



Lesson 1: Introduction



**Bell work**

Collect your 'An Unearthly Child' Personal Learning Checklist and stick in your book – you must revisit this at the end of each lesson and again at the end of the unit.

**Personal Learning Checklist: An Unearthly Child Close Study Product**



	At end of unit		
	R	A	G
<b>Introduction to TV series unit</b>			
I understand different genre of TV series			
I understand some of the codes and conventions of the Science Fiction genre			
<b>Historical, Social, Cultural and Political context</b>			
I can compare An Unearthly Child to Class: Co-owner of a lonely heart in terms of similarities and differences			
I can describe how An Unearthly Child reflects 1960s society			
<b>Media Language</b>			
I can describe and explain the semiotic codes used in An Unearthly Child (denotation and connotation).			
I can apply Propp narrative theory to An Unearthly Child			
I can apply Todorov narrative theory to An Unearthly Child			
<b>Media Representations</b>			
I can describe the characters in An Unearthly Child and the codes of their character representation.			
I can link the portrayal of characters in An Unearthly Child to the 1960s historical context			
I can explain the use of certain stereotypes (Masculinity, Femininity, Class, Age, etc) and how they apply to An Unearthly Child.			
<b>Media Audiences</b>			
I can explain the target audience and how I know this.			
I can explain some of the narrative techniques used in An Unearthly Child (using character, action and location)			
I can explain Uses and Gratifications theory and how it links to a 1963 and a 2018 audience watching An Unearthly Child			
<b>Media Industries</b>			
I can discuss why Doctor Who is an important franchise to the BBC			
I can explain that the BBC is a public service broadcaster			
I can explain that how BBC is funded and why that dictates some of the content they produce			
I can compare production processes on An Unearthly Child with Class: Co-owner of a lonely heart			



## TV Series – What is it?

A TV series is a set of connected TV episodes that run under the same title eg *Game of Thrones*/*FRIENDS*. They usually are structured in ‘seasons’ or ‘series’ and often end with a ‘season finale’. ‘Season’ is the US definition and in the UK we historically used the term ‘Series’ although over the last decade ‘Season’ has become a more generic global media term. For the purpose of this unit and GCSE, we will use the term **series**.



In your books, and in your own words:

- Write down a definition of a TV series.
- Make a list of ten popular series.



## TV Series – What different genre of series exist?

**Genre** is the term for any TV or film media product that has a chosen style that follows certain codes and conventions e.g. **Comedy**. **Genres** can change and there is increasingly a fashion to **combine genres** e.g. **Romance and Comedy** becomes a 'RomCom'. **What genre are the following TV series?**



Sherlock



Doctor Who



Game of Thrones



Big Bang Theory



Peaky Blinders



In your books, and in your own words:

- Write down a definition of genre.
- For each of the above – list the genre you think it is.



## TV Series – What different genre of series exist?

**Genre** is the term for any TV or film media product that has a chosen style that follows certain codes and conventions e.g. Comedy. Genres can change and there is increasingly a fashion to combine genres e.g. Romance and Comedy becomes a 'RomCom'. What genre are the following TV series?



Sherlock  
Crime



Doctor Who  
Science  
Fiction



Game of Thrones  
Fantasy



Big Bang Theory  
Comedy



Peaky Blinders  
Gangster

**Whilst all of these will have elements of multi-genre eg. Sherlock has elements of comedy written in it; the overriding genres are highlighted.**

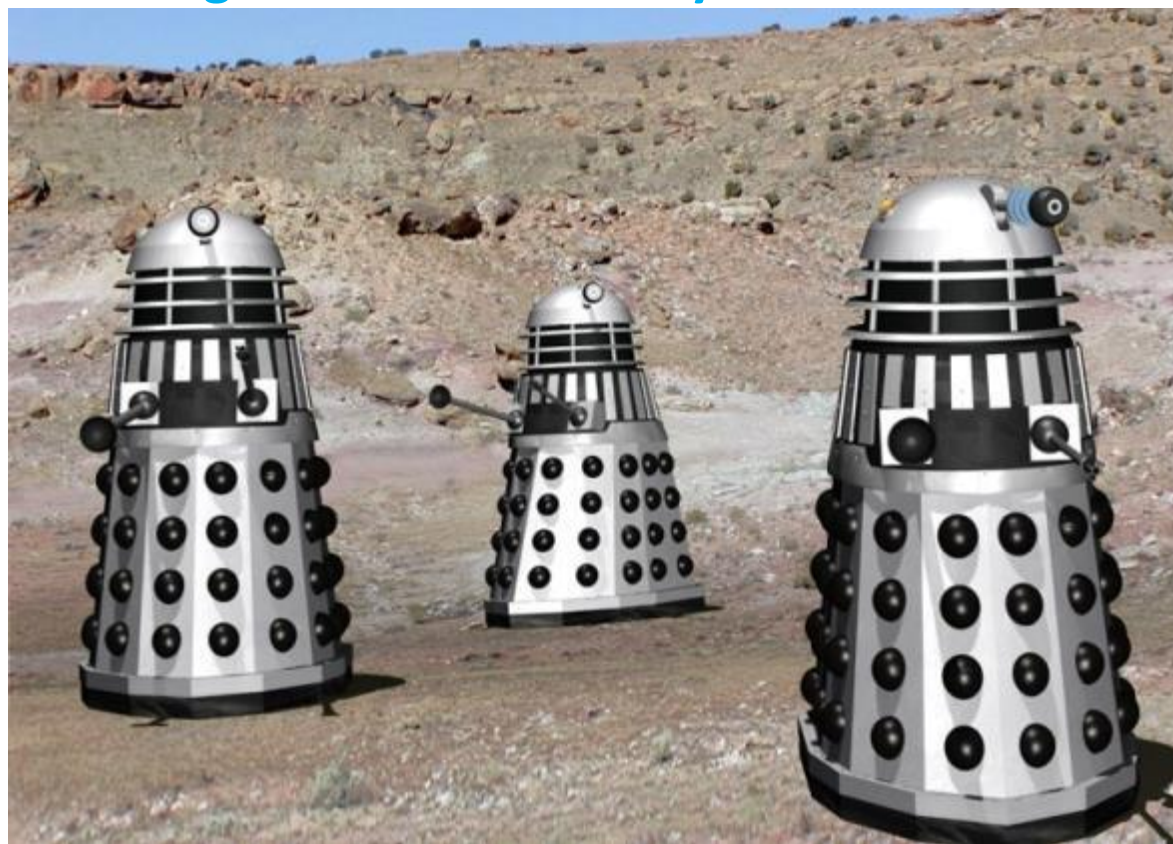


Lesson 1: Media Language



In your books, and  
in your own words:

What genre is this and why?



What is the denotation?

**A DESCRIPTION OF WHAT YOU  
CAN SEE IN THE IMAGE**

What is the connotation?

