Television in the Global Age

Teachers’ Notes

These resources are intended to support teachers delivering the new GCE AS/A level specification. They have been created based on the assumption that many teachers will already have some experience of Media Studies teaching and therefore have been pitched at a level which takes this into consideration. Other resources are readily available which outline aspects such as technical and visual codes and how to apply these.

There is overlap between the different areas of the theoretical framework and the various contexts, and a “text-out” teaching structure may offer opportunities for a more holistic approach.

Explanatory notes for teachers and suggestions for teaching are in these Teachers’ Notes.

The resources are intended to offer guidance only and are by no means exhaustive. It is expected that teachers will subsequently research and use their own materials and teaching strategies within their delivery.

Television as an industry has changed dramatically since its inception.

Digital technologies and other external factors have led to changes in production, distribution, the increasingly global nature of television and the ways in which audiences consume texts.

It is expected that students will require teacher-led delivery which outlines these changes, but the focus of delivery will differ dependent on the text chosen.

There is a work pack available for students with this resource. The notes below correspond to the notes and activities that can be shared with the students.

Life on Mars

Episode Suggestions

Series 1:

Episode 1 is the ‘set’ text but you may also want to look at others

Episode 2 opening is useful for the full credits with Tyler's VO

Episode 5 is interesting for representations of men

Episodes 6 & 8 have interesting flexi-narrative with past/present overlap
Series 2:
Episode 2 – good for representations of ethnicity
Episode 4 – good for representations of gender
Episode 8 – the ending as Sam decides to stay. Narrative focus.

Television in the Global Age: An Introduction

This section is introductory but obviously forms the basis of the Media Industries section of the theoretical framework

Page 1:

Students must consider television and your texts in terms of:

• media Language
• representations
• media Industries
• audience

This should be linked where relevant to

• industry
• cultural,
• economic,
• historical contexts.

Life on Mars
Series 1, Episode 1 (2006)
Original Broadcaster
BBC One (UK)

Page 2:

Television History:

Television History: screen and questions

Imagine UK - Season 7 Episode 9 - And Then There Was Television Dec 19, 2006 https://www.
Watch the documentary and have students answer the following questions in their work pack:

- Why are Lord Reith and John Logie Baird so important in terms of the development of TV?
- How did television develop during the 1930's?
- What was the impact of WW2 on TV, especially Post War?
- What television genre developed during the late 1940's and into the 1950's?

The BBC's own homepage has a wealth of information, historical timelines, factsheets and clips about “The Digital Revolution”, information about PSB, funding and the Licence Fee

http://www.bbc.co.uk/historyofthebbc

**BBC Research Task:**

Have students complete the research task in their work pack.

In pairs, look at the BBC website on the “Inside the BBC” section and make notes on the following:

1. How did the BBC develop historically? Create a brief timeline (historical context)
2. What is Public Service Broadcasting?
3. How is the BBC structured?
4. What is the Licence Fee? How is it collected and how is it used?
5. What impact has digital technology had on the BBC?

Feedback to the class

http://www.bbc.co.uk/aboutthebbc/

**Media Language**

- As an initial task, there are some excellent resources on crime drama created by Principal Examiner Christine Bell on the Eduqas resources website. http://resources.eduqas.co.uk These could be adapted as an AS resource and used to stimulate discussion and as a starting point for development, particularly for those students who have not studied Media Studies at GCSE level.

- **In terms of the theoretical framework, students will need to consider:**
  - How the different modes and language associated with different media forms communicate multiple meanings.
• How the combination of elements of media language influence meaning. In terms of television, you will need to look at technical and visual codes (e.g. camera, lighting, mise-en-scène, framing, audio, editing) and narrative structures.

• The codes and conventions of media forms and products, including processes through which media language develops as a genre.

• The dynamic and historically relative nature of genre. Link to Neale here – repetition and difference.

• The processes through which meanings are created through intertextuality.

• How audiences respond to and interpret the above aspects of media language. This could easily be linked to the “Audience” section of the theoretical framework.

• Narratology (including Todorov)

• Genre (including Neale)

• Structuralism (including Lévi-Strauss)

• Postmodernism (including Baudrillard)

---

Page 1:

Analytical toolkit for television

Students will need to analyse television texts in terms of media language.

This will include:

• Technical Codes (camera: angles, shots, movement, focus; lighting: position, key, contrast; audio codes; editing; FX)

• Visual Codes (costume, setting, colour palette, framing & proxemics - (mise-en-scène); performance and NVC)

• Genre (what type of programme it is, setting, characters, repeated situations)

• Narrative (the story, flashbacks, narration)

Dependent on delivery patterns, students who have done Component 1 or GCSE will obviously have more terminology, but keeping this more general and introductory should enable all students to put forward ideas.

Technical codes recap Blockbusters task

Use the digital resource ‘Technical codes – Blockbusters.’

