

Year 11 Media Knowledge Booklet

Term 2

Name:

Class:



Knowledge Organiser - GCSE Media Studies – Year 11, Term 2 (Term 8)

1. TV Crime Drama

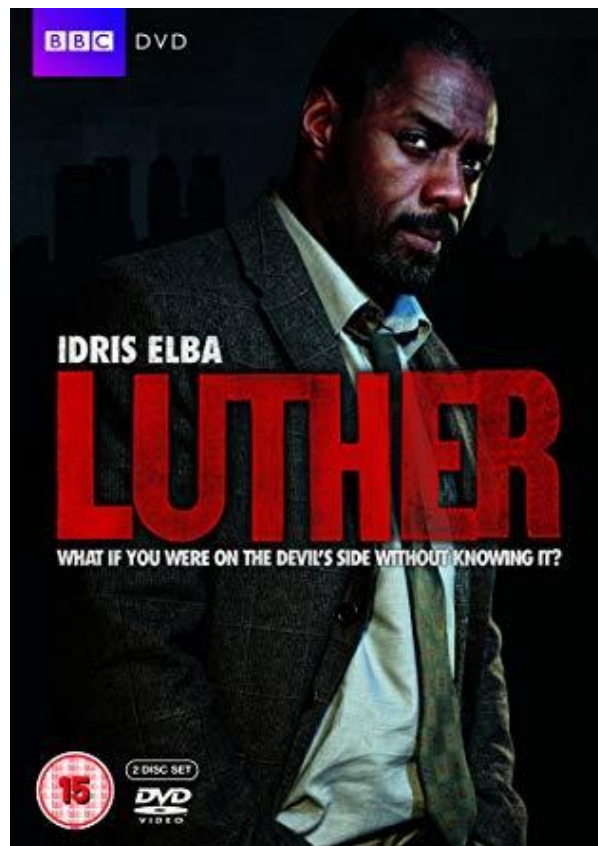
Learning Objectives and Big Questions

- What are the codes and conventions of TV Crime Drama?
 - How can key concepts from the previous audio/visual/moving image topics be applied to the topic of TV Crime Drama?
 - Why does TV Crime Drama continue to be popular with audiences?
 - How do TV Crime Dramas target and gratify their audiences?
 - How are TV Crime Dramas constructed to appeal to audiences?
 - How can Uses and Gratifications Theory (UGT) be used to explain why audiences watch TV Crime Drama?
 - To what extent can TV Crime Drama audiences be described as 'active' audiences?
 - How does scheduling impact TV Crime Drama?
 - How is narrative used in TV Crime Drama?
 - How are groups, places and events represented in TV Crime Drama and how are stereotypes used?
 - How is TV Crime Drama promoted?
 - Why are title sequences and opening sequences important?
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- What are the key elements of the history of TV and TV Crime Drama and how does it help our understanding of social, cultural and technological contexts?
 - How are audiences targeted and gratified by the set product Luther? (BBC, Series 1, Episode 1, 2010) and The Sweeney (ITV, Series 1, Episode 1, 1975).
 - **SET PRODUCT 1: LUTHER (BBC, Series 1, Episode 1, 2010)**
 - **SET PRODUCT 2: THE SWEENEY (ITV, Series 1, Episode 1 – First 10 Mins, 1975)**



SET PRODUCT 1: LUTHER (BBC, Series 1, Episode 1, 2010)

- <https://www.dailymotion.com/video/x3j3uh3>



Episode Synopsis:

