

GCE A LEVEL

# WJEC Eduqas GCE A Level in MEDIA STUDIES

ACCREDITED BY OFQUAL

## GUIDANCE FOR TEACHING

Teaching from 2017



## Contents

Contents.....	2
1. Introduction .....	3
2. Overview of the specification .....	5
3. Explanation of Assessment Objectives .....	6
4. Outline Course Plans .....	10
5. Sample Outline Schemes of Work for each component .....	28
6. Reading/resource lists .....	41
7. Explanation of the specification content within the theoretical framework .....	49
8 Applying theories and contexts .....	68
9. Teaching approaches: analysis and media language .....	83
10. Command words and examination question terminology for Components 1 and 2 .....	91
11. Overview of Component 1 .....	93
12. Overview of Component 2 .....	102
13. Overview of Component 3: .....	106
Glossary .....	117

## 1. Introduction

The WJEC Eduqas A level in Media Studies qualification, accredited by Ofqual for first teaching from September 2017, is available to:

- all schools and colleges in England
- schools and colleges in independent regions such as Northern Ireland, Isle of Man and the Channel Islands
- independent schools in Wales.

It was awarded for the first time in Summer 2019, using grades A\*–E.

This A Level Media Studies specification offers a broad, engaging and stimulating course of study which offers learners the opportunity to develop a thorough knowledge and understanding of the media and to develop analytical and practical production skills.

Learners study a wide range of media forms and products through the theoretical framework of media, which encompasses media language, representations, media industries and audiences. Media products are also studied in relation to relevant contexts, and learners will study, apply and evaluate a range of theories and theoretical approaches. Learners also develop practical production skills and apply their knowledge and understanding of the theoretical framework to a cross-media production in two forms.

Some media forms are studied in relation to key areas and aspects of the theoretical framework, others (Television, Magazines and Online Media) are studied in relation to all areas of the framework. There are set products for study in every form; however, teachers may select additional products to develop learners' understanding of the form and to prepare for unseen analysis in the examination. Teachers are also able to select the products for the in-depth studies from a choice of options in the specification.

Assessment is based on two written examinations (totalling 70% of the qualification) and non-exam assessment (cross-media production, 30% of the qualification).

The full set of requirements is outlined in the specification which can be accessed on the Eduqas website.

Key features include:

- two distinct examination components
- the opportunity to engage in practical production work, applying knowledge and understanding of the theoretical framework to media forms and products
- opportunities to explore a broad range of media forms and to study selected forms and products in greater depth
- a range of rich and stimulating set products
- choice of options for the in-depth study topics
- choice of options for production work
- a strong focus on contemporary platforms and products, balanced with historical examples in specific forms
- accessibility of materials

- questions that require analysis, extended responses, comparison of media products
- and responses to unseen resources, as well as exploration of set products
- high-quality examination and resource materials.

Additional ways that WJEC can offer support:

- specimen assessment materials and mark schemes
- face-to-face CPD events
- exemplar non-exam assessment work
- examiners' reports on each question paper
- free access to past question papers and mark schemes via WJEC Portal
- direct access to the subject officer
- free online resources
- Exam Results Analysis
- Online Examination Review.

The principal aim of the Guidance for Teaching is to support teachers in the delivery of the WJEC Eduqas A Level Media Studies specification and to offer guidance on the requirements of the qualification and the assessment process.

The guide is not intended as a comprehensive reference, but as support for professional teachers to develop stimulating and exciting courses tailored to the needs and skills of their own learners in their particular institutions.

The guide offers assistance to teachers with regard to possible classroom activities and links to useful digital resources (both our own, freely available, digital materials and some from external sources) to provide ideas for immersive and engaging lessons.

### **Set product changes**

Please be aware that there are set product changes in the A Level Specification that are for first teaching in 2026 and first assessment in 2028. Some set products that are for final assessment in 2027 are discussed in this Guidance for Teaching.

Please refer to the Eduqas A Level Media Studies Specification for the most recent information about set products.

## 2. Overview of the specification

<b>Component 1</b>	<b>Media Products, Industries and Audiences</b>  <b>Written exam; 2 hours 15 minutes (35%)</b>  Breadth of forms; range of set products studied in relation to key areas of the theoretical framework.  Exam includes analysis of unseen resources.
<b>Component 2</b>	<b>Media Forms and Products in Depth</b>  <b>Written exam: 2 hours 30 minutes (35%)</b>  Three forms studied in depth in relation to all areas of the theoretical framework.  Exam based on set products.
<b>Component 3</b>	<b>Cross-Media Production</b>  <b>Non-exam assessment (30%)</b>  Individual cross-media production in two forms.  A range of briefs in four media forms will be set annually.

### 3. Explanation of Assessment Objectives

The assessment objectives are explained below. Both AO1 and AO2 are assessed in Components 1 and 2 (written exams); AO3 is assessed in Component 3 (NEA).

Some exam questions will assess AO1 or AO2 in isolation; some questions will assess both AO1 and AO2:

- Component 1 Section A - questions will assess AO2 only.
- Component 1 Section B - questions will assess AO1 only.
- Component 2 - questions in all sections may assess AO1 and/or AO2.

#### AO1 – Demonstrate knowledge and understanding of:

- **the theoretical framework of media (AO1 1)**
- **contexts of media and their influence on media products and processes (AO1 2)**

AO1 focuses on **demonstrating** knowledge and understanding.

The **theoretical framework** of media is the basis for analysing and creating media. It encompasses media language, representation, media industries and audiences. Specific areas of the framework are assessed in different sections of Component 1: media language and representation in Section A; media industries and audiences in Section B. In Component 2, learners must study all areas of the framework in relation to the products in all sections. Assessment may focus on any area of the framework in relation to any of the forms/products. A detailed outline of the content that must be covered in relation to each media form is included in the specification. Theories and theoretical perspectives are included in relation to the different areas of the framework.

Learners will be assessed on their ability to **demonstrate knowledge** (e.g. by giving key facts, details) and **understanding** (e.g. by explaining, giving examples) of the theoretical framework. A small number of marks may be allocated to a purely knowledge-based question in Component 1 Section B (for example, Q3a in the SAMs). The majority of questions assessing AO1 will require learners to **demonstrate knowledge and understanding** (for example, Q4a in the SAMs). In Component 1, Section B and Component 2, reference to, and/or discussion of, the set products may be required to exemplify knowledge and understanding of aspects of the theoretical framework as part of AO1. This is distinct from analysis of textual features of the set products or unseen resources, which is assessed as part of AO2.

The following **contexts** must be studied in Components 1 and 2:

- Historical contexts
- Social and cultural contexts
- Economic contexts
- Political contexts

Media **products** are media texts, including television programmes, magazines, video games, newspapers etc. as well as online, social and participatory media and platforms.

Media **processes** are the ways in which media products are produced, and the decisions made by producers at each stage (planning, production, editing etc.) that affect the finished product, as well as distribution, marketing, regulation, circulation and audience consumption.

It is important that learners focus on the ways in which media products are **influenced** by the contexts in which they are produced and consider the specific ways in which media products relate to their contexts.

## **AO2 - Apply knowledge and understanding of the theoretical framework of media to:**

- **analyse media products, including in relation to their contexts and through the use of academic theories (AO2 1)**
- **evaluate academic theories (AO2 2)**
- **make judgements and draw conclusions (AO2 3)**

AO2 focuses on **applying** knowledge and understanding.

**Analysis** requires the critical study of the ways in which media products construct and communicate meanings (through the use of media language and representations) and generate responses. Learners are required to analyse media products in the following ways:

**Component 1 Section A** - learners will be required to analyse two unseen products one audio visual and one print. As stated in the specification, there will be two questions:

- One question will assess **media language** (15 marks) and will require analysis of an unseen audio-visual or print resource from any of the media forms studied for this section.
- One question will assess **representation** (30 marks) and will require comparison of one set product (which has been learned and is not available in the exam) with an unseen audio-visual or print resource from any of the forms studied for this section. Comparison of set products from the same media form or from different forms may be required. Reference to relevant media contexts will be required, comparing the unseen product with a set product in relation to contexts. Candidates are expected to make judgements and draw conclusions here, in a written extended response,

Across section A as a whole, there will always be one unseen audio-visual resource and one unseen print-based resource; question 1 will relate to an audio-visual resource and question 2 will relate to a print-based resource, but the focus key concept may differ. Therefore, it is important for learners to read the exam paper carefully to respond appropriately.

Candidates should be prepared to clearly understand what they should expect. For example, Q1 in the June 2022 exam paper was a Media Language question which asked learners to analyse an unseen music video extract, (*Up All Night*, Beck (2017)) to explore how this unseen audio-visual product communicates meanings. The Principal Examiner noted in their 2022 report: *“Several candidates approached this as a representation question, focusing almost entirely on the representation of gender and youth and how representations and more common stereotypes had been subverted. Whilst this approach is relevant where*

*it contributes to an analysis of how media language creates meanings, this should not form the main focus of the response”.*

Q2 in the June 2022 paper asked learners to compare an unseen film poster for *Vampire Academy* (2014) with the set film poster *Kiss of the Vampire* (1963). Responses are required to make judgements and draw conclusions about how far audience interpretations of gender representations reflect the historical contexts of the two posters, in an extended written response as befits the 30-mark weighting of the question.

**Component 2** - learners may be required to analyse set products in any section, including in relation to contexts and using academic theories (for example, Qs 4-6 in the SAMs), and may be required to make judgements and draw conclusions (for example, Qs 1-3a and Qs 7-8 in the SAMs).

In the June 2022 exam Q1a, 2a 3a candidates were asked to *Explain Henry Jenkins’ theory of fandom. Refer to Life on Mars/Humans/The Jinx to support your response.* The command word ‘Explain’ means that they should do just that, explain the theory illustrating their points with examples from their chosen set product. This was a short, 15-mark question, so an extended response is not expected here.

**Evaluation** of academic theories requires critical reflection on theories and theoretical approaches in relation to specific media forms and products. For example Qs 4-6 in June 2022 asked candidates to *Evaluate the strengths and weaknesses of semiotic approaches to magazine analysis. Refer to Roland Barthes’ theory and the set editions of Woman and Adbusters, or Woman’s Realm and Huck, or Vogue and The Big Issue in your response.* Some candidates here demonstrated a very good understanding of Barthes semiotic theory, but they simply applied the theory to the set products, and therefore did not address the question by evaluating the theory itself. Some candidates did not read the question carefully and simply evaluated the strengths and weakness of the magazines themselves, not semiotic theory. (*refer to PE report 2022*) (There are some useful resources in the reading list section that illustrate how some theories may be evaluated).

**Making judgements and drawing conclusions** – learners are required to debate ideas, to critically reflect upon media products, contexts and theories, and to make reasoned decisions and deductions about these in both **Component 1 and Component 2**. As stated in the specification, learners are required to *construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response*. The Representation comparison question in Component 1 and two of the three sections in Component 2 will always require an extended response, where learners will be assessed on the quality of their written response. As this skill forms such an essential part of the assessment, it is worth teaching and practising a variety of written extended response essays.

**AO3 - Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.**

Learners are required to **create a cross-media production** in two forms (audio-visual/print/online) for a specified target **audience**.

Learners will be assessed on their ability to create a cross-media production that **applies knowledge and understanding** of the theoretical framework of media to communicate meaning in response to a set brief, for example

- **Media language** - using codes and conventions of the genre and selecting and combining elements of media language.
- **Representation** – constructing appropriate representations using techniques such as visual codes, technical codes, and language.
- **Media industries** – creating products that reflect the specified industry context and are clearly linked through the use of convergence.
- **Audiences** – constructing products that position, engage and communicate meaning to the specified audience using an appropriate mode of address.

## 4. Outline Course Plans

These are possible suggestions – they are not at all prescriptive and centres are free to structure the course in the way that best suits their individual circumstances. One and two teacher models are included – if two teachers are splitting the course, then this can be tailored to their individual specialisms, for example one teacher might focus more on print media, and another on audio-visual forms.

Learners need to develop knowledge and understanding of the theoretical framework at the start of the course, therefore each model begins with Component 1. This is especially important for learners who have not studied GCSE Media Studies; however, all learners will need to be introduced to the theoretical framework at A level. Model 1 begins by exploring mostly print media forms for Component 1, to develop knowledge, understanding and analytical skills, before moving on to a wider range of moving image and online media. Some centres may wish to teach Component 1 in Year 1 and then Component 2 in Year 2; however, this is not necessarily the best option as learners will need to revise all of the material for Component 1 again in Year 2 before the exam. It is also vital that learners develop knowledge and understanding of the theoretical framework in order to apply this to their cross-media production work, and so centres should consider teaching the forms that will be offered for the NEA before starting Component 3. Model 1 covers print marketing, film industry, music video and magazines before Component 3, for example, but some of these could be swapped to allow centres to cover television and/or online media if they are offering these forms for production. It is also important for learners to develop an understanding of convergence through their study of Components 1 and 2. This is a vital part of the study of media industries and will prepare learners for creating their cross-media production work in Component 3. In addition, learners need to develop practical skills in the appropriate forms and so practical tasks should be built into the study of Components 1 and 2 to practise applying knowledge and understanding.

Models 3 and 4 offer approaches to structuring the co-teaching of AS and A level learners in the same group.

## Model 1: A level single class teacher model

Consider Component 3 options when planning the course – here, online media is studied post-Component 3, but if centres are offering online options for production, it would be beneficial to study this prior to production and to build in some practice tasks to train learners in the use of software etc.

	Week	Year One	Year Two
Term 1 Part 1	1	<b>Induction – theoretical framework</b>	<b>Component 3</b> Production tasks for cross-media product
	2	<b>Induction – practical skills</b>	Editing/design/construction Develop a full draft/rough cut of cross-media product
	3	<b>Component One Section A:</b> Advertising and Marketing <b>ML, Rep</b> <i>Tide, Human.Super., Kiss of the Vampire</i>	<b>Teacher review</b>
	4		Re-shooting/re-drafting as necessary Final editing/design/polish of entire cross-media production
	5		<b>Submission of cross-media production</b>
	6	<b>Component One Section B:</b> Advertising and Marketing <b>Audience</b> <i>Tide, Super. Human.</i>	
	7	<b>Exam focus</b> - advertising Practical task – plan/draft/construct an advert	<b>Component Two Section A: TV</b> <b>Introduction and Industry overview, contexts</b>
<b>Half Term</b>			
Term 1 Part 2	1	<b>Component One Section B: Film</b> <b>Industry</b> <i>Black Panther</i>	English language product – <b>ML and Rep</b>
	2	<b>Industry</b> <i>I, Daniel Blake</i> Practical task	English language product – <b>Industry</b>
	3	<b>Component One Section A:</b>  Newspapers <b>ML, Rep</b> <i>Daily Mirror</i> <i>The Times</i> <b>Exam focus</b>	English language product – <b>Audience</b>
	4		Non-English language product – <b>ML and Rep</b>
	5		Non-English language product – <b>Industry</b>
	6		Non-English language product – <b>Audience</b>
	7	<b>Component One Section B:</b> Newspapers: <b>Industry and audience</b> <i>Daily Mirror</i>	<b>Comparison of products; exam focus</b>

Christmas Holiday			
Term 2 Part 1	1	<b>Component One Section B:</b> Newspapers: <b>Industry and Audience</b> <i>The Times</i>	<b>Component One Section B: Radio:</b> <b>Industry and Audience</b> Either: <i>Woman's Hour</i> or <i>Have You Heard George's Podcast?</i>
	2	<b>Component Two Section B:</b> Magazines <b>Introduction and Industry overview; contexts</b>	
	3	Historical product – <b>ML and Rep</b>	<b>Component One Section B: Video Games:</b> <b>Industry and Audience</b> <i>Assassin's Creed</i> franchise
	4	Historical product – <b>Industry</b>	
	5	Historical product – <b>Audience</b>	<b>Component 2 Section C: Online Media</b> <b>Introduction and Industry overview; contexts</b>
	6	Contemporary non-mainstream product – <b>ML and Rep</b>	Blog – <b>ML and Rep</b>
Half Term			
Term 2 Part 2	1	Contemporary non-mainstream product – <b>Industry</b>	Blog – <b>Industry</b>
	2	Contemporary non-mainstream product – <b>Audience</b>	Blog – <b>Audience</b>
	3	<b>Comparison of products; exam focus</b>	Online magazine – <b>ML and Rep</b>
	4	<b>Component One Section A:</b> Music video <b>ML and Rep</b> <i>Choose One option from each group</i> <i>Group 1: Formation OR Turntables, OR Underdog</i> <i>Group 2: Riptide OR Seventeen Going Under OR Little Bit of Love</i>	Online magazine – <b>Industry</b>
	5		Online magazine – <b>Audience</b>
	6	Practical task – storyboard or film a section of a music video	<b>Exam focus</b>
Easter Holiday			
Term 3 Part 1	1	<b>Revision and mock exam – Component 1/Component 2B</b>	<b>Revision/exam practice</b>
	2		<b>Revision/exam practice</b>

	<b>3</b>	<b>Component 3</b> Introduction to briefs, initial research/ideas/choose genre	<b>Revision/exam practice</b>
	<b>4</b>	Research - analysis of similar cross-media products (ML, reps, audience and industry, convergence)	<b>Revision/exam practice</b>
	<b>5</b>	Audience – target/positioning Secondary research: industry/theory	<b>Revision/exam practice</b>
	<b>6</b>	Draft planning. Pitch/treatment.	<b>Revision/exam practice</b>
<b>Half Term</b>			
<b>Term 3</b> <i>Part 2</i>	<b>1</b>	Detailed planning – both cross-media products. Plan for time/resources.	
	<b>2</b>	<b>Submit statement of Aims and Intentions</b>	
	<b>3</b>	Production tasks for main product	
	<b>4</b>	Filming/copywriting/design Construction/editing	
	<b>5</b>	Full draft/rough cut of product 1 <b>Teacher review</b>	
	<b>6</b>	Re-shooting/re-drafting as necessary	

The above model could be adapted for larger centres with multiple groups, to stagger the teaching of Component 3 to maximise access to equipment and resources. The version below structures this for three staggered groups who would follow the same scheme until Term 3 Part 1 (mock exam) and then all would complete Component 3 and Component 2 Section A by the end of Term 1, Year Two. This allows plenty of time for completion of the remaining content and revision before the written exams.

<b>Year 1</b>				
	<b>Weeks</b>	<b>Group 1</b>	<b>Group 2</b>	<b>Group 3</b>
<b>Term 3</b> <i>Part 1</i>	3-6	<b>Component 3</b>	<b>Component Two</b> <b>Section A:</b> Television: English language product	<b>Component Two</b> <b>Section A:</b> Television: English language product
	1-4	<b>Component 3</b>	<b>Component 3</b>	<b>Component Two</b> <b>Section A:</b> Television:

<b>Term 3 Part 2</b>				Non-English language product
	5-6	<b>Component 3</b>	<b>Component 3</b>	<b>Component 3</b>
<b>Year 2</b>				
<b>Term 1 Part 1</b>	1-6	<b>Component 3</b>	<b>Component 3</b>	<b>Component 3</b>
<b>Term 1 Part 2</b>	1-4	<b>Component Two Section A:</b> Television: English language product	<b>Component 3</b>	<b>Component 3</b>
<b>Term 1 Part 3</b>	5-8	<b>Component Two Section A:</b> Television: Non-English language product	<b>Component Two Section A:</b> Television: Non-English language product	<b>Component 3</b>

## Model 2: A Level two-teacher model

Year One			
	Week	Teacher One	Teacher Two
Term 1 Part 1	1	Induction - media language and rep OR theoretical framework	Induction audience and industry OR practical skills
	2		
	3	Component One Section A: Advertising and Marketing ML and Rep <i>Tide, Super. Human. Kiss of the Vampire</i>	Component One Section B: Advertising and Marketing Audience <i>Tide, Super. Human.</i>
	4		
	5		
	6		
	7		Component One Section B: Film Industry <i>Black Panther</i> and <i>I, Daniel Blake</i>
Half Term			
Term 1 Part 2	1	Component One Section A: Newspapers ML and Rep <i>Daily Mirror</i> and <i>The Times</i>	
	2		
	3		
	4		Component One Section B: Newspapers Industry and Audience <i>Daily Mirror</i> and <i>The Times</i>
	5		
	6		
	7		
Christmas Holiday			
Term 2 Part 1	1	Component One Section A: Music video ML and Rep <i>Choose ONE music video from Group1 (Formation OR Turntables, OR Underdog) and additional comparable products</i>	Component One Section A: Music video ML and Rep <i>Choose ONE music video from Group 2 (Riptide OR Seventeen Going Under OR Little Bit of Love) and additional comparable products</i>
	2		
	3		
	4	Component Two Section B: Magazines: contemporary product All areas of Theoretical Framework	Component Two Section A: Television: English language product All areas of Theoretical Framework
	5		
	6		

Half Term			
Term 2 <i>Part 2</i>	1		
	2		
	3		
	4		
	5		
	6	Revision – Component 1A/2B	Revision – Component 1B/2A
Easter Holiday			
Term 3 <i>Part 1</i>	1		
	2	Mock exam – Component 1A/2B	Mock exam – Component 1B/2A
	3	Component 3	Component 3
	4		
	5		
	6		
Half Term			
Term 3 <i>Part 2</i>	1		
	2		
	3		
	4		
	5		
	6		

Year Two			
	Week	Teacher One	Teacher Two
Term 1 Part 1	1	Component 3	Component 3
	2		
	3		
	4		
	5		
	6		
	7	Component Two Section B: Magazines: historical product	Component Two Section A: Television: Non-English language product
Half Term			
Term 1 Part 2	1	All areas of Theoretical Framework	All areas of Theoretical Framework
	2		
	3		
	4		
	5		
	6		
	7		
Christmas Holiday			
Term 2 Part 1	1	Component One Section B: Video Games Industry and Audience <i>Assassin's Creed</i> franchise	Component One Section B: Radio Industry and Audience <i>Woman's Hour</i> or <i>George's Podcast</i>
	2		
	3		
	4		
	5	Component 2 Section C One from group 1: <i>Zoe Sugg</i> OR <i>JJ Olatunji</i> / <i>KSI</i> YouTube channels/ blogs	Component 2 Section C One from group 2: <i>Thiiird</i> OR <i>Attitude</i> Online Magazines
	6		
Half Term			
Term 2 Part 2	1	All areas of Theoretical Framework	All areas of Theoretical Framework
	2		
	3		

	4		
	5		
	6		
Easter Holiday			
Term 3 <i>Part 1</i>	1	Revision/exam practice	Revision/exam practice
	2		
	3		
	4		
	5		
	6		
Half Term			
Term 3 <i>Part 2</i>	1		
	2		
	3		
	4		
	5		
	6		

### Model 3: AS/A level co-teaching model

This model structures the course to allow AS and A level learners to begin Component 3 at the same time, following the release of the A level briefs on March 1<sup>st</sup>. (AS level briefs are issued separately at the start of the AS year in September) The Component 2 topics could be taught in a different order, depending on the options being offered for Component 3.

