



Television in the Global Age

Teachers' Notes

The resources are intended to support teachers delivering the new GCE 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 the 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.

Y Gwyll/Hinterland

Episode Suggestions

Series 1:

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

Episode 4 is useful for backstory and narrative.

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:

Television has changed considerably since the advent of digital technology in terms of its production, distribution and consumption. It has become a global, rather than a national industry and has become increasingly commercial, with public service broadcasting forced to adapt its structure, role and function. International co-production is growing and broadcasters such as HBO have achieved global success.

Broadcasters are now “narrowcasters”, with multiple channels targeting different (sometimes niche) audiences.

Audiences consume television texts in a variety of ways as the industry has increased portability via new platforms such as tablet and mobile phone and patterns of consumption have changed alongside this, for example box-sets & binge-watching, on-demand and catch-up, Netflix, Amazon etc.

Interactive social media channels such as You Tube have increased accessibility for the ‘prosumer’ audience, and social media and viral promotion have become a crucial part of marketing television texts.

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.

Page 2:

Y Gwyll/ Hinterland

- Series 1, Episode 1: Devil's Bridge (2013)
- Original Network : S4C
- UK Broadcasters: BBC One Wales; BBC 4



Episode 1

On his very first day in his new job in Aberystwyth, DCI Tom Mathias is called out to investigate a suspicious disappearance. In a quiet seaside bungalow he discovers a bathroom covered in blood but no sign of the owner. His investigation into the disappearance of 64-year-old Helen Jenkins leads him to the cascading waters of an ancient ravine at Devil's Bridge, and uncovers the cruel history of a long-closed children's home. <http://www.bbc.co.uk/programmes/b03pn6hg>

Television History: screen and questions

Imagine UK - Season 7 Episode 9 - And Then There Was Television Dec 19, 2006

<https://www.youtube.com/playlist?list=PLD511F39E7FF8C5BC>

Watch the documentary and have students answer the following questions in their work pack:

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

Page 3:

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 both the Eduqas and WJEC resources websites. These could be adapted as an AS/A 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.

Page 1:

Students will need to consider

- the different elements of media language, including technical, visual and audio codes
- moving image media language such as camerawork (distance, angle, movement), mise-en-scène (settings, locations, costume, props), editing (continuity editing) and sound (diegetic, non-diegetic and post-production sound)
- how the different elements of media language and the combination of elements, influence meaning and communicate multiple meanings
- genre codes, conventions and iconography
- principles of repetition and variation of a repertoire of elements - [Link to Neale here.](#)
- hybridity and intertextuality
- the significance of challenging and/or subverting genre conventions.
- how genres reflect their social and historical contexts. - [Compare to Early 1990s UK extract.](#)
- the dynamic nature of genre. - [Compare to Early 1990s UK extract.](#)
- the significance of genre to the television industry and television audiences. - [See Industry notes.](#)
- narrative construction, structures, techniques and conventions - [Apply Todorovian model. Levi Strauss](#)
- how media language incorporates viewpoints and ideologies

Page 2:

Critical perspectives

- Semiotics – Roland Barthes
- Narratology – Tzvetan Todorov
- Genre theory – Steve Neale
- Structuralism – Claude Levi-Strauss
- Postmodernism – Jean Baudrillard



Page 3:

Title: Refers to the outlying areas away from the coast or main towns and cities, or the areas surrounding them, but also has connotations of the unknown – an area which is perhaps hidden, less visible.

The landscape becomes a metaphor for the secrets it keeps.

Page 3: Analytical toolkit for television

Use the digital resource 'Analytical toolkit' to allow students to compare their ideas with those suggested.

They 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 Unit 1 or GCSE will obviously have more terminology, but keeping this more general and introductory should enable all students to put forward ideas.

Page 3:

Technical codes recap Blockbusters task

Use the digital resource 'Technical codes – Blockbusters.'

The answers for the quiz are as follows:

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 - THE 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)

Page 4 : Crime Drama Codes & Conventions

A quick introductory task to get students thinking about genre and sub-genre

What types of Crime Drama can you identify?

Look at Page 4 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

Pages 5-6: Crime sub-genres task:

To what sub-genre do the following programmes belong?

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

Programme (s)	Sub-genre
'Morse', 'Midsomer Murders', 'Luther'	Detective - team / partnership
'Broadchurch', 'Happy Valley', 'True Detective', 'Maigret', 'Death in Paradise'	Copshow - police procedural - "roman policier"
'CSI', 'Silent Witness'	Forensic
'Cracker', 'The Mentalist', 'Criminal Minds'	The Expert:
'Silk', 'Judge John Deed'	Courtroom drama / legal thriller
Agatha Christie's (Marple', Grantchester - ('Poirot', 'Sherlock')	Murder Mystery/Whodunnit? Amateur sleuth or PI /Detective
'The Killing', 'The Bridge', 'Wallander'	Nordic noir / Film noir /film soleil
'Waking Dead'	Cold Case
'Peaky Blinders', 'The Sopranos'	Gangster: 'geezers with guns' (British gangster), mafia
'Orange in the New Black', 'Prison Break', 'Mad Dogs'	Prison
'Dexter', 'Arrow'	Vigilante anti-hero
'Hustle'	Heist/caper/scam



What genre is combined with crime in...?

