

Term: 1:

Key Close Study Products to cover: **Magazines**

Theoretical Framework: Introduction to new terminology

- Semiotics
- Camera angles
- Denotation and Connotation
- Representation
- Audience profiling-NRS
- Agenda Setting
- Bias/ Demographics
- Mode of Address
- Niche audience
- Mainstream Audience
- Anchorage
- Eye Contact
- Fake News
- Time Narrative/ Cause Narrative
- Heroes, Villains and the Pot of Gold
- Versions of reality

Theories to cover:

- Male Gaze
- Unobtainable Images
- bell hooks
- Hypodermic Syringe Theory
- Propp's Theory to cover lines
- License Withdrawal

Key areas of the CSP: Representation and Media Language

- **Unseen Magazines: Two key examples with two unseen questions to be assessed**

Heat:

- Masthead- colour and positioning
- Photographic Codes and Camera Angles
- Typography
- Design elements/codes - bleeds, overlays, style lines, house style, diagonals
- Colour analysis
- Language and punctuation
- Price analysis
- Celebrity representation: / Posh Spice/ Cheryl/ Giovanna
- Audience profiling: NRS- Young women interested in celebrity and showbiz

Tatler:

- Masthead- colour and positioning
- Typography
- Design elements/codes - bleeds, no overlays, style lines, house style, diagonals
- Colour analysis
- Language and punctuation
- Price analysis- Less emphasis
- Celebrity representation: Emma Weymouth/ New British Establishment/ Blond Ambition
- NRS: Upmarket readership

12 marks questions to cover:

How is media language used to target and address the specific audience?

How have the producers of *Heat* chosen to represent the people, issues and ideas they have selected? (You should discuss the reasons for using stereotypes and the under-representation or misrepresentation of social groups or individuals here)

8 mark questions to cover:

What enigmas are used on the front of Tatler magazine?

How are stereotypes constructed on the front of Heat?

Term: 1:

Key Close Study Products to cover: Advertising

Theoretical Framework:

- Semiotics
- Denotation and Connotation
- Audience profiling-NRS
- Mode of Address
- Niche audience
- Mainstream Audience
- Eye Contact
- Camera angles
- Mise-en-scene
- Multi strand narrative
- Versions of reality
- CGI
-

Theories to cover:

- Reception theory- Stuart Hall
- Hypodermic Syringe Theory
- License Withdrawal
- Blumler and Katz- Uses and Gratification Theory
- Psychographics
- Geographics
- Demographics
- NRS socio-economical scale
- Stuart Hall
- Barthes: Semiotic reading
- Narrative: Propps
- Todorov- Equilibrium
- Judith Butler: Gender construction

Key areas of the CSP: Media Language and Representation

- **Unseen print advert**

Galaxy: Audrey Hepburn

- 2013 advert- 1950s Italy
- Audrey Hepburn: beauty, elegance and quality 'silk not cotton' brand- representation
- Cultural semiotics- Barthes- lost on younger audience
- Importance of visual codes- no dialogue just musical soundtrack
- Italy- glamour- all conveyed through visual codes
- Gender representation- roles in society
- Stuart Hall- dominant reading that the chocolate/ pretty woman fits
- Importance of CGI in the advert- Framestore the company that created it (was making Gravity at the same time) N
- Mise-en-scene and how this creates a sense of place and character.

NHS Blood and Transplant online campaign- Lady Leshurr

- Black and minority ethnic (BAME) target audience
- Analysis of REPRESENT as a name and media area
- Urban setting
- Black and Asian role models- Chuka Umunna MP/ Olympic boxer Nicola Adams
- Lady Leshurr MOBO nomination 2016
- Song lyrics need to be analysed
- Other representation- age- class- masculinity- femininity- disability- place
- Ideologies that are presented
- Cultural hegemony
- Hybridity- music video and advert
- Niche audience
- Non-verbal and production codes- facial expressions, head movement, gestures
- Paralanguage of the rap
- Mise-en-scene
- 16 second opening shot- Lady Leshurr and London- back to audience- enigma code
- 15 million impressions across different social media and drove 6,665 blood donation registrations within two weeks

OMO advert

- 1955s representation
- Woman and daughter conversation- middle aged woman- the phrase 'Mother' was used without referring to an actual mother