The answers for the quiz are as follows:
**Teachers’ Notes**

**Media Studies - TV**

- **TS** - A frame containing two people, usually head and shoulders (two-shot)
- **CU** - A shot of head and shoulders used to convey emotion or reaction (close-up)
- **MES** - The French term used for “everything within a frame” (mise-en-scene)
- **ES** - An extreme long shot used to show where we are, often used as an opening shot (establishing shot)
- **HAS** - The camera looks down on the scene, suggesting weakness (high angle shot)
- **LS** - A shot which contains full length figures of people from some distance away (long shot)
- **LAS** - The camera looks up at the scene or character, suggesting dominance and power (low angle shot)
- **D** - They type of sound which naturally occurs within the film’s story (diegetic)
- **ND** - Sound which is imposed on top of the film e.g. musical soundtrack (non-diegetic)
- **MS** - A shot which shows characters from the waist/hips up (medium shot)
- **CF** - A frame which has boundaries or barriers on each side or above (closed frame)
- **SRS** - Used for conversation, the camera switches from one person to the other and back again (shot-reverse-shot)
- **OSS** - Often used in conversation - the camera is positioned behind a character, looking at the other (over the shoulder shot)
- **WAS** - A shot which uses a wide lens to capture more in the frame (wide-angle shot)
- **BEV** - An extreme high angle shot looking down from the sky (birds’ eye view)
- **WT** - ‘Naturally’ occurring background noise e.g. birdsong (wildtrack)
- **DF** - A shot which shows background information in detail whilst close up may be blurred (deep focus)
- **F** - An edit whereby the picture gradually diminishes to black or white (fade)
- **SB** - Audio which continues over an edit, forming a link between scenes (sound bridge)
- **PF** - Framing which uses onscreen ‘lines’ leading us deep into the frame (parallel framing)
A quick introductory task to get students thinking about genre and sub-genre.

What types of Crime Drama can you identify?

Look at page 3 of the work pack or use a TV listings magazine or an online listings page such as the Radio Times.

http://www.radiotimes.com/tv/tv-listings/

Identify and list the crime dramas in a week's viewing.

Try to group them according to sub-genre.

Then move on to hybridity. Identify any hybrid crime dramas with examples

Crime sub-genres task:

To which sub-genre do the following programmes belong?

Students can attempt this task in the work pack or they can use the digital resource, ‘Sub-genres and hybrids.’ If they are using the work pack and they need some support the digital resource can be displayed on the screen so that they can see the sub-genres.

<table>
<thead>
<tr>
<th>Programme (s)</th>
<th>Sub-genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Waking the Dead’</td>
<td>Cold Case</td>
</tr>
<tr>
<td>‘Peaky Blinders’, ‘The Sopranos’</td>
<td>Gangster: ‘giezers with guns’ (British gangster), mafia</td>
</tr>
<tr>
<td>‘Dexter’, ‘Arrow’</td>
<td>Vigilante anti-hero</td>
</tr>
<tr>
<td>‘Hustle’</td>
<td>Heist/caper/scam</td>
</tr>
</tbody>
</table>

What genre is combined with crime in...?
Page 6: Genre – What are the codes and conventions of a crime drama?

Use digital resource ‘Resists’ to allow students to compare their answers with those suggested. (Suggested responses are also below)

A crime genre text is one which has crime (including the preparation for, or aftermath of) as their central construct

- **Think RESISTS**
- Recurring situations
- Elements of narrative
- Style
- Iconography
- Settings
- Themes
- Stock characters

<table>
<thead>
<tr>
<th>Programme (s)</th>
<th>Hybrid</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Grantchester’, ‘Ripper Street’, ‘Endeavour’, ‘Foyle’s War’</td>
<td>Period Drama</td>
</tr>
<tr>
<td>‘The Bill’</td>
<td>Soap Opera</td>
</tr>
<tr>
<td>‘Gotham’, ‘Dare Devil’</td>
<td>Comic Book</td>
</tr>
<tr>
<td>‘The Thin Blue Line’</td>
<td>Comedy</td>
</tr>
<tr>
<td>‘Nancy Drew’, ‘Veronica Mars’</td>
<td>Teen -</td>
</tr>
</tbody>
</table>

- **Recurring situations**
  - Murder
  - Planning/committing the crime
  - Secrets revealed
  - Double-cross/betrayal
  - Arrest
  - Fights, beating up suspects
  - Gunshots
  - Car chase
  - Street chase
Trial
Verdict
Finding clues
Collecting evidence
Forensic analysis
Reading the rights
Interrogating suspects
Questioning witnesses
Doorstep challenge
Searches

Stakeouts and tailing
False accusations, framing & bribery
The red herring
Confession
Autopsy
The line-up
Stunts
Illegal activity
Sexual tension

Elements of narrative

• Crime as disruption (link to Todorov)
• Sometimes this has already occurred
• Investigative narrative
• Intellectual puzzles and enigma codes throughout (link causality to Todorov)
• Narrative positioning with detective/investigator as hero on a quest (could link to Proppian functions)
• Binary oppositions of justice v vengeance, personal v professional, cop v killer
• Denouement – alternative scenarios
• Flashbacks to crime
• Narrative closure offers Todorovian resolution for audiences – consider ideological significance of this – the killer caught, the world is safe - reinforces dominant ideology
• Quest structure (investigator as hero on journey to find killer) (could link to Campbell/Vogler and monomyth)
• Restriction/de-restriction of narrative

Style

• GFX - particularly title sequence
• Closed frames
- Can be gritty or glossy - UK/US, dependent on production values and budget
- Clear mise-en-scene
- Handheld camera
- Tracking shots
- Music to suit mood and pace – parallel or contrapuntal
- ES of setting
- Verisimilitude
- Low key, often chiaroscuro lighting
- Slow panning shots
- Hard focus

This is an opportunity to link to institution and industry – quality television, production values etc

**Themes**

- Thematic - the quest for and nature of justice
- Morality
- Guilt
- Sociological debates
- Nature/nurture
- Sacrifice
- Mortality
- Sanity and mental health
- Man over-reaching - playing God by taking a life
- Duty v personal happiness
- Domestic v professional
- Conscience
- Notions of order/chaos within society – link to hegemonic ideology