Year One			
	Week	AS	A level
Term 1 Part 1	1	<b>Induction - Component One Section A:</b> Advertising and Marketing <b>ML, Rep</b> <i>Tide, Kiss of the Vampire, Super. Human.</i>	<b>Induction Component One Section A:</b> Advertising and Marketing <b>ML, Rep</b> <i>Tide, Kiss of the Vampire, Super. Human.</i>
	2		
	3	<b>Component One Section B:</b> Advertising and Marketing <b>Audience</b> <i>Tide, Super. Human.</i>	<b>Component One Section B:</b> Advertising and Marketing <b>Audience</b> <i>Tide, Super. Human.</i>
	4	<b>Component One Section B:</b> Film <b>Industry</b> <i>Black Panther</i>	<b>Component One Section B:</b> Film <b>Industry</b> <i>Black Panther</i>
	5	<b>Component One Section A:</b> Newspapers <b>ML, Rep</b>	<b>Component One Section A:</b> Newspapers <b>ML, Rep</b>
	6	<i>Daily Mirror</i>	<i>Daily Mirror</i>
	7	<b>Component One Section B:</b> Newspapers <b>Industry and Audience</b> <i>Daily Mirror</i>	<b>Component One Section B:</b> Newspapers <b>Industry and Audience</b> <i>Daily Mirror</i>
Half Term			
Term 1 Part 2	1	<b>Component Two Section B:</b> Magazines <b>Introduction and Industry overview; contexts</b>	<b>Component Two Section B:</b> Magazines <b>Introduction and Industry overview; contexts</b>
	2	Historical product – <b>ML and Rep</b>	Historical product – <b>ML and Rep</b>
	3	Historical product – <b>Industry and Audience</b>	Historical product – <b>Industry and Audience</b>
	4	<b>Exam focus</b> magazines	<b>Exam focus</b> magazines
	5	<b>Component One Section B:</b> Video Games: <b>Industry and Audience</b> <i>Assassin's Creed</i> franchise	<b>Component One Section B:</b> Video Games: <b>Industry and Audience</b> <i>Assassin's Creed</i> franchise
	6	<b>Component One Section A:</b> Music video: <b>ML and Rep</b>	<b>Component One Section A:</b> Music video: <b>ML and Rep</b>
	7	<i>Either Formation OR Underdog from Group 1</i>	<i>One option from Group 1</i>
Christmas Holiday			

Term 2 Part 1	1	<b>Component Two Section A: TV Introduction and Industry overview; contexts</b>	<b>Component Two Section A: TV Introduction and Industry overview; contexts</b>
	2	English language product – <b>ML and Rep</b>	English language product – <b>ML and Rep</b>
	3	English language product – <b>Industry and Audience</b>	English language product – <b>Industry and Audience</b>
	4	<b>Exam focus: TV</b>	<b>Exam focus: TV</b>
	5	<b>Component One Section B: Radio: Industry and Audience</b> <i>Either Woman's Hour or George's Podcast</i>	<b>Component One Section B: Radio: Industry and Audience</b> <i>Either Woman's Hour or George's Podcast</i>
	6	<b>Revision and mock exam</b>	<b>Revision and mock exam</b>
<b>Half Term</b>			
Term 2 Part 2	1	<b>Component 3</b> Choose brief/genre Research - analysis of similar products (ML, reps, audience and industry) Audience – target/positioning Secondary research: industry/theory	<b>Component 3</b> Choose brief/genre, initial research into cross-media products/ideas
	2	Research and Planning Draft planning. Pitch/treatment.	Research - analysis of similar cross-media products (ML, reps, Industry and Audience, convergence). Audience – target/positioning Secondary research: Industry/theory
	3	Planning the product. Plan for time/resources. <b>Submit statement of Aims and Intentions</b>	
	4	Production- Filming/photography, design, writing copy	Research and Planning Draft planning. Pitch/treatment
	5	Production- Filming/photography, design, writing copy/editing	
	6	Editing/design/construction Full draft/rough cut	Detailed planning – both cross-media products. Plan for time/resources. <b>Submit statement of Aims and Intentions</b>
<b>Easter Holiday</b>			
Term 3 Part 1	1	Re-shooting/designing/editing as necessary	Production tasks for main product Filming/copywriting/design
	2	Final edit/polish <b>Submit media production</b>	

	3	Component 2 Section C: Online Media Introduction and Industry overview; contexts	Component 2 Section C: Online blog
	4	Blog – ML and Rep	Blog – ML and Rep
	5	Blog – Audience and Industry	Blog – Audience and Industry
	6	Revision /Exam Planning	Component 3 Full draft/rough cut
Half Term			
Term 3 Part 2	1		Re-shooting/re-drafting as necessary
	2		Production tasks for cross-media product Editing/design/construction Develop a full draft/rough cut of product Teacher review
	3		
	4		
	5		Re-shooting/re-drafting as necessary Final editing/design/polish of entire cross-media production Submission of cross-media production
	6		
Year Two			
	Week	A level	
Term 1 Part 1	1	Induction to second year A level – theories/theoretical framework	
	2	Component One Section A&B: Advertising and Marketing Revision of <i>Tide, Kiss of the Vampire, Super. Human.</i>	
	3		
	4	Component One Section A&B: Newspapers Revision: <i>Daily Mirror</i> Additional product: <i>The Times</i> Additional theories/content	
	5		
	6		
	7	Component Two Section B: Magazines Revision: historical product	
Term 1 Part 2	1	Component Two Section B: Magazines Additional product: contemporary product outside commercial mainstream Additional theories/content	
	2		
	3		
	4	Component One Section B: Radio	

	5	Revision: <i>Woman's Hour</i> or <i>Have You Heard George's Podcast?</i> Additional theories/content
	6	<b>Component Two Section A: TV</b> Revision: English language product
	7	<b>Component Two Section A: TV</b> Additional product: Non- English language product Additional theories/content
<b>Term 2</b> <i>Part 1</i>	1	<b>Component Two Section A: TV</b> Additional product: Non- English language product Additional theories/content
	2	
	3	<b>Component One Section A: Music video</b> Revision: <i>Chosen Music video from Group1 (Formation/ Turntables,/ Underdog)</i> Additional product: <i>Chosen Music video from Group 2 (Riptide/ Seventeen Going Under/ Little Bit of Love)</i> Additional theories/content
	4	
	5	<b>Component One Section B: Film Revision</b> Revision: <i>Black Panther</i> Additional product: <i>I, Daniel Blake</i> Additional theories/content
	6	

<b>Term 2</b> <i>Part 2</i>	1	<b>Component One Section B: Video Games</b> Revision: <i>Assassin's Creed franchise (from 2022)</i> Additional theories/content
	2	
	3	<b>Component 2 Section C Online Media</b> Revision: blog Additional product: online magazine Additional theories/content
	4	
	5	
	6	
<b>Term 3</b> <i>Part 1</i>	1 - 6	<b>Revision/Exam Planning</b>
<b>Term 3</b> <i>Part 2</i>	1 - 6	

#### Model 4: Alternative AS/A level co-teaching model

Here, Component 3 is covered earlier in the AS course. In this case A level learners would complete an AS brief as a practice task and then complete their A level cross-media production later in the course, after AS learners have completed.

Year One	Week	AS	A level
Term 1 Part 1	1	<b>Induction - Component One Section A:</b> Advertising and Marketing <b>ML, Rep</b>	<b>Induction Component One Section A:</b> Advertising and Marketing <b>ML, Rep</b>
	2	<i>Tide, Kiss of the Vampire</i> <i>Super. Human.</i>	<i>Tide, Kiss of the Vampire</i> <i>Super. Human.</i>
	3	<b>Component One Section B:</b> Advertising and Marketing <b>Audience</b> <i>Tide, Super. Human.</i>	<b>Component One Section B:</b> Advertising and Marketing <b>Audience</b> <i>Tide, Super. Human.</i>
	4	<b>Component One Section B: Film</b> <b>Industry</b> <i>Black Panther</i>	<b>Component One Section B: Film</b> <b>Industry</b> <i>Black Panther</i>
	5	<b>Component One Section A: Music video: ML and Rep</b>	<b>Component One Section A: Music video: ML and Rep</b>
	6	<i>EITHER Formation OR Underdog from Group 1</i>	<i>EITHER Formation OR Underdog OR Turntables from Group 1</i>
	7	<b>Component Two Section B: Magazines</b> <b>Introduction and Industry overview; contexts</b>	<b>Component Two Section B: Magazines</b> <b>Introduction and Industry overview; contexts</b>
<b>Half Term</b>			
Term 1 Part 2	1	Historical product – <b>ML and Rep</b>	Historical product – <b>ML and Rep</b>
	2	Historical product – <b>Industry and audience</b>	Historical product – <b>Industry and audience</b>
	3	<b>Exam focus</b> magazines	<b>Exam focus</b> magazines
	4	<b>Component 2 Section C: Online Media</b> <b>Introduction and Industry overview; contexts</b>	<b>Component 2 Section C: Online Media</b> <b>Introduction and Industry overview; contexts</b>
	5	Blog – <b>ML and Rep</b>	Blog – <b>ML and Rep</b>

	6	Blog – <b>Audiences</b>	Blog – <b>Audiences</b>
	7	Blog – <b>Industries; Exam focus</b>	Blog – <b>Industries; Exam focus</b>
<b>Christmas Holiday</b>			
<b>Term 2</b> <i>Part 1</i>	1	<b>Revision/mock exam</b>	<b>Revision/mock exam</b>
	2	<b>Component 3</b> Choose brief/genre Research - analysis of similar products (ML, reps, audience and industry) Audience – target/positioning Secondary research: industry/theory	<b>Component 3 Practice task, not submitted</b> Choose brief/genre Research - analysis of similar cross-media products (ML, reps, audience and industry) Audience – target/positioning Secondary research: industry/theory
	3	Research and Planning Draft planning. Pitch/treatment.	Research and Planning Draft planning. Pitch/treatment.
	4	Planning the product. Plan for time/resources. <b>Submit statement of Aims and Intentions</b>	Planning the product. Plan for time/resources. <b>Submit statement of Aims and Intentions</b>
	5	Production- Filming/photography, design, writing copy	Production- Filming/photography, design, writing copy
	6	Production- Filming/photography, design, writing copy/editing	Production- Filming/photography, design, writing copy/editing
<b>Half Term</b>			
<b>Term 2</b> <i>Part 2</i>	1	Editing/design/construction Full draft/rough cut	Editing/design/construction Full draft/rough cut
	2	Re-shooting/designing/editing as necessary	Re-shooting/designing/editing as necessary
	3	Final edit/polish <b>Submit media production</b>	Final edit/polish
	4	<b>Component Two Section A: TV Introduction and Industry overview; contexts</b>	<b>Component Two Section A: TV Introduction and Industry overview; context</b>
	5	English language product – <b>ML and Rep</b>	English language product – <b>ML and Rep</b>
	6	English language product – <b>Industry and Audience; exam focus, practice question</b>	English language product – <b>Industry and Audience; exam focus, practice question</b>
<b>Easter Holiday</b>			

<b>Term 3</b> <i>Part 1</i>	<b>1</b>	<b>Component One Section B: Radio: Industry and audience</b> <i>Woman's Hour or George's Podcast</i>	<b>Component One Section B: Radio: Industry and audience</b> <i>Woman's Hour or George's Podcast</i>
	<b>2</b>	<b>Component One Section A: Newspapers ML, Rep</b> <i>Daily Mirror</i>	<b>Component One Section A: Newspapers ML, Rep</b> <i>Daily Mirror</i>
	<b>3</b>		
	<b>4</b>	<b>Component One Section B: Newspapers Industry and audience</b> <i>Daily Mirror</i>	<b>Component One Section B: Newspapers Industry and audience</b> <i>Daily Mirror</i>
	<b>5</b>	<b>Component One Section B: Video Games: industry and audience</b> <i>Assassin's Creed franchise</i>	<b>Component One Section B: Video Games: Industry and audience</b> <i>Assassin's Creed franchise</i>
	<b>6</b>	<b>Revision /Exam Planning</b>	<b>Revision /Mock Exam</b>
<b>Half Term</b>			
<b>Term 3</b> <i>Part 2</i>	<b>1</b>		<b>Component 3</b> Choose brief/genre, initial research into cross-media products/ideas
	<b>2</b>		Research - analysis of similar cross-products (ML, reps, audience and industry, convergence). Audience – target/positioning Secondary research: industry/theory
	<b>3</b>		
	<b>4</b>		Research and Planning Draft planning. Pitch/treatment
	<b>5</b>		
	<b>6</b>		Detailed planning – both cross-media products. Plan for time/resources. <b>Submit statement of Aims and Intentions</b>

Learners could complete some filming/photography/drafting, copywriting over the summer holidays, as long as this work can be authenticated, in which case the time spent on Component 3 in the Autumn term of year 2 could be reduced.

<b>Year Two</b>	<b>Week</b>	<b>A level</b>
<b>Term 1</b> <i>Part 1</i>	<b>1</b>	<b>Component 3 Production</b> tasks for main product Filming/copywriting/design Full draft/rough cut of main production Re-shooting/re-drafting as necessary
	<b>2</b>	
	<b>3</b>	

	<b>4</b>	Production tasks for cross-media product Editing/design/construction
	<b>5</b>	Develop a full draft/rough cut of product
	<b>6</b>	<b>Teacher review</b> Re-shooting/re-drafting as necessary
	<b>7</b>	Final editing/design/polish of entire cross-media production <b>Submission of cross-media production</b>
<b>Term 1</b> <i>Part 2</i>	<b>1</b>	<b>Component One Section A&amp;B:</b> Advertising and Marketing Revision of <i>Tide, Kiss of the Vampire Super. Human.</i>
	<b>2</b>	Additional theories/content
	<b>3</b>	<b>Component Two Section B:</b> Magazines
	<b>4</b>	Revision of historical product
	<b>5</b>	Additional product: contemporary product outside commercial mainstream Additional theories/content
	<b>6</b>	<b>Component Two Section A:</b> TV Additional product: Non-English language product
	<b>7</b>	Additional theories/content
<b>Term 2</b> <i>Part 1</i>	<b>1</b>	<b>Component Two Section A:</b> TV Additional product: Non-English language product
	<b>2</b>	Additional theories/content
	<b>3</b>	<b>Component One Section A:</b> Music video Revision: <i>One option from Group 1: Formation OR Turntables, OR Underdog</i>
	<b>4</b>	Additional product: <i>One option from Group 2: Riptide OR Seventeen Going Under OR Little Bit of Love</i> Additional theories/content
	<b>5</b>	<b>Component One Section B:</b> Film Revision: <i>Black Panther</i>
	<b>6</b>	Additional product: <i>I, Daniel Blake</i> Additional theories/content
<b>Term 2</b> <i>Part 2</i>	<b>1</b>	<b>Component One Section B:</b> Video Games Revision: <i>Assassin's Creed</i> franchise, Additional theories/content
	<b>2</b>	<b>Component One Section A&amp;B:</b> Newspapers Revision: <i>Daily Mirror</i>
	<b>3</b>	Additional product: <i>The Times</i>
	<b>4</b>	Additional theories/content
	<b>5</b>	<b>Component 2 Section C:</b> Online Revision of chosen website/ channel/ blog: <i>Zoe Sugg or JJ Olatunji/ KSI</i>
	<b>6</b>	

Term 3 Part 1	1	<b>Component 2 Section C</b> Additional product – online magazine: <i>Thiiird</i> or <i>Attitude</i> Additional theories/content
	2	
	3	<b>Component One Section B: Radio</b> Revision: <i>Woman's Hour</i> or <i>Have You Heard George's Podcast?</i> Additional theories/content
	4	
	5	
	6	
Term 3 Part 2	1	
	2	
	3	
	4	
	5	
	6	

## 5. Sample Outline Schemes of Work for each component

These outline schemes summarise key areas of the theoretical framework, contexts and theories to be covered – they are not prescriptive but offer a possible approach to planning the delivery. It is important to ensure that all relevant bullet points in the specification content are covered when planning the course, and individual lessons, in more detail.

### Sample Component 1 Scheme of Work

Component 1 Section A&B: Advertising and Marketing (6 weeks)		
Weeks	Areas of framework	Content
1	<b>Media language</b>  <b>Representation</b>  <b>Contexts</b>  <b>(Section A)</b>	<p><b>Introduction to marketing and advertising – purpose/defining features of these forms.</b></p> <p><b>Commercial print advertising</b> – brief history/overview.</p> <p>Semiotic analysis of <i>Tide</i> print advert – use of <b>media language</b>; codes and conventions to persuade/sell the product; consider/apply structuralist theory (Lévi-Strauss).</p> <p>Analysis of the <b>representation</b> of gender, consider stereotypes, ideology; consider/apply representation theory (Hall), identity theory (Gauntlett) and feminist theory (van Zoonen).</p> <p>Historical and social/cultural contexts – post-war period, developments in consumer culture.</p> <p>Comparative adverts, e.g. other historical or contemporary adverts for domestic products – learners research and analyse different adverts and feed back to class.</p> <p><a href="#">TIDE set product factsheet</a></p>
2	<b>Audiences</b>  <b>(Section B)</b>	<p>Target <b>audience</b> and appeals to this audience.</p> <p>Interpretations/responses to the product in relation to social, cultural and historical circumstances.</p> <p>Consider/apply cultivation theory (Gerbner), reception theory (Hall).</p>

		<p><b>Exam focus:</b> Section A practice for unseen analysis – analysis of media language in a different print advert. Planning in groups, write up individually.</p>
3	<p><b>Media language</b></p> <p><b>Representation</b></p> <p><b>Contexts (Section A)</b></p>	<p><b>Introduction to Channel 4 advertising</b> campaign for the 2020 Tokyo Paralympics – brief overview/context/ background.</p> <p><i>Super. Human.</i> is the third of Channel 4's advertising campaigns for the Paralympic Games. Look at the other two campaigns and consider the different approaches that have been taken by Channel 4 in their representation of disability.</p> <p>Research Channel 4's brand identity and public service remit.</p> <p>Explore codes and conventions of audio-visual advertising.</p> <p>Learners can research other C4 campaigns and /or compare trailers for other channels' sporting events.</p> <p>Semiotic analysis of <i>Super. Human.</i> trailer.</p> <p><b>Media language</b> including the combination of elements, intertextuality, and subversion of conventions; consider/apply structuralist theory (Lévi-Strauss) and semiotic theory (Barthes)</p> <p>Analysis of <b>representation</b> – gender, ethnicity, age, underrepresentation of social groups, versions of reality; consider/apply representation theory (Hall) and postcolonial theory (Gilroy).</p> <p>Social/cultural contexts.</p> <p><a href="#"><u>SUPER. HUMAN. TOKYO PARALYMPICS set product factsheet</u></a></p>
4	<p><b>Audiences (Section B)</b></p>	<p>Target <b>audience</b> and appeals to this audience</p> <p>How is the audience positioned?</p> <p>Research the online and social media surrounding this advert, including the ways in which audiences are able to interact.</p> <p>Interpretations/responses to the product (including actual responses).</p> <p>Consider/apply cultivation theory (Gerbner), reception theory (Hall).</p> <p><b>Exam focus:</b> Section A comparative analysis of this trailer with one of the other trailers researched – present to class or write as an extended response.</p>

5	<p><b>Media language</b></p> <p><b>Representation</b></p> <p><b>Contexts</b></p> <p><b>(Section A)</b></p>	<p><b>Introduction to film marketing</b>, codes and conventions of film posters.</p> <p>Brief history/overview of Hammer Horror (could show some clips/trailers).</p> <p>Semiotic analysis of the <i>Kiss of the Vampire</i> poster - <b>media language</b> including meanings, codes and conventions, technological developments and ideology; consider/apply structuralist theory (Lévi-Strauss)</p> <p>Context – 1960s, period of societal change</p> <p>Analysis of <b>representations</b> including gender stereotypes, the effect of historical/social/cultural context; consider/apply representation theory (Hall); identity theory (Gauntlett) and feminist theory (van Zoonen).</p> <p>Comparative analysis of other film posters.</p> <p><a href="#">KOTV set product factsheet</a></p> <p>Possible practical tasks e.g. planning or designing a draft film poster or DVD cover, training on DTP software – if offering the film marketing brief for Component 3.</p>
6	<p><b>Audiences</b></p> <p><b>(Section B)</b></p> <p><b>Exam focus</b></p>	<p><b>Audience</b> appeal and the significance of historical, social, cultural context.</p> <p>Interpretations and responses (historical/contemporary).</p> <p>Consider/apply cultivation theory (Gerbner), reception theory (Hall).</p> <p><b>Exam focus:</b> Section B audience question – test.</p>

Component 1 Section A: Newspapers (6 weeks)		
Weeks	Areas of framework	Content
1	<b>Media language</b> <b>Representation</b> <b>Media Industries</b> <b>Contexts</b>	<p><b>Introduction to newspapers</b> – overview of codes and conventions, notions of constructing reality.</p> <p>Tabloid/broadsheet newspapers; introduce <i>Daily Mirror</i> and <i>The Times</i> – initial student research task into organisations and political context etc.</p> <p>Background <b>context</b> to <i>the Partygate scandal</i> - social, cultural and political context.</p> <p><b>Initial analysis</b> of <i>Daily Mirror</i> front cover and <i>The Times</i> front cover from 1<sup>st</sup> February 2022 (set products for assessment until 2027); analyse a range of front covers from the same day or others covering <i>Covid lockdown and the Partygate scandal</i> – learners could independently research and analyse one additional front page, covering the same issue.</p> <p><a href="#">Daily Mirror 01.02.2022 set product factsheet</a></p> <p><a href="#">The Times 01.02.2022 set product factsheet</a></p>
2-3	<b>Media language</b> <b>Representation</b> <b>Contexts</b> <b>(Section A)</b>	<p>Detailed semiotic analysis of <i>Daily Mirror</i> front cover and article, and <i>The Times</i> front cover from February 2022 (set product for assessment until 2027); use of <b>media language</b> to communicate meanings, viewpoints, ideologies; intertextuality.</p> <p>Consider/apply semiotic theory (Barthes).</p> <p>Analysis of <b>representation</b> of events, issues and social groups through selection, combination and mediation; the ways in which the newspaper constructs versions of reality/makes claims about realism, communicates discourse and ideology; impact of industry context on the representations.</p> <p>Consider/apply representation theory (Hall).</p> <p><b>Exam focus:</b> practice analytical tasks for Component 1, Section A exam (including unseen analysis, possibly using SAMs).</p>

4	<b>Media Industries</b>  <b>Audiences</b>  <b>(Section B)</b>	<p><b>Industry - <i>Daily Mirror</i>.</b> (Refer to one complete edition here).</p> <p>Nature of production, distribution, circulation; ownership and funding (Trinity Mirror group); impact of technological changes, convergence; regulatory framework.</p> <p>Study the website and social media in relation to the print edition (reinforcing 'brand identity', ideology?), what additional content is offered, how are audiences encouraged to interact etc.?</p> <p><b>Audience and <i>Daily Mirror</i></b> (Refer to the same complete edition here).</p> <p>Target audience/reader, categorisation, circulation and readership figures; the relationship between technologies and patterns of consumption; interactive audience - student research tasks.</p> <p>Audience interpretations and responses – including actual responses to a particular edition or issue, relate to social/cultural context.</p>
5	<b>Media Industries</b>  <b>Audiences</b>  <b>(Section B)</b>	<p><b>Industry - <i>The Times</i>.</b> (Refer to one complete edition here).</p> <p>Nature of production, distribution, circulation (including print edition, subscriptions, digital edition and app, paid-for web content etc.); ownership and funding (NewsCorp); impact of technological changes, convergence; regulatory framework.</p> <p>Study the website and social media in relation to the print edition (reinforcing 'brand identity', ideology?), what additional content is offered, how are audiences encouraged to interact etc.?</p> <p><b>Audience and <i>The Times</i></b> (Refer to the same complete edition here).</p> <p>Target audience/reader, categorisation, circulation and readership figures; the relationship between technologies and patterns of consumption; interactive audience - student research tasks.</p> <p>Audience interpretations and responses – including actual responses to a particular edition or issue, relate to social/cultural context.</p>
6	<b>Media Industries</b>  <b>Audiences</b>  <b>(Section B)</b>  <b>Exam Focus</b>	<p>Consider/apply/evaluate theories including:</p> <p>Power and media industries (Curran and Seaton)</p> <p>Regulation (Livingstone and Lunt)</p> <p>Cultural industries (David Hesmondhalgh)</p> <p>Cultivation theory (Gerbner)</p> <p>Reception theory (Hall)</p>

		<p>End of audience theories (Shirky)</p> <p><b>Exam focus on section B Industry and Audience questions – practice tasks/test.</b></p>
<b>Component 1 Section B: Film (2 weeks)</b>		
<b>Weeks</b>	<b>Areas of framework</b>	<b>Content</b>
<b>1</b>	<b>Industries (Section B)</b>	<p><b>Introduction to the Film Industry</b> – the production, distribution and circulation of film products; institutionalised and specialised. Brief comparison of Hollywood versus British film industry.</p> <p>Brief contextualisation of each film: <i>Black Panther</i> (American Superhero movie based on the Marvel comic, and <i>I, Daniel Blake</i> - contemporary British social realist film).</p> <p>Initial study of the <b>marketing</b> campaign for each film: poster/s, trailer/s, film extracts including opening credits, online marketing to identify key elements of industry context; followed by tasks for learners to research these elements of industry in more detail.</p> <p><i>Black Panther</i> – significance of ownership/economic context – produced by Marvel and distributed by Walt Disney Studios Motion Pictures (both part of vertically integrated conglomerate, The Walt Disney Company); significance of key personnel/stars, large advertising budget, merchandising tie-ins, role of social media in marketing, broke box office records etc.</p> <p><i>I, Daniel Blake</i> - significance of ownership/economic context - UK/French co-production, it received funding from the BFI and BBC Films, significance of key personnel (Ken Loach as director), importance of film festivals and awards to distribution/circulation etc.</p> <p><a href="#">BLACK PANTHER set product factsheet</a></p> <p><a href="#">I DANIEL BLAKE set product factsheet</a></p>
<b>2</b>	<b>Industries Contexts Exam Focus</b>	<p><i>Black Panther</i> - more detailed study of marketing campaign, marketing to black audience whilst still trying to appeal to wider audience, creation of sense of 'cultural event, maintaining audiences, global reach etc. Consider/apply power and media industries theory (Curran and Seaton), cultural industries theory (Hesmondhalgh) and regulation theory (Livingstone and Lunt).</p> <p><i>I, Daniel Blake</i> - more detailed study of marketing campaign, use of digitally convergent platforms, maintaining audiences, global reach</p>

		<p>etc. Consider/apply/evaluate power and media industries theory (Curran and Seaton) and cultural industries theory (Hesmondhalgh) – how far does this film contradict these ideas?</p> <p>Possible practical tasks e.g. planning or designing a draft film poster or DVD cover, training on DTP software – if offering the film marketing brief for Component 3.</p> <p><b>Exam focus</b> – practice Section B industry question.</p>
--	--	---

### Sample Component 2 Scheme of Work: Television

Component 2 Section A: Television in the Global Age (8 weeks)		
Weeks	Areas of framework	Content
1	All	<p>Introduction to the contemporary television industry:</p> <p>National/global contexts, broadcasting/narrowcasting, public service and commercial.</p> <p>Changes and developments in broadcasting/consumption due to technologies, e.g. TV on demand, catch-up services, online subscription channels, the concept of 'binge-watching' etc.</p> <p>Set learners initial research tasks relevant to the chosen option, e.g. specific media organisations, scheduling of programmes etc.</p> <p>Introduction to chosen genre (crime, sci-fi/supernatural or spy thrillers)</p> <p>Research/explore codes and conventions of genre, brief historical overview of genre.</p> <p>Background to the chosen programmes, brief context in terms of industry, broadcaster, social/cultural contexts to explore etc.</p> <p>Some of the TV set products have changed for first assessment in the 2024 examination series.</p> <p><b>Option 1 Crime Drama</b></p> <p><i>Peaky Blinders</i> <a href="#">Peaky Blinders factsheet</a></p> <p><i>The Bridge</i> <a href="#">The Bridge factsheet</a></p>

		<p><b>Option 2 Sci-Fi/ Supernatural thrillers</b></p> <p><i>Black Mirror</i> <a href="#">Black Mirror factsheet</a></p> <p><i>The Returned</i> <a href="#">The Returned factsheet</a></p> <p><b>Option 3 Spy Thrillers</b></p> <p><i>Killing Eve</i> <a href="#">Killing Eve factsheet</a></p> <p><i>Tehran</i> <a href="#">Tehran factsheet</a></p>
2-4	<b>Media Language Representation</b>	<p><b>In-depth study of Product 1 – English language programme</b></p> <p><b>Analysis of Media Language and Representation</b></p> <p>Focus on bullet points from the specification content; build theory focus into analytical tasks.</p> <p>Watch entire episode, identify key genre conventions and narrative structure.</p> <p>Detailed analysis of sequences – opening sequence and other key scenes:</p> <p>Micro analysis of visual/audio/technical codes (see part 9. Teacher approaches, Analysis and Media Language section of teacher guidance and individual set product factsheets as linked above.</p> <p>Apply/evaluate relevant theories (structuralism, genre theory, narratology, postmodernism).</p> <p>Analyse construction of representations (gender, ethnicity, issues etc.), messages and ideologies.</p> <p>Consider relevant contexts in relation to the product.</p> <p>Apply/evaluate relevant theories (Stuart Hall, David Gauntlett, feminist theory, gender performativity).</p> <p><b>Industry</b></p> <p>More detailed exploration of specific British industry context – consider setting learners independent research tasks to be completed as homework and report back here.</p>