- Representation of white and comic typography
- Women's role in society- hegemonic values presented for the 1950s
- Direct address- talking to the audience as well as her daughter
- Mise-en-scene Clothing/ body language/ washing line prop
- Enigma code- This'll shake you, Mother!' Verbal signs
- Heavily made up- representation of women's role- red lipstick- subverts the sexual reading
- Judith Butler- Gender as a performance
- Lots of superlatives- wonderful, exciting and brilliantly
- Lack of authority in the belief of the conversation- today we have celebrity endorsement
- Bringing the woman out of the dark ages and into the bright ages.
- Stereotypical patriarchal gender roles
- Immediately recognisable stereotypes help to sell the brand
- Modern audience response

12 marks questions to cover:

What is the intended message presented in the Galaxy advert?

How might the inclusion of role models in an advert, such as NHS Represent help encourage the audience to take a required action?

How is narrative constructed in the NHS advert Represent to convey meaning?

8 mark questions to cover:

How would an audience respond to a man getting in the car in Audrey Hepbrun's advert? How do her visual codes present a dominant reading?

Why do you think producers of the Galaxy advert thought the time and expense of recreating a real person was worthwhile?

What elements of the Galaxy advert represent a sense of tradition and quality?

Term: 1:

Key Close Study Products to cover: Music Videos

Theoretical Framework:

- Semiotics
- Denotation and Connotation
- Audience profiling-NRS
- Mode of Address
- Niche audience
- Mainstream Audience
- Eye Contact
- Multi strand narrative
- Versions of reality
- Music Industry- Main stream v Independent

Theories to cover:

- Reception theory- Stuart Hall
- Hypodermic Syringe Theory
- License Withdrawal
- Blumler and Katz- Uses and Gratification Theory
- Psychographics
- Geographics
- Demographics
- NRS socio-economical scale

Key areas of the CSP: Media Industry and Audience

- **Unseen CD/album cover could appear**

BlackPink:

- Blackpink was formed in 2016 by Korean entertainment company YG Entertainment and by 2020 was one of the most successful K-Pop bands in the world.
- As of 2021, the band was the most followed girl group on Spotify and the most-subscribed music group, female act, and Asian act on YouTube.
- This 2020 video promoted the lead single from Blackpink's first Korean-language studio album, *The Album*.
- The video, released on 26th June 2020, was premiered on Blackpink's YouTube channel at the same time as the single was released.

- The video broke many YouTube records, including most-watched premiere (1.66 million concurrent viewers), most views within 24 hours for a music video (86 million views) and fastest video to achieve 100 million, 200 million and 600 million views. It was the 3rd most viewed music video of 2020.

Artic Monkeys:

- Link to key events in history of popular music – The Beatles forming their own record label/ rejection of stadium culture through punk music
- Focusing on how they displayed the future developments of how artists could potentially build and communicate personally with the audience
- Technological advances in the industry
- Live recording of the band playing in warehouse
- Camera angles and mise-en-scene discussed
- Alex Turner introducing the music video 'Don't believe the hype'
- Filmed in the 1970s style live music show- 'The Old Grey Whistle Test'
- Three tube colour TV cameras
- Costume analysis
- Low Budget
- Close ups of instruments
- Artic Monkeys first single: 2005
- Sold 174,000 copies- genuine audience
- Word of mouth marketing- gigging around Sheffield- handing out free copies
- Introduction of MySpace
- Paid downloads were just emerging- Launch of iTunes 2004
- Signed independent record label- Domino after initial marketing

12 marks questions to cover:

How do different audiences read One Direction differently?

How did Artic Monkeys present an emerging, future development in the media that displays a turning point in the relationship between the music industry, artists and fans?

How have technological developments made it easier for artists such as Artic Monkeys to produce and promote their own songs and videos?

Louis from One Direction said, 'The whole context of the song is the idea that we've gone through this as a band together and we've gone through this with the fans'. How does the music video reflect this and connect with the audience?

8 mark questions to cover:

What are the pleasures and rewards for casual music video viewers?