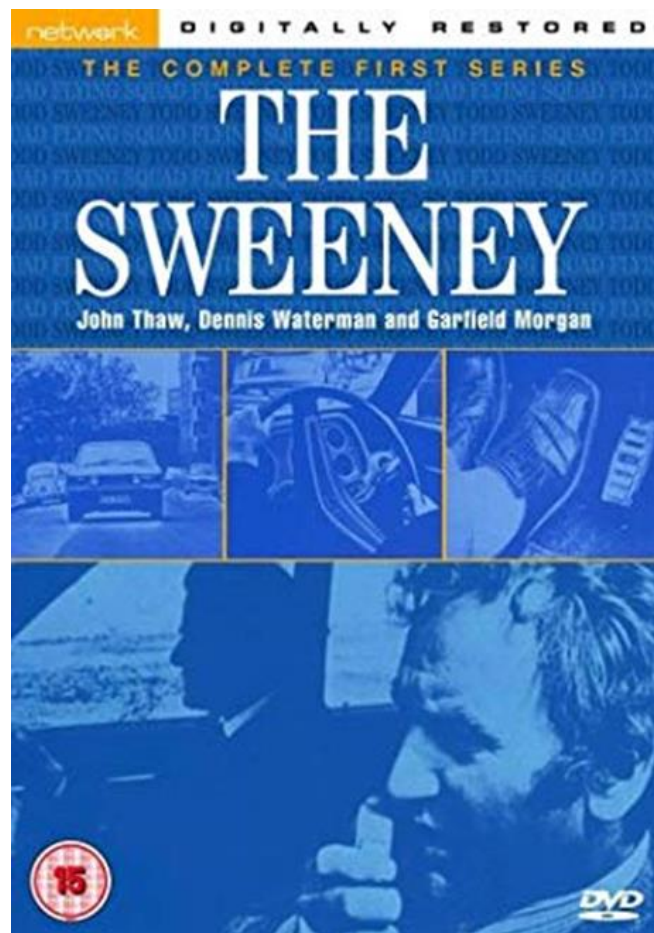
After a 7 month suspension, DCI John Luther returns to duty.

With the assistance of DS Justin Ripley, he investigates a home invasion that resulted in the murders of Douglas and Laura Morgan - found by their daughter Alice. It soon becomes clear that Alice was responsible, but Luther's challenge is to prove it. Alice is highly intelligent and is quite prepared to play psychological games with the detective.

Luther meanwhile tries to repair his relationship with his separated wife, Zoe. She has begun a new relationship, however...

SET PRODUCT 2: THE SWEENEY (ITV, Series 1, Episode 1 – First 10 Mins, 1975)

- <https://www.dailymotion.com/video/x5h06v4>



Episode Synopsis:

Regan and Carter are conducting surveillance on gang of villains led by Frankie Kemble when Jenny, Regan's girl-friend, has her car stolen with all the information Regan has collated on Kemble inside it. Unfortunately the documents end up in Kemble's possession and Regan has to find another way to trap him.

MEDIA STUDIES: TV CRIME DRAMA TERMINOLOGY

WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5
<p><u>Conventions</u></p> <p>Characters Setting Iconography Narrative</p> <p>Mise en Scene:</p> <ul style="list-style-type: none"> • Lighting • Camera angles • Camera movement • Editing • Music • Dialogue <p><u>Genre</u> Sub-Genre Hybrid Genre One-offs</p> <p><u>Scheduling</u> Zoning Stripping Two-Parters Primetime The Watershed</p> <p>Ratings</p>	<p><u>Narrative</u></p> <p>Linear Non-linear Closed Narrative Open Narrative</p> <p>Narrative Theory: <i>Todorov</i> <i>Strauss</i> <i>Barthes</i> <i>Propp</i></p> <p><u>Narrative Techniques</u> Split-screen Three-strand Flexi-narrative Flashbacks P.O.V. Shots Privileged - Spectator Position Cliffhanger Series Serial Enigma codes Apparently-impossible – positions Action codes Voice-over</p> <p><u>Representation</u> Stereotypes Gender Ethnicity Cultural diversity Age Nation</p>	<p><u>Promotion Strategies</u></p> <p>Scheduling guides</p> <p>Reviews</p> <p>Interviews</p> <p>Adverts</p> <p>Trailers</p> <p>Cast</p> <p>Enigmas</p> <p>Flagship – Programme</p> <p>Branding</p>	<p>Title</p> <p>Opening sequence</p> <p><u>Audio Codes</u></p> <p>Dialogue</p> <p>Vocabulary</p> <p>Jargon</p> <p>Diegetic</p> <p>Non-Diegetic</p> <p>Soundtrack</p> <p>Sound FX</p>	<p><u>Audience</u></p> <p><i>Uses and Gratifications Theory</i></p> <ul style="list-style-type: none"> • Entertainment • Information • Personal Identity • Social Interaction <p><i>Cultivation Theory (Gerbner)</i></p> <p>Audience – positioning</p> <p>Audience response</p> <p>Target Audience</p>

EXEMPLAR EXAM QUESTION AND RESPONSE

Section A – Television

View the extract from *Luther* (crime drama).