	<p><b>Media industries</b></p> <p><b>Audiences</b></p> <p><b>Contexts</b></p>	<p>Explore ownership, economic factors, production, distribution including marketing, and circulation.</p> <p>Relate these areas to the product – how does the product reflect its industry context?</p> <p>Study the online presence of the product, consider the importance of technology and convergence to the organisation.</p> <p>Apply/evaluate relevant theories - cultural industries theory (Hesmondhalgh) and regulation theory (Livingstone and Lunt).</p> <p><b>Audience</b></p> <p>Research target audience/s and viewing figures. Refer back to textual analysis – how is the audience constructed and positioned by the text? How does the text appeal to the audience? Link also to the marketing campaign.</p> <p>Audience consumption, response and interaction (including actual responses: How have different audiences responded? Learners find evidence through institution's own web pages, official and fan social media pages, YouTube, fan forums, etc. importance of technology. Consider notions of mass/specialised audiences and fandom where appropriate.</p> <p>Apply/evaluate relevant theories (reception theory and fandom – Jenkins).</p> <p><b>Exam focus:</b> embed 'mini' assessments into the scheme, e.g. writing a paragraph about combination of specific elements of media language or how a particular representation reflects the social context.</p>
5-7	<p><b>Media Language Representation</b></p> <p><b>Media industries Audiences</b></p> <p><b>Contexts</b></p>	<p><b>In-depth study of Product 2 – Non-English language programme</b></p> <p>Context of production – global context and British broadcaster.</p> <p>Analysis of <b>media language and representation</b>.</p> <p>Focus on bullet points from the specification content; build theory focus into analytical tasks.</p> <p>Watch entire episode, identify key genre conventions and narrative structure</p> <p>Detailed analysis of sequences – opening sequence and other key scenes:</p> <p>Micro analysis of visual/audio/technical codes (see section 9. Teacher Approaches, Analysis and Media Language in this</p>

		<p>document, and the individual set product factsheets from Eduqas digital resources website, and as linked above</p> <p>Apply/evaluate relevant theories (structuralism, genre theory, narratology).</p> <p>Analyse construction of representations (gender, ethnicity, issues etc.), messages and ideologies.</p> <p>Consider relevant contexts in relation to the product.</p> <p>Apply/evaluate relevant theories (Stuart Hall, feminist theory).</p> <p><b>Industry</b> – more detailed exploration of specific national industry context – consider setting learners independent research tasks to be completed as homework and report back here.</p> <p>Explore ownership, economic factors, production, distribution including marketing, and circulation.</p> <p>Relate these areas to the product – how does the product reflect its industry context?</p> <p>Study the online presence of the product, consider the importance of technology and convergence to the organisation.</p> <p>Apply/evaluate relevant theories - cultural industries theory (Hesmondhalgh) and regulation theory (Livingstone and Lunt).</p> <p><b>Audience</b></p> <p>Research target audience/s and viewing figures. Refer back to textual analysis – how is the audience constructed and positioned by the text? How does the text appeal to the audience? Link also to the marketing campaign.</p> <p>Audience consumption, response and interaction (including actual responses); importance of technology. Consider notions of mass/specialised audiences and fandom where appropriate.</p> <p>Apply/evaluate relevant theories (reception theory and fandom – Jenkins).</p> <p><b>Exam focus:</b> embed ‘mini’ assessments into the scheme e.g. writing a paragraph about one way in which the ownership of the organisation has impacted on the product, or one way in which the programme meets the needs of a mass or specialised audience.</p>
8	<p><b>All areas</b></p> <p><b>Exam Focus</b></p>	<p><b>Comparison</b> of the two products, considering similarities and differences in context.</p>

		<p>Media language, especially genre – elements of repetition and difference/dynamic nature of genre (consider Neale here)</p> <p>Representations – consider national context, social/cultural contexts etc.</p> <p>Industries and audiences.</p> <p>Possible practical tasks e.g. planning or filming a short TV sequence or training on editing software – if offering the television brief for Component 3.</p> <p><b>Exam Focus:</b></p> <p>Component 2 questions – planning tasks for a range of possible questions, including evaluation of theory, a question learners find particularly challenging. This would be a good opportunity to evaluate the strengths and weaknesses of relevant academic theories, and to practice making judgements and drawing conclusions in an extended written response (AO2.2 and AO2.3) (There are some good examples of critiques of theory in section 6. Reading list of Resources)</p> <p>Learners complete one question as an extended response.</p>
--	--	---

## Component 3 Outline scheme of Work

<b>A level Component 3: Cross-Media Production (16 weeks)</b>		
<b>Weeks</b>		<b>Content</b>
<b>1</b>	<b>Introduction</b>	<p>Introduction to briefs</p> <p>Initial research/ideas</p> <p>Choose main task and cross-media task</p> <p>Choose genre</p>
<b>2-3</b>	<b>Research</b>	<p>Textual analysis of similar products (media language and representations, audience and industry)</p> <p>Identify specific codes and conventions of the form/style/genre and representational techniques</p> <p>Analysis of similar products and associated cross-media products, convergence, development of brand/house style</p> <p>Identify target audience of similar products and analyse how the product engages and positions the audience</p> <p>Homework: Secondary research into industry context of similar products and theoretical focus e.g. genre, representation, digital convergence</p>
<b>4</b>	<b>Draft Planning</b>	<p>Draft of initial ideas for cross-media production (two products), applying findings from research/analysis</p> <p>Development of house style/brand as appropriate – concept, logo, title, values, ethos etc.</p> <p>Audience research to test out ideas</p> <p>Pitch concept for project to teacher/class– feedback</p> <p>Homework: develop a full treatment</p>
<b>5-6</b>	<b>Detailed Planning</b>	<p>Detailed planning for both products: storyboarding, scripting, layout designs as appropriate</p> <p>Practicalities: location recce, permissions, shooting schedule, planning of resources, cast, crew</p> <p>Write statement of Aims and Intentions and submit</p>

		<b>Teacher authenticates and signs off Research and Planning and Statement of Aims and Intentions</b>
<b>7</b>	<b>Production 1</b>	<p>Production tasks for main product, appropriate to the brief: filming/photography, writing copy</p> <p>Design of print or online products</p> <p>While the main product is the focus here, learners could generate material for the cross-media product (e.g. if filming on location for a TV sequence, it would be sensible to take additional shots for a magazine article or webpage)</p>
<b>8-9</b>	<b>Production 1</b>	<p>Editing/design tasks appropriate to the brief</p> <p>Develop a full draft/rough cut of production</p> <p><b>Teacher reviews work, gives feedback, signs cover sheet to authenticate</b></p>
<b>10-11</b>	<b>Production 1</b>	<p>Re-shoot/re-drafting as necessary</p> <p>Final editing/design/polish</p>
<b>12</b>	<b>Production 2</b>	<p>Production tasks for cross-media product, appropriate to the brief: filming/photography, writing copy</p> <p>Design of print or online products</p>
<b>13-14</b>	<b>Production 2</b>	<p>Editing/design tasks appropriate to the brief</p> <p>Develop a full draft/rough cut of production</p> <p><b>Teacher reviews work, gives feedback, signs cover sheet to authenticate</b></p>
<b>15-16</b>	<b>Production 2</b>	<p>Re-shoot/re-drafting as necessary</p> <p>Final editing/design/polish</p> <p><b>Submission of media production; completion of cover sheet</b></p> <p><b>Teacher authenticates work and signs cover sheet</b></p>

## 6. Reading/resource lists

### [Eduqas Digital Educational Resources](#)

[A range of resources for students and for teachers is available here. These are regularly updated, so it's worth revisiting fairly often to check.](#) There are Factsheets for all Component 1 and Component 2 set products, including all new set products for 2024 examination series.

Interactive resources on:

### [Media Industries](#)

### [Media Industry Theories and Theorists](#) [Teaching Media Contexts](#)

### **COMPONENT 1:**

#### [AS/ A level Fact sheets: Set Products for Component 1](#)

[A Level Factsheets: Set Products for Component 1 – for assessment from 2024.](#) This includes factsheets for all the new music videos, the *Super.Human.*, **new** radio set products and the new newspapers

### **COMPONENT 2:**

#### **Section A: TV in the Global Age**

##### **Option 1 Crime Drama**

#### [Peaky Blinders factsheet](#)

#### [The Bridge factsheet](#)

#### [The Bridge digital resources](#)

##### **Option 2 Sci-Fi/ Supernatural thrillers**

#### [Black Mirror factsheet](#)

#### [The Returned factsheet](#)

#### [The Returned digital resources](#)

##### **Option 3 Spy Thrillers**

#### [Killing Eve Factsheet](#)

#### [Tehran factsheet](#)

## Section B: Magazines-Mainstream and Alternative Media

All set pages of the magazine products are available to download, separately, from the WJEC secure site. You will need to ask your own institution's examinations officer for log in details and a password.

Digital resources for Section B are linked here: [Magazines -Mainstream and Alternative Media](#)

## Section C: Media in the Online Age

There is a wide range of resources available here for all of the set products for Section C, including updated resources for Zoe Sugg. [Component 2 Section C: Online Media](#)

[Zoella/ Zoe Sugg](#) resources

[JJ Olatunji/ KSI](#) factsheet

[Thiiird](#) factsheet

Attitude – there a range of resources on Attitude in the main Online Media page above.

**The following books relate specifically to the theorists and theoretical approaches included in the specification.**

*Representation: Cultural Representations and Signifying Practices* by Stuart Hall, Jessica Evans and Sean Nixon. Published by Sage Publications Ltd; 2<sup>nd</sup> edition (30 April 2013); ISBN 9781849205634  
Comprehensive and in-depth study of representation, theoretical approaches and also a focus on semiotics.

*Media, Gender and Identity: An Introduction* by David Gauntlett. Published by Routledge; 2<sup>nd</sup> edition (18 March 2008); ISBN 9780415396615

*Simulacra and Simulation (The Body in Theory: Histories of Cultural Materialism)* by **Jean Baudrillard** (Author), Sheila Glaser (Translator). Published by University of Michigan Press; 1st edition (31 Dec. 1994); ISBN: 978-047206

*Gender Trouble: Feminism and the Subversion of Identity* by **Judith Butler**. Published by Routledge; new edition (12 May 2006); ISBN: 9780415389556.

*Feminist Media Studies* by **Lisbet Van Zoonen**. Published by Sage Publications Ltd; 1<sup>st</sup> edition (19 May 1994); ISBN: 978-0803985544

*Feminism is for Everybody: Passionate Politics* by **bell hooks**. Published by Pluto Press; Old edition (20 Oct. 2000); ISBN: 978-0745317335

*Feminist Theory: From Margin to Center* by **bell hooks**. Published by Pluto Press; New edition (20 May 2000); ISBN: 978-0745316635

*After Empire: Melancholia or Convivial Culture?* by **Paul Gilroy**. Published by Routledge; 1 edition (23 Sept. 2004); ISBN: 978-0415343084

*Power Without Responsibility: Press, Broadcasting and the Internet in Britain* by **James Curran and Jean Seaton**. Published by Routledge; 7<sup>th</sup> edition (2009); ISBN: 978-0415466998 *Media Regulation: Governance and the Interests of Citizens and Consumers* by **Peter Lunt and Sonia Livingstone**. Published by Sage Publications Ltd; 1<sup>st</sup> edition (2012); ISBN: 978-0857025708

*The Cultural Industries* by **David Hesmondhalgh**. Published by Sage Publications Ltd; 3<sup>rd</sup> edition (26 Dec. 2012); ISBN 978-1446209264

*Textual Poachers: Television Fans and Participatory Culture* by **Henry Jenkins**. Published by Routledge; 2<sup>nd</sup> edition (5 Dec. 2012); ISBN: 978-0415533294

*Fans, Bloggers, and Gamers: Exploring Participatory Culture: Essays on Participatory Culture* by **Henry Jenkins**. Published by NYU Press; (1 Sep 2006); ISBN: 978-0814742853

## Web-based resources for theories/theoretical approaches

**Eduqas Theories and Theorists digital resource** (Livingstone, Hesmondhalgh, Curran)

[Resource \(eduqas.co.uk\)](http://eduqas.co.uk)

**David Gauntlett's** website ([davidgauntlett.com](http://davidgauntlett.com)) covers a range of theories and theorists with substantial context and links to further articles and interviews, e.g.

a blogpost and video from 2020 by David Gauntlett on Gauntlett and identity

<https://davidgauntlett.com/digital-media/new-video-on-identity-for-uk-a-and-as-level-students/>

a critique of media effects studies <https://davidgauntlett.com/wp-content/uploads/2018/04/Ten-Things-Wrong-2006-version.pdf> useful for evaluating the theory

**Judith Butler** interview on gender, performativity etc.

<https://www.theguardian.com/lifeandstyle/2021/sep/07/judith-butler-interview-gender>

**Judith Butler** explains gender performativity in this video: Your Behaviour Creates Your Gender

<https://www.youtube.com/watch?v=Bo7o2LYATDc>

Daniel Chandler's website (<http://visual-memory.co.uk/daniel/media/>) covers a range of theories and theoretical approaches, including evaluations of the strengths and weaknesses of particular theories, such as: **Cultivation theory (Gerbner)** <http://visual-memory.co.uk/daniel/Documents/short/cultiv.html>

**Semiotics** <http://visual-memory.co.uk/daniel/Documents/S4B/>

**Introduction to genre theory**

[http://visual-memory.co.uk/daniel/Documents/intgenre/chandler\\_genre\\_theory.pdf](http://visual-memory.co.uk/daniel/Documents/intgenre/chandler_genre_theory.pdf)

**Henry Jenkins'** blog covers a wide range of media forms – mostly based around fandom:

<http://henryjenkins.org/>

**Clay Shirky: video talk on 'end of audience' at LinkedIn's Brand Connect 12 in New York:**

<https://www.youtube.com/watch?v=-8ChDh-y8Q> **Stuart Hall** Open University *Remembering Stuart Hall*

<https://www.open.edu/openlearn/society/politics-policy-people/sociology/remembering-stuart-hall-the-theme-game>

Mark Dixon's website [Essential Media Theory | A Level Media Studies Revision](#) accompanies the textbook listed below.

### Textbooks and resources for learners

*WJEC Eduqas Media Studies for A level Yr. 1 and AS* by Christine Bell and Lucas Johnson. Published by Illuminate Publishing (2017)

*WJEC Eduqas Media Studies for A level Yr. 2 and A2* by Christine Bell and Lucas Johnson. Published by Illuminate Publishing (2018)

*WJEC Eduqas Media Studies for A level Yr. 1 and AS: Revision Guide* by Christine Bell and Lucas Johnson (2020)

*WJEC Eduqas Media Studies for A level Yr. 2 and A2: Revision Guide* by Christine Bell and Lucas Johnson (2021)

*Media Theory for A Level: The Essential Revision Guide* by Mark Dixon, Routledge (2020). This book has an accompanying website, here: [Essential Media Theory : A Level Media Studies Revision](#)

*The Media Students' Book* by Gill Branston and Roy Stafford. Published by Routledge; 5<sup>th</sup> edition (27 May 2010) ISBN: 9780415558426

*Media Studies: Text, Production, Context* by Paul Long and Tim Wall. Published by Routledge; 2<sup>nd</sup> edition (27 Jul 2012); ISBN: 9781408269510

*Narrative and Genre: Key Concepts in Media Studies* by Nick Lacey. Published by Palgrave Macmillan (22 Feb. 2000); ISBN: 978-0333658727

*Image and Representation: Key Concepts in Media Studies* by Nick Lacey. Published by Palgrave Macmillan (15 April 2009); ISBN: 978-0230203358

*Media, Institutions and Audiences: Key Concepts in Media Studies* by Nick Lacey. Published by Palgrave Macmillan (7 May 2002); ISBN: 978-0333658703

*An Introduction to Theories of Popular Culture* by Dominic Strinati. Published by Routledge; 2<sup>nd</sup> edition (26 Feb 2004); ISBN: 0415235006 Covers a lot of theoretical perspectives including Structuralism (Barthes and Levi-Strauss), feminist theory and postmodernism.

*Media Magazine* - published quarterly by The English and Media Centre. Available on subscription only – for institutions or individuals. Covers a range of media issues, theories and texts with articles written by academics, media professionals, teachers and students.

## Books, articles and web-based resources for specific media forms

### Music Video

*Dancing in the Distraction Factory: Music Television and Popular Culture* by Andrew Goodwin. Published by University of Minnesota Press (31 Dec. 1992); ISBN: 978-0816620630

*Experiencing Music Video: Aesthetics and Cultural Context Paperback* by Carol Vernallis. Published by Columbia University Press (5 Sep 2004); ISBN: 978-0231117999

Article: *Audio-visual poetry or a commercial salad of images?* By Sven Carlsson.  
[http://filmsound.org/what\\_is\\_music\\_video/](http://filmsound.org/what_is_music_video/)

*Music Video and the Politics of Representation (Music and the Moving Image)* by Diane Railton and Paul Watson. Published by Edinburgh University Press (7 Jul 2011); ISBN: 978-0748633234

### Television

National Media Museum – various articles and resources related to TV history (e.g. history of TV advertising) and technology. Useful for background information.

<https://blog.scienceandmediamuseum.org.uk/category/television-and-radio/>

British Film Institute *Screenonline* resource – guide to British TV industry, history, genres etc.  
<http://www.screenonline.org.uk/tv/index.html>

Information about the BBC/Public Service Broadcasting <https://www.bbc.co.uk/aboutthebbc>

*Life on Mars: From Manchester to New York (Contemporary Landmark Television)* edited by Stephen Lacey and Ruth McElroy. Published by University of Wales Press (15 March 2012); ISBN: 978-0708323595

*The Television Genre Book* by Glyn Creeber. Published by BFI Palgrave Macmillan; 3<sup>rd</sup> edition (17 Aug. 2015); ISBN: 1844575268

### Advertising

*Washes Whiter* history of British TV Advertising considers whether adverts for cleaning, shopping and cooking products have changed over the last 35 years <https://www.bbc.co.uk/programmes/b009v6v9>

Jean Kilbourne (creator of *Killing Us Softly: Advertising's Image of Women* film series) discusses the issue of female body image in advertising and the potential effects that images of unrealistically thin and flawless women can have in society:

[https://www.youtube.com/watch?annotation\\_id=annotation\\_493134379&feature=iv&src\\_vid=PTImho\\_RovY&v=jWKXit\\_3rpQ](https://www.youtube.com/watch?annotation_id=annotation_493134379&feature=iv&src_vid=PTImho_RovY&v=jWKXit_3rpQ)

## Online

A BBC Real Stories documentary [The Rise of the Superstar Vloggers](#) makes an excellent introduction to this topic. It is linked to a worksheet in the Eduqas Digital resource for [Online Media | Media Language & Image Use](#)

Articles related to blogging: <http://www.independent.co.uk/news/people/zoella-manager-on-what-brands-ask-youtubers-to-do-a7181251.html>

<https://www.theguardian.com/culture/2017/feb/24/zoe-sugg-zoella-the-vlogger-blamed-for-declining-teenage-literacy>

<https://www.ft.com/content/fa5e47c6-0d9b-11e4-815f-00144feabdc0>

Links relating to [Attitude](#):

[Attitude YouTube channel](#)

[Attitude Magazine Foundation](#)

Links relating to [Thiiird](#):

<https://www.upmpaper.com/knowledge-inspiration/blog-stories/articles/2022/01/thiiird-magazine-founder-rhona-ezuma-on-building-an-independent-platform-for-underrepresented-voices/>

## Video Games

*The Videogame Business* by Randy Nichols. Published by BFI Palgrave Macmillan (Aug 2014); ISBN: 9781844573172

*VideoGames* by James Newman. Published by Routledge (2004); ISBN: 0-415-28192-X

BBC Bitesize Computer and Video Games <https://www.bbc.co.uk/bitesize/guides/z2g7p39/revision/1>

*Assassin's Creed III: Liberation* review: <http://metro.co.uk/2014/01/15/assassins-creed-liberation-hd-review-girl-fight-4264164/>

Interview with writer about the process of creating the game: [http://business.financialpost.com/fp-tech-desk/post-arcade/assassins-creed-iii-liberation-writer-jill-murray-on-how-story-and-gameplay-can-go-hand-in-hand?\\_lsa=b295-dd1e](http://business.financialpost.com/fp-tech-desk/post-arcade/assassins-creed-iii-liberation-writer-jill-murray-on-how-story-and-gameplay-can-go-hand-in-hand?_lsa=b295-dd1e)

Interview with composer of music for the game <http://www.gamezone.com/originals/interview-assassin-s-creed-iii-liberation-composer-winifred-phillips>

## Radio

Information about the BBC/Public Service Broadcasting <https://www.bbc.co.uk/aboutthebbc>

BBC Radio 4's service licence document, covers Radio 4's specific remit:

[http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/regulatory\\_framework/service\\_licences/radio/2016/radio4\\_apr16.pdf](http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/regulatory_framework/service_licences/radio/2016/radio4_apr16.pdf)

### **Woman's Hour Home page**

<https://www.bbc.co.uk/programmes/b007qlvb>

History of the BBC: Woman's Hour <https://www.bbc.com/historyofthebbc/anniversaries/october/womans-hour/>

The history of *Woman's Hour*: <http://www.bbc.co.uk/programmes/p0165mfd>

BBC 100 A Woman Hour soundscape celebrating how women's lives have changed

<https://www.bbc.co.uk/sounds/play/p0dg2fzw>

Newspaper article on 70 years of WH <http://www.telegraph.co.uk/women/life/jane-garvey-looks-back-on-70-years-of-womans-hour---and-why-men/>

### **Have you Heard Georges Podcast? Home page**

<https://www.bbc.co.uk/programmes/p07915kd>

Common Ground Social contract <https://gtpcg.com/>

*"Common Ground is a space that aims to engage users in reflective and deeper thinking. We go beyond passively listening to Have You Heard George's Podcast and challenge our community to consider the ideas George presents. We invite you to respond with your own thoughts and discover new perspective."*

Guardian article about George's podcast

<https://www.theguardian.com/books/2020/dec/05/have-you-heard-georges-podcast-you-should-for-it-is-remarkable>

**Adam Buxton podcast** episode interviewing: [GEORGE THE POET AT LONDON PODCAST FESTIVAL 2019](#)

Teachers should listen to this podcast first to check whether appropriate levels of language and content suit their particular group of learners.

RAJAR – audience figures for radio: [http://www.rajar.co.uk/listening/quarterly\\_listening.php](http://www.rajar.co.uk/listening/quarterly_listening.php)

**The following Media Practice handbooks published by Routledge include information about industry processes and practices (potentially useful for production work), as well as critically reflecting on the media forms.**

*The Videogames Handbook* by James Newman and Iain Simons. Published by Routledge; new edition (1 Jan. 2017); ISBN: 9780415383530

*The New Television Handbook* by Patricia Holland. Published by Routledge; 5<sup>th</sup> edition (19 Dec. 2016); ISBN: 9781138833517

*The Newspapers Handbook* by Richard Keeble and Ian Reeves. Published by Routledge; 5<sup>th</sup> edition (26 Aug. 2014); ISBN: 9780415666527

*The Magazines Handbook* by Jenny McKay. Published by Routledge; 3<sup>rd</sup> edition (11 Feb. 2013); ISBN: 9780415617574

*The Advertising Handbook* by Helen Powell, Jonathan Hardy, Sarah Hawkin, Iain Macrury. Published by Routledge; 3<sup>rd</sup> edition (22 May 2009); ISBN: 9780415423113

*The Radio Handbook* by Carole Fleming. Published by Routledge; 3<sup>rd</sup> edition (17 July 2009); ISBN: 9780415445085

*The Digital Media Handbook* by Andrew Dewdney and Peter Ride. Published by Routledge; 2<sup>nd</sup> edition (29 Oct. 2013); ISBN: 9780415699914

#### **Websites of regulatory bodies in the UK**

**Ofcom** – television and radio (including video-on-demand services) <https://www.ofcom.org.uk/tv-radio-and-on-demand>

**BBFC** – film (theatrical and DVD, also digital/streaming), music videos (pilot scheme) <http://www.bbfc.co.uk/>

**IPSO** – magazines and newspapers <https://www.ipso.co.uk/>

**IMPRESS** – press regulator <http://impress.press/>

**ASA** – advertising <https://www.asa.org.uk/About-ASA/About-regulation.aspx>

**PEGI** – video games <https://pegi.info/>

**VSC** – video games [VSC Rating Board \(videostandards.org.uk\)](http://VSC.Rating.Board)

## 7. Explanation of the specification content within the theoretical framework

Media Language	Component 1 Media Forms	Component 2 Media Forms	Explanation
How the different modes and language associated with different media forms communicate multiple meanings	Advertising Marketing Music video Newspapers	Television Magazines Online	<p>Different modes and aspects of media language including:</p> <p>Visual codes, audio codes, technical codes, language (written and spoken).</p> <p>The idea that these will vary according to the specific form (television, online media, newspapers etc.)</p> <p>The idea of polysemy; that elements of media language can communicate more than one meaning.</p> <p><b>Please see Section 9 for the elements of media language that should be studied in relation to each form.</b></p>
How the combination of elements of media language influence meaning	Advertising Marketing Music video Newspapers	Television Magazines Online	<p>The selection of elements of media language by producers and the ways in which these combine to communicate meanings.</p> <p>The idea of anchorage (e.g. written text anchoring the meaning of an image in a magazine article).</p> <p>The idea of juxtaposition (e.g. montage of contrasting elements of media language to create a particular meaning).</p> <p><i>Daily Mirror</i> double page spread article juxtaposes images of a Covid ICU hospital bed and family members who died of Coronavirus, with an image of the Prime Minister sipping from a champagne glass. The captions “rule breaker” and “man with no shame” anchor the Mirror’s message that Boris “Johnson has disgraced country’s highest office.”</p>