Term: 2

Key Close Study Products to cover: Film Industry

Theoretical Framework:

- Production- actual making of the film and the funding
- Distribution- Brings it to audience. Responsible for regulations and timing and type of release of film
- Exhibition- Audience watching the film. Old experience was always cinema- today films can go straight online
- Semiotics
- Denotation and Connotation
- Audience profiling-NRS
- Mode of Address
- Niche audience
- Mainstream Audience
- Versions of reality
- Film Industry- Blockbuster v Independent

Theories to cover:

- Reception theory- Stuart Hall
- Hypodermic Syringe Theory
- Blumler and Katz- Uses and Gratification Theory
- Psychographics
- Demographics
- NRS socio-economical scale
- Fandom
- Moral Panic

Key areas of the CSP: Media Industry

- Unseen Film Poster

I, Daniel Blake

- Ken Loach film- left wing director 2016
- Social realism and the codes and conventions of the genre
- British film company Sixteen Films
- Independent film- budget unknown but another film Ken Loach directed was £4,000,000
- Lots of different backer- BBC, BFI through National Lottery Funding and EU Creative Europe Fund
- UK/Belgium/France production
- Won critical acclaim- BAFTA- Best Picture
- Made \$12.5 million- highest ever for Loach film
- Key theme is very important- welfare claimants- strong left political message. Austerity from government a key theme
- Regulations- BBFC-15 rating
- Free viewings in Newcastle cinemas to raise profile of the film
- Radio and TV interviews with Ken Loach- discussions in Parliament.
- Online and viral marketing

Black Widow

- *Black Widow* is an example of a Hollywood blockbuster.
- The film is the 24th entry in the
- Marvel Cinematic Universe franchise (MCU) and the first in "Phase Four" of the series, which
- peaked in 2019 with *Avengers: Endgame* (as of 2021, one of the most financially successful
- movies ever made).
- *Black Widow* is significant in that it is the first MCU film solely directed by
- a female director and only the second to be focused on a female character (after *Captain*
- *Marvel*, 2019), demonstrating Marvel's attempts to engage in more diverse filmmaking after
- criticisms that the industry is dominated by white male directors and actors.

12 marks questions to cover:

How are films such as I' Daniel Blake marketed, distributed and exhibited? How is this different to a Hollywood Blockbuster film?

Can films such as I' Daniel Blake compete with films such as Doctor Strange?

8 mark questions to cover:

How important are film festivals and awards in building an audience for films such as I' Daniel Blake?

What other sources of income are available to the producers and distributors of a film such as Doctor Strange?

What factors would make customers want to watch Doctor Strange at a cinema rather than watching at home or on a mobile device?

Term: 2

Key Close Study Products to cover: **Radio**

Theoretical Framework:

- Audience profiling
- Online platform v traditional radio shows
- Pirate radio
- Diegetic and non-diegetic conventions
- Social and cultural contexts
- Semiotics analysis
- Technological changes
- Mobile music
- Audience positioning
- Hegemonic values
- BBC and license fee role v Apple Music
- Conglomerate

Theories to cover:

- Reception theory- Stuart Hall
- Blumler and Katz- Uses and Gratification Theory
- Psychographics

- Demographics
- NRS socio-economical scale
- Stuart Hall- Reception theory
- End of Audience theory

Key areas of the CSP: Media Industry and Audience

- **Unseen Radio advert**

Radio 1 Launch Day- The Tony Blackburn Show

- First radio programme for Radio One
- Tony Blackburn and his role in pirate radio
- Pop Music as a genre/ Teenager as a new concept in the 1960s
- Government interaction for control over pirate radio
- BBC- split Light Programme into Radio 1 and Radio 2- 1967
- Two-hour breakfast slot
- Radio One had low quality medium wave- many parts of the UK couldn't get the station
- Codes and conventions of a radio show evident fifty years ago; jingles, light hearted banter and studio guests; traffic news and news at regular intervals.
- Write in options- End of Audience theory
- 'The Fun 30' chart show and 'your granny' references make it young
- Not completely successful as many didn't think it was relevant to them

KISS FM Radio Show

Radio streaming service 24/7 to over 100 countries

- KISS is part of Bauer Radio, a subsidiary of the Bauer Media Group (BMG).
- This multinational cross-media group owns numerous magazine and radio brands but also has interests in digital media, TV streaming and event organisation, mostly linked to its radio and magazine properties.
- The KISS Network is made up of KISS, KISSTORY and KISS Fresh.
- Each of these targets its own audience within the 15–34 age group with different styles and types of content. All three are available on a number of different platforms, but the range is not the same for each one of the brands.
- All are available on the KISS website and the KISS Kube app, but only KISS is available on FM radio.
- Only KISS and KISSTORY can be received on DAB (Digital Audio Broadcasting).