**Stock Characters**

- Often eponymous hero - Frost, Vera, Scott & Bailey
- Antisocial, disillusioned, world-weary detective (Morse, Wallander) - dark past/fatal flaw (hubris)
• Rookie cop
• Disillusioned old-timer
• Partners (unlikely) (Scott & Bailey, Rizzoli & Isles, Lewis & Hathaway)
• Maverick cop in conflict with authority
• Anti-hero (Dexter)
• Irascible boss
• Corrupt authorities
• Suspects – likely and unlikely
• Femme fatale
• Crime lords
• Supervillain (intelligent)
• Suffering villain
• SOCOs
• Pathology/forensics officers
• Hero/heroine cop
• Victim with a past
• Criminal psychologist/expert
• Informant
• Quirky DI - (Monk, Columbo)

Consider the notion of audience expectation, recognition and pleasure – as items on our mental checklist appear, our expectations are fulfilled

Genre task – ‘Life on Mars’ and the 70s ‘Cop’ Show

Use the interactive resource ‘The 70s Cop Show’

Watch the clips from The Sweeney – Must See TV https://www.youtube.com/watch?v=YZuNTRbZBv8

Watch the “Cult Classics” trailer from ITV4 featuring 1970s shows “The Sweeney”, “Minder” and “The Professionals”.

https://www.youtube.com/watch?v=0OEapAYjsMg
What conventions of the crime show, particularly the ‘70s cop show’ are evident? Use the tasksheet on page 7.

Page 8

Task: Watch “Life on Mars” Episode 1 and identify the generic signifiers in the text

• Identify the signifiers of the crime drama/70s “cop” show
• What other genres/generic features are evident? What makes it “different”?

Use the task sheet on page 8.

Page 9:

Task Hybridity & Intertextuality:

Identify any intertextual elements within Episode 1 of “Life on Mars”. Look at these elements and consider how they work in terms of media language (creating meaning), genre and audiences. How do these bring ‘difference’ to the text (Neale)?

What is surprising for contemporary audiences about the attitudes displayed? Link to representations and cultural context.

Use the digital resource ‘Hybridity and intertextuality’ to give students the opportunity to compare their answers with the suggested answers.

‘Life on Mars’ contains many intertextual elements with which audiences may be familiar.

These include:

• music soundtrack (the title comes from David Bowie’s “Life on Mars”)
• television references (the Test Card girl, Camberwick Green) and the obvious generic parody of cop shows such as ‘The Sweeney’ and ‘The Professionals’. Open University. BBC News and idents – Robert Dougall & Enoch Powell, ‘Planet of the Clangers’, Dr. Kildare, “Watch Out: There's a Thief About”
• elements of fantasy/the surreal - David Lynch's “Twin Peaks”. “The Wizard of Oz” - yellow brick road, Dorothy, over the rainbow, “I think I'm going to miss you most of all, scarecrow” (1 17) Frank Morgan
• Hunt's ‘High Noon’ poster.

Page 10

Genre Task– Repetition and difference (Steve Neale)
Alison Graham in the Radio Times called ‘Life on Mars’ ‘a genuinely innovative and imaginative take on an old genre.’


Use the reviews below as starting points. What is “old” in terms of genre and what is new, “innovative and imaginative”? Why has the genre changed/developed?

• Nancy Banks-Smith in The Guardian – ‘an inspired take on the usual formula of gruff copper of the old school...and sensitive sidekick’

https://www.theguardian.com/media/2006/jan/31/broadcasting.tvandradio

• Tim Goodman (San Francisco Chronicle) – ‘a refreshing twist or two on tired cop dramas.’


Post-modernism and “Life on Mars”

Baudrillard argues that the media create hyper-realities based on a continuous process of mediation. What is encoded as ‘real’ (and what we decode through media products) is not ‘real’ but instead a ‘simulacrum’ which offers us a hyper-reality (“A real without origin or reality” – Jean Baudrillard) that we accept as real because we are so consistently exposed to it.

Thus media images have come to seem more “real” than the reality they supposedly represent.

‘Our mental pictures of the perfect body, house, meal and sexual relationship have been created through exposure to constantly recycled media depictions that have no basis in fact – but it is these images that create our expectations.’ (Em Griffen (2012) A First Look at Communication Theory, p319)

Lévi-Strauss suggested that media texts are now made up of “debris” that we recognise from other texts and these are combined – “bricolage”. This may be heard in e.g. a musical “mash-up” or remix.

Post Modernism

Some features of a postmodern text:

• Intertextuality – acknowledgement of existing media texts

• References to popular culture

• Bricolage
• Self-reflexive
• Parody/Pastiche ("pasted")/Homage
• Irony
• Ambiguity
• Narrative fragmentation or temporal distortion
• Anti-realist

Give examples of these features in “Life on Mars”. Groups are given cards and/or task sheet on page 13 and write examples from the text for each – enables differentiation

Page 14:

How far is ‘Life on Mars’ a post-modern text?

• Elements of bricolage
• Relies on audience understanding of crime drama, specifically seventies cop shows to decode it. Give examples.
• Narrative is paradoxical and fragmented
• Uses intertextuality and cultural codes to create audience appeal through nostalgia. Give examples.
• Social, cultural and historical context: its construction requires us to look at 70s Manchester with 21st Century eyes and judge it accordingly

How could we apply the concept of “simulacra” to ‘Life on Mars’? Is what we are seeing hyperreal?