Programme (s)	Hybrid
'Grantchester', 'Ripper Street', 'Endeavour', 'Foyle's War'	Period Drama
'The Bill'	Soap Opera
'Gotham', 'Dare Devil'	Comic Book
'The X-files', 'Almost Human', 'Arrow'	Sci-fi
'The Thin Blue Line'	Comedy
'Nancy Drew', 'Veronica Mars'	Teen

Pages 8: Genre – What are the codes and conventions of a crime drama?

Use the digital resource 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



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

Iconography

- Police/crime jargon
- Guns
- Blood
- Evidence markers, bullet proof vests, torches, crime tape, tweezers, microscopes, gloves, dust suits, fingerprints, clues, drugs, cars, sirens, uniform, newspapers, notebooks, handcuffs, weapons.

Setting

- Urban
- Night
- SOC
- Interview room
- Office
- Morgue
- Courtroom
- Back alleys
- Abandoned warehouse
- Locked rooms

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

Page 9:

You may wish to use your own clips to illustrate the conventions of film noir, but the images in the work pack summarise/develop the main signifiers.

Then use the task sheet on page 10 to and the digital resource 'Film Noir' showing clips of two different films and identify their key generic signifiers. Students can then compare their answers with those suggested.

Page 11

Students, individually or in groups, could create their own recipes for film noir, Nordic noir or "Celtic noir"

Pages 12 + 13: Hinterland and Nordic Noir

Use the task sheet on page 21 and the digital resource 'Hinterland and Nordic Noir' so that students can compare their answers with those suggested.



Pages 14

Generic signifiers: Watch the suggested episode and then have students complete the task sheet on page 14 of the work pack.

Page 15

Hybridity and intertextuality

Students are asked to identify the intertextual elements within the text.

Page 15

Students are asked to consider the following statement and discuss in pairs. “groundbreaking series, and the audience figures confirm the appeal of its unique mix of high quality drama, stunning landscapes and bilingual dialogue.”

Use the digital resource ‘Repetition and difference’ to allow students to compare their ideas with those suggested.

Page 16

Use the digital resource Narrative to allow students to compare their ideas with those suggested.

Can you identify the various stages of the narrative in Episode 1 of ‘Hinterland’?

TODOROVIAN STRUCTURE -

EQUILIBRIUM – Mathias arrives, new job in Aberystwyth

DISRUPTION – Called to investigate disappearance of Helen Jenkins

RECOGNITION – Children’s home and Devil’s Bridge revelations

RESOLUTION - Attempts to resolve the disequilibrium – the case

EQUILIBRIUM - Is there closure? Revelation at end?

Would we expect full closure in an episodic drama? Cliffhangers?

Page 17: Structuralism & Binary opposites (Levi-Strauss)

Use the digital resource Binary opposites to allow students to compare their ideas with those suggested.

Is the narrative driven by binary oppositions (Lévi-Strauss)? Give examples

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?



Past v present

Illusion v reality

Corruption v honesty

London v Wales

Urban v rural

Secrecy v openness

Superstition v science

Home v away

God v the Devil

Entrapment v freedom

New ways v old ways

Vengeance v justice

Order v chaos

Mared v Siân

Students could also be asked explicitly how these are resolved and what ideological significance this might have – e.g. the concept of justice is clearly ambiguous as whilst 'justice' is done and Catrin and Jenny are arrested, audiences are positioned to feel sympathy for them, as their motives are so strong and they are the products of a flawed "system".

Page 18: Story arcs/character arcs

Use the digital resource 'Narrative strands' to allow students to compare their ideas with those suggested.

There are several story arcs and narrative strands. Can you identify them?

- DCI Tom Mathias - his learning curve, his backstory, his function in the narrative
- The partnership and team dynamic
- The quest to heal; the journey/transformation
- The case - a different one in each episode
- DS Brian Prosser and Dr. Haydn Blake – what is their relationship/what are they hiding?



Page 19: Key Questions for Class Discussion:

Printable cards for group discussion and feedback

- 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?
- Are there obvious codes (Barthes) around which the narrative is structured? Give examples.
- Is it realist? Does it construct a hyper-reality? Post –modern?
- How are time and space manipulated within the narrative?

