**Eduqas- A Level Media – Y13 Term 1 Knowledge Organiser**

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| **Key Words** | **Humans - Channel 4** | **The Returned – Canal+** |
| **Uncanny** – feeling of unease despite nothing necessary being wrong  **French realism** – a creative movement in France in cinema – sense of impending doom  **Aesthetics** – colours and shots used to make the scene interesting  **Verisimilitude** – makes sense within the real world  **Generic verisimilitude** – makes sense within the genre.  **Equilibrium** – restored in a narrative and at the start  **Progressive** – moving forward with ideas  **Hybrid** – more than one genre; a merge of two  **Intertextuality**- referencing a text within another text  **Enigma** – a mystery code which has not been answered  **Cultural relativity-** relates to culture being represented and relevant within a text  **Postmodernism**- a text developed after modern era which embraces progressive ideas  **Story arc** – another story within the narrative (branch off)  **Regeneratio**n – something which is made new  **Adaptation** – adapted from an older version | ‘Humans’  • Series 1, Episode 1 (2015)  • Original Broadcaster : C4/aMC (UK/US)  • Co-production between C4-  commissioned Kudos Film & TV,  distributors Shine Ltd and aMC in the  US  • Based on the Swedish series “Real  Humans” which ran for 20 episodes  across 2 seasons  • C4’s highest-rated drama since 1992. 2 series of 8 episodes each.  **Media Language**  Genre  **Hybrid genre**- *sci fi and drama* --🡪 **Steve Neale’s Genre Theory** can be applied here as it is evidence of repetition and difference.  **Postmodernist**: a hybrid genre, so is postmodern. Follows genre conventions of sci-fi and drama; progressive representations of characters; progressive ideas of the world  **Postmodernism:** hybrid, intertextuality, irony, bricolage  **Binary Oppositions** – Levi Strauss can be applied as there are conflicts between age, humans and synths, science and religion, family and friends etc.   * Individual v society   • Conscious v unconscious  • Past v present   * Male v femaleMan v machine   • Anita v Laura  • Captivity v freedom  • Progress v regression  Narrative  Doesn’t follow a linear structure as there are flashbacks and the present  It is *episodic* so there isn’t equilibrium restored.  Story Arcs  Anita and the Hawkins family – Tristan love triangle – Joe, Anita, Laura  • Laura’s relationship with Mattie  • Dr George Millican, social services and Odi  • Leo and his quest to recover the “conscious” synths  • The corporate mission – Elster, Hobb  • Niska and her journey, the brothel  • Pete and Jill Drummond – Simon the synth physio and their relationship  • DS Karen Voss and relationship with DS Pete Drummond  **Representation**  Progressive representations which relate to context:  Anita – protagonist, woman  Laura – breadwinner, attributes of a man, intelligent as a lawyer  Joe- stay at home dad, emotional and frustrated with Laura working all the time  Matty – boisterous teenager who argues with her mum but has better relationship with dad  Although some are progressive some conform to traditional: Niska, who is kidnapped (weak) and then trafficked (weak and vulnerable).  Ethnicity – some elements are progressive, but some create ‘otherness’ of black characters  Age – old is seen is forgetful and silly and young is seen as hopeful | The Returned (Les Revenants)  • 26 November 2012 on Canal+  • United Kingdom 9 June 2013 on Channel 4  • 2 series, 8 episodes each  • Based on the French film They Came Back (Les Revenants) (dir. Robin Campillo 2004)  • Created by Fabrice Gobert.  **Media Language**  Genre  Hybrid genre of Zombie and Drama, Challenges conventions of Zombie horror as the zombies look human.  Binary oppositions: deal v alive, the dam v the people, old v young, religion v supernatural  **Poetic and French Realism as an influence**  Genre conventions are socially and historically relative – here the genre is influenced by  French cinematic tradition.  • Visual style: spare and sharp but beautifully constructed. Lyrical aesthetics.  • Sense of impending doom – enigma codes – the dam, the horde.  • Fatalistic – Victor’s visions of the future. He has been likened to Cassandra in myth – doomed  to foretell the future but be ignored.  • Nature of human condition – man’s mortality. Focus on the irony and bitter-sweetness of  loved ones returning – but things have moved on. Displaced and marginalised characters  who struggle to fit in. Last chances of happiness.  Narrative  Episodic – equilibrium is no restored as there are loads of enigmas which are left unanswered.  EQUILIBRIUM – The bereaved have adjusted (or not) to the deaths of their loved ones.  • DISRUPTION – The dead return – e.g. Camille to Léna, Jérôme and Claire; Mme Costa  Costa; Simon looks for Adèle.  • RECOGNITION – The ‘undead’ realise they have been absent for years.  • RESOLUTION – M Costa burns his house with his wife inside it and jumps from the dam;  Victor appears to Julie and she takes him in; Lucy is stabbed.  • EQUILIBRIUM – Does the flashback operate as a type of closure? It ‘explains’ why the bus  crashes. Is there closure? What about at the end of the series?  Story Arcs  The dam, the flood – runs throughout  • The quest for the truth  • The returned – a different narrative strand in each episode, often interwoven with flashbacks  and other narrative strands:  - Camille and her family  Media Studies - TV 17  Television in the Global Age -Teachers’ Notes Media Studies - TV  - Julie and Victor  - Simon and Adèle, Thomas and Chloé  - Serge and Toni  - Lucy  • The journey/transformation –the living and the returned learn from each other  **Representation**  Traditional representations of gender – culturally relative for France. Less progressive in attitudes and ideas. |
| **Industry and Marketing** | **Industry and Marketing** |
| Commissioned by aMC and C4 . Made by Kudos Productions, a UK based production company.  **Endomol Shine -** The company is co-owned by 21st Century Fox (50%) and Apollo Global Management (50%). They are the parent company of Kudos.  In 2016 Endemol Shine Group produced a total of 700 productions, in 66 territories airing on 267 channels around the world.  **aMC** are an American media company, part of aMC Networks; they were originally American Movie  Classics with a focus on classic film, but rebranded in 2009 with the slogan “Story Matters Here”  and have produced some of the most successful of TV series, including ‘Mad Men’, ‘Breaking Bad’  and ‘The Walking Dead’.  **Marketed** using bots, 360 marketing and synths on Facebook. A typical which interests a new and younger audience. | French premium cable channel  • Founded 1984  • Owned by Canal+ group (Studio Canal – major French film investor/producer; news, sport  and entertainment TV across Europe and Africa)  • Owned by Vivendi SA https://www.vivendi.com/en  • At year-end 2016, Canal+ Group had revenues of €5.253 billion  **Vivendi** is a French multi-media conglomerate whose assets include:  MUSIC:  • Universal Music Distribution, Decca Records, Island Records, Mercury Records, Roc Nation,  Republic Records, Hip-O Records, Def Jam Recordings, Show Dog-Universal Music, Vevo.  • Capitol Music Group, Apple Records, Blue Note Records, Harvest Records, Motown, Virgin  Records.  • Interscope Geffen, A&M Records, Geffen Records, Interscope Records.  • Capitol UK, Decca Records, Island UK, Polydor Records, Virgin EMI Records. |