• The 70s world of Gene Hunt is a hyper-reality – it is the 70s re-presented from a mediated perspective. Consider how this is constructed.

• Is Sam Tyler’s 21st Century world also hyper-real? Based on our cultural perception of an institution (the police force) that is itself constructed rather than experienced first-hand. How do we know that the police force is like this? It is based primarily on the way it is re-presented to us through the media.

• It may be argued that the series itself is a comment on the attractions of the hyperreal over the real - Sam Tyler creates his own “hyper-reality” (the Gene Hunt world) – and this continues through “Ashes to Ashes”

Extended writing task
Essay title:
How far can “Life on Mars” be defined as post-modern? Give reasons for your answer and refer to detailed examples from the text.

<table>
<thead>
<tr>
<th>Page 15</th>
</tr>
</thead>
</table>

Task: Narrative – Tzvetan Todorov

Use the digital resource Narrative to give students the opportunity to compare their ideas with the suggestions.

Can you identify the various stages of the narrative in Episode 1 of Life on Mars?

**TODOROVIAN STRUCTURE**

- Opening episode acts as teaser for the audience - narrative is restricted to Sam's viewpoint.
- **EQUILIBRIUM** - Sam Tyler in present day. DCI. Girlfriend Maya – relationship problems. Busy, normal, rat race
- **DISRUPTION** - Maya's abduction, the accident; Awakens in 1972.
- **RECOGNITION** - What year is this?
- **RESOLUTION** - Attempts to resolve the disequilibrium – murder, investigation, meeting with Neil and rooftop
- **EQUILIBRIUM** - Is there closure? Revelation and arrest of killer at end
- Would we expect full closure in an episodic drama? Cliffhangers?
- Is there causality? Can you identify cause/effect links?

<table>
<thead>
<tr>
<th>Page 16:</th>
</tr>
</thead>
</table>

Use the digital resource Binary opposites to give students the opportunity to compare their ideas with the suggestions.

**Binary opposites (Levi-Strauss)**

Binary Opposition (defined by Levi-Strauss) – many oppositions are set up to drive the narrative and we watch to discover which side “triumphs” in the end.
Can you identify what is in “opposition” to the first word within the text?

- Past v present
- Illusion v reality
- New man v chauvinist
- Psychology v hard evidence
- Corruption v honesty
- Sensitivity v ruthlessness
- Debate v violence
- Hunt v Tyler

- Hyde v Hunt’s Manchester
- Bigotry v political correctness
- Home v away
- Annie v Maya
- New policing v old policing
- Vengeance v justice
- Forensics v gut instinct
- Order v chaos
- Psychology v hard evidence
- Tyler v Ray

Use the digital resource Narrative strands to give students the opportunity to compare their ideas with the suggestions.

Page 17

Story arcs/character arcs

There are several story arcs and narrative strands – can you identify them?

- Am I dead?
- Gene Hunt - his learning curve as he works with Sam, his backstory, his function in the narrative
- The romantic relationship between Sam and Annie
- Sam’s own backstory – the woods, his mother, his father (Series 1 Episode 8)
- The quest to return
- The case - a different one in each episode often interwoven with present day
- The journey/transformation – Sam Tyler and Gene Hunt learn from each other

Page 18

Narrative – ‘Life on Mars’

Key Questions for Class Discussion:

- Is the narrative entirely linear? If not, why not? Give examples
- Does the episode have a flexi-narrative?
• Are there story arcs which run across the series/franchise?
• Are there obvious codes (Barthes) around which the narrative is structured? Give examples
• Is it realist?
• How are time and space manipulated within the narrative?

These are also on printable cards for differentiated group discussion.

Points that might be made

• 3 Act Structure? Simple, linear narrative (Sam’s journey) but fractured by flashback/hallucination/audio – or is it?
• Part of larger narrative - only the beginning
• Linear/non-linear - is it? Flashback/forward. Often complex manipulation of time and space challenges audiences
• Surreal /anti-realist elements at times
• Intellectual puzzle for an active audience. Not “easy” viewing
• Investigative narrative - clues for the audience - enigmas/hermeneutics throughout. After Episode 1, each episode begins on an enigma (Tyler’s VO)
• Often Proppian roles
• Plot driven, punctuated by clues which become narrative markers indicating the solution
• Denouement and satisfying conclusion
• Narrative - Is it a flexi-narrative? Characters are complex, storylines interweave, we question what is real and what isn’t, it challenges the audience through enigma, confusion
• Use of vo as a plot device. Complex cutting between past/present e.g mother’s voice. Surreal elements of narrative at times. Sub-text and symbolic codes – e.g. Hyde.
• Clues, red herrings – Neil as hypnotherapist.
• It’s a series so we expect an element of closure in the final episode. Here it occurs both at the end of series 2 when Sam chooses to stay in 1972 and jumps off the roof, and at the end of ‘Ashes to Ashes’ when all is revealed.
• There is an element of the circular narrative here which runs through the two. Title track is playing during accident and also through the final episodes.
• Test card girl switches TV off at the end of Series 2, breaking the fourth wall
• Journey/quest structure - link to Campbell/Vogler.
• Reinforcement of dominant ideology and hegemonic values: crime does not pay/ the police are trustworthy and in charge/ killers will be caught and you are safe

Analysis: There are Teachers’ Notes which pull together the strands of the media language section of the theoretical framework. These are available in a printable version for the opening, office and accident scenes.

REPRESENTATION

Page 1: Theoretical Framework

Students will need to consider:

• The way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination.

• The effect of social and cultural context on representations. We view the 1970s and its representations through 21st Century eyes.