Suggestions

- 3 Act Structure? Simple, linear narrative
- Part of larger narrative - only the beginning
- Intellectual puzzle for an active audience. Not “easy” viewing
- Investigative narrative - clues for the audience - enigmas/hermeneutics throughout, including Mathias’ own backstory. Plot driven, punctuated by clues which become narrative markers indicating the solution e.g. the teeth
- Narrative ellipsis driven by Barthesian action codes
- Cultural codes – Sidney Vosper’s painting “Salem” (character is Siân Owen – similarity to DS Owen)
- Often Proppian roles
- Is it a flexi-narrative? Characters are complex, storylines interweave, it challenges the audience through enigma
- Sub-text and symbolic codes – e.g. Devil’s Bridge
- Clues, red herrings Journey/quest structure - link to Campbell/Vogler
- Denouement and satisfying conclusion: 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

Page 19: Post-modernism

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 for example, a musical “mash-up” or remix.

Page 20: 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 “Hinterland” Use the task sheet on page 33 and/or use the printable cards– groups are given cards and write examples from the text for each – enables differentiation.

Page 21

- How far is ‘Hinterland’ a post-modern text?
- Relies on audience understanding of crime drama, specifically Nordic noir, to decode it. Give examples.
- Relies on audience understanding of crime drama, specifically Nordic noir, to decode it. Give examples.
- The “Hinterland” world is a hyper-reality – it is rural/coastal Wales re-presented from a mediated perspective, linked to witchcraft, superstition and the supernatural. Consider how



this is constructed.

- Is Mathias' professional world hyperreal? Based on our cultural perception of an institution (the police force) that is itself a constructed 'simulacrum' 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 shares similarities of style with other "Celtic noir" – e.g. "Shetland"- and other contemporary crime dramas which have been influenced by Nordic noir – e.g. "Broadchurch"
- There are other intertextual references to popular culture – e.g. homage to "The Shining"
- It is ambiguous in terms of its plotlines and moral compass

Page 21: Extended writing task

Essay title:

How does "Hinterland" exemplify Steve Neale's concept that genres must have elements of both 'repetition' and 'difference'? Give reasons for your answer and refer to detailed examples from the text.

REPRESENTATION

Page 1: Theoretical Framework

You will need to consider:

- the processes of representing the "real": selection, construction and mediation.
- how representations of crime and criminality are constructed
- how representations of place and social/cultural groups, including cultural identity and gender are constructed
- stereotypes and representations
- processes of categorisation, identification and recognition
- how and why stereotypes can be used positively and negatively
- how and why particular social groups may be under-represented or misrepresented
- how representations embody values, attitudes, beliefs, ideologies and discourses, which may be reinforced across a range of media. How audiences respond to and interpret media representations
- the effect of social, cultural historical and industry contexts on representations
- how audiences may be positioned by representations and may respond to and interpret them



Page 2: Critical perspectives

- Critical perspectives on representation, including ethnicity - Stuart Hall **Representations are constructed through codes, stereotypes exist as a consequence of inequality of power, maps of reality & deviance - "otherness"**
- Critical perspectives on identity - David Gauntlett **The media offer a more diverse range of characters from whom we may pick and mix different ideas**
- Critical perspectives on gender – Liesbet van Zoonen **Gender construction and context; "to-be-looked-at-ness" and the gaze, patriarchal ideology, feminist readings, construction of representations through codes.**
- Critical perspectives on gender and ethnicity – Bell Hooks **Political feminism and the inextricable links between gender, race and class in terms of representations.**

Pages 2 - 4:

Use the digital resource 'Characters' and the task sheet on page 4 of the work pack and have students analyse each of the main characters in Hinterland.

Need to link to Stuart Hall throughout.

Page 5: Representations and identity (Gauntlett)

- Look at the character descriptions on the Hinterland website.
- How are they described on the website?
- How are the characters constructed to create these impressions?
- 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?

Page 6: How is the representation of Wales and the Welsh constructed?

Teacher could select key sequences to analyse in relation to the questions – e.g. Mathias at Devil's Bridge sequence; final sequence in the chapel.

Does it conform to or challenge stereotypes? Look at the characters, settings, weather, folklore, dialogue, for example e.g. what DS Owen says about Aberystwyth.



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”)

Page 6

What other stereotypes are evident in 'Hinterland'?

- Are the stereotypes 'positive', 'negative' or more complex than this?
- Why are representations constructed in this way?

Think about representations of:

- Mathias as the “outsider” figure – is he the “other”?
- the police and justice system
- society and its institutions – a society of victims?

Page 7: 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.”

Student task: How is “patriarchal oppression and the ideology of domination” evident in “Hinterland”?

Write 3 paragraphs which express your ideas. Suggestions below (page 7 in the Students notes)

Page 7

You may wish to include some of the following:

- historical and political context – role and representation of women within police force – DI role but not DCI – “glass ceiling”?
- absence of ethnicities other than white
- Mared Rhys, who has a responsible job, is described as middle class on the website
- women as victims – of a patriarchal system that set up the children's home/of male aggression (rape)
- the attitudes of the male authority figures (Prosser, Haydn Blake) – implied “old boys' network”/



patriarchy. Haydn Blake as “valued member of our community”, Prosser looking through cell window at Jenny James at the end of Episode 1. Sense of surveillance by him throughout.