12 marks questions to cover:

How does Apple Beats offer a different experience that Radio One Tony Blackburn?

How successful are the two radio shows in meeting the needs and requirements of their audiences for popular music?

8 mark questions to cover:

How does Tony Blackburn engage and interest the 1960s audience?

How has radio changed since the 1960s Radio One to the 2020 Beats Apple?

Term: Year 11: 1

Key Close Study Products to cover: Newspapers

Theoretical Framework:

- Audience profiling
- Online platform v traditional print
- Broadsheet and Tabloid
- Industry decline and convergence
- Print codes and conventions- layout
- Politics
- Convergence and Divergence
- Horizontal and Vertical Integration
- Funding models and how money is made in the digital age.
- News Values- Timing/ Important People/ Surprise and Significance/ Closeness to home/ Human interest
- Right Winged Rupert Murdoch- his sons run both companies- so no diversity
- IPSO- independent Press Standards Organisation- 2014- post Levensen Inquiry

Theories to cover:

- Reception theory- Stuart Hall
- Blumler and Katz- Uses and Gratification Theory
- Psychographics
- Demographics
- NRS socio-economical scale
- Stuart Hall- Reception theory
- Uses and Gratification- Blumler and Katz
- End of Audience theory- online convergence is key

Key areas of the CSP: Media Industry, Audience, Media Language, Industry

- **Unseen newspaper front covers- both tabloid and broadsheet**

The Daily Mirror- changes every year so will be general guidance

- Formerly Trinity Mirror now Reach Publisher
- White sans-serif font on red background- Red Top- typography is modern and dynamic
- Lead story- dominant signifier
- Verbal coding from lead story- working as anchorage
- Smaller images are less important
- Celebrity focus
- Labour political bias- stories that engage with politics
- Negative space
- Key terminology: By-line/ Strand first/ Dateline etc. all need to be covered
- Representation of the target demographic and how they are approached
- Masthead analysis
- Direct comparison with The Times on one story
- How are the stories representing the celebrities or political figures?
- UGC-looking at how print tried to compete with this

The Times- changes every year so will be general guidance

- Owned by News UK- conglomerate that owns: News corp, New York post, Harper Collins Publishers and Move
- Best selling 'quality' newspaper
- Subscription £1 compared to £1.90 print based
- Broadsheet codes and conventions
- Conservative political bias
- Social and cultural elements on the front page and main article- middle class and aspirational
- Text led- focus on age of writing content
- Layout and conventions of a broadsheet
- Conglomerate elements
- Masthead and crest analysis
- Newspaper of the year= codes and conventions

12 marks questions to cover:

How does The Times target its chosen demographic?

How does being part of a larger conglomerate affect the production and control of The Times and The Daily Mirror?

8 mark questions to cover:

Why are newspapers in decline?

How are Newspapers competing with online media platforms to stay relevant?

What Uses and Gratifications do The Times and The Daily Mirror consumers achieve from reading the newspapers?

Term: Year 11: 1

Key Close Study Products to cover: **Television**

Theoretical Framework:

- Audience profiling
- 1960s BBC Television
- Industry changes BBC Online
- Hybridity/ Intertextuality
- Generic conventions of Science Fiction
- Camera angles/ shots/ lighting/ editing/ sound
- Narrative structure
- Representation

Theories to cover:

- Reception theory- Stuart Hall
- Blumler and Katz- Uses and Gratification Theory
- Psychographics
- Demographics
- Todorov's theory of Equilibrium
- Propp's Theory
- Stuart Hall- Reception theory
- Uses and Gratification- Blumler and Katz
- End of Audience theory
- Binary Oppositions

