style-type: none"> Define mise en scène Describe the mise en scène Write out the mise en scène language within the set text convincingly 	<p>Students gain a definition of the term mise en scène and consider the link between the term and the set text as a whole. They analyse parts of the set text for extension activity.</p>
4	<p>Drama as a Whole</p> <ol style="list-style-type: none"> Summarise your existing knowledge of dramas Differentiate the conventions used in the different types of drama Evaluate the effectiveness in the set text and supporting texts 	<p>This lesson considers drama as a genre and how it has evolved into hybrids and subgenres that come from it. Students explore the conventions of the genres and how they are used in the set text and supporting text.</p>
5	<p>Process and Regulation</p> <ol style="list-style-type: none"> Determine the different stages of production of a drama Revise regulators and regulators in crime dramas Investigate some of the ways in which crime dramas face regulation 	<p>The process of making an episode is considered. Students explore the role of the regulator and what sort of regulations they would be looking for in crime dramas.</p>

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Lesson No.	Lesson Title and Learning Objectives	Lesson Outline and Suggestions
6	<p>Distribution and Cross-platforming</p> <ol style="list-style-type: none"> 1. Define the watershed 2. Explain the impact of cross-platforming on crime dramas 3. Examine the effects of different methods of viewing crime dramas 	<p>The students look at the watershed by definition and its impact. As well as this, they consider the effects of different methods for modern crime dramas – in particular on the watershed.</p>
7	<p>Hookline</p> <ol style="list-style-type: none"> 1. Recall the gratifications of Blumler and Katz's theory 2. Examine the impact of repeat programming on audiences 3. Suggest themes within crime drama that appeal to audiences 	<p>A revision of Blumler and Katz's uses and gratifications theory begins the lesson before the students consider the impact of repeat programming – and the lack of it within BBC programmes.</p>
8	<p>The Test of Time</p> <ol style="list-style-type: none"> 1. Explain the difference in audiences between the set text and the supporting text 2. Determine what makes a show as successful as <i>Luther</i> 3. Investigate the relatability for the audience 	<p>This lesson focuses on <i>Luther</i> and how it has managed to engage audiences since its original air date in 2010 compared to <i>The Sweeney</i>, which has a much older audience.</p>
9	<p>Character Types and Tropes</p> <ol style="list-style-type: none"> 1. Recall Propp's character theory 2. Examine alternative character roles by the characters to the archetypes 3. Suggest what the character types do to the audience 	<p>Students revise Propp's character theory and consider what the representations of characters do to the audience as a whole.</p>
10	<p>Representing Real Life</p> <ol style="list-style-type: none"> 1. Summarise the success of crime dramas 2. Examine the representations within crime dramas 3. Suggest what the success of crime drama representations 	<p>This lesson gets students to consider representations of real life. Students investigate modern life and why these might make crime dramas successful.</p>

1. Investigating the Set Episode

By the end of the lesson you will be able to:

1. summarise the set text
2. compare *Luther* to other crime dramas
3. suggest reasons for the focus of the series

Starter: Summarising the Episode

Fill in the gaps in the paragraph below, using the terms in the box to the right.

The _____ begins with a _____ focus. Luther is chasing a criminal through the streets to an _____ factory. While this is happening the _____ of _____ a series of _____ scenes in which the rest of Luther's team try to find the _____ girl. Having recovered the _____, Luther allows the criminal to fall to his _____ ends up in a _____ ward for evaluation. On his return to work he is faced with a crime in which a family, including their dog, have been _____, leaving the _____ daughter (the only _____) alive. Luther quickly works out that Alice _____ but ends the episode failing to _____ it. _____ indicates to the audience that the focus for the rest of the _____ will be _____ bringing Alice to _____.

Task 1: Crime Dramas

In pairs, create a list of crime dramas. Time yourself and see which pair in your class can create the most.

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Task 2: Comparing Crime Dramas

Looking at the list of crime dramas you have created as a class, create a list of similarities and differences between *Luther* and another crime drama. Examples have been given in the table below to get you started.

Similarities	Differences
<ul style="list-style-type: none">Usually one lead character working within the police force.	The main character has no rules, despite having a job.

Task 3: The Focus of the Series

The main focus for *Luther* is, obviously, the main protagonist, after whom the show is named. Using your knowledge of the first episode, give three reasons to explain why he might be the focus of the series. Write your answers in the spaces provided.

1. *He represents both good and evil through the actions that we see within the series.*
2.
3.