How developing technologies affect media language	Music video Newspapers	Online	<p>Technological developments appropriate to each form and how these impact on media products e.g. use of effects/CGI in some music videos.</p> <p>Developing technologies allow media organisations to use convergence to combine different elements of media language (images, video, written text etc.) on one platform e.g. a newspaper website.</p>
The codes and conventions of media forms and products, including the processes through which media language develops as genre	Advertising Marketing Music video Newspapers	Television Magazines Online	<p>Genre codes and conventions – visual, technical, audio codes, narrative conventions, themes etc.</p> <p>The idea that conventions are common to media forms, for example TV, film and videogames (and genres such as crime drama, sci-fi or thriller).</p> <p>Certain conventions may also be common across forms (e.g. news – newspapers, TV, online).</p> <p>Some genres are derived from sources such as literature, while others develop as producers repeat codes and conventions across different products to offer familiarity to audiences and guarantee the success of a product.</p>
The dynamic and historically relative nature of genre	Component 2 only	Television Magazines	<p>The idea that genres are not ‘fixed’ but evolve over time - new conventions may be introduced and sub-genres or hybrids developed.</p> <p>The idea of genre cycles.</p> <p>Economic factors and technological changes contribute to genre development, as does the requirement to fulfil audience expectations/needs.</p> <p>The idea that genres reflect the concerns and ideologies of society at the time in which they were made. Steve Neale argues that genres can also influence society’s values.</p>
The processes through which meanings are established through intertextuality	Advertising Marketing Music video Newspapers	Television	<p>The way in which media producers consciously make intertextual references to other media products to communicate meanings.</p> <p>These meanings can be established in a variety of ways through elements (and combination of elements) of media language.</p>

			<p>The idea that these meanings are also dependent on audiences' interpretation of the intertextual references.</p> <p>For example, <i>Peaky Blinders</i> uses multiple intertextual references to other TV and film genres. <i>Red Right Hand</i>, the title track by Nick Cave and the Bad Seeds sets up melancholic and gothic undertones through intertextuality (depending on cultural competences). In the set episode there are repeated references to the Western film genre and its prevailing gangster/ western themes of the outlaw in society, class struggle and alienation.</p>
How audiences respond to and interpret the above aspects of media language	Advertising Marketing Music video Newspapers	Television Magazines Online	The idea that audiences are integral to the process of meaning making as detailed in the various sections above.
How genre conventions are socially and historically relative, dynamic and can be used in a hybrid way	Component 2 only	Television Magazines	<p>Historical and social context is important when studying genre conventions as these tend to reflect the norms and values of the society in which they are produced.</p> <p>This idea could be explored in relation to the historical and contemporary magazines for example, especially in relation to gender.</p> <p>As detailed above, genres are fluid and conventions change over time.</p> <p>Conventions from different genres can be combined to form hybrid genres. This allows producers to offer audiences elements of familiarity while creating new/innovative products.</p> <p>For example, <i>Black Mirror</i> hybridises conventions of the sci-fi/ time travel genre with elements of romance and period costume drama;</p> <p><i>The Bridge</i> hybridises conventions of film noir, crime, police procedural;</p> <p><i>Killing Eve</i> hybridises spy thriller conventions with comedy thriller elements, in a playful, self-conscious</p>

			way just as Bond spy thrillers sometimes do, but within a predominantly female form.
The significance of challenging and/or subverting genre conventions	Component 2 only	Television	<p>Media producers may challenge or subvert genre conventions to vary or develop the genre, possibly in response to social or cultural context, or to appeal to a different/wider audience.</p> <p>Independent products that target more specialised audiences may be more likely to subvert conventions and this may also have ideological significance, e.g. non-commercial magazines tend to subvert the conventions of mainstream lifestyle magazines and reject consumerist ideologies.</p>
The significance of the varieties of ways intertextuality can be used in the media	Advertising Marketing Music video Newspapers	Television	<p>The way in which intertextuality is used depends upon the particular form/product and its context/purpose.</p> <p>Intertextuality may be used as a cultural 'shortcut', to create instantly recognisable meanings for audiences and encourage them to respond in a certain way e.g. a mainstream advert persuading an audience to buy a product.</p> <p>More independent or alternative products may encode more obscure intertextual references to appeal to specific audiences who understand them (e.g. <i>Riptide</i> includes conventions of multiple film genres and cine-literate audiences may identify specific references to Wes Anderson and David Lynch).</p> <p><i>Black Mirror</i> enjoys playing with intertextual references to 1980s and 1990s popular culture through music, film and TV. These serve as signposts to orient the audience in its time travel, but may add further layers of signification, pleasure and nostalgia for the audience if they recognise nods to <i>Thelma and Louise</i> or <i>The Lost Boys</i>, etc.</p> <p>Newspapers may use intertextuality to communicate messages and ideologies.</p>
The way media language incorporates	Advertising Marketing	Television	The selection and combination of elements of media language, and the way in which these are anchored,

viewpoints and ideologies	Music video Newspapers	Magazines Online	<p>communicates messages and values to the audience.</p> <p>In the set product for Component 1 Section A (for assessment until 2027), the <i>Daily Mirror</i> have selected an image of Boris Johnson smirking for their front cover, which anchors the headline of “ZERO SHAME”. The newspaper reinforces this viewpoint with the inclusion of the caption ‘I’M NOT GOING’ suggesting his failure to take responsibility for what has happened. The caption accompanying the image of the Labour leader Keir Starmer is ‘Crushing’, reinforcing the left-wing stance of the newspaper.</p> <p><i>Adbusters</i> creates spoof adverts by combining an existing advert with a new image or slogan to construct a point of view and communicate its anti-consumerist ideology.</p>
---------------------------	---------------------------	---------------------	--

Representation	Component 1 Media Forms	Component 2 Media Forms	Explanation
The way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination	Advertising Marketing Music video Newspapers	Television Magazines Online	<p>Social groups may be categorised by, for example, gender, age and ethnicity.</p> <p>All representations are constructed by media producers, for a specific purpose and target audience.</p> <p>Selection and combination (as well as exclusion) of elements of media language constructs representations.</p>
The way the media through re-representation construct versions of reality	Advertising Marketing Music video Newspapers	Component 1 only	<p>The process of mediation that media products undergo, in which the producers construct a particular representation of an event or social group.</p> <p>Different media products will construct different versions of the same event, by selecting and combining different elements.</p>
The processes which lead media producers to make choices about how to represent events, issues, individuals and social groups	Advertising Marketing Music video Newspapers	Magazines Online	The choices that media producers make can be influenced by the media organisation (its political leaning for example), the context, economic factors, the target audience etc.
The effect of social and cultural context on representation	Advertising Marketing Music video Newspapers	Television Magazines Online	<p>Societal norms and values influence the ways in which representations are constructed (and interpreted).</p> <p>For example, the historical magazines construct representations of gender that reflect the society and culture in which they were produced, and convey particular messages about female beauty and the role of women in society.</p>

How and why stereotypes can be used positively and negatively	Advertising Marketing Music video Newspapers	Television Magazines Online	<p>Stereotypes can be used as a cultural 'shortcut' in a variety of ways.</p> <p>The way in which stereotypes are used will depend upon factors such as the industry context (a mainstream product may be more likely to reinforce stereotypes for example), and the historical/social/cultural context.</p> <p>Stereotypes can be used to communicate messages about a particular group; this could be either a minority/marginal group in society or a more powerful group.</p> <p><i>Formation</i> includes negative stereotypes of the police by referencing police brutality.</p> <p>The <i>Super. Human.</i> trailer deliberately avoids stereotyping disabled people as victims or heroes, by representing the athletes as ordinary but hard working and determined people who are resolutely focused on their goal. The aim of the advert, reflecting the ideology and ethos of Channel 4, is to communicate a positive message about disabled people, and give a voice to a group who are not usually represented as positively in other areas of the media. Its realistic settings position us to identify with them, and their daily struggles, rather than seeing them as other.</p>
How and why particular social groups, in a national and global context, may be underrepresented or misrepresented	Advertising Marketing Music video Newspapers	Television Magazines Online	<p>Traditionally, the media industries have been controlled by dominant, powerful groups in society and media products have tended to perpetuate hegemonic views about minority or marginalised groups. This idea could be considered in relation to the historical products in particular. (The Washes Whiter series of documentaries listed in resources offers an excellent introduction for this contextualisation).</p> <p>As a result, certain groups (such as women, minority ethnic groups and people with disabilities) have often been underrepresented or misrepresented.</p> <p>The media industries do reflect societal changes - in a national context, media organisations such</p>

			<p>as the BBC have a clear remit to represent the diversity of social groups and regional identities throughout the UK, for example. In a national and global context, the internet has arguably democratised the media to some extent and given everyone the potential to become a media creator and construct self-representations.</p> <p>However, there are still areas where certain groups may be underrepresented or misrepresented.</p>
--	--	--	---

How media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations	Advertising Marketing Music video Newspapers	Television Magazines Online	<p>This point links to the idea of hegemony detailed above.</p> <p>Some dominant values and beliefs tend to be systematically reinforced (e.g. that crimes must be solved, and perpetrators punished) – traditionally this has been seen as a means of upholding dominant ideologies and maintaining the status quo.</p> <p>Some values, attitudes and beliefs are more socially/culturally specific, e.g. in relation to gender roles within society at a particular time, reflecting patriarchal or feminist ideologies.</p>
How audiences respond to and interpret media representations	Advertising Marketing Music video Newspapers	Television Magazines Online	<p>The idea that audiences are active and will interpret and respond to media representations in different ways. Consider Hall's Reception Theory. For evidence, get learners to research actual audience responses on social media, on the set product's own web pages and as quoted in articles in other media discussing the set product.</p> <p>Factors such as age, gender, ethnicity, socio-economic group, occupation, regional/national identity, political beliefs, religious beliefs etc. may influence the way in which audiences interpret and respond to representations.</p>
The way in which representations	Newspapers	Television	Many media products in a variety of forms are constructed to be realistic (e.g. by using

make claims about realism		Magazines Online	<p>verisimilitude), thereby making claims about realism.</p> <p>Non-fictional media products representing actual events (in newspapers, documentaries etc.) make claims about realism in the ways in which they use processes of selection and combination to construct representations.</p>
The impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups	Newspapers	Television Magazines	<p>Industry factors such as the nature of the organisation (e.g. political leaning), funding (including not-for-profit and commercial models), ownership/control etc. will influence the representations that producers construct.</p>
The effect of historical context on representations	Advertising Marketing Music video	Television Magazines	<p>The values and social norms of the time in which a product is produced will influence the representations (see social/cultural context).</p> <p>Historical context may also affect the representations in terms of a specific period in time or event e.g. the post World War 1 setting of <i>Peaky Blinders</i>, or the post World War 2 era in the <i>Tide</i> advert.</p>

How representations invoke discourses and ideologies and position audiences	Advertising Marketing Music video Newspapers	Television Magazines Online	<p>Representations are not neutral, a point of view is always established to position audiences in a particular way, e.g. audiences are usually positioned with a particular character in a narrative (Tommy Shelby in <i>Peaky Blinders</i>, Saga in <i>The Bridge</i>, or Tamar in <i>Tehran</i>). Audiences could also be positioned to adopt a point of view in relation to a news story, or a magazine article.</p> <p>These points of view form part of a broader discussion or ideology within a product – representations will be constructed to support</p>
---	---	-----------------------------------	--

			the political stance of a newspaper for example, or a consumerist ideology in a magazine.
How audience responses to and interpretations of media representations reflect social, cultural and historical circumstances	Advertising Marketing Music video Newspapers	Television Magazines Online	Audience readings/interpretations of a product will depend on contextual factors e.g. someone who was a young adult in the 1960s is likely to have a different response to the historical magazines from a younger consumer who did not experience this period first hand.

Media Industries	Component 1 Media Forms	Component 2 Media Forms	Explanation
Processes of production, distribution and circulation by organisations, groups and individuals in a global context	Film Newspapers Radio  Video games	Television  Magazines  Online	<p>Industry processes vary depending on the form/type of product.</p> <p>Technology has had a significant impact on the way in which media products are produced, distributed and circulated.</p> <p>For example, individuals are able to produce media products and circulate them globally via the internet</p>
The specialised and institutionalised nature of media production, distribution and circulation	Film Newspapers Radio  Video games	Television  Magazines	<p>The notion of independent/niche/specialised and mainstream/ institutionalised production (including conglomerate ownership), distribution and circulation.</p> <p>Consider factors such as ownership and funding, and the impact on production (e.g. production values), distribution and circulation.</p>
The relationship of recent technological change and media production, distribution and circulation	Film Newspapers Radio  Video games	Television  Magazines  Online	<p>The impact of technological developments on media production processes (e.g. CGI in television/film; constant 'live' updates on newspaper websites).</p> <p>The importance of online media platforms to the distribution and circulation of media products both nationally and globally</p> <p>(e.g. BBC Sounds app for podcasts of both <i>Woman's Hour</i> and <i>Have You Heard George's Podcast?</i>)</p> <p>The importance of technologies to marketing, e.g. viral marketing, use of social media, involving fans in the promotion of a media product etc.</p>
The significance of patterns of ownership and control, including	Film Newspapers Radio	Television  Magazines	The importance of ownership, including the values and beliefs of an organisation, possible political leaning etc.

conglomerate ownership, vertical integration and diversification	Video games		<p>Conglomerate ownership and vertical integration linked to notions of power and control in the media - the idea of cultural hegemony (traditional notions of media organisations such as newspapers and television companies being controlled by powerful groups in society) leading to a lack of diversity in products/messages and values.</p> <p>Increasingly media organisations are diversifying - producing media content across a range of forms, rather than specialising in one form.</p>
The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products	<p>Film Newspapers Radio</p> <p>Video games</p>	<p>Television Magazines</p> <p>Online</p>	<p>The nature of funding impacts on the types of product that are produced and also influences the content.</p> <p>Not-for-profit public funding e.g. BBC licence fee – public service remit impacts on the diversity of products e.g. <i>Woman's Hour</i> and <i>Have you Heard George's Podcast?</i></p> <p>Commercial models – driven by profit, e.g. film, video games; important to appeal to audiences to be commercially successful.</p>
How media organisations maintain, including through marketing, varieties of audiences nationally and globally	<p>Film Newspapers Radio</p> <p>Video games</p>	Television	<p>Consider this idea in relation to specific forms and products.</p> <p>Many industries aim to reach different audiences, including multinational audiences, through both traditional and online marketing e.g. film and video games.</p> <p>Online distribution/circulation channels also help organisations to maintain varieties of audiences e.g. radio (internet/iPlayer), newspaper website etc.</p>
The regulatory framework of contemporary media in the UK	<p>Film Newspapers Radio</p> <p>Video games</p>	<p>Television Magazines</p>	<p>Media regulation takes different forms, and fulfils different functions, for different industries in the UK.</p> <p><b>Ofcom</b> – television and radio (including video-on-demand services); from April 2017 Ofcom becomes the BBC's first external regulator.</p>

			<p>Publishes rules and standards, 'Code of Broadcasting', deals with complaints.</p> <p><b>BBFC</b></p> <p>– provides guidelines for children and families on film, video and online content, including music videos. It sets age certificates for these films and videos, but local councils determine the age certificate of films for their area e.g. <i>This is England</i> was a 15 in some areas, but an 18 in others.</p> <p><b>IPSO</b> – (press-funded regulator): newspapers and magazines: <b>Impress</b> (state approved press regulator). Both have been set up following the Leveson Report; most newspapers are currently under IPSO.</p> <p><b>ASA</b> – independent regulator of advertising across all media in the UK. Applies Advertising Codes and responds to complaints.</p> <p><b>VSC</b> – video games. The Video Standards Council administers the PEGI rating system for video games.</p> <p>Consider the impact of the regulatory framework on specific industries, organisations and products.</p>
The impact of 'new' digital technologies on media regulation, including the role of individual producers	<p>Film Newspapers Radio</p> <p>Video games</p>	Online	<p>Some aspects of online media (e.g. video-on-demand) fall under Ofcom and the BBFC – see above section.</p> <p>Internet service providers are subject to regulation (and work with the Internet Watch Foundation to block illegal content such as child abuse images); however, there is much debate about the extent to which online content can and/or should be regulated.</p> <p>Consider this idea in relation to the online blogs that have no formal regulation.</p>
How processes of production, distribution and	Film Newspapers	Television	Industry processes, including the role of key personnel e.g. 'star' or director, newspaper

circulation shape media products	Video games		<p>editor etc. have a powerful role in shaping the product.</p> <p>Technology also helps to shape products (compare historical and contemporary products).</p>
The impact of digitally convergent media platforms on media production, distribution and circulation, including individual producers	<p>Film Newspapers Radio</p> <p>Video games</p>	<p>Magazines Online</p>	<p>Many media organisations use cross-media platforms to create/develop a 'brand', increasing the commercial potential of a product e.g. <i>Black Panther</i> film based on Marvel comic; <i>Zoe Sugg</i> blog, <i>YouTube</i> channel and links to social media.</p> <p>Convergence is also used by less mainstream/non-commercial products e.g. <i>Adbusters</i> magazine has a website/digital edition/<i>YouTube</i> channel etc.</p> <p>Convergence is particularly significant in the distribution (including marketing) and circulation of a product.</p>
The role of regulation in global production, distribution and circulation	<p>Film Newspapers Radio</p> <p>Video games</p>	Television	<p>Different countries have different approaches to regulation, and different social and cultural norms that influence regulation.</p> <p>Consider the ways in which regulation has affected the internationally produced media products.</p> <p>Consider also the UK produced products and if/how regulation has affected their global distribution.</p>
The effect of individual producers on media industries	<p>Film Newspapers Video games</p>	<p>Television Online</p>	<p>Individual producers may relate to individual production companies and their broadcast institutions (e.g. Tiger Aspect, Zeppetron or Sid Gentle films) as well as individual people (e.g. Ken Loach) who have an impact on media industries and products.</p> <p>The Online Media channels of <i>Zoe Sugg</i> and <i>JJ Olatunji/KSI</i> are produced by individuals outside the framework of a traditional media industry. They have significant influence within the industry, owing to their very large fan-bases,</p>

			<p>and evidenced by the ways in which they have developed their 'brand'. You could look at how mainstream magazines and other media feature <i>Zoe Sugg</i> or <i>JJ Olatunji/KSI</i> to share in and profit from their popularity (Cosmopolitan November 2016; Mens Health October 2022).</p>
--	--	--	--

Audiences	Component 1 Media Forms	Component 2 Media Forms	Explanation
How audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste	Advertising Newspapers Radio  Video games	Magazines  Online	Media producers and organisations categorise audiences for targeting and appeal purposes, as reaching the intended audience is important (e.g. BBC audience ratings; commercial products delivering audiences to advertisers etc.)  Audiences may be categorised in terms of demographics (age, gender, socio-economic group etc.) and psychographics (values, attitudes, lifestyles etc.).
How media producers target, attract, reach, address and potentially construct audiences	Advertising Newspapers Radio  Video games	Television  Magazines  Online	These processes are evident in media products (the target audience is often constructed within the product through the use of media language and representations for example) and their marketing. Increasingly, producers are able to reach audiences via digital media, the internet and social media.
How media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated	Advertising Newspapers Radio  Video games	Television  Magazines  Online	Media products target audiences through lines of appeal such as use of stars/celebrities, genre conventions, narratives, messages and values etc.  The specific appeals will differ according to the media form/product.  Marketing, distribution and circulation can target audiences in different ways  <i>Both Woman's Hour and Have You Heard George's Podcast?</i> target different specialised niche audiences, through Radio 4 and Radio 5 trails, and are available to listen to and download anytime on the BBC Sounds app. Both programmes offer a magazine format covering a range of topics with a variety of guests, which widens their appeal and at the same time enhances the diversity of content required to fulfil the BBC's public service remit. Both also broaden their appeal through the use

			of their social media forums to market their podcasts, and attract a wider circulation by being available on other audio streaming platforms such as Apple podcasts.
The interrelationship between media technologies and patterns of consumption and response	Newspapers Radio  Video games	Online	<p>The idea that media technologies have changed traditional patterns of consumption by allowing audiences to access the media in different ways (e.g. radio on demand – or catch up, newspaper Twitter feeds, online gaming etc.).</p> <p>This gives audiences more choice and control over how and when they consume the media.</p> <p>Patterns of response – technology allows audiences to respond publicly and immediately to a media product (e.g. by live tweeting), or to share their response with their own friends on social media.</p>
How audiences interpret the media, including how and why audiences may interpret the same media in different ways	Advertising Newspapers Radio  Video games	Television  Magazines	<p>Consider polysemy here (link back to media language).</p> <p>Many factors, social and personal, affect the way in which audiences may respond to the media including their age, gender, situated culture, background, values etc.</p> <p>Consider Hall's reception theory.</p>
How audiences interact with the media and can be actively involved in media production	Newspapers Radio  Video games	Online	<p>Audiences can interact with the media in different ways. To some extent this is dependent on the form/product e.g. video games require interactivity with the product, online media forms offer the opportunity to interact through websites and social media.</p> <p>Developments in technology have allowed audiences to become creators of media (the idea of the 'prosumer') e.g. by creating videos and uploading to <i>YouTube</i> or creating a blog (<i>Zoella/Zoe Sugg, JJ Olatunji/ KSI</i>) – or by extending an existing media brand through fan fiction, participating in fan forums, etc.</p>

How specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms	Radio  Video games	Magazines  Online	<p>Media technologies are key to enabling organisations to reach niche or specialised audiences nationally and globally.</p> <p>While traditional media forms (e.g. print magazines) are still able to reach specialised audiences, magazines such as <i>Huck</i> use online and social media, as well as a digital edition, to increase the audience reach.</p> <p>The internet can be used to reach a specialised audience on a global scale (e.g. iPlayer app allows audiences to listen to <i>Woman's Hour</i> and <i>Have You Heard George's Podcast?</i> in different countries, <i>Thiiird</i> and <i>Attitude</i> can be accessed online.</p>
How media organisations reflect the different needs of mass and specialised audiences, including through targeting	Newspapers Radio  Video games	Television  Magazines  Online	<p>Some media organisations (e.g. a tabloid newspaper) may only target a 'mass' audience, others may target a specialised audience (e.g. <i>Adbusters</i>, <i>Thiiird</i>, <i>Attitude</i>).</p> <p>This allows producers to focus on the specific needs/expectations of that audience in terms of the content, representations, messages and values etc.</p> <p>A mass audience may be targeted through the use of dominant values and ideologies, mainstream appeal through use of stars, genres etc.</p> <p>A specialised audience may be more specifically targeted through possible use of alternative or non-mainstream ideology, niche content etc.</p> <p>Some media organisations (e.g. the BBC) target both mass and specialised audiences through different products (<i>Peaky Blinders</i> and <i>Killing Eve</i> clearly have more 'mass' appeal than <i>Have You Heard George's Podcast?</i> for example). Consider the idea of the public service remit.</p>
How audiences use media in different ways, reflecting demographic	Advertising Newspapers Radio	Television  Magazines  Online	It may be helpful to consider the Uses and Gratifications theory as a starting point.

factors as well as aspects of identity and cultural capital	Video games		<p>Factors such as age, gender etc. may influence the ways in which audiences use the media.</p> <p>Individual identity and cultural capital may affect the ways that audiences use the media in general and how they use specific products.</p>
The role and significance of specialised audiences, including niche and fan, to the media	Radio Video games	Television Magazines Online	<p>The contemporary media landscape is complex, incorporating traditional ideas of the 'mass' media audience, as well as the notion of a multiplicity of different audiences with niche or specialised interests.</p> <p>These audiences add diversity to the media and support a range of independent and non-mainstream media products and organisations.</p> <p>These audiences also play a part in promoting and extending media products and brands (e.g. by sharing publicity on social media, contributing to fan forums and creating their own products such as fan fiction).</p>
The way in which different audience interpretations reflect social, cultural and historical circumstances	Advertising Newspapers Radio Video games	Television Magazines	<p>See also the section on representation.</p> <p>Social, cultural and historical circumstances, including the time and place of consumption, will influence audience interpretations of the media.</p> <p>Consider the ways contemporary audiences may interpret the set products, in relation to the current social/cultural climate e.g. topical discussion reflecting cultural trends, such as non-binary notions of gender featured in <i>Huck</i> and <i>The Bridge</i> etc., or issues such as the brutal treatment of either women in Iran in <i>Tehran</i> or of refugees in <i>the Returned</i>.</p> <p>Consider the ways in which different audiences may interpret the facts of the Partygate scandal, according to how they are represented in different newspapers</p> <p>Consider contemporary interpretations of the historical set products.</p>

## 8 Applying theories and contexts

### Theory Mapping

The named theories and theoretical approaches that must be studied are listed below.

Appendix B of the Specification summarises the key elements of each theory/theoretical approach that needs to be covered. The set product factsheets demonstrate how some of the aspects of theory could be applied. The resources list details books and other sources of information relating to these theories.

Centres may choose to teach further theories, in order to compare and evaluate the set theories, but the named theories and theorists **must** be studied in relation to the following areas of the specification.

	Theory/Theoretical Approach	Component 1 Forms	Component 2 Forms/products
Media Language	Semiotics, including Roland <b>Barthes</b>	Advertising and marketing Music video Newspapers	Magazines (both products) Online (both products)
	Genre theory, including Steve <b>Neale</b>		Television (both products)
	Structuralism, including Claude <b>Lévi-Strauss</b>	Advertising and marketing Music video Newspapers	Television (both products) Magazines (both products) Online (both products)
	Narratology, including Tzvetan <b>Todorov</b>		Television (both products)
	Postmodernism, including Jean <b>Baudrillard</b>		Television ( <i>Peaky Blinders</i> ; <i>Black Mirror</i> ; <i>Killing Eve</i> ) Online (both products)
Representation	Theories of representation, including Stuart <b>Hall</b>	Advertising and marketing Music video Newspapers	Television (both products) Online (both products)
	Theories of identity, including David <b>Gauntlett</b>	Advertising and marketing Music video	Magazines (both products) Online (both products)
	Feminist theory, including Liesbet <b>van Zoonen</b> and bell <b>hooks</b>	Advertising and marketing Music video	Television (both products) Magazines (both products)
	Theories around ethnicity and postcolonial theory, including Paul <b>Gilroy</b>	Advertising and marketing Music video	Online ( <i>Thiird</i> or <i>Attitude</i> )

	Theories of gender performativity, including Judith <b>Butler</b>	Television Online Media	Television ( <i>The Bridge</i> or <i>Black Mirror</i> or <i>Killing Eve</i> )  Online ( <i>Zoella/ Zoe Sugg</i> or <i>JJ Olatunji/ KSI</i> )
Media Industries	Power and media industries, including <b>Curran and Seaton</b>	Film Newspapers Radio Video games	Magazines (both products)
	Regulation, including <b>Livingstone and Lunt</b>	Film Newspapers Radio Video games	Television (both products) Online (both products)
	Cultural industries, including David <b>Hesmondhalgh</b>	Film Newspapers Video games	Television (both products) Magazines (both products) Online (both products)
Audiences	Media effects, including Albert <b>Bandura</b>	Video games	
	Cultivation theory, including George <b>Gerbner</b>	Advertising Newspapers	Magazines (both products) Online (both products)
	Reception theory, including Stuart <b>Hall</b>	Advertising Newspapers Radio Video Games	Television (both products) Magazines (both products)
	Fandom, including Henry <b>Jenkins</b>	Radio Video Games	Television ( <i>Peaky Blinders; Black Mirror; Killing Eve</i> ) Online ( <i>JJ Olatunji/ KSI</i> or <i>Zoella/Zoe Sugg</i> )
	'End of audience' theories - Clay <b>Shirky</b> .	Newspapers Radio Video Games	Online (both products)

Theories need to be applied to media forms and products rather than being described or explained in isolation.