• How and why stereotypes can be used positively and negatively

• How and why particular social groups, in a national and global context, may be under-represented or misrepresented

• How media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations

• How audiences respond to and interpret media representations

• Theories of representation (including Hall) Representations are constructed through codes, stereotypes exist as a consequence of inequality of power, maps of reality & deviance - “otherness”

• Theories of identity (including Gauntlett.) The media offer a more diverse range of e.g. characters from whom we may pick and mix different ideas.

• Feminist theories (including bell hooks and Van Zoonen)

Page 2:

How are representations constructed/encoded?

• Narrative: e.g. Audiences identify/empathise with Sam through the restricted nature of our narrative positioning and his vo

• Humour - dialogue

• Technical codes (language) – camera, editing, audio
- Lighting - 70s
- Framing
- Mise-en-scène (costuming, setting)
- Performance
- Barthes - cultural codes

**Pages 3 - 4:**

Use the digital resource Characters.

**TASK:** Look at the characters. Analyse how they are represented and how this representation has been constructed.

The BBC “Life on Mars” page has interviews with the cast and pages for each character.

Look at the page and the images of the characters.

How are they described on the website?

How has their representation been constructed within Episode 1?

**Gene Hunt**

“An overweight, over-the-hill nicotine-stained borderline alcoholic homophobe with a superiority complex and an unhealthy obsession with male bonding” (18)

**Sam Tyler**

“I’m lost, Nelson, I’m really lost.”

**Annie Cartwright**

“Nice little plonk”

**Ray Carling**

**Chris Skelton**

Need to link to Stuart Hall throughout.

**Page 5:**

What other stereotypes are evident in ‘Life On Mars’?

Are the stereotypes ‘positive’, ‘negative’ or more complex than this? (link to Hall)

Why are representations constructed in this way? (link to Hall – hegemony, pluralism and inequalities of power – “otherness”)
You might look at:

Mrs. Raimes
Maya
Dora Keens
Nelson (and his own “self-construction”)
The North

70s society/ideology as a whole compared to present day

bell hooks

Argues that feminism is a struggle to end patriarchal oppression and the ideology of domination, and that the position of the under-represented is by class and race as well as gender.

“Women in lower class and poor groups, particularly those who are non-white, would not have defined women’s liberation as women gaining social equality with men since they are continually reminded in their everyday lives that all women do not share a common social status.”

**Task:** How is “patriarchal oppression and the ideology of domination” evident in “Life on Mars”?

Write 3 paragraphs which express your ideas

Suggestions on Page 11

You may wish to include some of the following:

- Historical and political context – role of women in police force in 1970s – contrast with Maya in 2007. Equal Pay Act 1970 and in 1975 the EU directive on Equal Pay was passed based on article 119.
- Absence/marginalisation of women – e.g. Annie Cartwright – “trot along now, sweetheart”
- Masculine environments – office, Railway Arms pub – in which women are either “other” or sexualised/objectified
- The attitudes of the male policemen, especially Ray and Chris (comment particularly on language used, e.g. “bird”, “skirt”) to women and other men
- Hunt’s dominance – “Guv”- quote from the text here and comment on his construction as “hyper-masculine”
- Other women and their complicit attitudes (e.g. Mrs. Raimes on “lady policemen” – “No life for ‘em, is it?”)
- Does Annie support bell hook’s argument?
Page 6: Liesbet Van Zoonen

‘[There is] a depressing stability in the articulation of women’s politics and communication . . . The underlying frame of reference is that women belong to the family and domestic life and men to the social world of politics and work; that femininity is about care, nurturance and compassion, and that masculinity is about efficiency, rationality and individuality.’ – Van Zoonen

Give examples from ‘Life on Mars’ that illustrate this concept

<table>
<thead>
<tr>
<th>Women</th>
<th>Men</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marginalised (or absent)</td>
<td>Efficient</td>
</tr>
<tr>
<td>Domestic</td>
<td>Rational</td>
</tr>
<tr>
<td>Sexualised</td>
<td>Individual</td>
</tr>
<tr>
<td>Nurturer</td>
<td></td>
</tr>
</tbody>
</table>

Students should use the table on Page 6

Read the paragraphs from Van Zoonen’s essay “Feminist Perspectives on the Media”.

Pages 33 -37, Feminist Perspectives on the Media in Mass Media and Society (Curran and Gurevitch)

Arnold (1996)

This is available as a PDF in the teaching pack.

What does she suggest are the key differences between a

Liberal feminist

Radical feminist

Socialist feminist

perspective?

For answers use the digital resource Van Zoonen so that students can compare their ideas.

Page 7:

However Van Zoonen argues that gender is constructed and that its meaning varies dependent on cultural and historical context.

She suggests that masculinity as well as femininity is constructed – and that the codes used to construct men ‘as a spectacle’ are different

How might we apply this viewpoint to ‘Life on Mars’?
Representations and identity (Gauntlett)

How might audiences interact with the representations?

Which characters might different individuals identify with and why?

How might an audience ‘pick and mix’ ideas from this text and its representations?