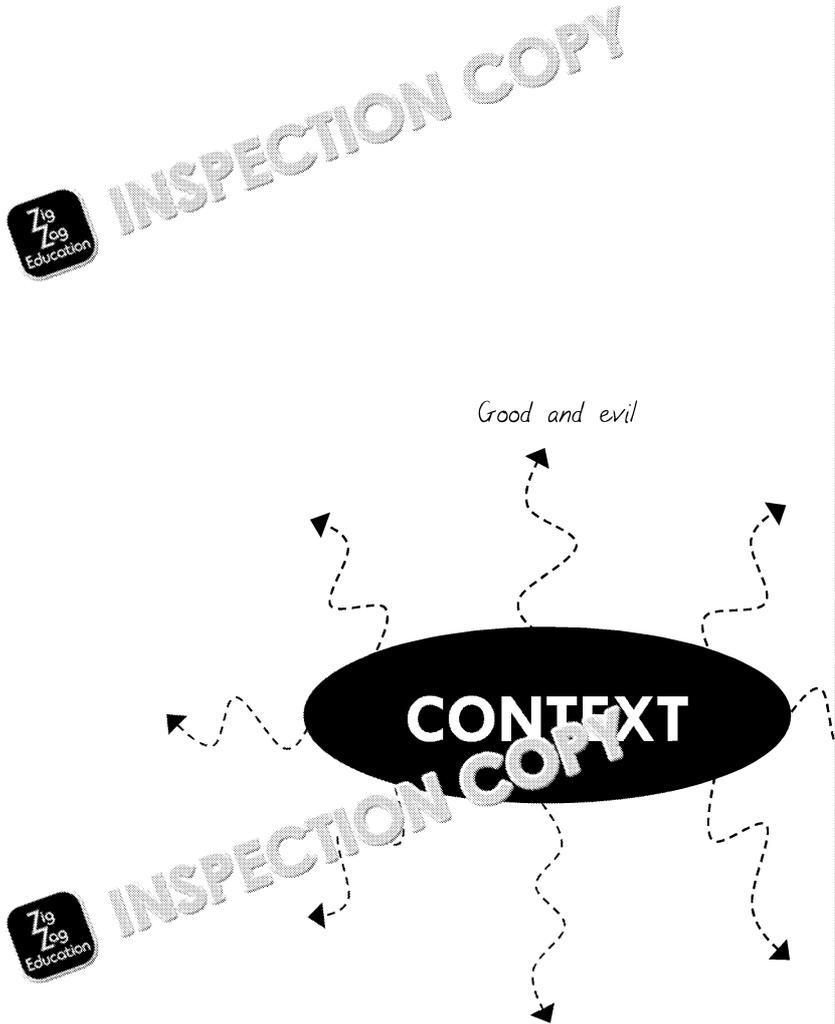
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Finale: Other Contexts

Although 'good and evil' could be classed as part of the social context (any concern about the show was produced), there are obviously other elements of context to consider. For example, with other examples of social context you could be asked about.



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Extension: A Detailed Investigation

Use the Internet to help you expand on the notes you made today. Create a single page of notes on the context surrounding the *Luther* set episode.



2. Crime in the 1970s

By the end of the lesson you will be able to:

1. identify historical references in *The Sweeney*
2. deconstruct the 1970s in detail
3. choose other references that would suit *Luther*

Background:

One of the differences between *Luther* and *The Sweeney* is the fact that the setting is different. Luther's London might be very recognisable, given that the show is set in the present day.

However, Regan's London looks different due to the fact that *The Sweeney* is set in the 1970s. One of the differences that is made obvious is through the products that are referenced throughout the episode. The way criminals are dealt with by the police is also indicative of the time.

Starter: Product Placement

Can you identify four different products used within the episode of *The Sweeney* (it appear old-fashioned)?

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2.
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3.
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4.
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Task 2: Consolidating Information

Using the information you discovered in Task 1, see whether you can answer the questions in *The Sweeney*.

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The name *The Sweeney* comes from
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.....



Regan represents traditional policing:
.....
.....

The criminals who steal the Mini are victims of:
.....
.....

Similar to crime in 2019 the main crime is:
.....
.....

Comparisons to *Luther* are:
.....
.....



Finale: Alternative Intertextuality

If you could choose a reference from 2019 to use in a new crime drama, what would you choose and how would you justify your choice!

2019 reference:
.....

Justification:
.....
.....
.....



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Extension: London Comparison

Create two PowerPoint slides that consider how London is portrayed in 2010 (*Luther*)

Consider:

- Locations
- Interactions the police have with locals
- Colours/lighting and atmosphere

Homework: *Luther* Product Placement

Product placement is often included in films and television programmes because it is well known and easy to include.

Identify three uses of product placement in the *Luther* set episode, and explain the products being included.

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3. Setting the Scene

By the end of the lesson you will be able to:

1. define mise en scène
2. determine examples of mise en scène
3. write about media language within the set text convincingly

Background:

Analysing media language within moving image / audiovisual texts (such as crime dramas) and print (such as magazines, newspapers, etc.), as you may have done in previous lessons. In this lesson you'll recap some of the information that you already know and apply it to a new text.

Starter: Mise en Scène

This key term **mise en scène** is French and is a really useful way of breaking down image text such as a television show or film. Use a French dictionary to work out what it means. Look at each individual word rather than the term as a whole.



This term means:

.....

Task 1: Mise en Scène in Action

What aspects of mise en scène do you think the arrows are pointing to? Use the boxes to label the correct parts of the image.



Luther (Series 1, Episode 1), © BBC Drama Productions, 2010

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Task 2: Why is this Important?

For each of the elements below, explain why each of the aspects to mise en scène they might tell/show the audience.