Page 7: 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 ‘Hinterland’ that illustrate this concept

Women

Marginalised (or absent)

Domestic

Sexualised

Nurturer

Men

Efficient

Rational

Page 8: Van Zoonen table

Suggestions

Women

- Women are not absent, nor are they marginalized – but they are often victims.
- Helen Jenkins – domestic cleaner for the Doctor and “mother” figure for Hywel Maybury.
- Women are not sexualized – costuming of jeans, boots, hoodies, layers of clothing. Lack of make-up.
- ‘nurturer’ stereotype – Catrin John as unlikely nurturer. Jenny as destroyer. Helen Jenkins – sadistic and cruel.
- Jenny James relationship with Catrin – is her love sexual?
- Women as killers – challenges stereotype – but they are also victims (emphasised by use of CU and high angle shots.)
- Challenge and reinforcement of feminine



Men

- Men are rational – but Mathias also relies on 'gut instinct.'
- He is efficient – catches the killer(s).
- Rational efficiency exemplified by Prosser (by the book).
- Mathias is individual – a loner (shots of him running on the cliffs, alone in the caravan) – and an enigma. We know very little about his past – but there are several narrative clues.

Page 8:

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 in pdf in the teaching pack

What does she suggest are the key differences between a:

liberal feminist perspective?

radical feminist perspective?

socialist feminist perspective?

Answers are in the digital resource 'Van Zoonen.'

Page 9: Feminist approaches to Hinterland

Use digital resource 'Feminist approaches' to share these suggestions with the students.

Socialist feminism: power within the text seems to be rooted firmly in the hands of the white, male, middle classes – e.g. Prosser

Radical feminism: patriarchy rules through strength and aggression and destroys women (e.g. rape of Catrin John).

Written by men so will necessarily have patriarchal viewpoint.

Liberal feminism: representation of women has improved as ideology has changed. Women are not marginalised although lead character is male (writers are male).

DI Mared Rhys is capable, calm, efficient and professional. She is also a caring mother – the "superwoman" who has it all?

Page 9 - 10:

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.

Think about

- males constructed through movement (active)
- silence and impassivity
- strength, muscularity and aggression
- competition – males as gladiators or combatants – 'the spectacle'
- constructed more through the intradiegetic gaze – the way they are looked at by other characters (e.g. with respect/fear)
- allows narcissistic identification without erotic gaze

Look particularly at Mathias in the opening pre-credit scene in terms of:

- framing
- costume and mise-en-scène
- performance
- technical codes

Suggested answers in the digital resource – 'Applying Van Zoonen.'

- Narrative positioning – blank screen with Mathias' breathing
- Wearing blue – connotations of masculinity
- Masculinity constructed through stubble and beard, messy hair, physical fitness
- Male as active protagonist
- Open frame – connotes freedom but also isolation of male character
- Hand-held camera positions us with him but also creates a sense of disorientation/imbalance
- Bleak surroundings, whistling of wind, fire – connote outdoors - adventure
- Caravan – connotes a man who is unsettled, without roots, transient
- Spartan surroundings – ascetic nature
- Drinks water from bottle – not precise
- Flies – trapped – closed frames in caravan – perhaps he is too



- A man of few words – strong, silent type

MEDIA INDUSTRIES

Page 1: Students will need to consider:

- how processes of production, distribution and circulation shape media products in a global context **This could begin with an overview/introduction to television industries – commercial and PSB**
- the relationship of recent technological change and media production, distribution and circulation
- the impact of digitally convergent media platforms on media production, distribution and circulation
- the significance of patterns of ownership and control including ownership by media companies and public service broadcasting
- the significance of economic factors, including commercial and public funding, to television and its products. **Focus here on S4C and the BBC – remit, some historical context, structure and diversification, syndication and BBC Worldwide**
- how media organisations maintain, including through marketing, varieties of audiences nationally and globally. **Marketing and global reach of "Hinterland"**
- the regulatory framework of television in the UK and the role of regulation in global production, distribution and circulation **Ofcom, BBFC classification, watershed**
- the impact of 'new' digital technologies on media regulation

Pages 2 - 6: Key Facts

Produced by Cardiff-based film company Fiction Factory in association with S4C, Tinopolis, BBC Cymru Wales, the S4C Co-Production Fund and ALL3MEDIA International Ltd.

Series 1: 4 stories - each of 120 minutes duration.

Produced bilingually, in both Welsh and English simultaneously.

Broadcast first in Welsh on S4C October 2013 in 8 parts.