**THE IMPLIED  
MEANING/SUGGESTION OF  
WHAT YOU CAN SEE IN THE  
IMAGE**

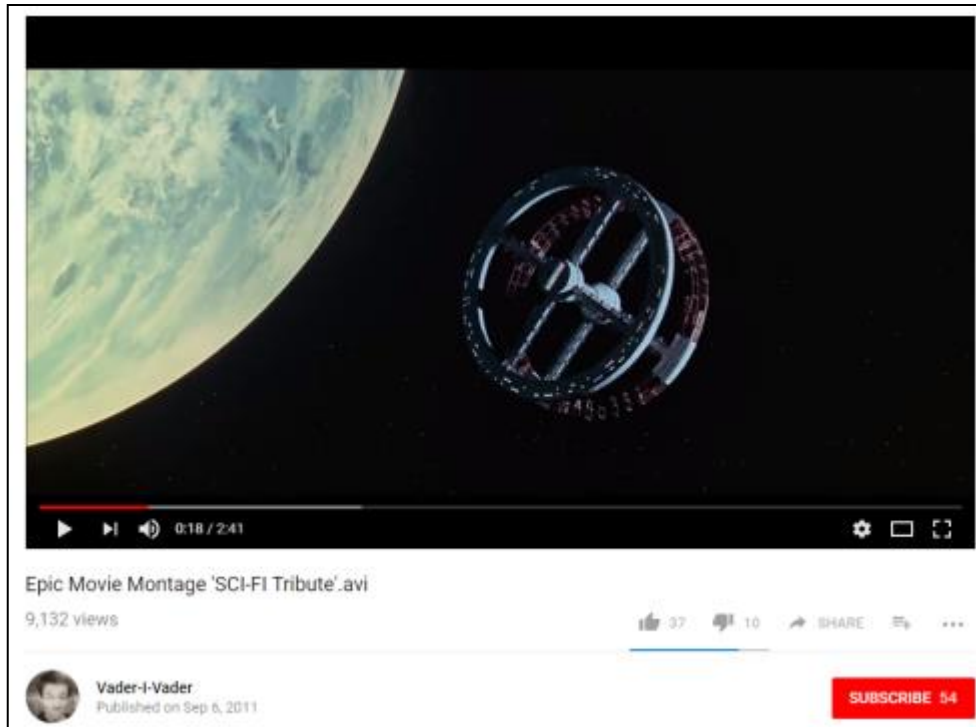
What genre is it and why?

What other information might you  
need to know what genre it is?

**Answer: N.I.C.S.**



## Defining Genre: Find out the NICS in Science Fiction



[Click image to view](#)



## Defining Genre: Find out the NICS

To get **clarity of a particular genre**, being clear about the NICS will give you an accurate answer:

**Narrative** – is **the typical stereotypes** used. If it's an **action film**, you will / may expect to see **Todorov style** narrative structures [studied in **Advertising** unit]

**Iconography** – **the mise-en-scene** (the arrangement of the props, costumes, lighting, etc) to create a particular look. A **horror movie** may be **particularly dark, bloody, bare, props, etc.**

**Characters** – the people who drive the story. Here you may see certain type of **Propp roles** in certain genres. In **Fantasy** there is often a hero, princess, helper, villain etc.

**Setting** – the locations or timescale used. In **Western movies**, you will often see it located in **American or Mexican deserts around 1860s**, for example.



In your books, and in your own words:

- Write a definition of NICS and how they help you identify a genre.
- Define **mise-en-scene** [Keyword]
- For **Star Wars**, state the NICS that tell you it is a **Science Fiction movie**.



## Defining Genre: Science Fiction NICS

	Description	
<b>Narrative</b>	<ul style="list-style-type: none"> <li>• Alien invasion leading to taking over the Earth.</li> <li>• Survivors battle to survive their dangerous worlds.</li> <li>• Time-travel stories (Dr Who) involve travelling to past or future to change history.</li> <li>• Development of new technology or species and the consequences of it.</li> <li>• Psychological or biological changes brought onto characters due to scientific changes and over experimentation.</li> </ul>	
<b>Iconography</b>	<ul style="list-style-type: none"> <li>• High-tech gadgets (e.g. light saber)</li> <li>• Holographic images</li> <li>• Use of CGI/special effect/makeup</li> <li>• Weapons of mass destruction</li> <li>• Spaceships</li> </ul>	<ul style="list-style-type: none"> <li>• Teleportation machines</li> <li>• Laboratory</li> <li>• Lab coats</li> <li>• Robots</li> <li>• High-tech/unique costumes (usually metal, shiny with unique design)</li> </ul>
<b>Characters</b>	<ul style="list-style-type: none"> <li>• Maverick space adventurers (Han Solo)</li> <li>• Heroes or heroines, forced by circumstance to fight for humanity's survival (Luke Skywalker)</li> <li>• Tyrannical rulers (Darth Vader)</li> <li>• Machines, Robots, Humanoids, Aliens, Mutants.</li> </ul>	
<b>Setting</b>	<ul style="list-style-type: none"> <li>• Earth or Alternative versions of the earth</li> <li>• Futuristic setting</li> <li>• Parallel universe</li> </ul>	<ul style="list-style-type: none"> <li>• Space/planets – often barren wastelands [dystopian]</li> <li>• Different dimension</li> <li>• Spaceships</li> </ul>





## Defining Genre: Science Fiction NICS

	Description	Example from TV / Film
Narrative		
Iconography		
Characters		
Setting		



In your books, and in your own words:

- Write a definition of NICS and how they help you identify the science fiction genre.
- Define mise-en-scene [Keyword]



## Doctor Who: a cultural phenomenon

- Long running BBC TV sci-fi series originally ran from **1963 to 1989**
- Listed in Guinness World Records as the **longest-running science fiction television show in the world.**
- Successfully **brought back in 2005**, produced by BBC Wales in Cardiff.
- **839 Doctor Who episodes** have been televised since **1963.**
- The Doctor explores the universe in a time-travelling space ship called the **TARDIS [Time And Relative Dimension In Space]**. The TARDIS has a vast interior but appears smaller on the outside.
- The Doctor travels through space and **time preventing evil** aliens or people **from harming innocent** people or changing history.
- The Doctor has gained **numerous reoccurring enemies** during his travels, including the **Daleks, the Cybermen, and the Master, another renegade Time Lord.**
- **Twelve actors have headlined the series as the Doctor.** The transition from one actor to another is written into the plot of the show with the concept of regeneration into a new incarnation.



## Doctor Who: Factfile [Homework activity]

1. Who was Doctor Who?
2. What was the narrative in the show?
3. When did the programme first start?
4. What genre is Doctor Who?
5. What are the NICS in Doctor Who?
6. Name some of the actors who have played Doctor Who?