Setting:

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Lighting:

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.....

Costume/make-up:

.....

.....

Props:

.....

.....

Space/shot:

.....

.....

Facial expressions:

.....

.....

Task 3: Presentation

In groups, choose one of the elements to mise en scène above. Examine its role within the scene as a whole and create a presentation of your findings to present to the rest of the class.

Planning notes:

.....

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Finale: Presentation Performance

Perform your presentation to the rest of the class. Evaluate your performance by 'Went Well' and one example of 'Even Better If...'

What Went Well	Even Better If...
1.	
2.	

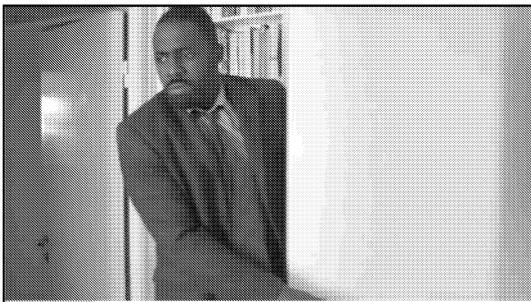
Extension: Scene Analysis

Take a look at the images below; they have been taken from a key scene in the series set in Alice's apartment.

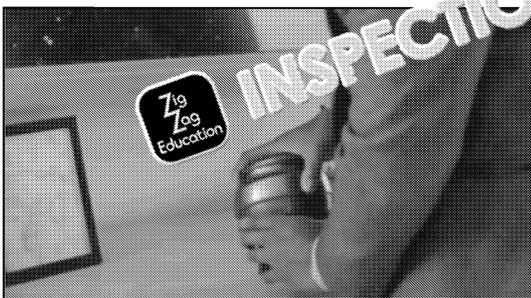
Analyse the media language in the images below. You can begin by annotating the images. Your analysis should be 1–2 paragraphs long.



Luther (Series 1, Episode 1), © BBC Drama Productions, 2010



Luther (Series 1, Episode 1), © BBC Drama Productions



Luther (Series 1, Episode 1), © BBC Drama Productions, 2010

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Task 1: The Pilot – *Luther*

Using the information gathered and the class feedback from the starter activity, state where the conventions of drama are found in the first episode of *Luther*.

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Task 2: Crime Drama Conventions

Take a look at the conventions below. Using the drama conventions on the left as a starting point, create a table with conventions that are applicable to crime dramas. You can also add your own conventions from your study of *Luther* and *The Sweeney*. An example has been completed for you.

Drama Conventions	
Recognisable narrative	Includes a problem
Recognisable settings	
Recognisable characters	
May include special feature episodes	
Multiple plots can occur at the same time	
Varied series length	
The pace is often varied	
Includes a problem that needs solving	
Propp's character types usually feature	
May include cliffhangers	
Features a small cast	
Focuses on the inner workings of people's lives	
Highly dramatised	
Narratives follow Todorov's model	



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Task 3: Comparing Crime Dramas

Evaluate both the episode of *Luther* and the pilot of *The Sweeney*. Explain the meaning and give an evaluative comment about how successful each episode is.

Luther

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The Sweeney

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Finale: *Sherlock*

A different crime drama to your set texts is *Sherlock* (<https://en.wikipedia.org/wiki/Sherlock>). Write a tweet about the similarity in a tweet (no more than 140 characters!).



Twitter
@twitterstyle



10:01am • 18 April 2016

2438 RETWEETS

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Extension: Subjectivity

Define the term **subjective** and explain how subjectivity might apply to crime drama

Homework: A New Crime Drama

Using the media language boxes below, plan a new crime drama to compete with

SETTING 	NARRATIVE
CHARACTERS 	CLOTHING

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Task 2: Stages of Production

Go back through the steps you ordered for Task 1. Using three colours, colour-code each step to show which stage of production it belongs in:

1. Pre-production
2. Production
3. Post-production

Task 3: *Luther* in the Future

Think about the text that you have studied – some of the scenes could be considered as controversial. Give examples from the show that could face criticism in the future if a different audience were to watch. For each example, explain *why* it could cause problems. An example has been done for you.

- *Luther causes a scene outside his wife's house. This could be triggering for people who have experienced domestic abuse.*
-
-
-

Finale: Exit Ticket

Complete the card to exit the lesson. Note down **one** thing that you have learnt this lesson.

Name:
Today I learnt:
.....
.....
.....

Extension: Pilot Season

'Pilot Season' in the USA is an extremely important part of the production process as a whole. Although you aren't looking at American productions, both of the texts you have studied refer to pilot episodes. Watch the opening episodes of the two shows and refer them back to their respective shows. Create a fact file that evaluates opening episodes of crime dramas. Include information about why a pilot episode is important and examples from crime dramas to support your ideas.

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6. Distribution and Cross-platfo

By the end of the lesson you will be able to:

1. define the watershed
2. explain the impact of cross-platform marketing on crime dramas
3. examine the effectiveness of methods of viewing crime dramas.