English language version, with some dialogue in Welsh, aired on BBC One Wales Jan 2014 in 4 parts.

BBC Four bilingual version April - May, 2014.

S4C website Hinterland homepage has interviews, previews and trailers.

<http://www.s4c.cymru/en/drama/y-gwyll/>



Cultural context

'The new series follows a commitment made by BBC Cymru Wales Director Rhodri Talfan Davies at the Celtic Media Festival in April to better reflect Welsh language life and culture on BBC One Wales and BBC Two Wales.'

<http://www.walesonline.co.uk/whats-on/whats-on-news/english-language-debut-hit-noir-6463864>

'When Mr. Thomas and Mr. Talfan, who are both based in Cardiff, Wales, were trying to find financing for the series, part of their pitch to S4C, which bills itself as the only Welsh-language television channel in the world, was that "Hinterland" wouldn't just be about gruesome homicides and evil-doers, it would also showcase the culture and scenery of Walesin many ways, this Celtic noir cop series doubles as a travelogue showcasing the country's sweeping seashores, craggy cliffs, insular village societies and ancient, consonant-heavy dialect'.

<https://mobile.nytimes.com/2014/08/10/arts/television/the-dark-hinterland-doubles-as-a-travelogue.html>

Fiction factory

Based in Cardiff Bay. Independent TV company.

Part of Tinopolis group – private equity company which also owns Sunset & Vine (sports production – e.g. BT Sport Premier League coverage) and Mentorn (Question Time) . Producers of Welsh language programming e.g. S4C's Heno

Has produced over 150 hours of drama for BBC, S4C, ITV, C5

<http://www.fictionfactoryfilms.com/programmes/hinterlandy-gwyll>

Production process

'Hinterland – the TV noir so good they made it twice'

Stephen Moss in "The Guardian" discusses the bilingual shooting process and the difficulties in production.

Shot back to back with English version shot first, followed by Welsh.

<https://www.theguardian.com/tv-and-radio/2013/jul/30/hinterland-tv-noir-wales>

Hinterland Q&A | BAFTA Cymru – Cast discuss the making of the drama

<https://www.youtube.com/watch?v=l7WopKrOe2A>

Students will read the article and watch the interviews then summarise the key points made about the production of 'Hinterland.'



Funding Hinterland

The programme makers received £215,000 in repayable business funding from the Welsh Government and the programme was mainly filmed in Aberystwyth and the surrounding Ceredigion region on the west coast of Wales, over a 124-day period in 2013.

Fiction Factory received development funding of €45,000 (£35,800) and later €500,000 (£398,700) under the EU's MEDIA programme towards the actual production of the first series.

This amounted to around 15% of the overall cost. "It took two and a half years to raise the finance."

MEDIA Antenna Wales assisted with the funding application.

"The ambition of the series was greater than the money that was available from the local broadcasters, from S4C and BBC Wales," the company told the committee. "Therefore, it was crucial for the project that we received that European funding and it will be crucial for future projects."

It got the money because it could prove that around a dozen EU nations would buy the series. A major distributor had picked up the rights to the series and gambled on selling it.

Shot in both Welsh and English, so far, *Hinterland* has been sold to at least 12 countries including Denmark, 30 territories and to Netflix in the US and Canada.

The Welsh government estimated filming the series in Ceredigion was worth £4.2m to the economy, as well as raising the profile of Wales abroad.

<http://www.bbc.co.uk/news/uk-wales-28313857>

Pages 5: Much of this follows on from the introductory tasks in TV in the Global Age.

Use the digital resource 'BBC' for students to check answers

Research Task: in small groups, research via e.g. the BBC's own website (or BBC Cymru Wales) for information on:

- institutional context
- PSB
- BBC Worldwide
- organisation and programming.

Present your findings to the whole group

<http://www.bbc.co.uk/bbctrust/>

<http://www.bbc.co.uk/aboutthebbc/cymruwales/about>



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 peak time, 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 6 S4C

'S4C is the only Welsh language television channel in the world. As a public service broadcaster, it commissions independent producers from across Wales to make the majority of its programmes. ITV Cymru Wales is also commissioned to produce programmes. BBC Cymru Wales provides around 10 hours of programming per week for S4C, including the news and daily soap Pobol y Cwm, funded out of the licence fee.

S4C broadcasts over 115 hours of programmes each week, including sport, drama, music, factual, entertainment and events, across a range of platforms, including online. S4C offers comprehensive services for children: Cyw for younger viewers, Stwnsh for older children and programmes for teenagers. And the programmes are available in HD on Sky and Freesat in Wales and across the UK.

Since April 2013, most of S4C's income comes from the licence fee via the BBC Trust with a proportion coming from the UK government's Department for Culture, Media and Sport (DCMS). S4C also has some powers to generate its own commercial income, for example, through advertising sales'.