You will be allowed two minutes to read through the questions in Section A.

The extract will be shown twice.

First viewing: watch the extract and make notes.

You will then have six minutes to make further notes.

Second viewing: watch the extract and make further notes.

After viewing the extract, use your notes to answer question 1.

Representations

1. (a) How does this extract represent a version of reality? Explore specific aspects of media language in your response. [10]

One way in which *Luther* represents a version of reality is that the scenes in this extract seem to have been filmed on location. These “real” settings make the programme appear more realistic and this is reinforced by the mid-low key natural lighting used.

The scene on the stairwell / by the lift looks like it was filmed in a real place, even though the scene before in Alice’s flat might have been filmed in a studio. The sound in the stairwell scene echoes slightly and the mise-en-scene is quite dark and ‘gritty’ as the audience might expect of an inner-city tower block like this one, plus the lighting is quite low-key.

Despite this, the idea of a detective breaking in to a suspect’s house and just taking an item of evidence without a warrant isn’t very realistic so, while the visual codes construct one version of reality, the narrative doesn’t quite fit with this.

The scene on the bridge is clearly filmed outside as there’s background action of cars, buses and people walking past as well as diegetic sounds associated with a place like this.

After the long shot of the London skyline, medium close-ups are used for Luther and Alice’s conversation, helping the audience to feel a part of it. Their dialogue reinforces a “version” of reality because, while they are in a “real life” location, what they’re saying is quite melodramatic – people don’t really talk like this.

The use of the knife and Luther holding Alice over the side of the bridge, both of which are ignored by the “normal” people walking past them, is also quite unrealistic. The audience are reminded that this is a “version” of reality by these things and by the dramatic non-diegetic music that plays over the top of the scene which is conventional of a detective drama but not of a “real” TV show.

(b) To what extent are gender stereotypes used in this extract? Explore one character in detail in your response. [10]

The male in this extract, Luther, is represented quite stereotypically. He has a deep, serious tone of voice and uses his physical strength to try and intimidate the woman (Alice) such as when he holds her over the side of the bridge.

He's quite arrogant in the scene where he reveals that he's taken the urn from her apartment and this might link to the stereotypically male characteristic of being competitive / having to win. The fact that he's a detective is also a role that we normally see held by men in crime drama texts such as Taggart, Morse, Lewis, Sherlock etc.

Other things that make Luther typically masculine include him being a tough, rule-breaker archetype (he just takes the urn from the apartment without an official search) and his "troubled" personal life (he's worried about his wife leaving him after his affair with Alice).

He also looks stereotypically masculine with the dark colours that he wears, the long trench coat, his unshaven face and his unbuttoned shirt with loose tie.

Less stereotypically, while he seems to have all the power in this extract, he actually seems to lose the 'battle' with Alice because the scene ends with him not using the evidence he's found against her so that he can protect his wife from Alice's threats.

In some ways, Alice is stereotypically feminine with her dark red lips and the fact that she's using her sexuality to get what she wants rather than physical toughness (she says "kiss me or kill me" while holding the knife at Luther).

However, like lots of 'femme fatale' characters in crime fiction texts, she's fierce, fiery and proves to be more than a match for the male detective. In this scene, her fieriness is connoted by her red flowing hair and her toughness is reinforced through her dark dress codes, leather boots and the way that she strides up to her confrontation on the bridge with Luther.

In a non-stereotypically female way, she threatens Luther with physical violence by holding a knife to his chest and when he grabs her and threatens her, she holds her own and ultimately seems to 'win' the scene by getting what she wants (she seems to get away with the crimes because Luther doesn't use the evidence he's found against her).