Background:

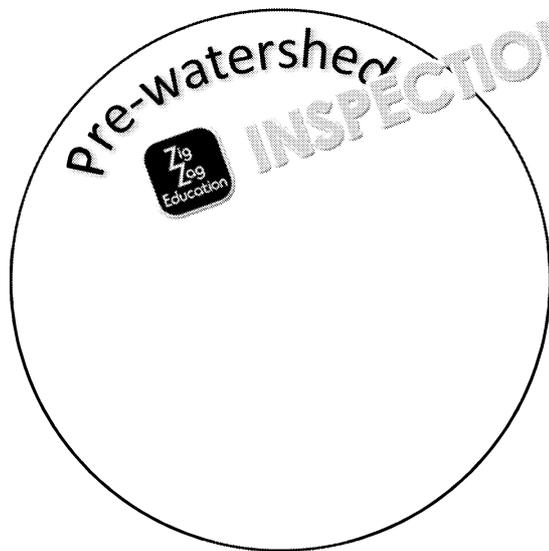
The content of a television show will often determine when and how it is distributed. It is not always appropriate to air a programme with sexual references at a time when children are watching; because of this, a **watershed** time occurs in almost every country across the world.

Some countries have a watershed as part of law, while for others it is an unwritten rule. In the UK, content with more explicit content can be aired after a particular time (9pm in the UK).

However, there are other influences on what can be shown. For example, subscription channels that allow more explicit content.

Starter: Investigating the Watershed

Put each television show into the correct category – is it pre-watershed or post-watershed?



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Task 2: How to View

Each of the distribution methods below is used for *Luther* and *The Sweeney* as we saw in the previous lesson. For each, give three advantages and three disadvantages of using this method.

On TV (either original air or repeats)	Hard Copy (DVD)
<p>Advantages:</p> <ul style="list-style-type: none">••• <p>Disadvantages:</p> <ul style="list-style-type: none">•••	<p>Advantages:</p> <ul style="list-style-type: none">••• <p>Disadvantages:</p> <ul style="list-style-type: none">•••

Task 3: Convergence and Synergy

Many crime dramas use synergy (partnering with different companies to help market the show) and merchandise. This is often in the form of T-shirts with well-known catchphrases or logos.

However, one of the main sources of synergy for *Luther* was the opening theme tune. Do you think a theme tune is so important?

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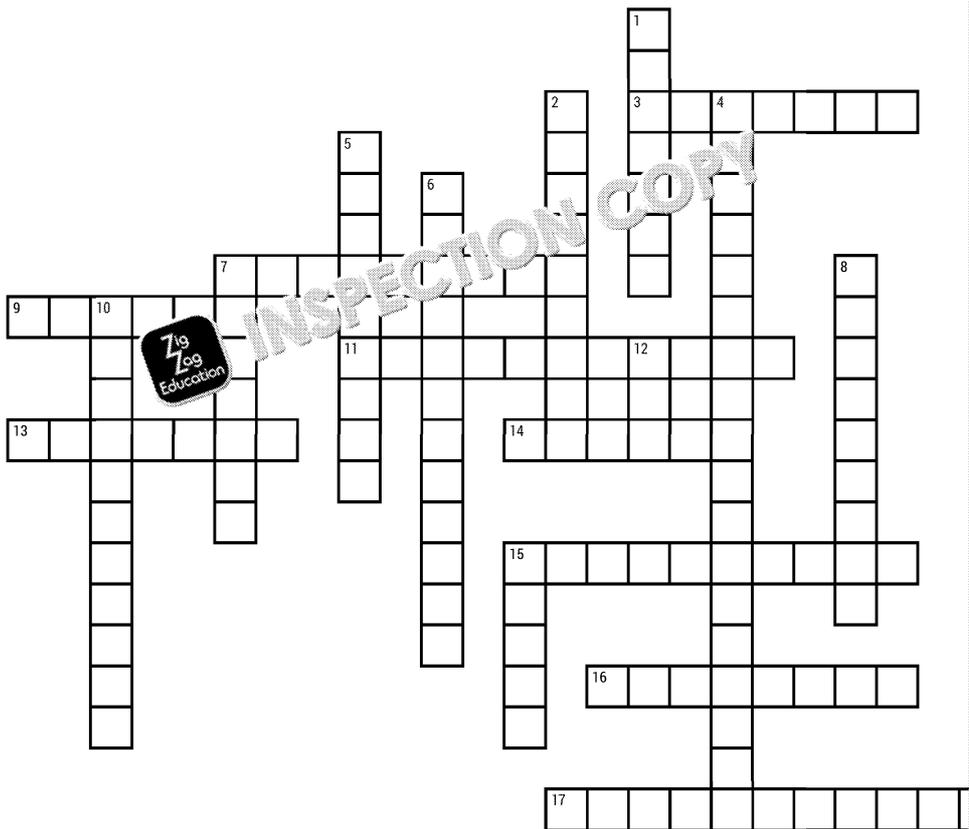
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Finale: Crossword