At A level there is a requirement to critically reflect on theories and evaluate their validity in relation to media products. This might include, for example, questioning whether an older theory, such as Bandura's media effects theory, is relevant to contemporary media products, or considering the extent to which a theory is applicable to specific media products.

Many of the theories are familiar and have been taught in relation to the previous WJEC specification. The theories detailed below may be less familiar to teachers, and the examples in relation to specific forms/products are designed to provide a starting point for exploring these theories/theoretical approaches with learners.

## MEDIA LANGUAGE

### Structuralism: Claude Lévi-Strauss

**Music videos** often eschew traditional narrative structures owing to the short, promotional nature of the form that frequently showcases the performer. However, **binary oppositions** are often in evidence within different types of products (performance, narrative, conceptual etc.).

*Riptide* is constructed as a montage with a limited sense of a linear narrative. Oppositions can be identified in relation to illusion/performance and reality, for example through the multiple intertextual film references and, as the video progresses, the female performer's make-up becomes smeared and the subtitles are different to the lyrics she sings, emphasising the illusory and surreal nature of the video.

**An online blog** might not be readily analysed in relation to structuralist theory, but there will be an **underlying structure**, and there may be elements of oppositions in evidence

, that can help learners to analyse the purpose and function of the content. For example, the *Zoe Sugg* blog/vlog celebrates a successful and idealised lifestyle in some posts e.g. '*Time Out in a Tree House*', which is full of affiliate links to products she is endorsing. At other times she uses her characteristic direct parasocial mode of address to confide her self-doubt, sharing details of her anxiety and panic attacks. The '*We're having a baby*' post reveals elements of traditional gender roles played by the parents to be, with somewhat infantilised performances discussing their new roles as parents. Analysing such posts by listing binary opposites can be informative and insightful as well as being an easy and accessible way of applying structuralist theory. These seemingly incongruous facets of the blog reflect different aspects of contemporary life experience that the audience may identify with.

## REPRESENTATION

### Feminist theory, including Liesbet van Zoonen and bell hooks

#### Music video

*The idea that the display of women's bodies as objects to be looked at is a core element of western patriarchal culture* (van Zoonen).

*Formation* is exploring this idea in some sequences, as Beyoncé is clearly playing on this objectified representation by dressing and dancing provocatively – it would be interesting to explore whether this is empowering women or perpetuating patriarchal culture.

It is interesting to note that both Alicia Keys and Jonelle Monae reject this idea of objectification in their dress codes and performances. Both wear muted colours and military style costumes. In *Turntables*, Jonelle Monae, in her white shirt and grey suit and tie, is dressed to show she means business. Her camel-coloured coat and simple pill box hat look smart, and almost have a timeless, retro-feel that contrasts with the futuristic costume of the young girl watching TV. Monae's outfit could be described as non-gendered and the effect is that she must be taken seriously.

Alicia Keys in *Underdog* is very much at home in the neighbourhood in her everyday clothes of muted green cut off jacket and work wear denims. As the singer, she is the agent in charge of the narrative, performing the song on location in the ordinary streets, the bus stop and the market. The realistic setting gives it a down to earth feel, and although the camera does linger on Alicia Keys more as the narrative progresses, it is not to objectify the spectacle of her body. Instead, the focus is on her human interactions with the characters we met earlier on, whose stories we have begun to hear. The effect makes everyone equal, as underdogs together, with a message of hope and solidarity, to rise up. The effect is to humanise, rather than to sexualise.

*The idea that race and class as well as sex determine the extent to which individuals are exploited, discriminated against or oppressed (hooks).*

*Formation* explores notions of both race and gender as the video includes references to Beyoncé's cultural identity and celebrity status, as well as broader references to historical and contemporary oppression of minority ethnic groups.

*Underdog* represents working class people who may be struggling, regardless of gender, race, and age. It shows a man who is homeless, but he has a name and a story; a refugee who had no choice but leave their homeland; the daily struggles of single mothers, young teachers, junior doctors, people on the frontline – all are Underdogs and seen dancing together, in formation, too. Instead of being othered, and separate, everyone is welcomed into the heart of this community.

## Magazines

*The idea that gender is constructed through discourse, and that its meaning varies according to cultural and historical context*

*Woman, Woman's Realm and Vogue* construct many traditional representations of gender (in relation to domesticity, motherhood, fashion and beauty for example) that relate specifically to the time and society in which they were produced. It is worth considering how far contemporary women's magazines construct similar or different representations of gender – and why.

## Feminist theory and Television

The above idea could also be considered in relation to *Peaky Blinders* which views 1920s post war Birmingham from a 21<sup>st</sup> century perspective. Feminist theory is clearly relevant to the macho, violent and controlling patriarchal world of Tommy Shelby, which marginalises and undermines women. But at the same time the narrative is more complex and reflects a more contemporary discourse. Tommy's ruthlessness sometimes seems like a persona to protect the weaker inhabitants of his working-class community. Yet at the same time the fearless violence these 'tough guys' perpetrate is perhaps as a result of their own trauma from the war: these are brawny men who are all diminished by PTSD and poor mental health. This could be a good example of exploring hooks idea that patriarchy is damaging for men and women. Female characters are seen as secondary, but they are strong powerful

individuals with their own narrative arcs. Both Polly, as the gangster matriarch, and Grace, as the potential gangster's moll, act as independent agents and develop as characters far beyond these stereotypical tropes. Van Zoonen suggested that representations of women (and other minority groups) would become more positive and authentic if there was more diversity in the production teams of media industries. ***Killing Eve's*** predominantly female production team may explain its progressive depictions of gender. The central characters Eve, Villanelle, and Carolyn all step outside of traditional gender stereotypes. They are successful professionals in a traditionally male dominated world. Carolyn is an MI6 boss, who somewhat distant and intimidating. Eve is the main character, an MI5 agent, ('Eve' as all women, who we are positioned to identify with), and Villanelle, an assassin. You could explore gender role reversal here as both have supportive male figures in the background, and the victims of violence are all men.

Male and female characters directly challenge bell hook's ideas of patriarchy as an ideology of domination, though you could explore how all three women are also represented as flawed, deviant and violent in their own ways. Eve, as a middle-aged Asian woman, is an interesting character to explore bell hook's idea of intersectionality- that race and class as well as sex determine the extent to which individuals are exploited, discriminated against or oppressed. Is this true of Eve?

In ***Black Mirror*** you could argue that San Junipero challenges bell hook's view that patriarchy victimises both women and men, forcing them into stereotypical roles, and punishing them if they do not conform to these roles. San Junipero is a 'heaven on earth' where the female LGBTQ+ characters are free to interact and fall in love without the disapproval or persecution of patriarchal society, and they choose to be together. Yet on the other hand, this is a virtual world, a simulacra, and the women choose to live in a fantasy world. In reality, Yorkie has been paralysed for decades possibly, indirectly, because of her family's homophobic rejection of her sexuality. Again, in the historical context of the 1980s, although attitudes towards sexuality were changing, homophobia was the dominant ideology. So, you could equally argue that Yorkie was punished/victimised for her non-conformity.

## Theories of gender performativity: including Judith Butler

### Television

*The idea that identity is performatively constructed by the very 'expressions' that are said to be its results (it is manufactured through a set of acts).*

### ***Killing Eve***

Villanelle revels in extremely feminine (and spectacular) designer fashion. Yet in later episodes she also dons a beard and long coat to imitate Konstantin, which displays her fluid approach to gender. Eve, by contrast, wears baggy, unglamorous and defeminised clothes – it's only her unruly "incredible hair" that hints at the wild femininity within. You could explore the way gender roles are enacted not just through costume, but through profession, body language, performative acts such as suffering a hangover o, scaling the outside of a building or murdering someone with a sharp implement.

## **Peaky Blinders**

Costume is crucial in *Peaky Blinders* for constructing not just gender, but also status and power. The *Peaky Blinders* themselves wear expensive sharp suits (upper class), with flat caps (working class), that also turn into weapons (aggressive masculinity). This costume announces their masculinity as being dominating, territorial and violent. Grace is an interesting representation of 'performed' femininity. She deliberately dresses more 'girlish' and innocent when she first goes for the job at the pub. Her singing is also soft, emotional and melodic. Later, it is revealed this is just a performance and she is actually a vengeful and driven undercover agent.

## **Online**

*The idea that performativity is not a singular act, but a repetition and a ritual.*

Butler suggests that performativity often has to do with the repetition of oppressive gender norms. The repetitive nature of the blogs and vlogs can be seen to be conforming to a set of rituals – *Zoe Sugg's* beauty and fashion posts for example, and the construction of self-representations.

It is evident too that both *Zoe Sugg* and *JJ Olatunji/KSI* construct and tailor their personas, their on-line versions of themselves, in response to direct feedback from audiences. Perhaps both re-enact traditional gender roles because of their popular appeal (in the domestic sphere decorating the house or fighting in the boxing ring) Positive feedback reinforces certain behaviours and enhances popularity and profit. As this is monetised it becomes more repetitive and ritualised: their whole existence is performative. Both have created merchandise that they repeatedly endorse and encourage fans to purchase, so that their fans can express their affinity and identity through another performative act, of wearing and displaying their products.

*Olatunji's* self-confidence, prowess and espousal of materialist values could be perceived as a traditionally gendered 'male' performance. His persona is that of the winner, whether in a video game, making music, in the boxing ring or in business, simply making money. *Zoe Sugg* is clearly a very successful and shrewd businesswoman, and yet she tends to enact a ditsy, slightly feeble, infantilised persona. Sometimes, she is even a little technophobic (in some vlogs she chooses to keep technical mistakes in, rather than editing them out). Perhaps this makes her more relatable, but it could be viewed as a repetition of oppressive gender norms, even to the extent that in 2019 she posted about suffering from imposter syndrome, doubting everything she had achieved. She then invites followers to relate to her by sharing their own self-doubts. Is this another layer of performativity? Or is it a way of openly discussing the *Zoella* brand moving into new territory as *Zoe Suggs* turned 30 and her audience was no longer younger teens, her website and social media run by a team performing as *Zoe Suggs*, rather than herself as an individual.

## Theories around ethnicity and postcolonial theory: Paul Gilroy

Background to theory - colonialism refers to the period between the 16<sup>th</sup> and mid-20<sup>th</sup> centuries when many European countries colonised parts of Asia, Africa and the Americas. Colonial discourse relates to the notion that the colonising countries tended to view people in the countries being colonised as, for example, 'other', 'primitive', and 'inferior'. Postcolonial theory studies and reflects on the impact of this period of colonisation on cultures and societies.

### Music video

*The idea that colonial discourses continue to inform contemporary attitudes to race and ethnicity in the postcolonial era.*

*The idea that civilisationism constructs racial hierarchies and sets up binary oppositions based on notions of otherness.*

*Formation* explores issues relating to race and identity. There are historical references to slavery (the slave trade developed when European settlers in North America began to use African slaves as a source of labour) as Beyoncé and other female characters subvert the notion of white power during this period by taking on the role of the rich, powerful property owners.

Contemporary identity is also explored as the video directly references the aftermath of Hurricane Katrina (when, it has been argued, the black population was more adversely affected than any other ethnic group) as well as broader references to civil rights (e.g. the newspaper photograph of Martin Luther King 'More than a dreamer') and the power relations between the black community and the police (the young boy dancing in front of the line of riot police officers). This establishes multiple binary oppositions, although Beyoncé is consistently represented as dominant, successful and powerful.

Postcolonial theory could also be considered in relation to Janelle Monáe's *Turntables*, a protest song that focuses on the fight for democracy and justice. Reference black peoples' votes that went missing in the 2018 election in the state of Georgia echoes the struggles of the 1960's Civil Rights movement when black Americans were prevented from voting, despite being legally entitled to vote. The archive footage of civil rights protests through American history suggests some things never change, and the message of the song is that the fight against injustice is not over. Images of contemporary protest and individuals standing up to the police reflect the historical context of the Black Lives Matter protests, and the diversity of representations on offer suggests everyone is included in this struggle. The narrative embeds positive messages about solidarity and community, constructing representations of a successful black, non-binary music artist to subvert negative stereotypes of ethnicity. The representation of ethnic groups as victims and the notion of 'otherness' is avoided and replaced by more positive representations of power through protest.

Postcolonial theory could also be considered in relation to Alicia Keys' *Underdog*. This music video celebrates ordinary everyday people from all walks of life, embracing multiple representations in their diversity and their shared sense of identity and community. The lyrics of the song reflect the everyday struggles of ordinary people and humanises those who are

often marginalised in the media- refugees, the homeless, single mothers, even young teachers and junior doctors. The representation of ethnic groups as victims and the notion of 'otherness' is avoided and replaced with more positive representations.

## MEDIA INDUSTRIES

Power and media industries: **Curran and Seaton**

### Newspapers

The idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power:

*The Times* is published by Times Newspapers, a subsidiary of News UK, which is owned by Rupert Murdoch's News Corporation. News Corp also owns *The Sun*, so the company controls a large proportion of the British newspaper industry and is, arguably, very influential. The cover of *The Times* (set product) shows some subtle, implied criticism of the Prime Minister. The combination of elements such as the headline 'Police investigate PM's four lockdown parties', and the sub-heading 'Gray criticises leadership and drinking culture' together with the close-up image of Boris Johnson looking tense and apprehensive, suggests to the reader that he does have questions to answer.

*The Times* website carries advertising (commercial, e.g. exotic holidays, luxury cars, and charity advertising, e.g. Cancer Research) and sponsored content. This newspaper also offers readers several digital subscription options, free for the first month and then a standing charge of either £15 a month for the phone app or £26 to access all online content on any platform. Readers are only able to contribute their own comments with the more expensive subscription rate. The website now hosts *Times Radio* as well, which has a 24-hour livestream schedule of on-air programmes, as well as a podcast bank of programmes to download and listen anytime.

### Magazines

The idea that media concentration generally limits or inhibits variety, creativity and quality.

The idea that more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions.

The specification covers a wide range of products, many of which could be explored in relation to these ideas. The magazine topic includes the study of one mainstream product and one product produced outside the commercial mainstream, so makes a good area for comparison:

*Woman*, *Woman's Realm* and *Vogue* are mainstream publications that can be seen to uphold many traditional ideologies surrounding gender (in relation to domesticity, motherhood, fashion and beauty for example) and perpetuate some stereotypical ideals of feminine beauty. Of course, it is also important to consider context here.

The contemporary, non-mainstream set products reflect different patterns of ownership - this arguably results in more diverse and adventurous products that convey a wider range of ideologies than many mainstream consumer lifestyle magazines. *The Big Issue* is a not-for-profit independent magazine, but published in partnership with Dennis Publishing, and distributed by street vendors. *Huck* is an independent magazine whose parent company also owns a film company; it covers many cultural (and counter-cultural) topics and features investigative journalism on topics that would be unlikely to feature in more mainstream publications. *Adbusters* is a Canadian not-for-profit magazine that is actively opposed to advertising (it features spoof adverts) and consumerism, in direct contrast to most mainstream magazines whose editorial content tends to support the advertising that helps to fund the publication.

## Regulation: Livingstone and Lunt

### Film

*The idea that there is an underlying struggle in recent UK regulation policy between the need to further the interests of citizens (by offering protection from harmful or offensive material), and the need to further the interests of consumers (by ensuring choice, value for money, and market competition).*

*Black Panther* was given a 12A rating by the BBFC for moderate violence, injury detail, rude gesture. The BBFC state 'Films classified 12A and video works classified 12 contain material that is not generally suitable for children aged under 12. No one younger than 12 may see a 12A film in a cinema unless accompanied by an adult. Adults planning to take a child under 12 to view a 12A film should consider whether the film is suitable for that child.' ([www.bbfc.co.uk](http://www.bbfc.co.uk)) This is an example of regulation providing a degree of protection from 'unsuitable' material, whilst giving parents/consumers the ultimate responsibility and choice regarding their children's viewing, potentially widening the audience for the film.

### Online

*The idea that the increasing power of global media corporations, together with the rise of convergent media technologies and transformations in the production, distribution and marketing of digital media, have placed traditional approaches to media regulation at risk.*

Internet service providers are subject to regulation (and work with the Internet Watch Foundation to block illegal content such as child abuse images); however, there is much debate about the extent to which online content can and/or should be regulated. A 2014 government report stated that further formal regulation of internet content might impinge on the free exchange of expression and ideas at the centre of the development of the internet. Ofcom is involved in monitoring internet content, advising on online safety, and has worked with ISPs to ensure they develop parental control tools.

These ideas could be explored in relation to the online products but also in relation to the online presence of other media organisations and products.

The blogs produced by individuals are not subject to specific regulation. Arguably, there is an element of 'self-regulation' as these bloggers become a 'brand' that could be damaged by negative publicity gained in the case of breaching unwritten 'codes' that cause offence. Sponsorship and/or partnership deals could be affected as companies would not want to be associated with a brand that had become discredited. At times, both *Zoe Sugg* and *JJ Olatunji/KSI* have been called to account, for their (albeit occasional) use of racist, classist and homophobic language, often by their own audiences, and followed up by other media outlets. Students could research these instances and find out how both influencers have attempted to apologise and make amends, and the reasons why. You could debate whether their apologies amount to self-regulation, to present a welcoming and inclusive persona to their audiences, or whether it is motivated by economic factors and the need to align with the brand image of their sponsors and advertising content.

## **Cultural industries: David Hesmondhalgh**

### **Film and Video Games**

*The idea that cultural industry companies try to minimise risk and maximise audiences through vertical and horizontal integration, and by formatting their cultural products (e.g. through the use of stars, genres, and serials).*

*Black Panther* was produced by Marvel Studios and distributed by Walt Disney Studios Motion Pictures, both subsidiaries of The Walt Disney Company. The notion of minimising risk and maximising audiences clearly applies to this Superhero film (a popular genre) based on the Marvel comic with its guaranteed fan base and featuring the Marvel Comic Universe's first black lead. This combination of factors could be seen to guarantee an audience and minimise the risk for the producers.

Ubisoft and Sony have worked together on many games projects, and the relationship between hardware and software producers is important in terms of ensuring the success of a product. The *Assassin's Creed* franchise was well established by the time *Assassin's Creed III: Liberation* was released, and the game drew on many familiar features while introducing new elements such as a female protagonist. An accompanying soundtrack album was released by Ubisoft Music on the same day as the *Assassin's Creed III: Liberation* video game – this won various awards.

The idea below relates to many of the forms, as the producers operate across different industries.

*The idea that the largest companies or conglomerates now operate across a number of different cultural industries.*

Disney - *Black Panther* (film and music)

News Corporation – *The Times* (news, book and magazine publishing)

HBO – *The Jinx* - is a subsidiary of Time Warner (film and television)

The BBC (*Woman's Hour*, *Have you Heard George's Podcast?*, *Peaky Blinders*, *The Bridge*) and Channel 4 – (*the first two series of Black Mirror*, *The Returned*, *Super. Human.*) both have a public service remit and are large British broadcasting companies with freely available streaming services. Both organisations have involvement with film (BBC Films and Film Four) and the BBC operates across TV and Radio.

## Online

*The idea that the radical potential of the internet has been contained to some extent by its partial incorporation into a large, profit-orientated set of cultural industries.*

Bloggers and YouTubers frequently have sponsorship deals or partnerships with other cultural organisations, so although they are in theory independent content creators, these economic factors mean that they are dependent upon larger, profit driven media companies to maximise their revenue stream.

Both *Zoe Sugg* and *JJ Olatunji* have had book deals. In 2014-2016 *Zoe Sugg* released a series of *Girl Online* fiction books published by Penguin. *JJ Olatunji/KSI* released an autobiography in 2015, published by Orion. (Orion is owned by Hachette UK. Penguin and Hachette are major publishers in the UK; the books of both influencers were published in the Autumn ready for the Christmas marketplace). Similarly, *Zoe Sugg's* non-fiction book, *Cordially Invited*, a guide to home-making in the form of Christmas crafting and baking was released in October 2018 by Hodder and Stoughton.

Both also sell merchandise and *Zoe Sugg* has a range of beauty products. She has had collaborations and sponsorship deals with Boots, Unilever and Very, and now has her own film and social media template apps for aspiring influencers, and an Etsy store for homeware amongst other diversified branches of her brand. *JJ Olatunji/KSI* has released his two albums to date (2020 and 2021 respectively) through RBC Records, owned by BMG.

This links to the notion of these bloggers moving away from being independent/individual and towards becoming a 'brand' and part of a more corporate media world – arguably this limits the extent to which they can depart from a particular image or set of audience expectations.

## AUDIENCES

### Fandom: Henry Jenkins

Jenkins' theory applies to many forms, especially online media forms. The term 'fandom' traditionally refers to avid supporters of, for example a music artist or film franchise. However, fandom can apply to any media form and the internet has allowed media consumers to experience and engage with products in a variety of different ways.

*The idea that fans are active participants in the construction and circulation of textual meanings.*

This idea could be explored in relation to many media forms and products such as:

Television and radio – e.g. live tweeting during *Woman's Hour*, sharing responses to the show.

Video games – active involvement in the narrative, can be extended via online gaming.

*The idea that fans construct their social and cultural identities through borrowing and inflecting mass culture images, and are part of a participatory culture that has a vital social dimension.*

This is particularly relevant to the online blogs as audiences respond and interact with the bloggers as part of a social online community.

### **'End of audience' theories: Clay Shirky**

*The idea that the Internet and digital technologies have had a profound effect on the relations between media and individuals.*

*The idea that the conceptualisation of audience members as passive consumers of mass media content is no longer tenable in the age of the Internet, as media consumers have now become producers who 'speak back to' the media in various ways, as well as creating and sharing content with one another.*

The online blogs are the most obvious products to consider in relation to Shirky's ideas due to the interaction between audience and producer/product. Both bloggers are aware that media producers no longer simply communicate messages to a passive audience and offer an environment where audiences can communicate with them and 'speak back' to the media. However, these products are still mediated and controlled by the producers, so it is worth considering the extent to which their audiences can become active producers.

Shirky's theory can also be applied to other forms, by considering the ways in which digital technologies have allowed audiences to become more active producers, for example the proliferation of online platforms has enabled radio listeners and newspaper readers to comment, share and, in some cases, upload their own content via websites and social media. Both newspaper set products encourage audiences to comment and share, but with the Times pay wall, readers have to pay the monthly subscription before they are able to contribute.

### **Contexts**

The following sources provide some starting points for exploring contexts; however, it is recommended that teachers start with the media product and explore the contexts that emerge from it, rather than teaching context in isolation:

Historical Association – range of short podcasts on a variety of topics (culture, women etc.) – useful general background context. <http://www.history.org.uk/podcasts/categories/themes>

BBC resource – accessible articles relating to recent British history, useful general context for theoretical approaches/background for historical British products. Section on social change has useful articles, ‘Multi-racial Britain’ and ‘20<sup>th</sup> Century Britain: The Woman’s Hour’. <http://www.bbc.co.uk/history/british/modern/>

Digital History website – useful American history resources for background context to American set products. *Digital History*, Mintz, S., and McNeil, S. (2016): <http://www.digitalhistory.uh.edu>

Independent research tasks can be set to allow learners to explore these areas and extension work can be set for those who have a particular interest in history or social context (perhaps linked to learners’ other studies).

## Historical Contexts

The ways in which products reflect the time/period in which they were produced.

Some areas to consider:

- How genre conventions are historically relative and dynamic - and reflect the concerns and ideologies of society at the time in which they were made.

*Black Mirror* is an example of a sci-fi text that reflects current concerns in society and fears about artificial intelligence through the exploration of a constructed reality (simulacrum). All of the *Black Mirror* series reflect a dystopian future where digital technology has spiralled out of control with frightening and often fatal consequences. *San Junipero* in particular, as a feminocentric text explores contemporary themes of gender identity and sexuality, as does *The Bridge*, *Killing Eve* and *Tehran*.

How the period in history has influenced the product in terms of:

- the social norms and ideologies/attitudes of the time
- particular social movements/developments (e.g. the feminist movement or civil rights movement)
- specific events or occurrences (e.g. World War I, World War II or changes in divorce law).

These factors will impact on the use of media language and construction of representations; they will also influence audience interpretations of media products.

The historical magazines set for Component 2, Section B are influenced by the historical (and social and cultural) contexts in which they were produced, and by the values and attitudes of the time, especially in relation to gender. *Woman* and *Woman's Realm*, for example, feature representations of women within a largely domestic sphere (through references to kitchen improvements and children's raincoats on the respective front covers, for example), reflecting societal norms of the early 1960s. *Vogue* features different female representations in the context of a fashion magazine, constructing idealised notions of female beauty and also suggesting the social changes that were occurring in the mid-1960s (hints of the 'permissive society' through the 'bare essentials' advert).

## Social and Cultural Contexts

The ways in which products reflect the society and culture in which they are produced. There may be some overlap with historical context in terms of genre conventions and representations.

Some areas to consider:

- the effect of social and cultural context on representations (the differences between Danish and Swedish national identities in *The Bridge*; the representation of women, and the allegorical representation of the issue of migrants, as 'other' in *The Returned*; in *Tehran*, the Israeli perspective of Iran and human rights issues in Iran)
- how audience responses to and interpretations of media products reflect social and cultural circumstances
- How and why particular social groups, in a national and global context, may be underrepresented or misrepresented.

*Formation*, *Underdogs* and *Turntables* all explore social and cultural contexts – see above section on Postcolonial theory.

## Economic Contexts

Some areas to consider:

- production, distribution and circulation in a global context
- the significance of patterns of ownership and control, funding and regulation.