**Click image to view  
Introduction to Doctor Who**



## Doctor Who: Importance to BBC

Doctor Who is one of the most iconic franchises that the BBC has. It has been **launched all over the world through BBC Worldwide and generates huge income.**

In 2014, a BBC Worldwide Report stated ***Sherlock* and *Doctor Who* as now the BBC's biggest exports of the past year.** That worldwide simulcast of "The Day of the Doctor" in 2013 saw this episode air at the same time **in 98 countries on six continents.**

BBC Worldwide's top-selling brands featured all the usual suspects, including *Doctor Who* were **sold in over 100 markets.**

The five core BBC brands - *Top Gear*, *Doctor Who*, *Lonely Planet*, *Dancing with the Stars* (the international version of *Strictly Come Dancing*) and *BBC Earth* - accounted for 30% of Worldwide's headline sales.

It is vital to the BBC that it is seen as a global player in producing high-demand content to a global audience.



In your books, and in your own words:

- Why is the Doctor Who franchise so important to the BBC?



## Lesson 3: The BBC and Doctor Who

<http://www.bbc.co.uk/corporate2/insidethebbc/howeare>

### Industry study: The BBC – what is the BBC and how is it funded?

The BBC (**British Broadcasting Corporation**) is a **public service organisation and the oldest national broadcaster** and the biggest in terms of employees [over 20,000]. It is different from other TV broadcasters in that **funding comes from us all as BBC licence fee payers**. Other channels rely on advertising and sponsorship. **The BBC has 5 key purposes:**

1. To **provide impartial news** and information to help people understand and engage with the world around them
2. To **support learning** for people of all ages
3. To show the **most creative, highest quality** and distinctive output and services
4. To **reflect, represent and serve the diverse communities of all of the United Kingdom's nations and regions and, in doing so, support the creative economy across the United Kingdom**
5. **To reflect the United Kingdom, its culture and values to the world**

**The licence fee costs every household £157.50 each year** and pays for a wide range of TV, radio and online content. Such a licence is required to legally receive broadcast television across the UK. The licence fee is classified as a tax, and its evasion is a criminal offence. **According to the BBC's 2013/14 Annual Report, its total income was £5 billion.**

#### In your books, and in your own words:

- **What** is the BBC and what does it stand for?
- Make a **list of ten** BBC services or channels.
- **How** is the BBC funded? **Why** does this make the BBC different in the content it provides?

*“The licence fee allows the BBC's UK services to remain free of advertisements and independent of shareholder and political interest.” BBC website*





Lesson 3: The BBC and Doctor Who

# Industry study: The BBC – channels and services

Department	Total cost (£million)
Television including BBC Red Button	2,471.5
Radio	669.5
BBC Online	176.6
Licence fee collection	111.1
Orchestras and performing groups	29.2
S4C	30
Digital switchover	56.9
Restructuring	23.1
Property	181.6
Technology	175.1
BBC Trust	11.9
Libraries, learning support and community events	33.6
Other, including training, marketing, finance and policy	925.9
<b>Total</b>	<b>4,896</b>

Source:  
<https://en.wikipedia.org/wiki/BBC>

Service	2012/13 total cost (£million)	Comparison with 2011/12 (£million)
BBC One including regions	1,463.2	+ 125.6
BBC Two	543.1	+ 6
BBC Three	121.7	+ 8.8
BBC Four	70.2	+ 2.4
CBBC	108.7	+ 1.4
CBeebies	43	+ 0.6
BBC News	61.5	+ 4
BBC Parliament	10.5	+ 1.2
BBC Alba	7.8	- 0.2
BBC Red Button	41.8	+ 4.6
<b>Total</b>	<b>2,471.5</b>	<b>+ 136.6</b>

Service	2012/13 total cost (£million)	Comparison with 2011/12 (£million)
BBC Radio 1	54.2	+ 3.6
BBC Radio 1Xtra	11.8	+ 0.7
BBC Radio 2	62.1	+ 1.6
BBC Radio 3	54.3	+ 1.8
BBC Radio 4	122.1	+ 6.2
BBC Radio 4 Extra	7.2	- 1
BBC Radio 5 Live	76	+ 6.7
BBC Radio 5 Live Sports Extra	5.6	+ 0.3
BBC Radio 6 Music	11.5	- 0.2
BBC Asian Network	13	0
BBC Local Radio	152.5	+ 6
BBC Radio Scotland	32.7	+ 0.6
BBC Radio nan Gàidheal	6.3	+ 0.3
BBC Radio Wales	18.8	+ 1.1
BBC Radio Cymru	17.6	+ 1.7
BBC Radio Ulster and BBC Radio Foyle	23.8	0
<b>Total</b>	<b>669.5</b>	<b>+ 29.4</b>

BBC television expenditures, 2012-2013

BBC One	59.2%
BBC Two	22.0%
BBC Three	4.9%
CBBC	4.4%
BBC Four	2.8%
BBC News	2.5%
BBC Red Button	1.7%
CBeebies	1.7%
BBC Parliament	0.4%
BBC Alba	0.3%

BBC radio expenditures, 2012-2013

BBC local radio	22.8%
BBC Radio 4	18.2%
BBC Radio 5 Live	11.4%
BBC Radio 2	9.3%
BBC Radio 1	8.1%
BBC Radio 3	8.1%
BBC Radio Scotland	4.9%
BBC Radio Ulster and BBC Radio Foyle	3.6%
BBC Radio Wales	2.8%
BBC Radio Cymru	2.6%
BBC Asian Network	1.9%
BBC Radio 1Xtra	1.8%
BBC Radio 6 Music	1.7%
BBC Radio 4 Extra	1.1%
BBC Radio nan Gàidheal	0.9%
BBC Radio 5 Live Sports Extra	0.8%

BBC expenditures, 2012-2013

Television	50.5%
Radio	13.7%
Property	3.7%
BBC Online	3.6%
Technology	3.6%
License fee collection	2.3%
Digital Switchover	1.2%
Libraries, learning support, and community events	0.7%
Orchestra and performing group	0.6%
S4C	0.6%
Restructuring	0.5%
BBC Trust	0.2%
Other	18.9%



Lesson 3: The BBC and Doctor Who

## Industry study: The BBC – what did it look like in 1963?



Here is your standard 1963 living room. A small black and white television and large record player/radio.

The only BBC TV content then was:



BBC1



BBC2

Radio: **BBC Light Programme** (became Radio 2)  
**BBC Home Service** (became Radio 4)  
**BBC Third Programme** (became Radio 3)

**THERE WAS ONLY ONE OTHER TV CHANNEL (ITV)**

How does this TV environment of 1963 (3 channels only on at certain times of the day compare with the multi-channel, multi-format, (TV, web, etc) of today?



In your books, and in your own words:

- Make a list of how TV was different in 1963.