MEDIA INDUSTRIES

Page 1:

Students will need to consider:

• Processes of production, distribution and circulation by organisations, groups and individuals in a global context. This could begin with an overview/introduction to television industries – commercial and PSB. See TV In the Global Age: An Introduction notes

• The specialised and institutionalised nature of media production, distribution and circulation

• The significance of patterns of ownership and control including conglomerate ownership, vertical integration and diversification

• The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products Focus here on the BBC – remit, some historical context, structure and diversification, syndication and BBC Worldwide. See ‘TV In the Global Age: An Introduction’

• How media organisations maintain, including through marketing, varieties of audiences nationally and globally Marketing and global reach of “Life on Mars”

• The regulatory framework of contemporary media in the UK OFCOM, BBFC classification, watershed

Life on Mars Key Facts

• 2 series, 16 episodes

• Produced by Kudos Film/TV (“Spooks”, “Hustle”) for BBC Wales

• Follow-up “Ashes to Ashes”

• US adaptation - pilot and one series starring Harvey Keitel (available on You Tube)

• Spanish and Russian versions produced.

• Produced as part of BBC’s Regional initiative – Manchester setting

• Broadcast in Australia, USA, New Zealand, Canada, France, Italy, Germany, Spain, Israel,
Ireland, Sweden, Finland, the Netherlands, Hong Kong

- Originally developed for C4 but was dropped. Originated as “Ford Granada” and was rejected once by the BBC. Commissioned by BBC Wales for BBC1.
- Matthew Graham, Tony Jordan, Ashley Pharaoh

Page 2: BBC One – Research Task

Much of this follows on from the introductory tasks in TV in the Global Age.

Research Task: in small groups, research via e.g. the BBC’s own website for information on institutional context, PSB, BBC Worldwide, organisation and programming http://www.bbc.co.uk/bbctrust/

Highlight the key words within the remit and explain what they mean.

BBC One

‘BBC One programmes should exhibit some or all of the following characteristics: high quality, original, challenging, innovative and engaging, and it should nurture UK talent.

BBC One should deliver its remit through high quality programmes with wide appeal across all genres. These should be commissioned from a wide pool of suppliers, demonstrate high production values, and feature the best talent – on and off screen.

BBC One should regularly broadcast programmes of large scale and ambition and should encourage innovation delivered in a way that appeals to a broad audience, taking creative risks and regularly experimenting with new talent and ideas.

BBC One should be the BBC’s main platform for television drama and, especially in peaktime, drama should be one of the biggest creators of BBC’s One’s impact with its audience.

Content that comes from, and reflects, the nations, regions and communities of the UK should feature on BBC One’

Page 3: Scheduling ‘Life on Mars’:

Task: look at this week’s schedules and highlight the crime dramas. What patterns can you identify?

Factsheet

- Importance of crime dramas to channel/ratings (in US, 42% of people regularly watch crime drama, Parrot Analytics Cross-platform Hottest Genres Jan/Feb 2016 found high demand rating across 44 countries, Kayla Hegedus MIPblog.com found 29.55% watch crime drama regularly
- 8 x 1hr episodes Monday nights at 9pm. Peak viewing time. Post-watershed. After ‘EastEnders’ 20.00 and ‘Outtake TV’ at 20.30, before BBC News at 10pm.
- Zoning of crime genre at this time is standard. Sometimes stripped over a number of evenings.
• Repeated April 2006 Sundays 10pm

• Average viewing figures of 6.8 M. Counter-programming/spoiling? Won slot against “Northern Lights” ITV1’s comedy-drama series. The first series’ finale gained 7.1 million viewers and a 28% audience share.

• Second series moved to same slot on Tuesdays. Slumped to 5.7, 4.8M but clashed with football Champions League games. Final episode achieved 7M viewers. Barb.co.uk

• BBC Academy podcasts – Director of Network Programming discusses scheduling on BBC3, 4 and Dave bbc.co.uk

Task: Why does the BBC need crime drama?

Use the digital resource ‘BBC crime drama.’

Watch the clips and think about what they suggest about the BBC.

Why does the BBC need crime drama?

BBC Pure Drama trailer fronted by Suranne Jones

https://www.youtube.com/watch?v=G57ziAvaPcQ

A Lifetime of Original British Drama on the BBC: trailer

https://www.youtube.com/watch?v=WtEUySDDg-I

Answers:

• high ratings – popular genre
• fans of genre are loyal – guaranteed audience
• justifies the Licence Fee
• reiterates quality branding
• easy to market
• spin-offs
• exports globally and appeals to global market
• appropriate for scheduling – varied time slots and formats
• reflect diversity and appeal to whole nation

Pages 4 - 8 Marketing:

Task: analyse the trailer and other marketing materials. Identify how the marketing targets audiences
Trailer series 1: https://www.youtube.com/watch?v=jZOzslhCPgs

Marketing:
http://4.bp.blogspot.com/_Tjn2n1CMss0/TBQaqojbmdI/AAAAAAAAEZc/CHsuwKcRTzU/s1600/Life+ON+Mars+Cover+.jpg

Marketing – poster/ad for series 2:

‘Life on Mars’ Press Pack

Marketing & Promotion

Merchandise (Series 2)

Page 9: How is the text marketed to target audiences?

- Sold on star (John Simm - intertextuality with Doctor Who)
- Sold on character (Gene Hunt became iconic figure)
- Sold on genre with a twist – focus on trailer (link to Neale)
- Sold on intertextuality (old BBC idents etc)
- Sold on enigma – social media buzz, particularly for “Ashes to Ashes” ending
- Sold as a BBC quality drama – mark of trust – link to industrial context and PSB reputation
- Sold worldwide (US DVD has different testimonials) – link to BBC Worldwide
- Coverage in magazines – “event” of second series made front pages of TV listings guides
- Some merchandising (e.g. calendar, spin-off books)
- Created series “brand”

These elements target different audiences (link to Media Audiences)

Theory - Hesmondhalgh argues that companies use these techniques to minimise risk and maximise profit. With its follow-up, “Ashes to Ashes”, “Life on Mars” reflects his notion of major media institutions formatting their own cultural products.