Information taken from S4C website at <http://www.s4c.cymru/en/>

Look at the website and identify the different types of Welsh programming for which S4C is responsible.

Page 7: Scheduling 'Hinterland':

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.)

The first series aired on Monday nights at 9pm, the second series aired on Saturday nights.

Post-watershed "crime slot."

Zoning of crime genre at this time is standard . Sometimes stripped over a number of evenings.

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

Page 7: 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

Page 8: Distribution

<http://www.all3media.com/>



UK's largest independent television, film and digital production and distribution company.

Includes Lime Pictures (TOWIE), Bentley Productions (Midsomer Murders), Lion TV (Homes Under the Hammer, Horrible Histories)

21 production and distribution companies from across the UK, Europe, New Zealand and the United States.

Top UK independent producer in 2013 with a turnover of £473m.

23 September 2014 Discovery Communications and Liberty Global acquired All3Media, in a 50:50 joint venture

Page 8: Global factsheet

Belgium: Flemish VRT (Welsh-language version) July 2014

Denmark: DR (bilingual version), "Mord i Wales", May/June 2014.

Finland: YLE, (bilingual version), October 2014

German: (dubbed version), "Inspector Mathias – Mord in Wales", July 2015

Norway: NRK (bilingual version), April 2014.

Poland: Ale Kino+ (bilingual version), titled "Hinterland", November 2014

Slovenia: (bilingual version), on RTVSLO, April 2014, with the title "Zločini v Walesu" (Crimes in Wales).

The Netherlands: KRO, (bilingual version), 20 May 2014.

United Kingdom: (bilingual version), first screened UK-wide on BBC Four in April 2014. The second series was broadcast April 2016.

France: Broadcast on Netflix in a French version and a Breton version (Serr-Noz) on local channels, with French subtitles.

Netflix

Hinterland is on on-demand streaming service Netflix

Japan, North America, South America, Europe, and New Zealand.

Netflix version is different from original - almost exclusively in English

<https://mobile.nytimes.com/2014/09/01/arts/television/the-british-cop-show-hinterland-comes-to-netflix.html>



Pages 9:

Use the digital resource 'Target audience' to allow students to compare their ideas with those suggested.

Marketing: How is 'Hinterland' marketed to target audiences? (Answers)

- sold on cast
- sold on character (anti-hero cop)
- sold on intertextuality (similarity to e.g. Broadchurch and Nordic noir)
- sold on genre with a twist – focus on trailer (link to Neale)
- sold on enigma – social media buzz
- sold as a BBC quality drama – mark of trust – link to industrial context and PSB reputation
- sold worldwide – global context– link to BBC Worldwide
- coverage in magazines. Some merchandising (e.g. calendar, spin-off books)
- creation of series “brand”, “Welshness”

These elements target different audiences (link to Media Audiences unit)

Hesmondhalgh argues that companies use these techniques to minimise risk and maximise profit. 'Hinterland' reflects his notion of major media institutions formatting their own cultural products.

Pages 10 - 14: Marketing campaign

In groups, discuss what the posters are “selling”? How? Make notes on this.

Use the digital resource 'Marketing' to share the suggested answers with the students.

Quality drama – branding (S4C, BBC)

Genre as “Nordic” style cop drama

The team – sense of community

Ensemble cast – familiar to viewers but not A list stars (authenticity)

Enigmas – very little information given away – intrigues audience

Recognisable types – Mathias as the troubled anti-hero with a dark side

Wales as a character – bleak, unspoilt, uncivilised and beautiful. Is it a travelogue?

Sense of adventure in a “hinterland” - escapism

The dual language USP

The notion of a narrative “journey” (monomyth?)



Pages 15 - 19:

Look at the following elements of marketing “Hinterland”. Make a list of the marketing devices/ techniques used and then put them in order in terms of how effective you think they are.

These pages show a number of different social media, interactive sites and the website.

Page 20: Extended writing task

Essay : How important is digital technology in the marketing and distribution of “Hinterland”? Give specific examples and justify your points.

Consider:

- website
- interactive content
- social media
- Netflix

Are these as important as more traditional marketing methods? Poster campaign/trailer/publicity

MEDIA AUDIENCES

Page 1: Students will need to consider:

Students will need to know:

- how audiences are grouped and categorised by the television industry, including by age, gender and social class, as well as by lifestyle and taste.
- the role and significance of specialised audiences, including niche and fan, to the television industry.
- how television producers target, attract, reach, address and potentially construct audiences.
- how the television industry targets audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated.
- how the television industry reflects the different needs of mass and specialised audiences including through targeting.
- how specialised audiences can be reached, both on a national and global scale, through



different media technologies and platforms.