Across

- 3 A broadcasting channel such as the BBC could be considered a _____ (7)
- 7 9pm in television scheduling is known as the _____ (9)
- 9 The channel that distributes *Luther* (3,3)
- 11 T-shirts are an example of a show's _____ (11)
- 13 A major streaming service that can be accessed online or through apps (7)
- 14 The organisation that funds a television show is known as a _____ (6)
- 15 The main phase of making a television series or film (10)
- 16 Owning merchandise that isn't online means that the audience owns a _____ (4,4)
- 17 This term means using multiple platforms to market a product (11)
- 1 The technical term for two or more channels sharing a single frequency is _____ (7)
- 2 When a television channel is not on air, it is _____ it (9)
- 4 The name given to the list of programmes on a particular channel has (10,8)
- 5 The technical name for watching a television show on a mobile device is _____ (9)
- 6 Putting a show out on DVD or Blu-ray is _____ (12)
- 7 The place online the audience can discuss a show about the show (7)
- 8 Ofcom is the _____ for the communications industry (10)
- 10 When a show creates negative publicity, it is _____ (10)
- 12 A hard copy of a television show is a _____ (10)
- 15 The opening episode of a television series is _____ (10)

Extension: Spin-off Shows

The Sweeney was created as a spin-off show following a single stand-alone programme of its own spin-off film.

1. Explain the reasons behind the evolution of the show.
2. Plan a spin-off show around Alice from *Luther* – explain your choices.

Homework:

Design a website for *Luther*. Label your illustration, explaining the choices that you have made.

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7. Hooking an Audience

By the end of the lesson you will be able to:

1. recall the gratifications of Blumler and Katz's theory
2. examine the impact of repeat programming on audiences
3. suggest themes within crime dramas that appeal to audiences



Background:

As you may have found out from your study of Component 1, audiences choose different types of programmes to watch. Theorists Blumler and Katz summarised this in their uses and gratifications theory.

Another reason why audiences engage with crime dramas is because they offer a sense of escapism from day-to-day life. Furthermore, it provides the audience with a sense of security, as the bad guys are caught and is finally brought to justice. This is the primary reason why audiences watch crime dramas: they want to feel safe within their own lives.

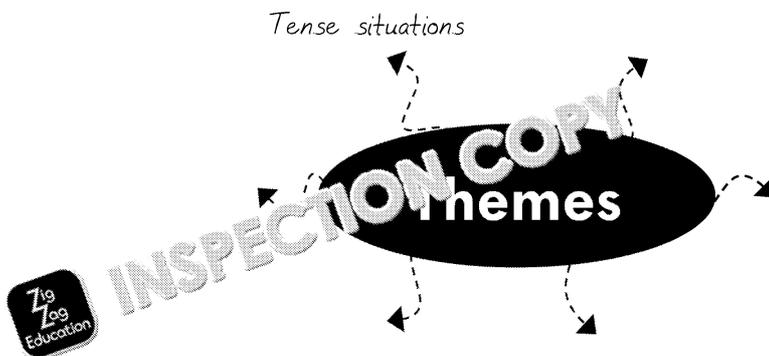
Starter: Anagrams

Unscramble the words below to give the five gratifications of Blumler and Katz's theory.

1. tnofiamoinr
2. ngklati npiot
3. ylaretilabit
4. cseep
5. ntanteemthrie

Task 1: Common Themes

So, what keeps audiences coming back to crime dramas? Thinking about *Luther* and *Peaky Blinders*, create a spider diagram reasons why viewers might choose to watch crime dramas and the reasons why they come back.



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Task 2: Finding Examples

Thinking about the different gratifications, can you find examples from the set episode? What gratifications do you think the audience has? Which of the different gratifications? One has been done for you.

Gratification	Example
Information	<i>Luther provides an insight into the workings of the police which they may not have experienced before.</i>
Talking point	
Relationships (to characters, events, settings)	
Escape (from daily life)	
Entertainment	

Task 3: Repeat Programming (10 minutes + 5 minutes feedback)

Some shows, such as *The Sweeney*, have their episodes played through again after the first broadcast. This is known as **repeat broadcasting**. This can be very useful for a show to broadcast.

Think about the repeats of *The Sweeney* which were aired on ITV and its sister channel. What do you think the audience is for the show for the repeat broadcasts? Cut out the audiences and stick them into the boxes below.



PRIMARY

SECONDARY

18–34-year-olds. They are likely to be a passive audience who watch the show to escape their daily lives.



55–70-year-olds. Original fans of the show who watch for nostalgia and to relate to the characters and situations.

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Finale: *The Sweeney* and *Luther*

The Sweeney often has repeat episodes as mentioned in Task 3, but *Luther* is not. Give a reason why you think this could be.

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Extension: Context and Audience

Think about crime dramas as a whole and see whether you can answer the following questions. Use *The Sweeney* as examples to support what you are saying.

Explore the issues, ideas and beliefs in society that could explain why crime

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8. The Test of Time

By the end of the lesson you will be able to:

1. explain the difference in audiences between the set text and the supporting text
2. determine what makes a show as successful as *Luther*
3. investigate the relatability for the audience

Background:

Luther was created by *ITV* and has spanned five series. Since its initial release it has caused a great deal of excitement despite the relatively short series. It is also available on subscription services such as YouTube, Netflix and Google Play.