MEDIA AUDIENCES

Page 1: Media Audiences

Students will need to consider:
**Teachers’ Notes**

- How media producers target, attract, reach, address and potentially construct audiences through media language and representations.
- How media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated. This will be through a combination of marketing and media language.
- How audiences interpret the media, including how they may interpret the same media text in different ways.
- Reception theory (including Hall) Encoding & decoding, preferred, negotiated and oppositional readings.
- Fandom (including Jenkins).

**Pages 2 - 3: Task: How does ‘Life On Mars’ target audiences?**

Who is the audience for Life on Mars? Think about gender, age, psychographics (e.g. VALS), socio-economic group, interest. Is there more than one audience? Justify your response.

- How does the text itself target audiences? Consider genre, narrative, star and character, representations, intertextuality.
- How does the marketing target audiences? See Marketing notes.

**Answers**

- **Primary Target Audience** – fans of crime texts = mainstream audience. 15+ (TV slot).
- **Cross-gender appeal** – male audiences may identify with either Tyler or Hunt (role models) - aspiration. Female audiences may identify with Annie and/or find Tyler/Hunt attractive.
- **Experiencers** may enjoy the vicarious thrill of crime/sci-fi.
- **Audience for nostalgic crime** e.g. ‘Grantchester’, is traditionally ABC1 but this crosses over into C2DE because of its violence and intertextual links with 70s crime shows e.g. ‘The Sweeney’.
- **Secondary audience** - fans of science fiction – hybrid generic elements in the text - more alternative/niche audience – young males. Alternative audience because of non-linear, surreal narrative structure and lack of closure.
- **Tertiary audience** – Fans of period – 70s (>80s with ‘Ashes to Ashes’). Over 30s. Pleasure through nostalgia – music of period (Bowie etc. – intertextuality). Bowie more alternative than mainstream – “hipper”. Nostalgia through visual codes and iconography – Crombie, kipper ties, velvet jackets, Ford Cortina, flicked hair etc.

Page 2: How do Audiences respond to Life on Mars?

The audience models are on printable cards for group discussion which can be differentiated. A digital resource 'Audience response' is available containing the suggestions below.

• Identification – Uses & Gratifications Model. Link to context - Modern audiences identify with Sam Tyler as he is displaced into a different world which seems strange to us as well as to him. This is helped by the direct gaze and mode of address on the DVD cover. We are positioned with him and view the old-fashioned or archaic ideas of the old force through his eyes. We laugh with him at the lack of technology, we are appalled (as he is) by the casual violence, racism and sexism and with him we eventually develop respect for some of the ‘old school’ ways.

• Diversion – Uses & Gratifications Model – audiences use the text as escapism. There are elements of fantasy and the surreal (Test Card Girl & clown) in the text, which divert us from our own mundane existences. The non-linear narrative also helps with this. There is also diversionary appeal in the development of the relationship between Sam & Annie – a potential love story which may hold appeal for a female audience.

• Enigma – maybe if he can work out the reason, he can get home....

• Testimonial – on DVD cover – quotes from Daily Telegraph and Radio Times (ABC1 audiences) Two-step Flow. The papers act as opinion leaders and audiences believe in the show's quality because of this.

Audiences may consider/question their own attitudes by comparing them to those of Tyler/Hunt

Page 3: Awards: Audience response factsheet & article

• Imdb – 25,136 ratings with average of 8.3 overall
• 9 wins, 30 nominations for international awards
• International Emmy for Best Drama series
• Nominated for a BAFTA 2007 for Best Drama and Best Actor and won the audience –voted Pioneer Award
• Series 2 nominated for National TV Award for Most Popular Drama
• Nominated for SFX Awards 2007

Page 4 : Audience interaction/fan responses

Henry Jenkins argues that fans form part of a ‘participatory culture’ in which audiences are active
and creative participants in a text.

Look at some of the fan sites for “Life on Mars”. How do fans “participate” actively and “creatively”? Are there examples of “textual poaching”?

- Fanpop.com
- Life on Mars at Fanlore.org
- @The Railway Arms (was a website, now on Twitter)
- [http://lostintime.atspace.com/eps.htm](http://lostintime.atspace.com/eps.htm)

“Active” & “Creative Audiences”, Henry Jenkins

- overviews and videos
- fan fiction
- fan art
- podfiction
- ratings expressed in Ford Cortinas
- social interaction
- fans build and contribute to sites
- competitions – e.g. The Weekly Drabble
- audio mashups

Page 5: Audience Task: What pleasures might audiences gain from Life on Mars?

Task: Create a word cloud of the pleasures we might gain from the text. Develop three of these points with examples from the text itself. Check against the list of potential pleasures

- Audience expectations of genre – pleasure in seeing expectations fulfilled (Neale)
- Pleasure of intellectual puzzle – enigma codes
- Reality – creates audience empathy and identification (U & G)
- Escapism – diversion
- Nostalgia
- Star/character identification
• Moral messages – reinforces dominant ideologies
• Safety
• Catharsis
• Narrative closure within episode format attracts both one-off and loyal fans
• Voyeurism, scopophilia

### Audience Positioning:

How does the text position audiences? Discuss in groups and feed back to the class

We are:

• Positioned with Sam Tyler & the restricted narrative means that we only know what he knows.
  We therefore seek answers to narrative enigma codes (as defined by Barthes) as Sam does – what is going on? Or as the VO says – ‘Mad? In a coma? Or back in time?’