Key areas of the CSP: Media Industry, Audience, Media Language, Industry

- **Unseen newspaper front covers- both tabloid and broadsheet**

Doctor Who 1963- BBC TV Series- Episode 1- An Unearthly Child

- First of a four-part serial introducing the four main characters
- Two teachers visit Susan and meet her Grandfather, the Doctor
- The teachers, Ian and Barbara investigate Susan's background
- TARDIS (Time And Relative Dimensions In Space) disguised as a police box- iconography- known globally
- In 1963 the police box was a common sight on British streets
- At the end of the episode they time travel to Palaeolithic times- fits the BBC remit to educate, inform and entertain
- Each episode takes it in turns- one to educate on science- then history the next
- Strong sense of moral order is explored in every episode
- The doctor always protects human life and safety
- Episode one 4.4 million to episode 4 6.4
- The Daleks were introduced in series two
- Camera angles and sound effects are to be analysed
- Generic conventions are slowly introduced and not evident in the opening
- Representation of relationships- teacher to student/ grandfather to granddaughter
- 1963 context- the Cold War/ Space Race
- Family audience not teenage
- The Doctors an alien with two hearts

Product: His Dark Materials (2020) BBC TV Series. Series 2, Episode 1: The City of Magpies

- *His Dark Materials* is an example of contemporary family TV drama.
- The series is based on the
- trilogy of books of the same name by Philip Pullman.
- The second series is based on the book, *The Subtle Knife*.
- The opening episode, *The City of Magpies*, was first broadcast in the UK on
- Sunday 8 November 2020 on BBC1 at 8.10pm.
- It was made available on iPlayer on the same day, and on DVD from 28 December 2020.
- It is significant because it was co-commissioned for an international audience by the BBC and the
- American television network HBO, and was always intended to be distributed on a number of
- platforms: as a scheduled, broadcast programme (BBC1), on cable (HBO), as well as on demand
- (iPlayer) and on DVD.
- It was created for these platforms by an independent company, Bad Wolf.
- The first episode of the first series of *His Dark Materials* series was watched by audiences of
- 7.2million in the UK and 423,000 on HBO. The first broadcasts of the CSP episode had audiences
- of 4.4million on BBC1 and 227,000 on HBO.
- The independent company Bad Wolf produced the series. This company had direct links with the
- BBC and with *Doctor Who*. The content of the series also raises issues of social significance,
- particularly through the representations of groups and individuals. The significance of historical
- context is highlighted by the invitation to study similarities and differences between this product
- and another television product: *Doctor Who, An Unearthly Child* (1963).

12 marks questions to cover:

What do the TV programmes tell us about the cultural values at the time of production?

What audience needs are addressed by 'His Dark Materials' and how effectively does this episode meet these needs?

How are locations used differently in His Dark Materials and Doctor Who?

8 mark questions to cover:

What negative elements are evident in both episodes that could have an impact on the audience?

What elements are used in His Dark Materials to display the genre?

What factors may have influenced the evolution of the genre?

Term: 11: 2

Key Close Study Products to cover: **Online, social and participatory Media**

Theoretical Framework:

- Audience profiling
- Hybridity/ Intertextuality
- Generic conventions of games and online platforms
- Camera angles/ shots/ lighting/ editing/ sound
- Narrative structure
- Representation
- Interactive and immersive industry
- Commercial opportunities
- Key developments in the industry: Augmented and virtual reality/ Social interaction/ players as developers/ players and viewers/ embedded advertising/ realistic graphics/ changing identities
- Comparisons of representation of branding- Kim K v Zoella
- Convergence and synergy- 2017 85% of 16-17 year olds owned a smart phone

Theories to cover:

- Reception theory- Stuart Hall
- Blumler and Katz- Uses and Gratification Theory
- Psychographics
- Demographics
- Todorov's theory of Equilibrium
- Propp's Theory
- Stuart Hall- Reception theory
- Uses and Gratification- Blumler and Katz
- End of Audience theory
- bell hooks theory
- Hyper-reality- Jean Baudrillard
- Binary oppositions
- Barthes- Semiotic reading
- Hyper reality- Baudrillard