- the inter-relationship between media technologies and patterns of consumption and response.
- how audiences interpret the media, including: how and why audiences may interpret the same media products in different ways; different kinds of response, such as preferred, negotiated and oppositional readings, literal or actual responses; how meanings are created in the interaction of media language and audience response.
- how audiences are positioned by media products.
- how audiences interact with television and related online media such as television industry websites or social media platforms (e.g. Facebook).
- how audiences use television and related online media such as television industry websites or social media platforms (e.g. Facebook) in different ways, reflecting demographic factors as well as aspects of identity and cultural capital.
- How different audience interpretations reflect social and cultural circumstances.

Page 2: Critical perspectives:

Reception theory Stuart Hall Encoding & decoding, preferred, negotiated and oppositional readings

Page 2: How does 'Hinterland target audiences?'

Task: How does 'Hinterland' target audiences?

Who is the audience for Hinterland? Think about age, gender and social class, lifestyle and taste. Justify your response.

How does the text itself target audiences? Consider genre, narrative, star and character, representations, intertextuality.

How does the marketing target audiences? Scheduling, social media, posters & trailers.

Identifying the Audience: Who is the audience for 'Hinterland'? Justify your response.

Use the digital resource 'Target audience' to share the suggested answers with the students.

Primary Target Audience – fans of crime texts = mainstream audience. 15+ (TV slot post-watershed).

Cross-gender appeal – male audiences may identify with DCI Mathias (role model) - aspiration. Female audiences may identify with DI Mared Rhys or DS Sian Owens and/or find Mathias attractive.

Experiencers may enjoy the vicarious thrill of crime drama.

Targets a Welsh audience through language. May also interest those interested in Celtic/Welsh culture. Audience for BBC Four is classically ABC1.



Secondary audience – fans of Nordic noir – more alternative/niche audience.

Inherited fan bases – e.g. from 'Broadchurch', 'The Bridge'. Fans of cast.

Page 3: How do Audiences respond to Hinterland?

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 cultural context - audiences identify with Tom Mathias 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. We are positioned with him and view the "hinterland" around Aberystwyth through his eyes.

Diversion – Uses & Gratifications Model – audiences use the text as escapism. We follow the leads, examine the clues and question the suspects alongside the protagonist.

Enigma – where is Helen Jenkins? What happened at the orphanage? etc.

Testimonial – on DVD cover – four stars from The Times (ABC1 audiences) Two-step Flow. The paper acts as an opinion leader and audiences believe in the show's quality because of this.

Audiences may consider/question their own attitudes by comparing them to those of the characters.

Page 3: Look at the video review from Andrew Collins: Telly Addict, The Guardian. What is his response to "Hinterland"?

Page 4: Awards audience response factsheet

BAFTA Awards, Wales 2016

Won:

- BAFTA Cymru Award Best Actress (Yr Actores Orau) Mali Harries
- Best Television Drama Edward Thomas

Nominated:

- BAFTA Cymru Award Best Director: Fiction Gareth Bryn
- Best Actor (Yr Actor Gorau) Richard Harrington

BAFTA Awards, Wales 2015

Won:

- BAFTA Cymru Award Best Actor (Yr Actor Gorau) Richard Harrington



Nominated:

- BAFTA Cymru Award Best Actress (Yr Actores Orau) Mali Harries
- Best Television Drama Edward Thomas
- Monte-Carlo TV Festival 2014 Nominated Golden Nymph Outstanding Actor in a Television Film Richard Harrington

BAFTA Awards, Wales 2014

Won:

- BAFTA Cymru Award Best Cinematography – Drama Richard Stoddard
- Best Director: Fiction Marc Evans
- Best Screenwriter (Yr Awdur Gorau Ar Gyfer Y Sgrin) Jeff Murphy

Nominated:

- BAFTA Cymru Award Best Actor (Yr Actor Gorau) Richard Harrington
- Best Actress (Yr Actores Orau) Mali Harries
- Best Editor (Y Golygydd Gorau) Mali Evans
- Best Costume Design (Y Gwisgoedd Gorau) Ffion Elinor
- Best Television Drama D. Gethin Scourfield
- Royal Television Society, UK 2016 Nominated Best Photography: Drama Stuart Biddlecombe

Page 5: Audience Task: What pleasures might audiences gain from Hinterland?

Use the digital resource 'Audience pleasures' to allow students to compare their ideas with those suggested.

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 for “unspoilt” world.
- Star/character identification.



- Moral messages – reinforces dominant ideologies.
- Safety.
- Catharsis.
- Narrative closure within episode format attracts both one-off and loyal fans.
- Voyeurism, scopophilia.

Page 5: Audience Positioning: How does the text position audiences? Discuss in groups and feed back to the class

Use the digital resource 'Audience positioning' to allow students to compare their ideas with those suggested.