Her characteristics change through the extract from worried 'victim' of Luther's greater intelligence to someone who can manipulate the detective and win by threatening violence against another character who's important to him. Alice is therefore both stereotypical and non-stereotypical of a female character in a detective drama.

Media Industries

2. How do production processes influence crime dramas? Refer to examples you have studied to support your response. [10]

The historical crime drama text that I studied, *The Sweeney*, was produced by ITV and had reasonably high production values for the time due to its large number of location shots and action-packed narratives that usually included car chases and other stunts. ITV primarily exists to entertain its audience (so that it attracts advertisers and makes money) and this programme conformed to this ideology. *The Sweeney* was very successful with audiences as a result of its entertaining narratives influenced by this production background.

Luther is obviously a much more modern crime drama text and its production processes include things that were not available at the time *The Sweeney* was produced. For example, audiences are able to catch up with *Luther* via BBC iPlayer whereas *The Sweeney*'s audience had to watch it live (although it was repeated much later on the digital channel that became ITV 3). As well as BBC iPlayer, *Luther* is also available on Netflix where audiences can 'binge-watch' every episode of every series whenever they want to. Therefore, digital technologies such as catch-up services and non-BBC platforms have influenced *Luther* because the producers know that audiences may be accessing the programme some time after its initial broadcast.

Other parts of the production process that have influenced *Luther* include the 9pm watershed and its 15 rating on BBC iPlayer and Netflix. These things mean that the programme can include more adult content such as bad language and violent scenes in its narratives. *The Sweeney* was also broadcast after the 9pm watershed so it was able to be more violent than programmes shown on ITV earlier in the evening. By *Luther*'s modern standards though, the violence and bad language in *The Sweeney* is quite mild. This might suggest that audiences have become more immune to adult content in crime dramas so *Luther* has to work harder to shock them.

Finally, both texts have synergies as part of their production process which have influenced them including the *Luther* tie-in novels and its broadcast on BBC America (making money for the publically-funded BBC). *The Sweeney* was made into a film in 2012 which may have made money for ITV as they owned the rights to the programme.

Component 2: Section A – Crime Drama

Question 1 will assess the ability to analyse either media language or representation in relation to the extract set and will be in two parts. Part (a) will assess the ability to analyse media products.

Q1a POSSIBLE QUESTIONS

Explore the connotations of the costume of two characters in the extract [8]

Explore the connotations of the mise en scene in the extract. Refer to two different elements [8]

Explore the connotations of the camera work in the extract. Refer to two different elements [8]

Explore the connotations of the editing in the extract. Refer to two different elements [8]

Explore the connotations of the sound in the extract. Refer to two different elements [8]

Explore the connotations of the lighting in the extract. Refer to two different elements [8]

Part (b) will assess the ability to analyse and make judgements and draw conclusions. Reference to relevant contexts may be required.

Q1b POSSIBLE QUESTIONS

How far are the characters in the extract typical of the genre? Explore two characters [12]

How far are the narratives in the extract typical of the genre? Explore two narratives [12]

How far do the characters in the extract fit stereotypes? Explore two characters [12]

How far do the narratives in the extract typical of real life? Explore two narratives [12]

Question 2 will assess knowledge and understanding of media industries, audiences or media contexts.

Q2 POSSIBLE QUESTIONS

How do Crime Dramas reflect the time in which they were made? Refer to examples in your response [10]

How do Crime Dramas reflect the institution who made them? Refer to examples in your response [10]

How do Crime Dramas appeal to their target audiences? Refer to examples in your response [10]

HOMEWORK SERIES	
WEEK 2	Revise terminology for this unit and previous units for a quiz in the lesson on:
WEEK 4	Crime Drama exam-style question: Choose a clip from a crime drama of your choice (approx. 1-2 mins) and deconstruct it. How has media language been used to construct meaning?
WEEK 6	Crime Drama exam question: Compare the representation of gender in Luther and The Sweeney (25 marks)