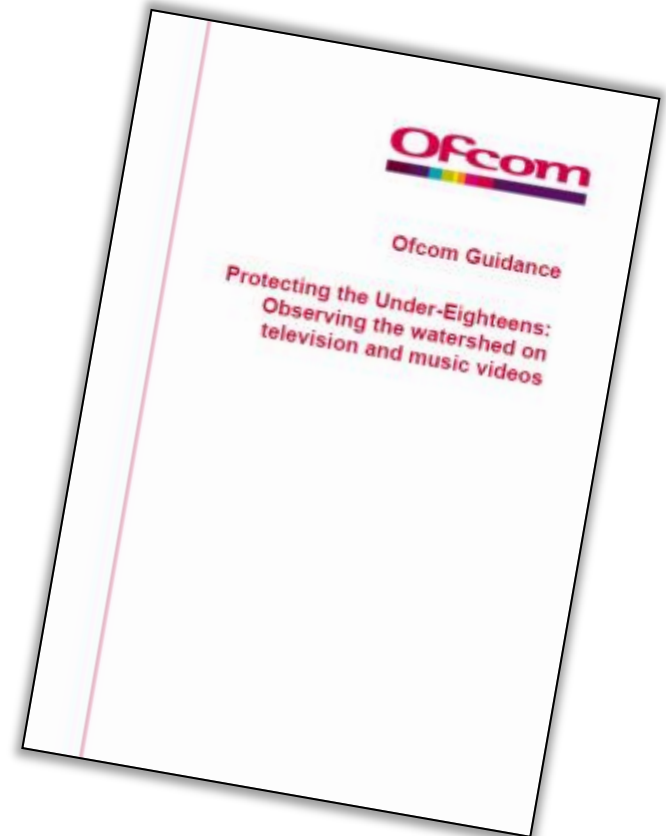


## Industry study: The BBC – what is the BBC and how is it regulated?

<http://www.bbc.co.uk/corporate2/insidethebbc/whowear>

The BBC (British Broadcasting Corporation) has a board of governing members and is independent of government intervention. This means that it can produce content free impartially.

The BBC is *regulated* by OfCOM (**the Office of Communications**). **OfCOM oversees all media channels and produces a code of conduct that all media channels must follow or have their licence to make content removed and/or be fined heavily. This includes suitable programmes before the 9pm watershed and various other quality standards.**



In your books, and in your own words:

- What does OfCOM stand for?
- OfCOM 'regulate' broadcasters like the BBC. What does this mean?







## Industry study: How are programmes *commissioned* by the BBC?

The BBC commissions **programmes from external companies** as well as producing their own programmes.

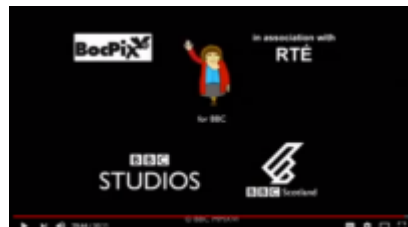
Look at the end of many programmes and you will see a logo for a production company who have made the programme (paid for by the BBC).



[Click image to view video](#)



Not Going Out  
(Avalon)



Mrs Browns Boys  
(BocPix)



People Just Do Nothing  
(RoughCut)



In your books, and in your own words:

- What is commissioning?
- Why does the BBC not commission Doctor Who from an external production company?



Doctor Who, on the other hand, is produced exclusively by the BBC as it such a **flagship programme** for the Corporation. They want and need to retain ownership, editorial and merchandising control.



## Introduction to the episode

**An Unearthly Child** (sometimes referred to as **100,000 BC**) is the **first serial in the British science fiction television series Doctor Who**.

It was first broadcast on BBC TV in four weekly parts from 23 November to 14 December 1963. Scripted by the Australian writer Anthony Coburn, it **introduces William Hartnell as the First Doctor** and original companions; Carole Ann Ford as the **Doctor's granddaughter Susan Foreman**, with **Jacqueline Hill and William Russell as school teachers Barbara Wright and Ian Chesterton**. The first episode deals with **Ian and Barbara's discovery of the Doctor and his time-space ship TARDIS** in a junkyard in contemporary London.





**Lesson 4: An Unearthly Child**

**Watch the episode**



For rights reasons, the video cannot be shared on this resource. You can purchase a copy here:

[https://www.amazon.co.uk/Doctor-Who-Beginning-Unearthly-Destruction/dp/B000C6EMTC/ref=sr\\_1\\_1?ie=UTF8&qid=1513156737&sr=8-1&keywords=an+unearthly+child](https://www.amazon.co.uk/Doctor-Who-Beginning-Unearthly-Destruction/dp/B000C6EMTC/ref=sr_1_1?ie=UTF8&qid=1513156737&sr=8-1&keywords=an+unearthly+child)



Lesson 4: An Unearthly Child

**Propp's**  
**Narrative**  
**theory**

CHARACTER ROLE	CHARACTER FUNCTION
The Hero	...is on a quest.
The Villain	...works in opposition to the hero.
The Princess	...is what/who the quest is for.
The Dispatcher	...sends the Hero on the quest.
The Donor	...gives the Hero something to help them on the quest.
The Helper	...assists the Hero on the quest.
The Father	...rewards the Hero.
The False Hero	...appears to be helping the hero but is unmasked as a fraud.

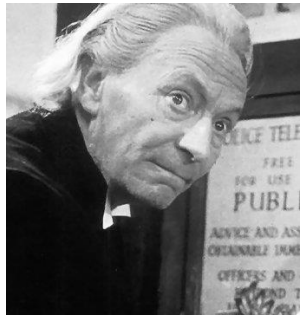
[Here is a YouTube reminder about Propp's narrative theory \[4 minutes\]](#)



Lesson 5: An Unearthly Child Analysis

### Narrative structure

Is Propp’s narrative theory (taught in Galaxy CSP) helpful in analysing the episode?



**Doctor Who**  
Grandfather



**Susan Foreman**  
Student / Granddaughter



**Barbara Wright**  
Teacher



**Ian Chesterton**  
Teacher



**Alien?**

	<b>Who would this be?</b>	<b>How do you know?</b>
<b>Hero</b>		
<b>Princess</b>		
<b>Villain</b>		
<b>Helper</b>		



Is Propp useful? Remember, you can be flexible when classifying characters into these types. Some characters fulfill more than one of the type. If you don't think Propp fits in this first episode, why not? Do you think it may be deliberate? If so, why?



## Lesson 5: An Unearthly Child Analysis

<https://www.bbc.co.uk/bitesize/guides/zgydhv4/revision/1>

### Narrative structure

How else might Propp be useful in analysing the 'Unearthly Child' narrative?

Propp analysed Russian fairy-tales and believed that stories took 31 functions. How many of these does this episode cover?