Economic contexts can be considered specifically in relation to industry, and in relation to different types of organisations and their sources of funding. For example, the film products reflect their respective economic and industry contexts in terms of the different organisations and sources of funding (e.g. *I, Daniel Blake* funded by the BFI and BBC) which impacted on the distribution and circulation of the films.

The BBC is interesting to explore as a not-for-profit organisation, publicly funded by the licence fee, in contrast to a commercial broadcaster such as HBO, or over-the-top video on demand streaming services like Netflix or Apple TV. Similarly, it would be interesting to compare the economic context of the mainstream and non-mainstream magazines, for example *The Big Issue*'s partnership with Dennis publishing.

### Political Contexts:

Some areas to consider:

- How media products reflect the political contexts in which they are made through their representations, values and messages, and through aspects of their ownership and political orientation.

Newspapers offer plentiful opportunities for consideration of political contexts in terms of the political landscape in which news stories are constructed and the political leaning of particular newspapers - the ways in which this influences representations and messages that they construct.

For example, the *Daily Mirror* issue set for Component 1 Section A (for assessment until 2027), *Daily Mirror* have selected an image of Boris Johnson smirking for their front cover, which anchors the headline of "ZERO SHAME". The newspaper reinforces this viewpoint with the inclusion of the caption 'I'M NOT GOING' suggesting his failure to take responsibility for what has happened. The caption of "Crushing" that anchors the image of the Labour leader Keir Starmer reflects the newspaper's left-leaning political stance and its assumption that this view will be shared by its readers.

Similarly, the *Daily Mirror* double page spread article set for Component 1 Section A (for assessment until 2027) juxtaposes images of a Covid ICU hospital bed and family members who died of Coronavirus, with an image of the Prime Minister sipping from a champagne glass. The captions "rule breaker" and "man with no shame" anchor the *Mirror*'s message that Boris "Johnson has disgraced country's highest office."

Political context is also relevant to other media products that reflect the political context in which they were made, for example the non-English language TV products such as *The Returned* and *Tehran*, that reference politics in a global context. A central theme of the *Returned* is the French treatment of migrants as 'other'; while *Tehran*'s Israeli perspective offers a view of the lack of human rights in Iran and its discriminatory and inhumane treatment of women. You could also consider contemporary magazines such as *Adbusters* or *The Big Issue* that reflect political contexts through the ways in which they are produced and distributed.

## 9. Teaching approaches: analysis and media language

### Developing analytical skills:

Analysis is central to the study of the media, both in terms of textual analysis of set and unseen media products and in terms of making judgements and drawing conclusions in relation to issues, contexts and theoretical approaches. Learners need to develop textual analysis skills in Component 1, Section A and in all sections of Component 2.

Analysis of the way in which products use media language to create meaning underpins these sections of the specification and learners need to develop an 'analytical toolkit' through the study of set products and additional products chosen by the teacher (for Component 1, Section A). These skills will also prepare learners for the unseen analyses in the Component 1 examination. Learners need to develop their analytical skills throughout the course of study and they will benefit from undertaking regular analysis of unseen products.

Learners can develop their analytical skills through a range of classroom activities such as:

Give learners an example analysis of a product, then ask them to complete analysis of a similar product using prompts.

Print products – consider laminating copies of products so that learners can annotate them easily and they can be reused. Similarly with audio-visual products, laminated copies of key still images could be used to focus learners' analysis.

Ask learners to focus analysis on one specific element of media language in a given product (can be done as jigsaw exercise where different learners/pairs analyse different elements and share their findings with the group).

Individual/pair or group analysis tasks of set or additional product – learners analyse a product and feedback to class or create a podcast or poster/factsheet/revision sheet etc.

Learners select their own product (teacher can guide to ensure comparability with a set product, for example) and complete independent analysis. This can be presented in a variety of ways – see above point.

Whole class analysis – show print product on projector screen or pause an audio-visual product at a particular point. Learners asked to analyse a particular element of media language. Can be developed in a number of ways, e.g.

Have laminated cards with set of key elements to analyse for the specific type of product (see below for a list of elements specific to each form), ask learners to pick a card and make an analytical point.

After an initial point is made, another learner can be asked to develop the point by considering, for example, how the message communicated reflects the social context or the industry context, or how the audience might respond.

Further development could include asking learners to apply or evaluate a specific theory or theoretical approach.

Audio-visual analysis – play the text (or extract) and pause at key points or ask learners to pass the remote control and pause at a moment of interest.

Context focus – research tasks in relation to specific contexts for a particular product, followed by analysis of the product in context.

Theoretical focus – select key theory or theories (can be differentiated task) in relation to a product (or series of products in the same) form. Give learners a list of bullet points, or an academic text relating to the theory, or ask learners to research the theory (give key points and appropriate resource list). Then, apply the theory to the set product.

Build theory focus into analysis tasks – have theory bullet points on laminated cards/on the teaching room wall.

Some tasks could have all learners focus on one theory and apply it to a product (or extract/sequence from a product); or learners could apply different theories to the same product – or evaluate them (differentiated task).

### **Media language – specific elements to cover in relation to each form for Component 1, Section A and Component 2**

Learners need to consider the following aspects of visual, technical, audio codes and language appropriate to each form:

- Visual codes (composition, colour, iconography, mise-en-scene etc.)
- Audio codes (soundtrack, dialogue, voiceover, sound effects etc.)
- Technical codes (layout, design, graphics, camera shots, angles and movement, editing etc.)
- Language (formal/informal, factual/emotive, features such as puns, alliteration, metaphor etc.)

The analysis of media language is, of course, central to study of representation and discussion of elements of representation can be developed from this analysis. Analysis of media language should also consider the context and purpose of the product as well as the audience.

For those forms where industry and/or audience are also studied (newspapers, advertising and marketing, television, magazines and online media), analysis of media language can lead into discussion of these other areas.

Form and key considerations:	Features of media language:
<p><b>Advertising and marketing</b></p> <p>Consider the nature and purpose of this type of product.</p> <p>What is being advertised/marketed?</p> <p>Different types of products have different codes and conventions due to the difference in purpose.</p> <p>Title of product/organisation/campaign/film?</p> <p>Is the product (if appropriate) depicted? If so, how? If not, how is the product established?</p> <p>The brand – is the product/organisation an established brand?</p> <p>What are the key features of/association with the brand – brand values and identity?</p> <p>What is the ‘concept’ of the advert? Is there a ‘unique selling point’?</p> <p>Consider contexts.</p>	<p><b>Print elements of media language</b></p> <p>Codes and conventions</p> <p>Layout and design</p> <p>Composition</p> <p>Images/photographs (camera shot type, angle, focus)</p> <p>Font size, type of font (e.g. serif/sans serif), colour etc.</p> <p>Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate</p> <p>Graphics, logos etc.</p> <p>Language – slogan/tagline and any other copy included in the advertisement</p> <p>Anchorage of images and text</p> <p>Elements of narrative</p> <p><b>Moving Image elements of media language</b></p> <p>Codes and conventions</p> <p>Camera work (framing – shot types, angle, position, movement etc.)</p> <p>Editing – pace, type of edits, continuity/montage</p> <p>Structure/narrative</p> <p>Sound – music/dialogue/voiceover etc.</p> <p>Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate</p>
<p><b>Music Video</b></p> <p>Consider the nature and purpose of this type of product – primarily a promotional device with the aim of selling the music/artist.</p>	<p><b>Elements of media language</b></p> <p>Codes and conventions – elements of performance/narrative/experimental features</p> <p>Camera work (framing – shot types, angle, position, movement etc.)</p>

<p>Usually feature elements of performance and narrative.</p> <p>As a relatively new media form, music videos can often be viewed as postmodern products, employing elements such as bricolage.</p> <p>Mainstream artists' videos may reflect a clearly commercial purpose and feature high production values in comparison to those produced by independent artists whose videos may be more experimental.</p> <p>Is the artist/band featured? As performer/s and/or in the narrative?</p> <p>How does the music video establish the band/artist's persona?</p> <p>What is the 'concept' of the music video?</p> <p>Consider contexts.</p>	<p>Editing – is this beat-matched?</p> <p>Elements of continuity/montage</p> <p>How does the video interpret the music and/or lyrics?</p> <p>Structure/narrative</p> <p>Intertextuality</p> <p>Sound</p> <p>Mise-en-scene – colour, lighting, location, costume/dress, hair/make-up as appropriate</p>
<p><b>Newspapers</b></p> <p>Consider the nature and purpose of this type of product – news, information-giving, constructing 'reality'.</p> <p>Broadsheet or tabloid – these each have specific conventions.</p> <p>Consider the newspaper's political leaning/stance. Point of view and ideology is particularly important to consider in relation to newspapers.</p> <p>Masthead – what does the masthead suggest about the newspaper and its 'brand identity'?</p> <p>What stories are featured – are these hard/soft news stories or a combination? Consider news values and consider the reasons why these stories have been prioritised.</p> <p>Does the front page or another page include advertising? This could lead into a discussion about how newspapers are funded.</p>	<p><b>Elements of media language:</b></p> <p>Codes and conventions of news products/newspapers/type of newspaper</p> <p>Layout and design of front page and other pages</p> <p>Composition – positioning of headlines, images, columns etc. and combination of stories</p> <p>Images/photographs (camera shot type, angle, focus)</p> <p>Font size, type of font (e.g. serif/sans serif)</p> <p>Mise-en-scène – colour, lighting, location, costume/dress, hair/make-up as appropriate</p> <p>Graphics, logos etc.</p> <p>Language – headline, sub-headings, captions</p> <p>Copy included on the front page and other pages</p> <p>Anchorage of images and text</p> <p>Elements of narrative</p>

Consider contexts.	Point of view and ideology is particularly important to consider in relation to newspapers.
<p><b>Television</b></p> <p>Consider the nature and purpose of this type of product – specifically related to the products and their genre within the chosen option.</p> <p>TV Drama (Options 1 and 2) is traditionally perceived as a form of entertainment; however, the set products represent examples of current trends in the industry for high budget long-form television that features complex narratives and representations of serious issues that relate to a range of contexts in different cultural settings.</p> <p>TV documentary (Option 3) is a long-established genre - documentary series and single-issue documentary programmes are a key feature of the main terrestrial channels' schedules. The set products represent developments in the genre – <i>The Jinx</i>, for example, hybridises documentary with conventions from drama genres and reflects the current popularity of the long-form TV drama in the way it is structured.</p> <p>Consider contexts.</p>	<p><b>Elements of media language:</b></p> <p>Codes and conventions of the specific genre, related to genre theory and the ways in which genres are dynamic and develop over time</p> <p>Camera work (framing and composition – shot types, angle, position, movement etc.)</p> <p>Lighting and colour</p> <p>Editing – pace, type of edits, continuity</p> <p>Narrative construction, related to narrative theory</p> <p>Sound – dialogue, music</p> <p>Mise-en-scene – setting and location, props, costume/dress, hair/make-up as appropriate</p>
<p><b>Magazines</b></p> <p>Consider the nature and purpose of this type of product.</p> <p>What is the genre/type of magazine?</p> <p>Consider context (historical, social, cultural) in relation to both products – useful to compare them.</p> <p>What is the industry context – mainstream or independent? What is the organisation's brand identity?</p>	<p><b>Elements of media language:</b></p> <p>Codes and conventions – changes over time?</p> <p>Layout and design</p> <p>Composition - positioning of masthead/headlines, cover lines, images, columns etc. and combination of features.</p> <p>Font size, type, colour etc.</p> <p>Images/photographs (shot type, angle, focus)</p>

<p>Consider the target audience.</p> <p>What type of advertising does the magazine carry? How does this reinforce its identity?</p> <p>Title of magazine and masthead – what does this suggest about the product and its audience?</p> <p>What is the 'house style' of the magazine and how is this established?</p> <p>Consider contexts.</p>	<p>Mise-en-scene – colour, lighting, location, costume/dress, hair/make-up as appropriate</p> <p>Graphics, logos etc.</p> <p>Language – headline, sub-headings, captions – mode of address</p> <p>Copy included on the front cover and other pages</p> <p>Anchorage of images and text</p> <p>Elements of narrative</p>
<p><b>Online Media (Blogs and Online Magazines)</b></p> <p>Consider the nature and purpose of this type of product.</p> <p>What type of product is the website (blog/vlog/magazine)?</p> <p>Is the product produced by an individual or a media organisation? Is it related to other media products? Is there evidence of a brand identity?</p> <p>What links are there to other sites, social media etc.?</p> <p>Does the site carry advertising? If so, how does this reinforce its identity?</p> <p>Consider the target audience – who are they, how are they appealed to, how can they interact?</p> <p>What is the 'house style' of the product and how is this established?</p> <p>Consider contexts</p>	<p><b>Elements of media language:</b></p> <p>Homepage and other pages:</p> <p>Codes and conventions</p> <p>Layout and design</p> <p>Composition</p> <p>Font size, type of font (e.g. serif/sans serif), colour etc.</p> <p>Images/photographs (camera shot type, angle, focus)</p> <p>Mise-en-scene – colour, lighting, location, costume/dress, hair/make-up as appropriate</p> <p>Graphics, logos etc.</p> <p>Language used on the websites e.g. formal/informal mode of address?</p> <p>Anchorage of images and text</p> <p>Elements of narrative/structure around the sites</p> <p>Interactive features</p> <p>Menu bar and navigation – structure and design of the site</p>

## Approach to textually analysing an online blog:

Zoella's blog is a website featuring regular posts and links to her *YouTube* channel and social media pages including *Facebook*, *Twitter* and *Instagram*.

Media Language – analyse the design and layout of the site, including colour palette, menu bar items, language, images, mode of address etc., analyse key posts.

Representation – self-representation, identity, themes/topics e.g. fashion, beauty, life. Consider blog posts and social media/*YouTube* videos. Consider messages and values/ideologies, e.g. seemingly conflicting messages relating to body image and anxiety juxtaposed with multiple posts about beauty and fashion, including items for sale in the shop.

### **'Who Run the World' post, 8 March 2017**

<https://archive.zoella.co.uk/2017/03/who-run-the-world.html>

The main image is of Zoella sitting in a café, looking out of the window. The mise-en-scène is constructed to be both relatable and aspirational as the café is decorated in muted, neutral tones and is situated in a narrow, pedestrianised street. Zoella is sitting on a leather sofa wearing a yellow jumper and denim jacket. Her hair is loosely tied away from her face, she is wearing glasses and laughing. This constructs an image of relaxed openness, connoting that Zoella is an 'ordinary' young woman, and a role-model to her followers (to whom she may appear as a friend or 'big sister').

The post begins 'GIRLS', clearly directly addressing her target demographic. It was written for International Women's Day and states that '*we should uplift, empower, encourage and support our fellow females, which is exactly what I'm here to do today.*' She goes on to pay tribute to the women who have inspired her – including her Mum and friends, celebrities (e.g. Davina McCall and Adele) and her own followers. The tone is 'chatty' and informal, using colloquial language (e.g. 'bashed') and multiple exclamation marks.

She adopts a direct mode of address, and creates a sense of shared experience with her followers, implying a two-way, interactive relationship '*It's such a special thing that whilst you are learning about me and my life, I can also learn a lot from you too just by reading your comments and tweets.*'

The comments from followers reflect an almost exclusively preferred reading of the post, responding positively, agreeing with her ideas and sharing their own examples of inspirational females. These comments tend to address Zoella directly as 'Zoe' and repeatedly state that she is an 'inspiration'. Some refer to her as a 'friend', so there is a clear sense of personal identification here. Many are young girls (pre-secondary school age) and some share very personal stories about loneliness and anxiety. There is a sense of community here, her followers are 'fans' but feel as though they know her personally through her posts and their ability to interact on the site. This relates to theories of fandom and 'end of audience' theory.

The International Women's Day post can be seen to celebrate and empower women; it is written by a highly successful young woman who communicates a very positive message about the importance of women as inspiration and support for other women. It is not overtly feminist and, seen in the context of the site as a whole, it could be argued that Zoella's blog upholds narrow and stereotypical notions of femininity (related to cooking, beauty, fashion etc.) found in many women's lifestyle magazines. The ways in which she has 'how to' sections reinforces a sense of the 'life manual', and assumes that her followers are interested in these topics. There is plentiful reference to her relationship with Alfie Deyes (e.g. in the Valentines' Day post), again assuming that her followers are interested in this personal information and reinforcing dominant ideologies surrounding romance and relationships. Zoella and Alfie Deyes also create videos together as 'Zalfie' (many of which feature them playing Sims which is an interesting area to explore in terms of

postmodernism) and there is a large amount of fan fiction created about the pair. This, again, links to 'end of audience' theory as fans are engaging with and extending the brand.

### **Zoe Sugg updates: Changing technologies and Changing channels**

18-year-old Zoe Sugg started uploading to YouTube in 2008 and by 2016 Zoella was at the height of her fame, the Queen of YouTube and a superstar vlogger with over 10 million followers. Since then, social media patterns have changed: Instagram and TikTok have arguably taken over as the primary platforms for social media influencers. This will of course change again, perhaps even during a two-year A level course. Zoella's target audience of young teens are now in their mid-twenties and their interests have matured, broadened and diversified, as has the Zoella brand, now much bigger than one blog and one channel. The original Zoella YouTube channel (<https://www.youtube.com/@zoella280390/about>) now redirects you to a second channel : Zoe Sugg's **More Zoella**, with 5 million followers, as well as to other links to Instagram, twitter, blogger etc. In 2018 Zoella transformed into Team Zoella, and the blog itself became a [website](#) that functions much like an online magazine and shop: This website is currently on hold, (April 2023) with a message on the ABOUT page that reads:

*"Founded in 2008, Zoella was the brainchild of Zoe Sugg. Once written from her bedroom in Wiltshire, it's fair to say things have changed over the years. From 2019 to 2023 Zoella was run by Zoe and her team in Brighton and the Zoella site is currently taking a break whilst we focus on other projects. If you have any questions or queries regarding the Zoella site or working with Zoe Sugg, please email [enquiries@zoesugg.com](mailto:enquiries@zoesugg.com) and we'll do our best to get back to you."*

<https://zoella.co.uk/about/>

There is an archive available here that links to the original blogposts discussed above

<https://archive.zoella.co.uk/>

Updated resources can be found on the Eduqas website for [Section C Online Media](#), towards the foot of the page, listing Teachers Notes with tasks 1- 11 for learners to do.

Teachers, and learners, should select their own resources that reflect the ongoing development of the Zoe Sugg brand and media persona. The following YouTube posts may be helpful to map some of the changing developments in the 'Zalfie' relationship and Zoe Sugg's career. You could just use the first 5- 10 minutes of each to analyse media language and representations in class, and learners could review the remainder in their own time as extension activities.

[We're Having A Baby!](#) 7 March 2021 Zoe and Alfie share the news of their new baby

*"(AHHHHH! We're so excited to share this new adventure with you :) Head to Instagram to see how we announced it there! @zoesugg @alfiedeyes"*

[https://www.youtube.com/watch?v=hO8\\_pu5cC0M](https://www.youtube.com/watch?v=hO8_pu5cC0M)

[Getting Ready For Easter & Easter Hamper Haul](#) ad 9 April 2023.

Zoe tells viewers about her 33<sup>rd</sup> birthday whilst doing make up and seasonal shopping with numerous advertorials and affiliate links <https://www.youtube.com/watch?v=cbxsnr-INg>

## 10. Command words and examination question terminology for Components 1 and 2

Please note that this guidance refers to the Sample Assessment Materials available on the Eduqas AS/A Level Media Studies website, and therefore the questions cited reference outdated set products.

Command Words	Definition
<b>Compare (AO2)</b>	<p>Consider the similarities and differences between products; make judgements and draw conclusions.</p> <p>e.g. <b>Compare</b> how the representations of gender in this ActionAid advertisement (2018) and the Riptide music video convey values and attitudes. [30] (Component 1, Q1 Autumn 2021)</p>
<b>Explain (AO1)</b>	<p>Give information and reasons to demonstrate understanding of an aspect of the theoretical framework.</p> <p><i>Daily Mirror</i></p> <p>e.g. <b>Explain</b> the importance of digital convergence in the newspaper industry. Refer to The Times to support your points. [12] (Component 1, Q3d June 2022)</p> <p>e.g. <b>Explain</b> Henry Jenkins' theory of fandom. Refer to <i>Humans</i> to support your response. [15] (Component 2, Q2a June 2022)</p>
<b>To what extent/How far</b> <b>(AO2 – 'make judgements and draw conclusions', but question may also include AO1)</b>	<p>Consider to what degree a statement or idea is true or applicable to particular media products or processes; make judgements and draw conclusions.</p> <p>e.g. <b>To what extent</b> do social and cultural contexts influence audience interpretations of magazines? Refer to the set editions of Vogue and The Big Issue to support your answer. (Component 2, Q6 Autumn 2021)</p> <p>e.g. 'Television products are significantly influenced by the contexts in which they are produced.' <b>How evident</b> is this in Life on Mars and The Bridge? [30] (Component 2, Q1 Autumn 2020)</p> <p>e.g. <b>How much</b> influence do economic factors have on online media products? Refer to Zoella/Zoe Sugg and the Attitude website in your response. [30] (Component 2, Q8 June 2022)</p>

<p><b>Evaluate (AO2)</b></p>	<p>Make judgements about the validity or usefulness of a theory or theoretical approach in relation to media forms and products; apply knowledge and understanding of theory to develop an argument, supported by relevant textual examples. Draw conclusions.</p> <p>e.g. Clay Shirky argues that audiences in today's online age are no longer passive consumers of media content. <b>Evaluate</b> this 'end of audience' theory. Refer to <i>PointlessBlog</i> and <i>DesiMag/ Zoella and Attitude</i> to support your answer. (Component 2, Q7-8 June 2019)</p> <p>e.g. <b>Evaluate</b> the strengths and weaknesses of semiotic approaches to magazine analysis. Refer to Roland Barthes' theory of semiotics and the set editions of <i>Woman's Realm</i> and <i>Huck</i> in your response. [30] (Component 2, Q5 June 2022)</p>
<p><b>Discuss (AO1)</b></p>	<p>Consider and explore relevant ideas in relation to media products and processes to demonstrate understanding of an aspect of the theoretical framework.</p> <p>e.g. <b>Discuss</b> the influence of historical context on representations in the set edition of <i>Woman/ Woman's Own/ Vogue</i> magazine. [15] (Component 2, Q4/5/6 a, June 2019)</p>
<p><b>Analyse (AO2)</b></p>	<p>Critically examine elements of media language to identify the ways in which media products construct and communicate meanings and generate responses.</p> <p>This may be linked to making judgements and drawing conclusions.</p>
<p><b>Explore (AO2)</b></p>	<p>The command word explore may invite analysis, to critically examine elements of media language and identify the ways in which media products construct and communicate meanings and generate responses.</p> <p>This may be linked to making judgements and drawing conclusions.</p> <p>e.g. <b>Explore</b> how genre codes and conventions communicate meaning in this film poster for <i>Among The Shadows</i> (2019) [15] (Component 1, Q2 Autumn 2021)</p> <p><b>e.g. Explore</b> how the combination of elements of media language influences meaning in the <i>This Girl Can</i> (2017) advertisement. [15] (Component 1, Q1 June 2019)</p> <p>e.g. <b>Explore</b> how representations in the set episode of <i>The Bridge</i> may position audiences [15] (Component 2, Q1b June 2022)</p>

## 11. Overview of Component 1

### Media Products, Industries and Audiences (Written examination - 35%)

Learners develop knowledge and understanding of the theoretical framework, and skills in analysing media products:

A range of forms and products are studied in relation to key aspects of the theoretical framework.

Learners study a variety of forms through a range of contemporary and historical set products.

Learners also develop:

knowledge and understanding of how media products relate to relevant contexts

the ability to use relevant theories and theoretical approaches

the ability to use relevant subject-specific terminology

the ability to construct a sustained line of reasoning in an extended response.

#### Table of forms, products and areas of the theoretical framework that must be covered:

Media Forms	Set Products (study all)	Section A		Section B		Suggested Contexts
		Media language	Reps	Media Industries	Audiences	
Advertising and Marketing	<b><i>Tide</i></b> (1950s) print advertisement	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	Historical Social and cultural
	<b><i>Super. Human.</i></b> (2020) audio-visual advertisement	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	Social and cultural Economic Political
	<b><i>Kiss of The Vampire</i></b> (1963) film poster	<input type="checkbox"/>	<input type="checkbox"/>			Historical Social and cultural
Music Video	<b>Study one music video from GROUP 1 Formation, Beyoncé</b> (2016) <b>or</b> <b>Turntables, Janelle Monáe</b> (2020) <b>or</b> <b>Underdog, Alicia Keys</b> (2020)	<input type="checkbox"/>	<input type="checkbox"/>			Social and cultural

	<b>Study one music video from GROUP 2</b> <b>Riptide</b> , Vance Joy (2013) or <i>Seventeen Going Under</i> , Sam Fender (2021) or <i>Little Bit of Love</i> , Tom Grennan (2021)	<input type="checkbox"/>	<input type="checkbox"/>			Social and cultural
Newspapers	<b>Daily Mirror</b> (Section A)	<input type="checkbox"/>	<input type="checkbox"/>			Social and cultural Economic Political
	<b>Daily Mirror</b> (Section B) Complete edition chosen by the centre; related online and social media content			<input type="checkbox"/>	<input type="checkbox"/>	Social and cultural Economic Political
	<b>The Times</b> (Section A)	<input type="checkbox"/>	<input type="checkbox"/>			Social and cultural Economic Political
	<b>The Times</b> (Section B) Complete edition chosen by the centre; related online and social media content			<input type="checkbox"/>	<input type="checkbox"/>	Social and cultural Economic Political
Film	<b>Black Panther</b> (2018) Cross-media study			<input type="checkbox"/>		Economic Political
	<b>I, Daniel Blake</b> (2016) Cross-media study			<input type="checkbox"/>		Economic Political
Radio	<b>EITHER Woman's Hour OR Have You Heard George's Podcast?</b> and their related online and social media content			<input type="checkbox"/>	<input type="checkbox"/>	Social and cultural Economic
Video games	<b>Assassin's Creed franchise</b> related online and social media content			<input type="checkbox"/>	<input type="checkbox"/>	Social and cultural Economic

The elements of media language and representation, and theoretical approaches that need to be covered are listed in the specification.

## Accessing the set products:

The print set products (*Tide*, *Kiss of the Vampire*, *Daily Mirror*, *Times*) are available on the WJEC Eduqas website.