Key areas of the CSP: Media Industry, Audience, Media Language, Industry

- **Unseen blogger pages/ game front covers and online adverts**

Marcus Rashford

- Marcus Rashford is a professional Premier League and international footballer who has been widely praised for his very effective use of social media.
- His official website <https://marcusrashfordofficial.com> deals with his football career and his social campaigning/charity work.
- He also has a second website devoted to Fareshare: <https://faeshare.org.uk/marcusrashford/>
- Additionally, Marcus Rashford uses Twitter, Facebook and Instagram extensively to promote his campaigns and his sporting role as well as his own celebrity brand and the many products that he endorses. Members of Rashford's family feature prominently in his online presence; they are involved in the management of his career, his campaigns and the promotion of his social media presence.
- Marcus Rashford has successfully used social media to raise his profile as a sportsman as well as to promote his food poverty, homelessness and books for children campaigns.

- He has influenced government policy, for example on the provision of free school meals, and encouraged numerous individuals and commercial companies to participate in fund raising and direct action to help people in need.

Video game: Kim Kardashian: Hollywood 2014

- Freemium mobile – platform game- earned \$1.6 Million within five days/ \$200 million by 2018- earning \$50,000 a day/ 60th top grossing mobile game
- Progress through Hollywood society to the top celebrity A-list- focus on Twitter and Website for Kim K
- Concept: to increase fame and reputation by hanging out with other celebrities, appearing at the right event, working as a model and actor, getting media and social coverage- created by Glu
- Buying houses, cars and designer accessories- real endorsement- NARS cosmetics
- Kim Kardashian appears as celebrity endorsement
- Real In-App spending is pushed throughout the gameplay- avatars earn Kash and silver Kstars
- Semiotics- cultural understanding of what a celebrity is and how this is presented across the platform
- Boundaries blurred from the 'Real' Kim K and her persona in the gameplay
- Understanding of social media in the building of the brand
- Hyper reality –
- Stereotypes and the importance of representation of age, celebrity, wealth. and gender
- Work values- the avatar never sleeps or stops, quality of life is questioned here
- Downloadable on iTunes or google play- explore the imagery on these
- Uses and gratification- satisfaction that you win the celebrity race, not skilled like Candy Crush
- Jokes in the game- characters comment that they waste time playing fashion games- self-referential humour/ some characters are based on real people.
- In App purchasing important part of the brand- time invested in the game allows people to want to speed this up by paying
- Oppositional readings- Kim K only helps you when you give her clothes, money is received by grabbing it off the floor.

Video game: Lara Croft Go (2015)

- Puzzle-based role-playing game that is part of the Tomb Raider game franchise
- Players control the character Lara Croft as she moved, like a puzzle piece, through the game world
- Can be played on both mobile and console
- Semiotic reading of the game- although puzzle game, narrative is evident- Hero and Villains are evident
- Cross genre- puzzle, role play and action and adventure
- Soundtrack used and strong visual appearance
- Gender representation is crucial as an area of study- look at the changing face from 1996 to 2015
- Stuart Hall's reading- Oppositional/ Negotiated/ Preferred- Sex Object or positive role model?
- Intertextuality with the board game GO- the oldest board game in history.
- Created by British gaming company Core Design- originally owned by Eidos Interactive and recently Square Enix- Lara Croft was developed by Square Enix Montreal
- The Windows and IOS versions of the game have cloud support which means players can pick up where they left off.

25 marks questions to cover:

How do all three people featured in the CSPs reflect the nature of online participatory audiences and the link between celebrities and their followers?

Game developers are often young, white, heterosexual males who create the sort of games they like to play. Discuss the extent to which Lara Croft Go reflects and reinforces the values of white, male-dominated society.

12 marks questions to cover:

How do vlogs and blogs such as Marcus Rashford reflect the viewpoints and beliefs of the target audience?

How might the Kim K: Hollywood game encourage players to aspire to a particular lifestyle or physical appearance?

How is the real Kim K presented in the game Kim K Hollywood and is there such a thing as a real representation?

How and why has the Tomb Raider/ Lara Croft branding changed since the first game in 1996?

8 mark questions to cover:

How does Marcus Rashford use narrative codes in her vlogs?

How has Kim K build a successful game?

Do the potential negative associations undermine the quality of the Lara Croft Go game?

Identify the narrative devices used in Lara Croft GO such as character, setting, conflicts and resolution

Identify the positive and negative influences that Lara Croft GO might have on its players.