- 1. ABSENCE:** A member of the hero's community or family leaves the security of the home environment. This may be the hero themselves, or some other relation that the hero must later rescue. This division of the cohesive family injects initial tension into the storyline. This may serve as the hero's introduction, typically portraying them as an ordinary person.
- 2. INTERDICTION:** A forbidding edict or command is passed upon the hero ('don't go there', 'don't do this'). The hero is warned against some action.
- 3. VIOLATION of INTERDICTION.** The prior rule is violated. Therefore the hero did not listen to the command or forbidding edict. Whether committed by the Hero by accident or temper, a third party or a foe, this generally leads to negative consequences. The villain enters the story via this event, although not necessarily confronting the hero. They may be a lurking and manipulative presence, or might act against the hero's family in his absence.
- 4. RECONNAISSANCE:** The villain makes an effort to attain knowledge needed to fulfill their plot. Disguises are often invoked as the villain actively probes for information, perhaps for a valuable item or to abduct someone. They may speak with a family member who innocently divulges a crucial insight. The villain may also seek out the hero in their reconnaissance, perhaps to gauge their strengths in response to learning of their special nature.
- 5. DELIVERY:** The villain succeeds at recon and gains a lead on their intended victim. A map is often involved in some level of the event.
- 6. TRICKERY:** The villain attempts to deceive the victim to acquire something valuable. They press further, aiming to con the protagonists and earn their trust. Sometimes the villain make little or no deception and instead ransoms one valuable thing for another.
- 7. COMPLICITY:** The victim is fooled or forced to concede and unwittingly or unwillingly helps the villain, who is now free to access somewhere previously off-limits, like the privacy of the hero's home or a treasure vault, acting without restraint in their ploy.
- 8. VILLAINY or LACKING:** The villain harms a family member, including but not limited to abduction, theft, spoiling crops, plundering, banishment or expulsion of one or more protagonists, murder, threatening a forced marriage, inflicting nightly torments and so on. Simultaneously or alternatively, a protagonist finds they desire or require something lacking from the home environment (potion, artifact, etc.). The villain may still be indirectly involved, perhaps fooling the family member into believing they need such an item.
- 9. MEDIATION:** One or more of the negative factors covered above comes to the attention of the Hero, who uncovers the deceit/perceives the lacking/learns of the villainous acts that have transpired.
- 10. BEGINNING COUNTERACTION:** The hero considers ways to resolve the issues, by seeking a needed magical item, rescuing those who are captured or otherwise thwarting the villain. This is a defining moment for the hero, one that shapes their further actions and marks the point when they begin to fit their noble mantle.
- 11. DEPARTURE:** The hero leaves the home environment, this time with a sense of purpose. Here begins their adventure.
- 12. FIRST FUNCTION OF THE DONOR:** The hero encounters a magical agent or helper (donor) on their path, and is tested in some manner through interrogation, combat, puzzles or more.
- 13. HERO'S REACTION:** The hero responds to the actions of their future donor; perhaps withstanding the rigours of a test and/or failing in some manner, freeing a captive, reconciles disputing parties or otherwise performing good services. This may also be the first time the hero comes to understand the villain's skills and powers, and uses them for good.
- 14. RECEIPT OF A MAGICAL AGENT:** The hero acquires use of a magical agent as a consequence of their good actions. This may be a directly acquired item, something located after navigating a tough environment, a good purchased or bartered with a hard-earned resource or fashioned from parts and ingredients prepared by the hero, spontaneously summoned from another world, a magical food that is consumed, or even the earned loyalty and aid of another.
- 15. GUIDANCE:** The hero is transferred, delivered or somehow led to a vital location, perhaps related to one of the above functions such as the home of the donor or the location of the magical agent or its parts, or to the villain.
- 16. STRUGGLE:** The hero and villain meet and engage in conflict directly, either in battle or some nature of contest.

# Check list

1. **ABSENTATION:** A member of the hero's community or family leaves the security of the home environment. This may be the **hero** themselves, or some other relation that the hero must later rescue. This division of the cohesive family injects initial tension into the storyline. This may serve as the hero's introduction, typically portraying them as an ordinary person.
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## Lesson 5: An Unearthly Child Analysis

### Narrative structure

How else might Propp be useful in analysing the ‘Unearthly Child’ narrative?

Propp analysed Russian fairy-tales and believed that stories took 31 functions. How many of these does this episode cover?

17. BRANDING: The hero is marked in some manner, perhaps receiving a distinctive scar or granted a cosmetic item like a ring or scarf.
18. VICTORY: The villain is defeated by the hero – killed in combat, outperformed in a contest, struck when vulnerable, banished, and so on.
19. LIQUIDATION: The earlier misfortunes or issues of the story are resolved; object of search are distributed, spells broken, captives freed.
20. RETURN: The hero travels back to their home.
21. PURSUIT: The hero is pursued by some threatening adversary, who perhaps seek to capture or eat them.
22. RESCUE: The hero is saved from a chase. Something may act as an obstacle to delay the pursuer, or the hero may find or be shown a way to hide, up to and including transformation unrecognisably. The hero's life may be saved by another.
23. UNRECOGNIZED ARRIVAL: The hero arrives, whether in a location along their journey or in their destination, and is unrecognised or unacknowledged.
24. UNFOUNDED CLAIMS: A false hero presents unfounded claims or performs some other form of deceit. This may be the villain, one of the villain's underlings or an unrelated party. It may even be some form of future donor for the hero, once they've faced their actions.
25. DIFFICULT TASK: A trial is proposed to the hero – riddles, test of strength or endurance, acrobatics and other ordeals.
26. SOLUTION: The hero accomplishes a difficult task.
27. RECOGNITION: The hero is given due recognition – usually by means of their prior branding.
28. EXPOSURE: The false hero and/or villain is exposed to all and sundry.
29. TRANSFIGURATION: The hero gains a new appearance. This may reflect aging and/or the benefits of labour and health, or it may constitute a magical remembering after a limb or digit was lost (as a part of the branding or from failing a trial). Regardless, it serves to improve their looks.
30. PUNISHMENT: The villain suffers the consequences of their actions, perhaps at the hands of the hero, the avenged victims, or as a direct result of their own ploy.
31. WEDDING: The hero marries and is rewarded or promoted by the family or community, typically ascending to a throne.

From [https://en.wikipedia.org/wiki/Vladimir\\_Propp](https://en.wikipedia.org/wiki/Vladimir_Propp)



In your books, and in your own words:

- Explain how some of Propp's ideas link with some of the narratives in Doctor Who.





## Todorov's Narrative theory

**Todorov's narrative theory:** Todorov suggests that all narratives begin with an equilibrium or an initial situation where everything happening is balanced or calm. This is followed by some form of disruption, which is later resolved and the solving of this problem can be the whole point of the media product [or text] leading, ultimately, to a new equilibrium.

According to **Tzvetan Todorov**, a Bulgarian-French historian, philosopher, and structuralist, stories have a common narrative structure:

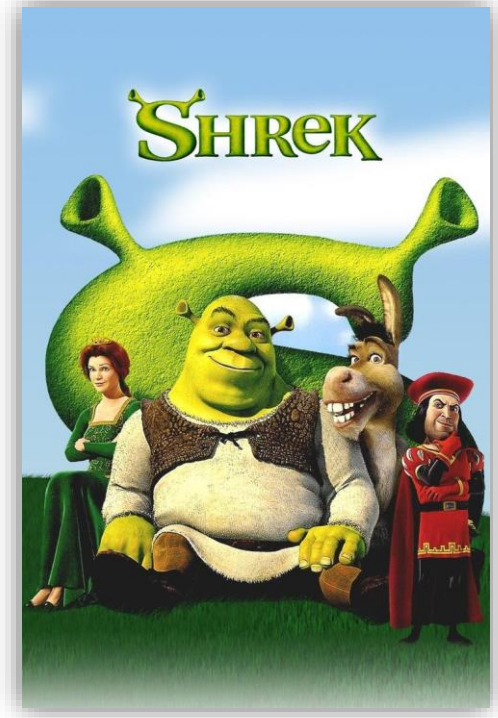
1. **Equilibrium** – the story begins with normality.
2. **Disruption** – a problem occurs and creates a disruption to the normality.
3. **Recognition of disruption** – characters become aware of the problem.
4. **Attempt to repair the disruption** – characters prepare to overcome the problem.
5. **New equilibrium** – the final stage of the story presents characters with a new normality.