Unlike *Luther*, *The Sweeney* didn't see as much success, largely due to the lack of streaming services available at the time.

Starter: Comparing Audiences

Use the table below to compare the similarities and differences between the audience for *The Sweeney*. Examples have been included to get you started.

Similarities	Differences
<ul style="list-style-type: none"> • The primary audiences for the initial air date were mostly 18-30-year-olds. 	<ul style="list-style-type: none"> • The audience for <i>The Sweeney</i> was mostly male.
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •
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Finale: Settings and Audience (5 minutes + 5 minutes feedback)

Look at the pictures of the two settings below. One is Luther's office and the other is the office of the character from *The Sweeney*. Write down your ideas for each setting with reasons why the audience would identify with them.



Luther (Series 1, Episode 1), © BBC Drama Productions, 2010



The Sweeney

Extension: Increasing the Audience

Create three methods that you could use to increase the audience of *The Sweeney*. Write your ideas for *The Sweeney* and *Luther* to explain your ideas.

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Homework: A New Character

One of the reasons why *Luther* may have stood the test of time is that the character has a larger audience. Write down your ideas for a new character that you could introduce to *The Sweeney*.

Create a Facebook profile for a new character that you could introduce to *The Sweeney*. Justify the choices that you have made.

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9. Character Types and Tropes

By the end of the lesson you will be able to:

1. recall Propp's character theory
2. examine alternative character roles by the same actors
3. suggest what the character types do for the audience

Background:

One of the reasons why a successful crime drama is the characters that feature within it. Characters often fall into two different categories: those whom we want to support and 'root for' and those we dislike. Most crime dramas will include a balance of both to make the show more interesting for the audience who view the show.

Characters, though, can also be split based upon Propp's theory. He studied different types of folk tales and identified different roles that characters could fill.

Starter: Matching Propp's Characters

Look at the characters from *Luther* and *The Sweeney*. Draw lines to match each character to the role suggested by Propp.

<i>Luther</i>	Propp's Character Types
Luther	The Hero Usually the main character who is sent on a quest to solve.
Justin Ripley	The Villain The opposite of the main character. Usually bad/evil.
Zoe Luther	The Helper Acts as a side kick and helps the hero to complete the quest.
Alice Morgan	The Princess/Prize A person or a prize. The reward for the hero.
	The Mentor Assists the hero by giving them something to help their quest.
	The Princess's Father / Dispatcher Gives the hero the quest/reward.
	The False Hero Often mistaken for the hero. Appears throughout.

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Task 1: Character Types

Now think of Propp's character roles in terms of *Luther*. For each of the characters, their role involves and what it does for the audience. One has been done to help you.

Luther: as a hero

Luther acts as a hero because he is the main character and also because he has to solve the crime which the audience is the answer to. This means the audience want him to succeed.

Luther: as a villain

Zoe: as a prize

Alice: as a villain

Task 2: The False Hero

Often within crime dramas there are characters who fulfil the 'False Hero' role who may look as if they are a good guy – someone whom the audience can support – but who is betraying the hero or falling away from the narrative.

Why do you think the 'False Hero' fits into crime dramas so well? Give your ideas.

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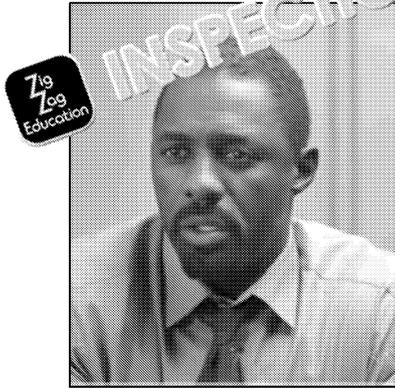


Task 3: *Luther* and *The Wire*

Before getting the role in *Luther*, Idris Elba starred in an American crime drama called *The Wire* in his role as criminal mastermind Stringer Bell that the target audience were unaware of.

Take a look at the two images below. Using these and additional research, can you:

- the similarities between Luther and Stringer Bell?
- why Idris Elba was cast for the parts?



Idris Elba as John Luther, © *Luther* (Series 1, Episode 1), BBC Drama Productions, 2010



Idris Elba as Stringer Bell, © *The Wire* (Season 2, Episode 1), Deadline Productions, 2003

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Finale: You as a Character

Imagine that you are going to be a character in a crime drama. Choose one of the options below and explain your character type.