• We solve the mystery alongside him and become part of the team with Annie, Chris & Ray. This fulfils the audience’s need for belonging or social needs within Blumler & Katz’ Uses & Gratifications model.

• Positioned with Sam Tyler – liberal, 21st Century, metrosexual, ‘new man’ to see Hunt’s ways as dated, shocking and unacceptable.

• Positioned with the forces of law & order to see certain criminal behaviours as deviant

### Page 6: Readings – Stuart Hall

Extended writing task:

Write a paragraph on each of the following questions

1. What is the preferred meaning of ‘Life on Mars’?
2. How is this encoded?
3. What other readings might this text generate?

• Different readings – Remember to refer IN DETAIL to the text to support your ideas on readings – e.g. what do Hunt/Tyler/Annie do/say etc?

• An oppositional reading may struggle to find Hunt a sympathetic character. Audiences may view his attitudes and values as extremist and unacceptable for a modern audience, even in a historical setting. They may deplore the fact that Hunt clearly has elements of the flawed hero (Achilles) archetype

• A feminist audience may oppose the representation of Annie as subservient to the males and feel that there is no place for “reinforcement” of these dated ideas in a modern text.
• A very conservative audience - traditionalists/resigned may admire Hunt’s “old-fashioned values” without seeing him (through Tyler’s eyes) as flawed. They may see his hardline policing style as valid and accept his racist and sexist ideas. The same audience is likely to dismiss Tyler as a “wimp” and admire the “rugged” masculinity of Hunt.

Feminist approaches

Divide the class into groups to discuss the potential responses and have them feed back to the whole class (follows on from representation section). Could differentiate by topic here.

Use the digital resource ‘Feminist approaches’ to allow students to compare their ideas with those suggested.

How might a
• Liberal
• Socialist
• Radical

feminist respond to ‘Life on Mars’?

Possible responses:

A liberal feminist response might suggest that the 70s representation is intended to be ironic and should be accepted as such, in the belief that a contemporary audience viewing this would question and challenge these values, thus challenging the dominant social values of contemporary society. They might argue that the female roles are necessarily limited by the legislation of the period and that, in fact, Annie Cartwright is important within the narrative. Her journey may be perceived as the beginning of a shift to more positive representations of women in the media, which is what they seek. However, the notion that women themselves are constrained by social stereotypes or ‘norms’ is exemplified by Mrs. Raimes’ comments on the “lady policeman”.

A socialist feminist response may see the representations as reflecting the agendas of the elite capitalist groups within society. The police station may be read as a microcosm of a world in which women have only domesticated (nurturing) or sexual roles which are undervalued by society as a whole, but which are essential for society to function. The female characters’ subservient roles are emphasised by their lack of empowerment and agency (e.g. the male reaction to Annie’s psychological evaluation of the killer), which reflects unequal pay structures and employment prospects.

A radical feminist response may reject the representations as illustrative of a male-dominated hegemony in which the (male-dominated) media producers of the text (male writers, directors, the BBC) are reinforcing patriarchal values. They may argue that even though the text is intended to be viewed in context (i.e. the “dated” gender roles of the 70s are intended to be seen ironically through 21st century eyes), the gender stereotypes are still being reinforced for mainstream
audiences. They may believe that the only way to challenge this is to have media texts produced by women.

### Page 7: Oppositional reading for debate


- Two days after the final episode’s transmission, ‘Life on Mars’ was attacked in the British press by the National Association of Schoolmasters Union of Women Teachers, who claimed that Gene Hunt's use of homophobic insults in the programme could encourage copycat bullying in schools. The BBC stated that Life on Mars was targeted at an adult audience, and argued that Hunt's characterisation was “extreme and tongue-in-cheek”.

### Pages 8 - 9: DVD cover analysis

Have students analyse the DVD covers considering media language, audience, genre, narrative and industry.

### Television consumption – Independent activity

- Ask students to think about how they watch television programmes. They could keep a viewing diary, thought shower as a class activity or create a word cloud of how they watch television. How has this changed?

- Student research into 1970s culture, ideology and politics would also be beneficial. This could be through focus group – asking people they know who lived through the period – online or teacher-led.

- *For a historical overview of TV*

  - *Imagine UK - Season 7 Episode 9 - And Then There Was Television Dec 19, 2006* [http://www.bbc.co.uk/programmes/b007cjkz](http://www.bbc.co.uk/programmes/b007cjkz)

  - *The Media Student’s Book Fifth Edition (Gill Branston & Roy Stafford, 2010. Routledge) has print-based and online resources including ‘The Future of Television’*

  - [http://www.mediastudentsbook.com/content/chapter-9-future-television](http://www.mediastudentsbook.com/content/chapter-9-future-television)

  - *The BBC’s own homepage has a wealth of information, timelines, factsheets and clips including “The Digital Revolution”, information about PSB, funding and the Licence Fee on its “Inside the BBC” section*

  - [http://www.bbc.co.uk/historyofthebbc](http://www.bbc.co.uk/historyofthebbc)

  - *A potted history of UK commercial TV - Campaign*

  - [www.campaignlive.co.uk/article/509198/potted-history-uk-commercial-t](http://www.campaignlive.co.uk/article/509198/potted-history-uk-commercial-t)
• Bibliography and resources

• BBC Writers’ Room website for scripts  http://www.bbc.co.uk/writersroom/scripts/life-on-mars-s1-ep1