[Here is a YouTube reminder about Todorov's narrative theory \[7 minutes\]](#)



## Todorov's Narrative theory

Stages in Todorov's Theory	Events from <i>Shrek</i>
Equilibrium	
Disruption	
Recognition of Disruption	
Attempt to Fix Disruption	
New Equilibrium	





## Todorov's Narrative theory

Stages in Todorov's Theory	Events from <i>Shrek</i>
<b>Equilibrium</b>	Shrek lives alone in the swamp, with no friends or worries.
<b>Disruption</b>	Fairytale creatures appear at Shrek's swamp, after they were kicked out of their homes by Lord Farquard.
<b>Recognition of Disruption</b>	Shrek is annoyed by the creatures, and sets out to confront Farquard, who is seeking a wife.
<b>Attempt to Fix Disruption</b>	Farquard sends Shrek on a mission to rescue Princess Fiona from a dragon. Shrek and Fiona fall in love, but Fiona must marry Farquard to remove a curse.
<b>New Equilibrium</b>	Shrek and Fiona declare their love for each other, Fiona assumed the form of an ogress, Farquard is eaten by the dragon, and the film ends with Shrek and Fiona's wedding.



## Todorov's Narrative theory

In groups, read the following **stories based on Disney characters** and explain how each story follows **Todorov's Narrative Structure Theory**.

**Group 1** – *Cinderella*

**Group 2** – *The Little Mermaid*

**Group 3** – *Beauty and the Beast*

**Group 4** – *Snow White and the Seven Dwarfs*

**Group 5** – *Sleeping Beauty*

**Group 6** – *Aladdin*



**Lesson 5: An Unearthly Child Analysis**

## Narrative structure

Is Todorov's narrative theory (taught in Galaxy CSP) helpful in analysing the episode?



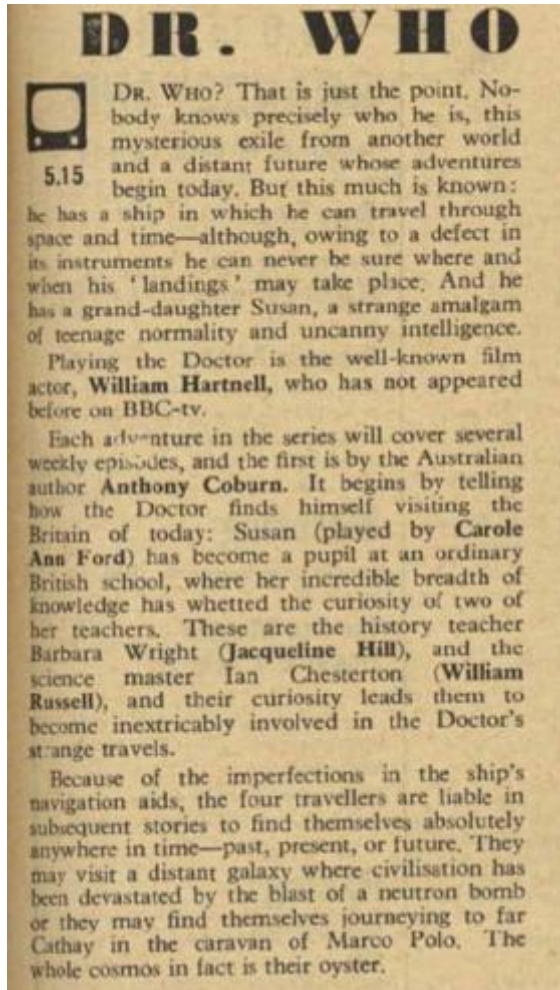
	What happens in the narrative that makes you think this?
<b>Equilibrium</b>	
<b>Disruption</b>	
<b>Recognition</b>	
<b>Reparation</b>	
<b>New equilibrium</b>	



## Lesson 6: An Unearthly Child Analysis

### Episode Genre and Semiotic Codes

### Narrative: An Unearthly Child



Taken from: <http://www.bbc.co.uk/archive/doctorwho/6404.shtml>

Opposite you can see the Radio Times article outlining the basic narrative of Doctor Who.

Text:

#### **Dr. Who**

In this series of adventures in space and time, the title-role will be played by William Hartnell.

DR. WHO? That is just the point. Nobody knows precisely who he is, this mysterious exile from another world and a distant future whose adventures begin today. But this much is known: he has a ship in which he can travel through space and time - although, owing to a defect in its instruments he can never be sure where and when his 'landings' may take place. And he has a grand-daughter Susan, a strange amalgam of teenage normality and uncanny intelligence.

Playing the Doctor is the well-known film actor, William Hartnell, who has not appeared before on BBC-tv. Each adventure in the series will cover several weekly episodes, and the first is by the Australian author Anthony Coburn. It begins by telling how the Doctor finds himself visiting the Britain of today: Susan (played by Carole Ann Ford) has become a pupil at an ordinary British school, where her incredible breadth of knowledge has whetted the curiosity of two of her teachers. These are the history teacher Barbara Wright (Jacqueline Hill), and the science master Ian Chesterton (William Russell), and their curiosity leads them to become inextricably involved in the Doctor's strange travels.

Because of the imperfections in the ship's navigation aids, the four travellers are liable in subsequent stories to find themselves absolutely anywhere in time - past, present, or future. They may visit a distant galaxy where civilisation has been devastated by the blast of a neutron bomb or they may find themselves journeying to far Cathay in the caravan of Marco Polo. The whole cosmos in fact is their oyster.



In your books, and in your own words:

- Describe the story – use the Radio Times article to help you (or the storyboard on the next slide).



Lesson 6: An Unearthly Child Analysis

## Episode Genre and Semiotic Codes

### Narrative: An Unearthly Child



1. Discussing gifted (if strange) student, Susan.



2. Strange facial expression when introduced to Susan 'Alien?'



3. Pointers to time travel: 'That's not right – French Revolution' 'The decimal system hasn't started yet'



4. Pointers to space: "What's the 5<sup>th</sup> dimension?' 'Space'.



5. Barbara and Ian go to investigate the address that doesn't exist. They are mirroring our desires as the audience.



6. Meet the enigmatic Grandfather who denies all knowledge of Susan.



7. Force their way into the TARDIS (which is much bigger inside than out).



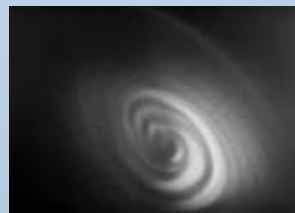
8. Share narrative that they are travellers. Exiles. 'My civilisation.' Wanderers in the 4<sup>th</sup> dimension.