Text:

Your character type:

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Extension: Representing Crime

Remember that it's not just characters who could be discussed under representation occur within the show. What are suggested by these representations? An example

Alice murdering her family:

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The boys stealing Regan's car:

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Frank Kemble's bigger plot: *Kemble's organised crime network is stereotypical in the way that is similar to mafia dons in films such as The Godfather, which came out in 1972. However, Kemble is intelligent, which helps him to organise the rest of the gang that he controls. He dominates the local area; however, he answers to corrupt officials whom Regan has to bring down.*



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10. Representing Real Life

By the end of the lesson you will be able to:

1. summarise modern society
2. deconstruct representations within crime dramas
3. evaluate the success of crime drama representations

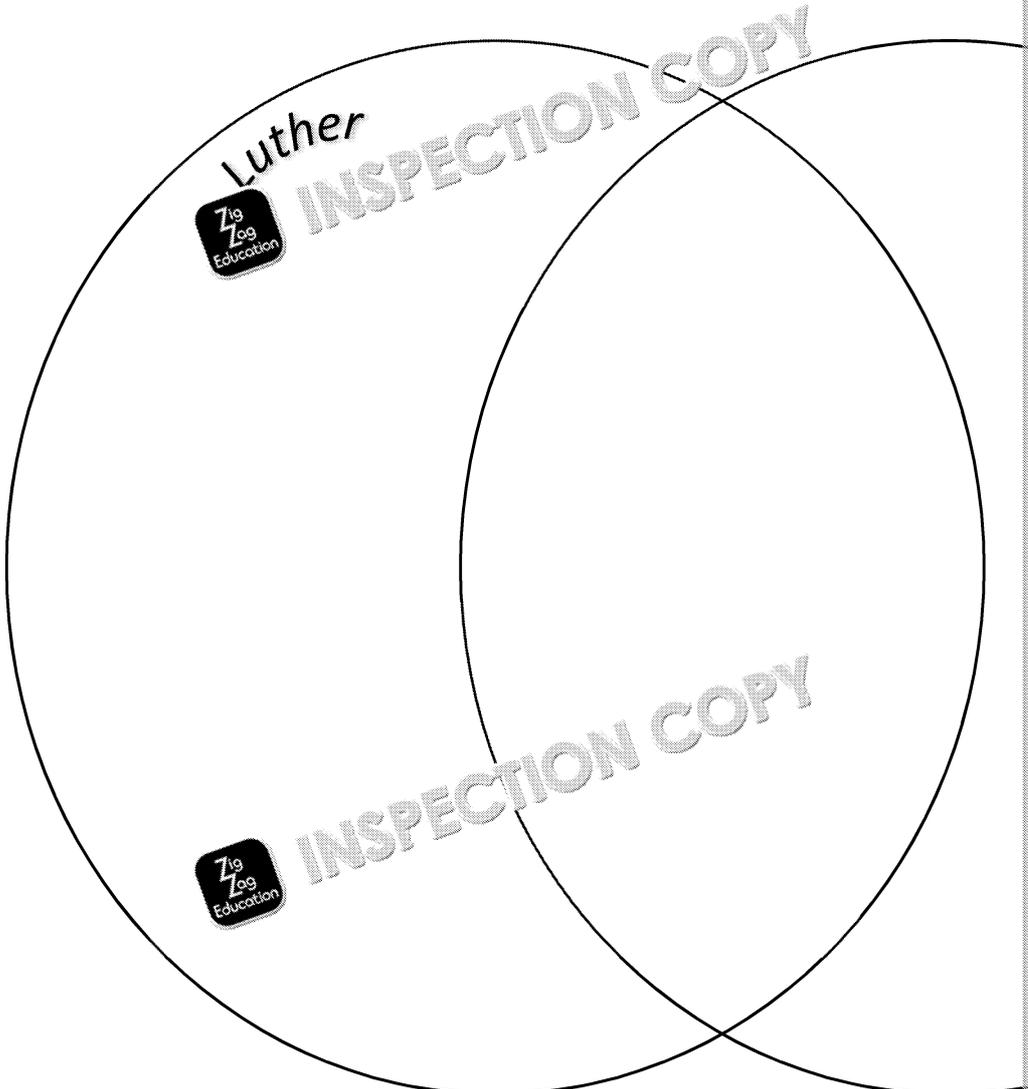
Background:

Crime dramas provide an 'escape from daily life' (Blumler and Katz's uses and gratifications theory). Audiences watch and get involved in situations that don't crop up in their everyday lives. By doing this, crime dramas are also able to allow audiences to 'relate to situations' (Blumler and Katz's uses and gratifications theory) by linking the crimes to occur within news broadcasts.

By fulfilling both of these gratifications, crime dramas are able to have great success.

Starter: Real Life? (10 minutes + 5 minutes feedback)

Use the Venn diagram below to record the aspects of real life that are represented in supporting text.



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Task 1: Modern Life

With a partner, discuss today's modern life. Bullet-point the aspects of today's society seen in crime dramas. Examples have been given for you.

Settings

Example: a modern secondary school



Peers

Example: a peer

Careers

Example: a Banker



Interests

Example: Brexit

Task 2: Changing Representations

Remember, the set episode from *Luther* was aired in 2010, whereas the pilot episode aired in 1975.

Summarise how 'modern life' had changed between the air dates of the two crime dramas.

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Task 3: Luther's Representation

Each of the different situations below has been taken from the set episode of *Luther*. In each situation, evaluate whether or not it is a successful representation (something that the idea that crime dramas represent real life) – remember to justify your ideas.