The audio-visual set products (*Super. Human.*, *Formation*, *Turntables*, *Underdog*, *Riptide*, *Seventeen Going Under*, *Little Bit of Love*, *Woman's Hour*, *Have You Heard George's Podcast?*) are readily available online via the links in the specification.

## Section A: Analysing Media Language and Representation

Advertising and marketing, music video, newspapers

Learners develop knowledge and understanding of **media language and representation** as an essential basis for **analysing** media.

Set products should be analysed and explored in detail as a means of developing analytical skills; however a range of further products in the same forms should also be studied to develop learners' knowledge, understanding and skills, and to prepare for the unseen analysis in the Component 1 exam. Approaches to teaching analysis are included in Section 7.

Learners need to develop the skills to write an extended response in Section A. As explained in the specification, learners will be required to *construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response*. Practice in planning, structuring and writing extended responses should be embedded into the teaching of this component. Learners will benefit from taking mock exams/tests, using the timings in the [Sample Assessment Materials \(2023\)](#) to prepare them to analyse both audio-visual and print products in timed conditions, and develop their note-making skills.

Learners can also develop their ability to construct a line of reasoning and substantiate this with examples and evidence through a range of classroom activities such as discussions and debates. Formative assessment tasks could also include creating a presentation or podcast analysing a product.

In addition to the set products, learners need to analyse further examples of products from the same forms to develop their understanding of the forms and to prepare for the unseen analysis. Centres are free to choose their own age-appropriate examples, and should aim to include a range of contrasting products to compare with the set products in terms of genre, style, representations and contexts.

Here are some suggested starting points for finding and selecting additional products:

### Advertising and Marketing

Contrasting examples of advertising and marketing might include:

- Other historical adverts for cleaning products (or other items such as food products or cosmetics)
- Contemporary adverts for cleaning products – or other adverts that show contrasting representations of gender

- Other trailers advertising different sporting events that use different codes and conventions or representations of gender or ethnicity
- Other historical film posters
- Contemporary film posters (using different codes and conventions or representations).

Possible sources of additional advertising products:

- Archives – History of Advertising Trust <http://www.hatads.org.uk/> features a range of historical adverts and also some teaching resources.
- Advertising awards websites such as the Clios and the IPA Advertising Effectiveness Awards list previous winners and may provide ideas for critically acclaimed adverts.
- Well established brands such as *Coca Cola* or *Chanel* tend to feature a history of their advertising on their website, which may be useful.

## Newspapers

Contrasting examples of newspapers might include:

- Other broadsheet and tabloid newspaper front covers could be studied (possibly from the same date as the set products to compare representations and ideologies).
- It might also be interesting to analyse a niche newspaper (e.g. *The Voice* or *Socialist Worker*) or a local newspaper.

Possible sources of additional newspaper products:

- The BBC has a daily report featuring front covers and reflection on the main stories: [http://www.bbc.co.uk/news/blogs/the\\_papers](http://www.bbc.co.uk/news/blogs/the_papers)
- *The Paperboy* online features a directory of newspapers – it is not an official or academic site, but useful for front pages archive: <https://www.thepaperboy.com/uk/front-pages.cfm>

## Music videos

Contrasting examples of music videos might include:

- Video for a different artist or band, from a different genre
- Video for a mainstream artist signed to a major record label and one for an independent artist.

Possible sources of additional music video products:

- Awards websites such as those listed below can be a useful resource for finding critically acclaimed music videos:
- UK Music Video Awards <http://www.ukmva.com/> recent and past winners in various categories are featured on this site.
- MTV awards (*Formation* won video of the year 2016); MTV also features a huge range of contemporary and older videos <http://www.mtv.co.uk/music/videos>.
- Grammy awards for music video.
- Individual band/artist websites can also be a good source of music video material

## Section B: Understanding Media Industries and Audiences

Radio, Film, Newspapers, Video Games

Learners develop knowledge and understanding of key aspects of media industries and audiences including:

- the significance of ownership and funding, regulation and the impact of technology, and global production and distribution
- audience targeting, categorisation and construction of audiences, as well as how audiences consume, interact with and respond to the media.

The elements of media industries and audience, and theoretical approaches that need to be covered are listed in the specification.

Set products are studied as a means of highlighting industry and audience issues, and learners should refer to them to support discussion about audience and industry where required. While specific examples will be useful, there is no requirement to textually analyse elements of media language here, or to quote directly from the products.

In Section B, with the exception of Advertising and Radio, centres are able to select specific examples and elements of the set products to study with their learners.

### Approaches to the set products:

#### Radio

*Have You Heard George's Podcast?* and *Woman's Hour* should be studied in conjunction with related contemporary and emerging media, e.g. the Home pages of both programmes on the BBC website, their presence on the BBC Sounds app, as well as other audio streaming services. Their own social media feeds such as Instagram and any other interactive forums such as George's Common Ground website should be examined, in order to explore the ways in which digitally convergent media platforms allow listeners to interact with the programme.

While the main focus should be on extracts from the two chosen podcasts, teachers can select extracts from other episodes to further explore industry and audience issues, but should check to ensure these are age-appropriate for their learners. Other episodes explore themes such as sport, friendship, identity and fan fiction.

**Newspapers:** *Daily Mirror* and *The Times* - one complete edition (and related contemporary and emerging media e.g. website, social media).

The chosen editions do not have to relate to the set front covers for section A and may be taken from any date – it might be interesting to study editions of the two newspapers from the same day to compare their coverage of different news stories and explore news values in relation to industry and audience issues. The edition of the newspaper can cover any event as the main story – it doesn't need to be a major event; any edition will allow learners to explore audience and industry issues. Consider saving screenshots of the website and social media feeds for the same day to study these in conjunction with the full edition. It is

advisable to purchase several copies of the newspapers for use in class, and for revision purposes.

**The Film cross-media study** develops awareness of the films as contemporary examples of the film industry and its marketing strategies. For both *Black Panther* and *I, Daniel Blake*, centres should select examples of all of the following:

- at least **one trailer** and at least **one poster**
- **extracts** from the film including the **opening credits** and one other **sequence** in relation to the industry issues exemplified
- **online marketing** (including social and participatory media).

These examples can be found using the films' own websites, on sites such as [www.imdb.com](http://www.imdb.com) and on the DVDs. It might be interesting to study more than one poster (e.g. for distribution in different countries to explore global reach/varieties of audiences) and/or more than one trailer (e.g. teaser trailer and full trailer) to explore the marketing strategies and appeals to audiences. Learners are not required to study the film, but to use the above examples to identify and explore the industry context and areas outlined in the specification content. The extracts chosen should be age-appropriate and should exemplify industry issues, e.g. key personnel and producers/distributors named in the opening credits, a key sequence that demonstrates the film's production values and relates to the budget/funding issues.

**Video Games** - *Assassin's Creed* – one age-appropriate extract of the game, which may be accessed online, and related contemporary and emerging media e.g. the official website <http://assassinscreed.ubisoft.com/en-GB/home/>, the *Assassin's Creed* YouTube page, and social media feeds. Marketing campaigns including trailers could also be considered, as could the material on the Sony PlayStation website <https://www.playstation.com/en-gb/games/assassins-creed-iii-liberation-psvita/> to explore the synergetic relationship between hardware and software producers.

### **Examples of ways in which learners might make reference to the set products in Section B of the exam:**

#### **Radio:**

- referring to the presenters and any guest contributors to demonstrate how the programme reflects BBC Sounds as a whole and Radio 4's and Radio 5's specific public service remit
- referring to the contemporary cultural context of the programme to explore the way in which the audience is targeted/constructed

#### **Newspapers:**

- referring to the key stories featured in the newspaper and on the website/in social media, to explore the ways in which the organisation uses digital convergence
- referring to an ideological perspective evident in the newspaper to explore the ways in which audiences may respond to this product in different ways

### Film:

- referring to specific examples of the marketing campaign to explain how the campaign aimed to maintain a variety of audiences

### Video Games:

- referring to elements of the game to explain how fans of the franchise might interact with the product.

## Approaches to teaching section B

Section B focuses on AO1 (demonstrating knowledge and understanding) and learners can be actively involved in collecting information and exploring the set products to develop understanding of the relevant issues. Activities could include:

Guided secondary research tasks to explore many of the relevant aspects of industry, especially factual information relating to ownership, production processes, economic factors, distribution and marketing, circulation etc. Learners can be directed to the producer's (or parent organisation's) own website as well as other sources (some resources are suggested in the resource lists).

Learners could research different aspects of industry and feed back to class – this information would need to be contextualised and analysed in order to consider the significance of ownership issues etc.

Studying the set product/s with prompts to explore key industry and audience issues as learners work through the products. For example, bullet points from the specification content could be laminated and distributed to individuals or pairs to explore. Learners should be encouraged to support the points they make with examples from the products (although these do not need to include detailed reference to elements of media language or representations).

Applying theories and theoretical approaches - once the learners have developed an understanding of the key industry and audience issues, they can apply the relevant theories to the products. Again, laminate cards for each theory could be provided; groups could apply/evaluate a particular theory and feedback to class etc.

The set products should be used as a starting point for exploring relevant contexts. Learners can be guided to research elements of context as homework tasks and feed back to class.

Exploring the contemporary and emerging media surrounding the products (e.g. the online presence: website, *YouTube* channel, social media etc.). Learners identify examples of convergence and analyse the significance of this for producers and audiences.

Learners could research and explore associated content where appropriate, to explore industry issues and consider the ways in which audiences may be attracted to a product due to such associations. For example:

- the 'brand' or franchise e.g. *Woman's Hour*, *Assassin's Creed* franchise, Channel 4
- associated products e.g. the Marvel comic for *Black Panther*

- products from the same producer/organisation e.g. other Ken Loach films or other Newscorp or Trinity Mirror publications.

Research material relating to audience responses, for example finding reviews and user responses, or conducting primary research to explore methods of consumption, as well as responses among friends and family. These could then be analysed in terms of reception theory (preferred, negotiated and oppositional readings).

### Exam Focus

Short answer, factual questions can be used to test knowledge of industry through quizzes etc.

Longer questions need to be practised for both audience and industry – learners could also prepare plans and write sample paragraphs as formative assessment tasks.

The SAMs give examples of questions that could be used in class or for a mock exam. The SAMs as well as past exam papers are readily available on the [Eduqas AS/A Level Media subject](#) page. There is also a sample of the answer booklet format that candidates can expect in the exam, for example.

### Assessment

#### Section A

This section assesses **media language and representation** in relation to the following media forms: advertising and marketing, music video or newspapers.

There will be **two** questions.

One question will assess media language in relation to an unseen print or audio-visual resource (AO2).

One extended response question will assess representation through the comparison of one set product with an unseen print or audio-visual resource (AO2). Reference to contexts will be required.

There will always be one print and one audio-visual resource across Section A as a whole.

The audio-visual resource for the Media Language or Representation question will be played at the beginning of the exam and the associated question will come first.

Learners will need to apply their analytical skills to the unseen resources, drawing on their knowledge and understanding of the theoretical framework and using appropriate terminology.

In the extended response question, learners will need to compare a set product with an unseen resource – this may be in the same media form (e.g., two newspaper covers) or a different form (e.g. a music video and an advert). Here, learners will be required to make judgements and draw conclusions about, for example, the similarities and differences between an aspect of representation in relation to relevant contexts.

**Section B** assesses **media industries and audiences** in relation to the following media forms: advertising, film cross-media study, newspapers, radio, video games.

There will be **two** questions.

One stepped question assessing knowledge and understanding of **media industries** in relation to at least one form studied (AO1).

One stepped question assessing knowledge and understanding of **audiences** in relation to at least one different media form from that assessed in the industries question (AO1).

## 12. Overview of Component 2

### Media Forms and Products in Depth (Written examination - 35%)

Learners study three media forms in depth:

- Television
- Magazines
- Online media

All products are set by Eduqas and there are options for each media form.

All four areas of the theoretical framework are studied in relation to **all** forms.

This component requires the close analysis of set products, comparing media language and representations in relation to relevant social, cultural, economic, political and historical contexts.

Learners develop understanding of the role of media industries in shaping media products and the ways in which audiences are targeted and addressed.

Learners further develop the ability to analyse and critically compare media products, and to develop a line of reasoning in extended responses.

The study of the Component 2 topics should be informed by relevant theories – these should be used and evaluated in relation to the set products in each section.

### Component 2 set products

Teachers select **one** option for each section (Television, Magazines, Online Media); **both** products from the chosen option must be studied – it is not possible to select products from more than one option.

### Accessing the products

The **television** products are available on streaming services as detailed in the specification, and in some instances on DVD, and should be purchased by the centre. Tehran has more limited distribution, and may be more difficult to source. please contact the Media team ([media@eduqas.co.uk](mailto:media@eduqas.co.uk)) if you have any problems.

The specific sections of the set print **magazines** are available on the WJEC Eduqas Media Studies A level webpage for teachers to access and use with their learners.

The **online** blogs and magazines can be accessed electronically using the links in the specification. As detailed in the specification, learners are required to study the following aspects of the set products:

- the codes and conventions of the home page/YouTube channel, including aspects of layout and design

- examples of posts, such as specific blogs, vlogs or articles from the online products
- examples of interactivity, including links to and use of social and participatory media.

Centres may wish to capture screenshots of the homepage and other key pages and print these for learners to analyse. While online, social and participatory media are constantly updated, and this should be studied in Section C, it would be advisable for learners to analyse these products for a given day, and then study the ways in which the product/pages evolve and develop over the course of study.

	Option 1	Option 2	Option 3	Suggested Contexts
Television	<b>Peaky Blinders</b> (UK) Series 1, Episode 1 (2013) Original Broadcaster: BBC Two	<b>Black Mirror</b> (UK) Series 3, Episode 4: 'San Junipero' (2016) Original Broadcaster: Netflix	<b>Killing Eve</b> (US/UK) Series 1, Episode 1 (2018) Original Broadcaster: BBC America (US) BBC Three (UK)	Historical Social and cultural Economic
	<b>The Bridge</b> (Denmark/Sweden) Season 3, Episode 1 (2015) Original Broadcaster: SVT1 (Sweden) DR1 (Denmark) UK Broadcaster: BBC Four	<b>The Returned</b> (France) Season 1, Episode 1: 'Camille' (2012) Original Broadcaster: Canal+ (France) UK Broadcaster: Channel 4	<b>Tehran</b> (Israel) Season 1, Episode 1 (2020) Original Broadcaster: Kan 11 (Israel) UK Broadcaster: Apple TV+	Historical Social and cultural Economic Political
Magazines	<b>Woman</b> (23-29 August 1964) (IPC)	<b>Woman's Realm</b> (7-13 February 1965) (IPC)	<b>Vogue</b> (July 1965) (Conde Nast)	Historical Social and cultural Economic
	<b>Adbusters</b> (May/June 2016, Vol.23 No.3) (Adbusters Media Foundation)	<b>Huck</b> (Feb/Mar 2016, Issue 54) (TCO London)	<b>The Big Issue</b> (Oct 17-23 2016, No.1227) (Dennis and The Big Issue Ltd)	Historical Social and cultural Economic Political
Online	EITHER <b>Zoe Sugg</b> <a href="https://www.youtube.com/channel/UCrUbgTCagwsaP2Fmr0p1TsA">https://www.youtube.com/channel/UCrUbgTCagwsaP2Fmr0p1TsA</a>	OR <b>JJ Olatunji/ KSI</b> <a href="https://www.youtube.com/user/KSI0lajidebtHD">https://www.youtube.com/user/KSI0lajidebtHD</a>		Social and cultural Economic
	EITHER <b>Thiiird</b> <a href="https://www.thiiirdmagazine.co.uk/">https://www.thiiirdmagazine.co.uk/</a>	OR <b>Attitude</b> <a href="http://attitude.co.uk/">http://attitude.co.uk/</a>		Social and cultural Economic Political

## Teaching approaches

The approaches to teaching the various areas of the theoretical framework detailed in **Sections 7 and 9** will also be applicable to Component 2; however learners will need to approach these forms and products holistically, and synthesise their analysis with consideration of industry and audience issues. Comparison of products will also be necessary, considering factors such as:

- genre development (e.g. patterns of repetition and difference in the television products)
- contextual factors (e.g. comparing the historical and contemporary magazines in their historical, social and cultural contexts)
- target audience (similarities and differences between the blogs and online magazines that target different, specific, audiences)

The specific elements of the specification content that need to be covered in Component 2 are detailed on the following pages of the specification:

- Television – pages 27-37
- Magazines – pages 38-44
- Online Media – pages 45-52

An explanation of the elements of the specification content can be found in Section 5 and information about applying contexts and theories can be found in Section 6.

## Approaches to the set forms and products

It is advisable to begin the teaching of each form (Television, Magazines and Online Media) with a brief contextual overview, considering key industry issues e.g. recent developments in TV/magazines/online media, the significance of digital technologies, audience consumption etc.

Each set product will also need to be introduced and placed in context, and learners will need to become familiar with the codes and conventions of the form and of the specific genres/types of product being studied.

Learners need to study the product as a whole in order to analyse factors such as genre style, narrative/structure/design, messages/values/ideologies etc.

Once learners have an overview of a set product (having watched the entire television episode or studied all the pages of the magazine, for example), they can focus on specific extracts for more detailed analysis of media language and representations. Relevant contexts should be considered in relation to media language and representations, and the appropriate theories should also be explored and evaluated here.

Once learners have a detailed understanding of the product, industry and audience issues can be explored in more detail, again in relation to contexts and theories. The evaluation of theory is key to this component and learners could engage in various activities such as debates to analyse and interrogate a theory in relation to specific products.

## Exam focus

Learners will need plenty of preparation for questions in this component, e.g.

- analysis of questions and command words
- planning of responses (writing introductions, summarising key points)
- sample paragraphs focusing on detailed development of a key point using examples and analysis
- developing conclusions – making judgements, evaluations
- mock exams/tests, using the SAMs to prepare learners to develop responses in timed conditions.

## **Assessment**

This component assesses media language, representation, media industries, audiences and media contexts. The exam consists of three sections:

### **Section A: Television in the Global Age (30 marks)**

There will be **one** two-part question or **one** extended response question.

### **Section B – Magazines: Mainstream and Alternative Media (30 marks)**

There will be **one** two-part question or **one** extended response question.

### **Section C – Media in the Online Age (30 marks)**

There will be **one** two-part question or **one** extended response question.

Extended response questions will be based on **both** of the set products for that form. Each part of a two-part question will be based on **one** set product.

Learners need to be prepared to answer on any area or the theoretical framework, including contexts, and to evaluate theory.

## 13. Overview of Component 3:

### Cross-Media Production (Non-Exam Assessment, 30%)

Component 3 requires learners to create an **individual cross-media production** in two forms for an intended audience, applying knowledge and understanding of the **theoretical framework**:

- media language
- representations
- audiences
- media industries, including digital convergence.

Learners must complete one of the **briefs set by Eduqas** that will be released annually on March 1<sup>st</sup> in the year prior to assessment. The briefs will stipulate the industry and audience contexts as well as detailing very specific requirements that learners must complete, including the required length/quantity of the work. Learners will develop a response to their chosen brief and create a production in a genre of their choice for the specified industry context and intended audience. It is really important that learners adhere to the cross-media brief and complete all elements of the set tasks, as learners are assessed partly on their ability to meet the requirements of the brief.

The production work will be supported by a **Statement of Aims and Intentions** (approximately 500 words) to explain how the learner intends to respond to the brief, apply knowledge and understanding of the theoretical framework and target the intended audience. The Statement of Aims and Intentions needs to be completed once the learner has researched and planned the production, but **before** the production process begins.

If a learner has previously submitted NEA work for assessment for AS Media Studies, they must not use or develop or revisit this work to submit for A level Media Studies. Learners and teachers will be required to sign an authentication statement on the cover sheet which confirms that the work is that of the learner and has not been submitted for any other qualification.

The following forms will always be set:

<b>Form</b>	<b>Cross-media production</b>  The specific requirements for each element of the cross-media production will be detailed in the briefs.
<b>Television</b>	A sequence from a new television programme and related print or online products.
<b>Advertising and Marketing: Film</b>	A print marketing campaign for a new film, <b>and</b> related audio-visual <b>or</b> online products.

	<i>Film production work must not include a complete short film, film sequence or trailer.</i>
<b>Advertising and Marketing: Music</b>	An original music video for a new artist or band <b>and</b> related print <b>or</b> online products.
<b>Magazines</b>	A new print magazine <b>and</b> related audio-visual <b>or</b> online products.

Centres may wish to offer more than one brief to learners; this will depend on factors such as equipment and resources, as well as teachers' areas of expertise. In the case of shared groups for example, one teacher might offer the print or marketing brief, another the audio-visual or online brief.

### Individual work

All production work must be completed individually; group work is not permitted in Component 3.

Each learner must develop their own response to the chosen set brief and all aspects of the research, planning and production must be completed individually, by the assessed learner.

As detailed in the specification, the learner may use unassessed students and others: *to appear in their media products, e.g. as actors or models or to operate equipment, e.g. lighting or sound recording equipment, **under the direction of the assessed learner.***

### Approaches to Component 3

The NEA work can be completed at any suitable point following the release of the briefs on March 1<sup>st</sup> each year. Learners will need to have developed knowledge and understanding of the theoretical framework prior to undertaking the practical production and it is recommended that the entire production is completed **in not more than sixteen weeks**.

This will allow learners to focus attention on a concentrated period of research, planning and production. Although the research and planning is not formally assessed, this is vital to the production process, as learners need to plan carefully to ensure they are meeting the requirements of the brief and applying their knowledge and understanding of the theoretical framework. A detailed outline of suggested planning and research tasks is included below.

### Supervision and monitoring

- teachers may advise on non-assessed research and planning
- once production is underway, feedback must be general
- teachers monitor the production process continually and sign at three key stages (research, planning, production) to authenticate the work.

## Practical production skills development

Learners will benefit from undertaking practical tasks prior to commencing the production and these can be linked to the study of products in Components 1 and 2. Centres can focus these practical tasks on the specific forms that they are offering their learners for the NEA. Suggested tasks for developing learners' practical skills are listed below and practice tasks are included in the course outlines and sample schemes of work. Training on equipment, editing software etc. will also be required, especially if learners have not previously completed GCSE Media Studies.

The following tasks may be used in relation to the briefs that centres intend to offer. These are only suggestions, and centres are encouraged to use their own tried and tested training tasks to develop skills in the relevant areas for the NEA.

It is advisable to link the practical training to theory work rather than undertaking it in isolation. The tasks will be more meaningful if they are linked to particular types of products with a specific genre/style/purpose etc. This will allow learners to apply codes and conventions and use media language to construct representations.

The sample production briefs detailed in the SAMs could also be used as the basis for practical training tasks. While the NEA work must be individual, these practice tasks may, of course, be completed in small groups.

### Photography/filming/editing tasks:

- basics of photographic composition, e.g. rule of thirds
- framing – different shot types and how these communicate meaning
- camera skills – focus, ISO, white balance etc. and camera movement
- different settings, e.g. studio/outdoors – lighting considerations
- constructing elements of *mise-en-scene*
- editing – continuity editing, shooting for continuity
- training in use of editing software, practice tasks to edit short sequences of footage
- sound – recording of diegetic sounds, finding/creating soundtracks

### Design

- layout and composition of different types of print/online products (advert/DVD cover/magazine cover or article/website homepage etc.)
- use of design elements such as colour, fonts, graphics, etc. to communicate meaning
- training in use of DTP or web design software, practice tasks to construct draft products or sections of products

### Scripting/copywriting

- scripting tasks for audio-visual products (sites such as the BBC *Writers' Room* have examples of these), e.g. writing dialogue for characters in a TV drama sequence within a specific genre or writing a voiceover for a documentary sequence etc.
- copywriting tasks for different purposes and audiences (e.g. website homepage, DVD cover 'blurb', magazine article) including structure, language, mode of address etc.

## Production Process

### 1. Responding to the Brief:

Learners need to make decisions about their response to the chosen brief. The following example is taken from the SAMs:

Brief:	Decisions to be made	Research/planning required
<b>Create a pre-title and title sequence for a new television programme in a factual or fictional genre of your choice for a mainstream broadcaster (such as BBC1 or ITV) targeting a mainstream audience of 16-34 year-olds who have an interest in your genre/topic.</b>	<p>Factual or fictional television programme?</p> <p>Which genre (or sub-genre/hybrid)?</p> <p>What theme/subject/topic?</p> <p>Which broadcaster?</p>	<p>Research differences between these forms, watch different examples, list key features of each.</p> <p>Identify specific genres of interest, brief analysis of examples of possible genre products, list codes and conventions, consider practicalities.</p> <p>Research organisations, consider audience profiles, scheduling etc.</p>

A learner might decide to produce a factual programme for the BBC, a human interest documentary/reality programme about the staging of a local music festival.

**2. Research process: analysis of similar products** (e.g. for the above idea: *Who Do You Think You Are/The Choir/Our Dancing Town*) to identify codes and conventions, representations, industry context and appeals to/positioning of target audience.

Analysis of the pre-title and title sequence of the BBC2 human interest documentary, *Our Dancing Town*, scheduled on a weeknight, early evening slot, might identify the following features:

Examples of media language/representation	Analysis
Establishing shots of mill buildings	Regional identity of Yorkshire, represented largely positively, reflects BBC's public service remit and links to historical and social contexts.
Representation of a range of social groups - younger and older people, people from a range of ethnic groups, different occupations e.g. the police	Appeal to a wide range of audiences. Some underrepresented groups are included, some subversion of stereotypes, although some reinforcement of Yorkshire stereotypes (traditional, white, working-class male).

Voice over and dialogue structures the sequence and reinforces key points e.g. 'dance has the power to be life-changing'	Values and attitudes – dance bringing people together, reinforces a dominant ideology about unity and community, reinforcing the BBC's remit. Positions audience with Stephen, to view the project positively and align with the ideology regarding dance and its ability to transcend boundaries of age, class, gender etc.
Shot of Stephen in a boxing ring, literally and metaphorically 'on the ropes'	Constructing narrative conflict, binary opposition, disruptions that need to be resolved.

**3. Research examples of the associated products (e.g. website) for the cross-media production** to consider how these reinforce and promote the brand identity of the media product/organisation and how convergence is used to enhance the audience experience.