9. Susan wants to stay on Earth.



10. The Doctor sets off the TARDIS for a new destination.



11. The TARDIS travels through time and space.



12. The TARDIS lands on another planet and ends up on a 'cliff-hanger.'



In your books, and in your own words:

- The narrative technique of **flashback** is used. Why is this manipulation of time useful in developing this **non-linear** narrative?
- A TV series links narrative over a series of episodes. Describe how the use of **cliffhanger** helps this episode to do this.
- Define each of the words in **bold italics**.



Lesson 6: An Unearthly Child Analysis

**Episode Genre and Semiotic Codes**  
**Iconography: An Unearthly Child**



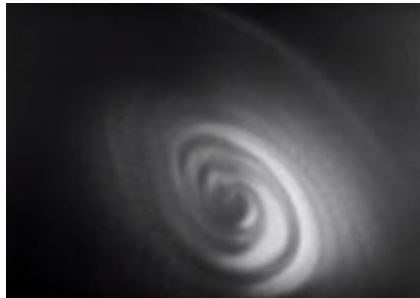
Eerie interior of house. Strange dummies and props. 'Other-worldliness'



TARDIS control:  
Electrical and futuristic – classic SciFi  
mise-en-scene.



TARDIS exterior:  
Teleportation machine. Classic Sci-Fi device.  
Familiar feature to 1960s audiences.



Use of TV effects (this time travel technique is an early version of CGI). Classic Sci-Fi device.



TARDIS interior: metallic, futuristic walls.



Dr. Who costume: always eccentric and idiosyncratic.



In your books, and in your own words:

- Describe the iconography used in An Unearthly Child.
- Using the Internet, find some examples from future Doctor Who series where this iconography is continued.





## Lesson 7: An Unearthly Child Analysis

### Episode Genre and Semiotic Codes

#### Characters: An Unearthly Child

Taken from: <http://www.bbc.co.uk/archive/doctorwho/6403.shtml?page=1>

Opposite you can see the original background notes on characters created by the writer, CE Webber, and BBC Head of Drama, Sydney Newman. Text below:

A series of stories linked to form a continuing serial; thus if each story ran 6 or 7 episodes there would be about 8 stories needed for 52 weeks of the serial. With the overall title, each episode is to have its own title. Each episode of 25 minutes will begin by repeating the closing sequence or final climax of the preceding episode; about halfway through, each episode will reach a climax, followed by blackout before the second half commences (one break).

[Handwritten note from Sydney Newman: "Each episode to end with a very strong cliff-hanger."]

Each story, as far as possible, to use repeatable sets. It is expected that BP [abbreviation for 'back projection'] will be available. A reasonable amount of film, which will probably be mostly studio shot for special effects.

Certainly writers should not hesitate to call for any special effects to achieve the element of surprise essential in these stories, even though they are not sure how it would be done technically: leave it to the Effects people.

Otherwise work to a very moderate budget.

There are four basic characters used throughout:-

CHARACTERS [clearly some names were changed prior to final production]

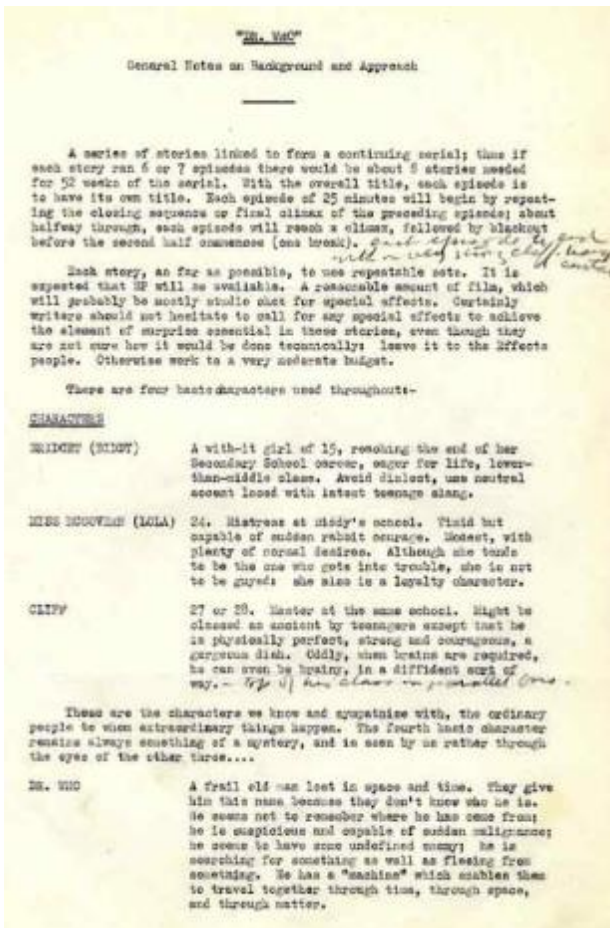
**BRIDGET (BIDDY)** A with-it girl of 15, reaching the end of her Secondary School career, eager for life, lower-than-middle class. Avoid dialect, use neutral accent laced with latest teenage slang.

**MISS McGOVERN (LOLA)** 24. Mistress at Biddy's school. Timid but capable of sudden rabbit courage. Modest, with plenty of normal desires. Although she tends to be the one who gets into trouble, she is not to be guyed: she also is a loyalty character.

**CLIFF** 27 or 28. Master at the same school. Might be classed as ancient by teenagers except that he is physically perfect, strong and courageous, a gorgeous dish. Oddly, when brains are required, he can even be brainy, in a diffident sort of way. [Handwritten note from Sydney Newman: "Top of his class in the parallel bars."]

These are the characters we know and sympathise with, the ordinary people to whom extraordinary things happen. The fourth basic character remains always something of a mystery, and is seen by us rather through the eyes of the other three....

**DR. WHO** A frail old man lost in space and time. They give him this name because they don't know who he is. He seems not to remember where he has come from; he is suspicious and capable of sudden malignance; he seems to have some undefined enemy; he is searching for something as well as fleeing from something. He has a "machine" which enables them to travel together through time, through space, and through matter.





## Lesson 7: An Unearthly Child Analysis

### Episode Genre and Semiotic Codes

#### Characters: An Unearthly Child



In your books, and in your own words:

- Describe keyword exposition.
- For each character, describe the semiotic character codes that they represent.

### Susan Foreman



**Susan Foreman** is the first of a long-standing tradition of Doctor Who companions. It was felt improper in 1963 for an older man, such as the Doctor, to be travelling through space with a young 15 year old girl; so she was written as his Granddaughter. She is a **strong link to the young target audience** and will often react in ways that the audience might in future episodes [e.g. screaming at aliens]. Classically **relatable**.