- We are positioned with DCI Tom Mathias & the restricted narrative means that we only know what he knows. We therefore seek answers to narrative enigma codes (as defined by Barthes) as Mathias does – what is going on?
- We solve the mystery alongside him and become part of the team. This fulfils the audience's need for belonging or social needs within Blumler & Katz' Uses & Gratifications model.
- We are positioned with Mathias – back after ten years in the Met - to see Aberystwyth and its people as 'different', or 'stranger', more elemental than 'civilised'.
- We are positioned with the forces of law & order to see certain criminal behaviours as deviant.
- Henry Jenkins argues that fans form part of a 'participatory culture' in which audiences are active and creative participants in a text.

Page 6: Extended writing task

Write a paragraph on each of the following questions

1. What is the preferred meaning of 'Hinterland'?
2. How is this encoded?
3. What other readings might this text generate?

Preferred reading – a “quality” Welsh crime drama, driven by enigmas and a classic investigative narrative. Will be enjoyed by fans of Nordic noir in particular as it contains many of the elements of these.

Different readings – Remember to refer IN DETAIL to the text to support your ideas on readings – e.g. what do Mathias/Rhys do/say etc?

An oppositional reading may struggle to find Mathias a sympathetic character. Audiences may view this flawed hero (Achilles) archetype with concern, or find it difficult to connect to him emotionally as so much about him remains unrevealed.



A feminist audience may oppose the representation of Owens/Rhys as lower within the hierarchy than the males and may question the patriarchal values which are evident within the force.

Page 7: Oppositional reading for debate

Summarise Tom Leins' response to "Hinterland"

"Hot on the heels of 'Shetland' comes 'Hinterland', another quiet crime drama about a middle aged detective in Britain's beautiful, remote Celtic fringe, although this one is set in west Wales not north Scotland. But I liked it less. In the lead role, Richard Harrington veers between blandly expressionless and emoting an unexplained inner grief; the murderers seem to fit stereotypes of mad old Welshman; and strange scenes of Harrington looking anguished while jogging are not a proper substitute for character development. Indeed, while I felt 'Shetland' tried to portray both the traditional virtues of the island community, yet also how modern life was lived there, the world 'Hinterland' seems slightly old-fashioned without feeling heartwarming, neither entertaining nor truly hyper-real. I only wish someone had had the guts to film Malcolm Pryce's hyper-surreal Aberystwyth-set detective stories instead.

Set in Aberystwyth, Wales, *Hinterland – The Complete Season One* (Arrow Video) follows talented-but-troubled DCI Tom Mathias (Richard Harrington, *Bleak House*), who finds himself back in deepest, darkest Wales after a decade working in London. On his first day in his new job Mathias is called out to investigate the suspicious disappearance of 64-year-old Helen Jenkins, whose quiet seaside bungalow is splattered with blood. His investigation leads him to an ancient ravine at Devil's Bridge, before the trail leads him to a box of teeth and a long-abandoned children's home.

After an excellent opening episode, the quality dips unforgivably in the second segment, which takes on a dirge-like quality. The bleak mood remains, but the quirky details that distinguished the first outing are painfully absent. Much has been made of *Hinterland's* resemblance to the still-popular Nordic Noir sub-genre of TV crime – not least the likes of *The Killing* and *The Bridge* – but the comparisons are misleading. The writers' decision to structure the show as four independent movie-length episodes, rather than weave together a more intricate overarching narrative arguably undermines its strengths.

Richard Harrington has the brooding loner cop act down to a tee, but the bulk of the supporting cast do little to distinguish themselves, which adds to the feeling of thwarted potential. Hopefully the show's unexpected crossover appeal will prompt the writers to go back to the drawing board for series two, and develop a storyline that does justice to Harrington and the evocative setting. In conclusion: interesting but uneven.

Home / Sex, Leins & Videotape / Sex, Leins & Videotape #179. Tom Leins

<http://www.devon-cornwall-film.co.uk/2014/05/27/sex-leins-videotape-179-tom-leins-reviews-orange-new-black-hinterland/#Hinterland>



Pages 8 - 10: Bringing it all together – DVD cover analysis

This is intended to be a print analysis task which brings together the different areas of the specification – language, representations, industries and audiences

The first page is filled in for the students – the next two are left blank so that they can add annotations.

Use the digital resource 'DVD cover' to allow students to compare their ideas to the ones suggested.

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 Welsh culture, ideology and politics would also be beneficial. This could be through focus group – asking people they know – 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>
- 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>
- 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>
- A potted history of UK commercial TV - Campaign
- www.campaignlive.co.uk/article/509198/potted-history-uk-commercial-tv
- Bibliography and resources
- BBC Writers' Room website for scripts <http://www.bbc.co.uk/writersroom/scripts/life-on-mars-s1-ep1>
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[science/11374598/Why-watching-TV-crime-dramas-is-good-for-your-brain.html](https://www.wjec.ac.uk/science/11374598/Why-watching-TV-crime-dramas-is-good-for-your-brain.html)

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