Luther lets Madsen drop to his death	Success
Justification:	
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Alice's family are killed	Success
Justification:	

Alice confesses to her crime and dares Luther to prove it	Success
Justification:	
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Finale: Applying your Knowledge

On the exit ticket below, explain how you can use the knowledge you have gained (and how could you use it in your exam?).

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Extension: Critical Representations

Policing and criminal proceedings are topics that have always interested demographers. Create a list of 5–10 different shows that may involve police. For each, explain the genre that the show falls into.

Homework: Alternative Representations

Choose a different crime show (other than *Luther* or *The Sweeney*) and investigate its representation of crime in society / media / culture. Present your findings as a spider diagram to present to the class.



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1. Investigating the Set Episode

Starter: Summarising the Episode

The **episode** begins with a **dual** focus. Luther is chasing a criminal through the streets. While this is happening the **audience** also witnesses a series of **tense** scenes in which he has to find a missing girl. Having recovered the **victim**, Luther allows the criminal to fall into a **psychiatric** ward for evaluation. When on his return to work he is faced with a crime in which a dog, having been **murdered**, is leaving their daughter (the only **witness**) alive. Luther **murders** the **murderer** and ends the episode failing to **prove** it. This indicates to the audience that the **series** will be bringing Alice to **justice**.

Task 1: Crime Dramas

Answers can include but are not limited to:

- *Line of Duty*
- *Sherlock*
- *True Detective*
- *Midsomer Murders*
- *Broadchurch*
- *Maigret*

Task 2: Comparing Crime Dramas

Answers may include:

Similarities	Differences
<ul style="list-style-type: none"> • Usually one lead character working with the police force. • A sidekick or team of characters around the main character • Tense chase scenes • Recognisable locations • Aired after 9pm 	<ul style="list-style-type: none"> • The main character follows the same rules, despite having different powers • The locations vary • The time period that the series is set in is always modern

Task 3: The Focus of the Series

- He represents both good and evil through the actions that we see within the traditional hero – he is flawed and, therefore, represents the demographic.
- He is different from other detectives in other shows, giving the demographic a watch.
- Luther is also a strong and confident character, which audiences could aspire to be.

Finale: Other Contexts

- Good and evil
- Crime in the UK
- What is 'justice'?
- Life in London / big cities
- Morals
- The role and rules police officers have to follow
- Proving the truth in a court of law
- Role of the media in a trial

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2. Crime in the 1970s

Starter: Product Placement

- Phone box in the station
- Nikon camera and Novoflex zoom lens
- Thermos flask
- White Mini

Task 1: 1970s London and Crime

1. comes from cockney rhyming slang
2. a replacement for words that rhyme with the original
3. clumsy awkward
4. something inescapable
5. run by one 'mastermind'
6. local
7. harm innocent people
8. traditional policing
9. press
10. realistic

Task 2: Consolidating Information

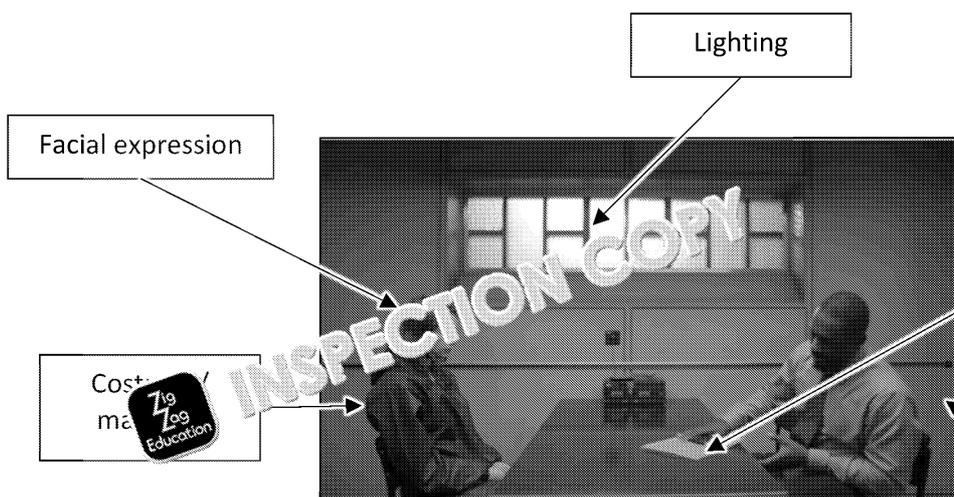
The name *The Sweeney* comes from the cockney rhyming slang 'Sweeney Todd' which means 'The Flying Squad'. Regan represents traditional policing as he is rarely in the street conducting surveillance or talking to locals. The criminals who steal the Mini seem to run in their families. Similar to crime in 2019, the main crime is run by one person who gives the shots and ordering people around. Comparisons to *Luther* could be that both main characters are often facing 'mastermind' criminals who are running the crimes.

3. Setting the Scene

Starter: Mise en Scène

- Setting
- In
- Staging

Task 1: Mise en Scène in Action



Luther (Series 1, Episode 1), © BBC Drama Productions, 2010

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Preview of Answers Ends Here

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