She also provides a **link** between the chaotic **alien** madness of the Doctor and the **human** confusion embodied by Barbara and Ian (and the audience). She is therefore a translator of the more Sci-Fi elements of the story to a naïve 1960s audience. She can often be seen explaining some of the Doctor's stranger outbursts to the humans Barbara and Ian. Another example of **exposition**.

### Doctor Who



**The Doctor** represents the new age of technology and science that was emerging in the 1960s. The 'space race' was underway and the world was fascinated with all things space travel and linked to other planets. He represents this new world of discovery.

He is a Time Lord from the planet Gallifrey and he explores the universe with usually human companions who serve as audience surrogate characters to ask

questions which allow the Doctor to provide relevant exposition. He is often eccentric, distracted and dark in mood. Some commentators have said he symbolises the struggle between good and evil, some have said he is a symbol of a God-like presence who wanders through time and space trying to change history for the better.

### Barbara Wright and Ian Chesterton



**Barbara** and **Ian** represent **traditional human values** and are classically **middle class**. They are the people the Doctor **explains everything to**, so that the audience understands as well. This is known as **exposition**.

They are also Science and History teachers so often offer advice and opinions to the Doctor on matters of space and time. They also have very clearly defined gender roles in the series.

**Barbara** and **Ian** also play the narrative role of **mother** and **father** to Susan who is very naïve and who has not had that paternal guidance from the Doctor. They are very traditional in their gender roles. Ian is very physical when there is fighting or physical work to be done. Barbara is represented in a more homely, caring role in the series. These were **stereotypical gender roles in the early 60s** – but times were changing. Ian and Barbara are bonded by their human characteristics in their Space adventures. They represent the caring, empathetic part of the human condition in how they look after Susan and, in later episodes, the Doctor himself.



Lesson 7: An Unearthly Child Analysis

Episode Genre and Semiotic Codes

Setting: An Unearthly Child

The setting a TV series uses is important in establishing a sense of place that is familiar to the audience. In Doctor Who: An Unearthly Child, there are many features that are familiar to the audience (so quickly establish a sense of place and understanding of conventions eg. A school) and some that are very unfamiliar (eg. Another planet; although it is quickly recognisable as another planet). It is vital that the settings are believable to the audience. Look at the settings used in this episode:



'Foggy' London scene.  
Creates mystery and suspense



School setting.  
Creates familiarity for target audience.



Eerie interior of house. Strange dummies and props.



Tardis interior:  
Electrical and futuristic – classic Sci-Fi mise-en-scene.



Alien planet:  
Instantly recognised as other-worldly



In your books, and in your own words:

- Why is setting important?
- What settings does An Unearthly Child use and why?



Lesson 8: An Unearthly Child Analysis

**Representations of stereotypes**

As we have seen in the advertising unit, stereotypes are used to quickly anchor certain representations of characters with the audience. Which stereotypes are used in this episode?

	<b>How is it portrayed in the episode and why?</b>	<b>Give an example</b>
<b>Place</b>	Eg: London is the location for the episode. This would be instantly recognisable to the audience and is further reinforced with the Police Officer and the London fog.	The scene where the police officer is outside the Doctor's house.
<b>Education</b>	Prompts: All well-educated? Does this link with target audience?	
<b>Masculinity</b>	Prompts: Issues around control.	
<b>Femininity</b>	Prompts: caring, sensitive.	
<b>Class</b>	Prompts: All ABCs. Does this link with target audience?	
<b>Age</b>	Prompts: Range of ages. Susan and Ian/Barbara may link to target audiences. Why is the Doctor so old?	



In your books, and in your own words:

- Complete this table in your books.
- Why are other stereotypes not included? Link to target audience.



Lesson 8: An Unearthly Child Analysis

The Audience for Unearthly Child

Who is the audience for this episode?

In your books, and in your own words:

- Brainstorm a list of stereotypical audience members for this 1963 episode.
- Remember that it was shown at 5.15 on a Saturday evening and was Sci-Fi.

Learn your ABCs – the ABC of audience classifications.

	Who would this be?	Examples of careers
<b>A</b>	Upper middle class and higher	Managerial / Executive
<b>B</b>	Middle class	Lower management.
<b>C1</b>	Lower middle class	Supervisory / Clerical work
<b>C2</b>	Skilled working class	Skilled manual workers
<b>D</b>	Working class	Semi or unskilled workers
<b>E</b>	Those at the lowest levels of subsistence	Pensioners of low paid workers

Look at who the studio audience was made up of at the original recording in 1963. This will give you a clue about the target audience in 1963.

2. Reaction of audience (based on questionnaires completed by a sample of the audience. This sample, 124 in number, is the 12% of the Viewing Panel who saw the broadcast.)

The reactions of this sample of the audience were distributed as follows:-

A+	A	B	C	C-
%	%	%	%	%
17	39	31	6	7

giving a REACTION INDEX of 63, close to the current averages for television drama (62) and children's programmes (64).

Note: There are no Ds and Es in the audience. Why not?



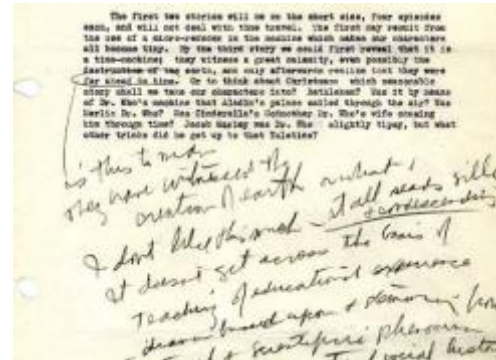
## Lesson 8: An Unearthly Child Analysis

### The Audience for Unearthly Child

Why do we watch any media products? Find out about **Uses and Gratification Theory**.

In 1974, Blumler and Katz suggested that media audiences make active choices about what media to consume in order to meet certain needs. They were:

- The need to be **INFORMED** and **EDUCATED** about the world in which we live.
- The need to **IDENTIFY** personally with characters and situations in order to learn more about themselves.
- The needs to be **ENTERTAINED**
- The need to use the media as a talking point for **SOCIAL INTERACTION**
- The need to **ESCAPE** from their daily grind into other worlds and situations.



Background notes from the original series proposal. Note that Head of Drama says *“It doesn't get across the basis of teaching of educational experience - drama based upon and stemming from factual material and scientific phenomena and actual social history of past and future.”*

Available at: <http://www.bbc.co.uk/archive/doctorwho/6403.shtml?page=4>

Clearly, it has been designed to educate. What other parts of Uses and Gratification Theory did it hit? Would it be the same today?

In your books, and in your own words:

- Describe Uses and Gratification Theory.
- What Uses and Gratification would this episode provide to a **1963** audience?
- What Uses and Gratification would this episode provide to a **2018** audience?





**Lesson 8: An Unearthly Child Analysis**

**This concludes the Unearthly Child Close Study Product.**

**You will be required to use some comparison skills when you have completed the next CSP on a Doctor Who spin-off series  
Class: Co-owner of a lonely heart**