For example:

- Television - BBC's *Who Do You Think You Are* website offers the following features:
  - key clips, recent episodes to watch on demand, links to buy product online
  - wider links offer audience the chance to explore history/family tree etc. – keen history fans, for example, can engage more fully, interact, feel more a part of the experience, linked to their own lives
  - links to other BBC TV and radio programmes reinforce the brand, public service remit, educate and inform etc. – 'how to' trace family tree.
- Magazine - *Elle* magazine's website for example offers the following features:
  - content that reinforces the core values of the brand relating to fashion, beauty and popular culture
  - extension of the brand identity and 'house style' of the current edition of the magazine (consistent colour palette, use of cover model etc.)
  - 'exclusive' insight, interactivity, and links to advertising - consumer culture
  - a link to the publisher's 'Empowering Women' website - broader range of representations, clear ideology.

**4. Undertake secondary research into appropriate theories/theoretical approaches** to support analysis and further inform the cross-media production

- Knowledge and understanding gained from the study of theorists for Components 1 and 2 should inform learners' practical work.
- Learners might revisit relevant theoretical approaches studied in class or extend their knowledge and understanding by researching other appropriate theories.

- The resources section of this document may be useful as a starting point or learners could identify their own sources of information in relation to theories of media language or representation, for example.

**5. Consider HOW to apply codes and conventions of the genre identified in research, considering:**

- Selection and combination of elements of media language
- Intertextual references/hybridity?
- Communicating meaning
- Consider semiotics - connotations
- What message do these communicate – values/beliefs/viewpoints/ideologies?

**Representations:**

- Construction of representations – specific techniques/devices:
  - Visual codes, technical codes, language
  - Under-represented groups/individuals?
  - Communicating meaning
    - Upholding/subverting stereotypes?
    - What ideological messages do these communicate?
    - How representations relate to context – social/cultural/historical or political context.

**6. Research industry and audience factors in relation to their chosen brief:**

- Media company websites provide information about the organisation and its values and about audience demographics, viewing figures etc.
- Press/media packs provide useful background information about individual programmes
- Audience information such as viewing figures or readership can be helpful as can reviews and user comments, to identify actual audience responses.

**7. Plan how the cross-media production will reflect its industry context:**

- Consider production processes, distribution and marketing, scheduling/positioning, regulatory issues etc.
- How will the product reflect the values of the organisation?

MEDIA STUDIES FILMING PROJECTS			
Learner's name:			
Cast & crew:			
Location		Permission gained:	
Date & Time of Filming:			
Shots/ footage required			
List of Equipment:			
Risk Assessment Attached:			

## **8. Research and construct a profile of the target audience:**

- Consider demographics and psychographics
- Consider methods to position/appeal to target audience:
  - Codes and conventions of media language and representation
  - Mode of address - direct/indirect/formal/informal?
  - Content and messages/ideology
- Primary research such as focus groups could be used to test ideas on the target audience demographic.

## **9. Create a 'pitch' or treatment** – this can be approached as a presentation to class or as a written task and should include:

- The concept for the cross-media production (title, key ideas relating to genre/style)
- Plan for use of media language
- Plan for construction of representations
- Plan for how the cross-media production will reflect the industry context
- Plan for how the cross-media production will appeal to and engage the target audience.

## **10. Plan for use of time and resources**

- Timeline
- Locations: when and where images and audio/audio-visual footage will be shot
- Practicalities:
  - Locations/permissions/cast and crew
  - Health and Safety considerations
  - Equipment list

## **11. Planning documents appropriate to the forms/products undertaken such as:**

- a step outline, a shot list, a storyboard, a script, draft designs, mock-ups of composition and layout.

## **12. Complete the Statement of Aims and Intentions**

This is designed to enable learners to outline their plans for meeting the requirements of the brief and to demonstrate the ways in which they will apply their knowledge and understanding of the theoretical framework.

The Statement of Aims and Intentions must be submitted to the teacher before production work commences. Learners use the template on the cover sheet to explain:

- Their response to the brief, including how they will reflect the industry context and target the intended audience.
- Their plan for the use of appropriate conventions and representations.
- Learners should use subject-specific terminology.

Teachers check learners' research and planning work and the Statement of Aims and Intentions and sign the relevant authentication statement on the cover sheet.

### 13. Production stage

- Learners undertake production tasks appropriate to the chosen brief
- Teachers review work during the production stage – for each part of the cross-media production - and sign the cover sheet, for example:
  - **Audio-visual project** – when footage has been shot/rough cut edit stage.
  - **Print project** – full draft design finalised, key photography, copy drafted
  - **Online project** - full draft design of web pages, key photographs, audio or audio-visual footage.
- At this stage, feedback (verbal or written) must be general, for example:
  - Consider how you will position your target audience more carefully
  - Reflect the industry context more fully
  - Develop representations of social group.

Production Tips: DO	Production Tips: DON'T
<ul style="list-style-type: none"> <li>✓ <b>Make sure you complete all tasks and elements in the brief</b></li> <li>✓ <b>Pay attention to detail when applying codes and conventions</b> such as:               <ul style="list-style-type: none"> <li>• Design and layout</li> <li>• Camerawork, editing, sound</li> <li>• Language</li> </ul> </li> <li>✓ <b>Create and design all elements of the production</b>, including images, footage, text (can use existing music – see specification)</li> <li>✓ <b>Apply knowledge and understanding of the theoretical framework:</b> Media language, representation, industry and audience</li> <li>✓ <b>Carefully position the audience:</b> Who are they and how are you appealing to/engaging them?</li> <li>✓ <b>Create products that are clearly related to each other.</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Use 'found' or AI generated images, footage, or written text</b></li> <li>• <b>Use pre-populated templates</b> e.g. for websites               <ul style="list-style-type: none"> <li>• web design software or templates in the online options are acceptable; however, learners must be responsible for the design of the website and all content must be original</li> </ul> </li> <li>• <b>Submit incomplete work</b> or a production that is under the required time/length</li> <li>• <b>Create products that are not clearly linked for the cross-media production.</b></li> </ul>

### Use of original material:

Learners must create original media material for the production, and a production that does not use original material cannot be awarded above band 1.

An 'original image' is an image that the learner has created e.g. by taking a photograph. A 'found' image that has been heavily edited/manipulated does **not** constitute an original image. Similarly, original moving image footage is footage that the learner has filmed. It is acceptable for learners to edit and manipulate their own images and footage by adding effects (e.g. using software such as Photoshop or After Effects).

It is recommended that learners create original mastheads for a magazine; logos for a new artist or band's website; film titles on DVD covers/posters etc. Free font design software (such as Glyphr Studio) will allow learners to design their own fonts for this purpose.

Learners who produce music videos may use an existing song/track; however, this must not have an official video.

Learners may use 'found' music, for example as a soundtrack to an audio-visual sequence; however this music must be copyright-free.

There are many websites such as those listed below that offer free, downloadable music that is copyright free. It is the responsibility of the centre to check the license terms of any sites that are used and to ensure that learners abide by them.

- *Purple Planet Music* have a free download collection for use in educational projects – there are details on the site about how to reference the source in a production piece:  
<http://www.purple-planet.com/home/4593438321>
- [Free SFX](#)

### Equipment and resources for production work in Component 3:

Learners need to have access to suitable equipment and resources for their production work.

For audio-visual work, access to digital cameras and digital editing software is recommended. The use of mobile phones for productions is permitted if tripod mounted. Lighting and independent sound equipment are not a requirement but may be used.

For website design, learners are not required to create websites using computer coding skills and may use web design software or templates in the online options. However, templates should not be pre-populated - learners must design the website layout, and all content such as language, images, audio-visual material must be original.

The online briefs include a requirement to include a short amount of audio or audio-visual footage relevant to the website. This footage does not need to demonstrate codes and conventions of a radio or television programme - it could be, for example, a vlog or interview to engage the audience with the content of the website.

Examples of web design sites that centres may find useful:

Wix: <http://www.wix.com/>

Weebly: <https://www.weebly.com/uk/features>

Wordpress: <https://wordpress.com/>

Learners must acknowledge any software or templates, and details of how these have been used, on the cover sheet.

## Assessment

Component 3 assesses AO3: Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

**The total number of marks available is 60:**

- 10 marks for the statement of aims to create a media/cross-media production for an intended audience.
- 20 marks for creating a media/cross-media production that meets the requirements of the set brief:
  - Use of **conventions** relevant to the chosen forms, genre and industry context
  - Media products are clearly **linked** as a cross-media production
  - Appropriate mode of address, to engage and position the intended **audience**
  - **Tasks** set out in the brief are completed.
- 30 marks for creating a media/cross-media production which uses media language to communicate meanings and construct representations.
  - Use of **media language** to communicate **meanings** and construct **points of view**
  - At higher levels, this might include elements such as intertextuality and hybridity
  - Effective **design** or **narrative** structure
  - Use of media language to construct appropriate **representations**.

The assessment grid in the specification should be used in conjunction with the indicative content for the appropriate brief (see examples in the SAMs). Detailed instructions are provided with the marking grid to assist teachers in the assessment of learners' work.

## Administration and submission of work

**Learners must submit:**

- A **cross-media production** in response to a set brief.
- A compulsory **statement of aims and intentions** for the cross-media production.
- A completed **cover sheet**, available on the Eduqas website.

The coversheet must be completed by learners and teachers. Learners complete the details of the cross-media production brief; details of the research and planning tasks undertaken; details of any non-assessed individuals, any music used and the software used to complete the work; the statement of aims and intentions; and the authentication statement. Teachers

complete authentication statements for the key stages of production and completion of the work; assessment comments and marks.

## Glossary

ACTION CODE	Something that happens in the narrative that tells the audience that some action will follow, for example in a scene from a soap opera, a couple are intimate in a bedroom and the camera shows the audience the husband's car pulling up at the front of the house.
ACTIVE AUDIENCE	Audiences actively engage in selecting media products to consume and interpreting their meanings.
ANCHORAGE	<p>The words that accompany an image (still or moving) contribute to the meaning associated with that image. If the caption or voice-over is changed then so may the way in which the audience interprets the image. An image with an anchor is a closed text; the audience are given a preferred reading. A text without an anchor is an open text as the audience can interpret it as they wish.</p> <p>The same image of a school in a local newspaper could include a negative or a positive headline, which may change the way in which the same image is viewed by the reader.</p>
APPEAL	The way in which products attract and interest an audience, e.g. through the use of stars, familiar genre conventions etc.
ARC OF TRANSFORMATION	The emotional changes a character goes through in the process of the narrative. The events in the story mean that they will 'transform' by the end of the story.
ASPIRATIONAL	In terms of a media text, one that encourages the audience to want more money, up-market consumer items and a higher social position.
ATTRACT	How media producers create appeal to audiences to encourage them to consume the product.
AUDIENCE CATEGORISATION	How media producers group audiences (e.g. by age, gender ethnicity) to target their products.

AUDIENCE CONSUMPTION	The way in which audiences engage with media products (e.g. viewing a TV programme, playing a video game, reading a blog or magazine). Methods of consumption have changed significantly due to the development of digital technologies.
AUDIENCE INTERPRETATION	The way in which audiences 'read' the meanings in, and make sense of, media products.
AUDIENCE POSITIONING	The way in which media products place audiences (literally or metaphorically) in relation to a particular point of view. For example, audiences may be positioned with a particular character or positioned to adopt a specific ideological perspective.
AUDIENCE RESPONSE	How audiences react to media products e.g. by accepting the intended meanings (preferred reading).
AUDIENCE SEGMENTATION	Where a target audience is divided up due to the diversity and range of programmes and channels. This makes it difficult for one programme to attract a large target audience.
AUDIO	How sound is used to communicate meaning - voice-over, dialogue, music, SFX, etc.
AVATAR	A player's representation of themselves within a game.
BACK STORY	Part of a narrative which may be the experiences of a character or the circumstances of an event that occur before the action or narrative of a media text. It is a device that gives the audience more information and makes the main story more credible.
BINARY OPPOSITES	Where texts incorporate examples of opposite values; for example, good versus evil, villain versus hero. These can be apparent in the characters, narrative or themes.
BRAND IDENTITY	The association the audience make with the brand, for example <i>Chanel</i> or <i>Nike</i> , built up over time and reinforced by the advertising campaigns and their placement.

BROADSHEET	A larger newspaper that publishes more serious news, for example <i>The Daily Telegraph</i> has maintained its broadsheet format.
CAMERA ANGLES	The angle of the camera in relation to the subject. For example, a high angle shot (shot of a character from above) may make them appear more vulnerable.
CAMERA SHOTS	The type of shot and framing in relation to the subject, for example, close-up shots are often used to express emotion.
CAPTION	Words that accompany an image that help to explain its meaning.
CHANNEL IDENTITY	That which makes the channel recognisable to audiences and different from any other channel. Presenters, stars, programme genres and specific programmes all contribute to a channel's identity.
CIRCULATION	The dissemination of media products to audiences/users - the method will depend on the media form e.g. circulation of print magazines, broadcast of television programmes etc.
CONNOTATION	The suggested meanings attached to a sign, e.g., the red car in the advert suggests speed and power.
CONVENTIONS	What the audience expects to see in a particular media text, for example the conventions of science fiction films may include: aliens, scientists, other worlds, gadgets, representations of good and evil, etc. Useful headings to discuss conventions are: characters, setting, iconography, narrative, technical codes and representation.
CONVERGENCE	The coming together of previously separate media industries and/or platforms; often the result of advances in technology whereby one device or platform contains a range of different features. The mobile phone, for example, allows the user to download and listen to music, view videos, tweet artists etc. All this can be done through one portable device.

COVER LINES	These suggest the content to the reader and often contain teasers and rhetorical questions. These relate to the genre of the magazine.
CROSS-PLATFORM MARKETING	In media terms, a text that is distributed and exhibited across a range of media formats or platforms. This may include film, television, print, radio and the Internet.
CULTURAL CAPITAL	The media tastes and preferences of an audience, traditionally linked to social class/background.
DEMOGRAPHIC CATEGORY	A group in which consumers are placed according to their age, sex, income, profession, etc. The categories range from A to E where categories A and B are the wealthiest and most influential members of society.
DENOTATION	The literal meaning of a sign, e.g. the car in the advert is red.
DIEGETIC SOUND	Sound that comes from the fictional world, for example the sound of a gun firing, the cereal being poured into the bowl in an advert, etc.
DISCOURSE	The topics, language and meanings or values behind them within a media text. The discourse of lifestyle magazines, for example, tends to revolve around body image and narcissism.
DISTRIBUTION	The methods by which media products are delivered to audiences, including the marketing campaign. These methods will depend upon the product (for example, distribution companies in the film industry organise the release of the films, as well as their promotion).
DIVERSIFICATION	Where media organisations who have specialised in producing media products in one form move into producing content across a range of forms.
EDITING	The way in which the shots move from one to the other (transitions), e.g. fade, cut, etc. Fast cutting may increase the pace and therefore the tension of the text, for example.

ENCODING AND DECODING	Media producers encode messages and meanings in products that are decoded, or interpreted, by audiences.
ENIGMA CODE	A narrative device which increases tension and audience interest by only releasing bits of information, for example teasers in a film trailer or narrative strands that are set up at the beginning of a drama/film that make the audience ask questions; part of a restricted narrative.
EQUILIBRIUM	In relation to narrative, a state of balance or stability (in Todorov's theory the equilibrium is disrupted and ultimately restored).
ETHNOCENTRIC	A belief in the superiority of one's own ethnic group or culture. For example, a newspaper will be more concerned to cover stories that are closely related to the reader and their concerns. Tabloid and local papers only tend to cover international news stories if they can relate them specifically to their readers.
ETHOS	The beliefs, values and customs of, for example, media organisations. In television, for example, what the channel believes in and what it sees as its role. The ethos is usually set out in the channel's charter.
FAN	An enthusiast or aficionado of a particular media form or product.
FEATURE	In magazine terms, the main, or one of the main, stories in an edition. Features are generally located in the middle of the magazine, and cover more than one or two pages.
FLEXI NARRATIVE	A more complex narrative structure with layers of interweaving storylines. This challenges the audience and keeps them watching.
FOUR CS	This stands for Cross Cultural Consumer Characteristics and was a way of categorising consumers into groups through their motivational needs. The main groups were Mainstreamers, Aspirers, Explorers, Succeeders and Reformers.

FRANCHISE	An entire series of, for example, a film including the original film and all those that follow.
GATE KEEPERS	The people responsible for deciding the most appropriate stories to appear in newspapers. They may be the owner, editor or senior journalists. They will only let the stories most appropriate for the ideology of the paper 'through the gate'.
GENRE	Media texts can often be grouped into genres that all share similar conventions. Science fiction is a genre, as are teenage magazines, etc.
GLOBAL	Worldwide - e.g. a media product with global reach is a product that is distributed around the world.
HEGEMONY	This derives from the theory of cultural hegemony by Antonio Gramsci. Hegemony is the dominance of one group over another, often supported by legitimating norms and ideas. For example, the dominant social position in society is taken by men and the subordinate one by women.
HORIZONTAL INTEGRATION	Where a media conglomerate is made up of different companies that produce and sell similar products, often as a result of mergers. For example a company with interests in film, TV, magazines newspaper.
HOUSE STYLE	The aspects that make a magazine recognisable to its readers every issue. The house style is established through the choice of colour, the layout and design, the font style, the content and the general 'look' of the publication.
HYBRID GENRE	Media texts that incorporate elements of more than one genre and are therefore more difficult to classify are genre hybrids. <i>Dr Who</i> , for example, is a science fiction/fantasy television drama.
HYPODERMIC NEEDLE MODEL	Generally acknowledged to be an out of date media effects theory which suggests that an audience will have a mass response to a media text. The idea is that the media product injects an idea into the mind of an audience who are assumed to be passive and as a result will all respond in the same way.

ICONOGRAPHY	The props, costumes, objects and backgrounds associated with a particular genre; for example, in a police series you would expect to see, uniforms, blue flashing lights, scene of crime tape and police radios.
IDEOLOGY	A set of messages, values and beliefs that may be encoded into media products.
INDEPENDENT FILM	A film made outside of the financial and artistic control of a large mainstream film company. A truly independent film will be privately conceived and funded. However, few films made are really 'independent'. This more commonly refers to a film that is made by a smaller film company on a low budget.
INDEPENDENT RECORD LABEL	A record label that operates without the funding of, and that is not necessarily linked to, a major record label.
INTELLECTUAL PROPERTY	A legal concept which refers to creations of the mind for which the owner's rights are recognised. These rights cover such intangible assets as music, literary and artistic works; discoveries and inventions; and words, phrases, symbols, and designs.
INTERACTIVE AUDIENCE	The ways in which audiences can become actively involved with a product, for example by posting a response to a blog or live tweeting during a television programme.
INTERTEXTUAL	Where one media text makes reference to aspects of another text within it. For example, referencing a scene from a film in a television advertisement. Audiences enjoy recognising intertextual references.
INTERTEXTUALITY	Where one media product intertextually references another.
LAYOUT AND DESIGN	The way in which a page has been designed to attract the target audience. This includes the font styles used, the positioning of text and images and the use of colour.
LINEAR NARRATIVE	Where the narrative unfolds in chronological order from beginning to end.

LUDOLOGY	The study of games and those who play them, relevant to video games.
MASCULINITY	The perceived characteristics generally considered to define what it is to be a man. These can change according to sociological and cultural variations
MASS AUDIENCE	The traditional idea of the audience as one large, homogenous group.
MEDIA CONGLOMERATE	A company that owns other companies across a range of media platforms. This increases their domination of the market and their ability to distribute and exhibit their product.
MEDIA FORMS	Types of media products, for example television, newspapers, advertising.
MEDIA LANGUAGE	The specific elements of a media product that communicate meanings to audiences, e.g. visual codes, audio codes, technical codes, language.
MEDIA PLATFORM	The range of different ways of communicating with an audience, for example newspapers, the Internet, and television.
MEDIATION	The way in which a media text is constructed in order to represent a version of reality; constructed through selection, organisation and focus.
MISE-EN-SCENE	In analysis of moving image products, how the combination of images in the frame creates meaning; how individual shots in a film or photograph have been composed.
MISREPRESENTATION	Certain social groups (usually minority groups) may be represented in a way that is inappropriate and not based on reality.
MMORPG	Massively multi-player online role-playing game.

MODE OF ADDRESS	The way in which a media text 'speaks to' its target audience. For example, teenage magazines have a chatty informal mode of address; the news has a more formal mode of address.
NARRATIVE	The 'story' that is told by the media text. All media texts, not just fictional texts, have a narrative. For example, magazines have a clear beginning, middle and end. Most narratives are linear and follow a specific structure (see Todorov).
NEWS AGENDA	The list of stories that may appear in a particular paper. The items on the news agenda will reflect the style and ethos of the paper.
NICHE AUDIENCE	A relatively small audience with specialised interests, tastes, and backgrounds.
NON-DIEGETIC SOUND	Sound that comes from outside the fictional world, for example a voiceover, romantic mood music etc.
NON-LINEAR NARRATIVE	Here the narrative manipulates time and space. It may begin in the middle and then include flashbacks and other narrative devices.
OPEN WORLD	In an open world computer game the player can move freely through the virtual world and is not restricted by levels and other barriers to free roaming.
OPINION LEADERS	People in society who may affect the way in which others interpret a particular media text. With regard to advertising, this may be a celebrity or other endorser recommending a product.
PASSIVE AUDIENCE	The idea (now widely regarded as outdated) that audiences do not actively engage with media products, but passively consume and accept the messages that producers communicate.
PATRIARCHAL CULTURE	A society or culture that is male dominated.

PICK AND MIX THEORY	Suggested by British sociologist and media theorist, David Gauntlett. He asserted the autonomy of the audience and challenged the notion that audiences are immediately affected by what they read. He maintains that audiences are more sophisticated than this and will select aspects of the media texts that best suit their needs and ignore the rest.
PLURALITY	In a media context, this refers to a range of content to suit many people.
POLITICAL BIAS	Where a newspaper may show support for a political party through its choice of stories, style of coverage, cartoons, etc. It may be subtle and implicit or explicit as in the case of the tabloid newspapers on election day.
PRIVILEGED SPECTATOR POSITION	Where the camera places the audience in a superior position within the narrative. The audience can then anticipate what will follow.
PRODUCTION	The process by which media products are constructed.
PRODUCTS	Media texts, including television programmes, magazines, video games, newspapers etc. as well as online, social and participatory platforms.
PUBLIC SERVICE BROADCASTER	A radio and television broadcaster that is financed by public money (e.g. the licence fee in the UK) and is seen to offer a public service by catering for a range of audiences and providing information, as well as entertainment.
REALISM	A style of presentation that claims to portray 'real life' accurately and authentically.
REGULATOR	A person or body that supervises a particular industry.
REPERTOIRE OF ELEMENTS	Key features that distinguish one genre from another.

REPRESENTATION	The way in which key groups or aspects of society are presented by the media, e.g. gender, race, age, the family, etc. Literally, a re-representation or constructed version of that which is shown.
SELECTION AND COMBINATION	Media producers actively choose elements of media language and place them alongside others to create specific representations or versions of reality.
SEXUAL OBJECTIFICATION	The practice of regarding a person as an object to be viewed only in terms of their sexual appeal and with no consideration of any other aspect of their character or personality.
SIGN/CODE	Something which communicates meaning, e.g., colours, sounds. The meaning of the sign changes according to the context, e.g., the colour red can mean passion, love, danger or speed depending on how and where it is used.
SIMULCAST	The streaming of live radio programmes from the website at the same time as they are broadcast on the radio.
SPECIALISED AUDIENCE	A non-mass, or niche, audience that may be defined by a particular social group (for example young, aspirational females) or by a specific interest (for example skydiving).
SPLASH	The story that is given the most prominence on the front page of a newspaper.
STEREOTYPE	An exaggerated representation of someone or something. It is also where a certain group are associated with a certain set of characteristics, for example all Scotsmen are mean, blondes are dumb, etc. Stereotypes can be quick ways of communicating information in adverts and dramas, e.g. the rebellious teenager in a soap opera, as they are easily recognisable to audiences.
STRIPPED	A technique used in radio and television whereby a certain programme is broadcast at the same time every day. In radio this attracts an audience who associate a particular programme with their daily routine, for example driving home from work.

SUB-GENRE	Where a genre is sub-divided into smaller categories each of which has their own set of conventions. For example, the television drama genre can be sub-divided into teen drama, hospital drama, costume drama, etc.
SUBJECT-SPECIFIC LEXIS	The specific language and vocabulary used to engage the audience. Subject-specific lexis used on the front cover of the magazine will make the reader feel part of the group who belong to the world of that magazine. For example, terminology used on the front covers of gaming magazines.
SYNERGY	The combination of elements to maximise profits within a media organisation or product. For example, where a film soundtrack sells the film and the film sells the soundtrack.
TABLOID	Refers to the dimensions of a newspaper; a tabloid is smaller and more compact in size. However, there are further connotations attached to the term and it also tends to refer to a newspaper whose content focuses on lighter news, for example celebrity gossip, sport and television.
TARGET AUDIENCE	The people at whom the media text is aimed.
TECHNICAL CODES	These are the way in which the text has been produced to communicate meanings and are part of media language (see Section 8).
TEXTUAL POACHING	The way in which audiences or fans may take particular texts and interpret or reinvent them in different ways e.g. by creating fan fiction.
UNDERREPRESENTATION	Certain social groups (usually minority groups) may be rarely represented or be completely absent from media products.
USES AND GRATIFICATIONS THEORY	Suggests that active audiences seek out and use different media texts in order to satisfy a need and experience different pleasures.
VERTICAL INTEGRATION	Vertically integrated companies own all or most of the chain of production and distribution for the product. For example, a film company that also owns a chain of multiplex cinemas to exhibit the film and merchandise outlets.

VIEWPOINTS	Different perspectives in relation to values, attitudes, beliefs or ideologies.
VIRAL MARKETING	Where the awareness of the product or the advertising campaign is spread through less conventional ways including social networks and the Internet. Viral marketing is so named because many of the messages use 'hosts' to spread themselves rapidly, like a biological virus.
VISUAL CODES	The visual aspects of the product that construct meaning and are part of media language, for example clothing, expression, and gesture (see Section 8).
'WINDOW ON THE WORLD'	The idea that media texts, particularly those that present aspects of reality, for example news programmes, are showing the audience the 'real' world as it happens.

Glossary courtesy of Illuminate Publishing and Christine Bell.