

Term: 1:

Key Close Study Products to cover: **Magazines**/ Advertising/ Music Videos/ Radio/ Film

Magazines

Theoretical Framework: Introduction to new terminology for those new to the subject and develop knowledge for those who have taken Media Studies at GCSE

- 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
- Barthes: Semiotic readings
- Generic conventions- structuralism including Levi-Strauss
- Narratology including Todorov
- Neale theory
- Representation including Hall
- Feminist theory- Van Zoonen
- Gender performativity including Butler.

Key areas of the CSP: IN depth: Representation, Media Language, Media Industry and Audience

- **Unseen Magazines: Two key examples with two unseen questions to be assessed for both exam papers**

Oh Comely:

- 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
- Consider the way the front cover creates a narrative about character and lifestyle in order to attract an audience
- *Oh Comely* uses a minimal aesthetic for its cover design. It clearly values design as part of its identity.
- The way in which the cover stories create enigma and anticipation for the reader – to be fulfilled by reading on.
- *Oh Comely* constructs a representation of femininity with its focus on creativity and quirkiness.
- The focus is on women as artists, entrepreneurs, athletes and musicians and female empowerment is a major theme.
- The absence of men as part of the representation of masculinity in *Oh Comely* magazine.
- Representation of social groups: *Oh Comely* constructs a lifestyle through its focus on culture and the environment. This analysis would offer the opportunity to question some of the messages and values constructed by the magazine.
- Theories of representation including Hall
- Feminist theories including bell hooks and Van Zoonen
- Theories of gender performativity including Butler.
- Case study of Iceberg as an independent media company.
- Developments in new technology mean that small companies can also use the internet to communicate and target audiences.
- Institutional strategies for keeping print popular and relevant – Iceberg's branding includes a commitment to print over other media forms.
- Cultural industries including Hesmondhalgh
- The mode of address can be analysed through the visual and written codes.

- Study of target audiences in terms of demographics and psychographics for magazines – publishing companies provide a great deal of data online in relation to their audience research for specific publications.
- *Oh Comely* has a niche target audience of young women (average age 27) with high disposable incomes, who are not addressed by other magazines. The publisher defines the magazine as ‘a genuinely alternative read for creative young women.’
- The way in which different audience interpretations over time reflect social, cultural and historical contexts.
- Reception theory including Hall
- Genre study would include an analysis of the conventions of magazine front covers – a study which would overlap with visual analysis and audience positioning.
- Students should extend their genre approach by analysing the conventions of content of the magazine.
- Lack of Celebrity representation
- Audience profiling: NRS- Young women interested in celebrity and showbiz

Men's Health:

- Visual analysis
- Masthead- colour and positioning
- Typography
- Layout and composition
- Design elements/codes - bleeds, busy house style, style lines, house style, diagonals
- Colour analysis
- Language and punctuation
- Price analysis- Less emphasis
- Celebrity representation: Vin Diesel/ # slay winter blues
- NRS: working class readership
- Male beauty and grooming
- Hyper masculinity
- Men as object of homosexual and heterosexual gaze
- Case study of Hearst as a conglomerate.
- Developments in new technology mean that many of their brands are now online as well as in print – including the *Men's Health* website.
- Institutional strategies for keeping print popular and relevant in the contexts of developing technology and competition from other brands.
- Cultural industries including Hesmondhalgh.
- The mode of address can be analysed through the visual and written codes
- Study of target audiences in terms of demographics and psychographics for magazines – publishing companies provide a great deal of data online in relation to their audience research for specific publications.
- The way in which different audience interpretations over time reflect social, cultural and historical contexts.
- Reception theory including Hall

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**

Score:

Detailed study of *Score* should enable students to develop an understanding of the dynamic and changing relationships between media forms, products and audiences.

Analysis should include:

- Mise-en-scene analysis
- Production values and Aesthetics
- Semiotics: how images signify cultural meanings
- How advertising conventions are socially and historically relative
- The way in which media language incorporates viewpoints and ideologies

Narrative

- How does *Score* construct a narrative which appeals to its target audience
- How and why audience responses to the narrative of this advert may have changed over time
- How does this advert create desire for the product

Techniques of Persuasion

- Students should be able to demonstrate knowledge and understanding of the persuasive techniques used in the advert and issues surrounding brand values, brand message, brand personality and brand positioning should inform the analysis

Media Representations

Discussion of the *Score* advertisement will focus mainly on **representation of gender** including

- The processes which lead media producers to **make choices** about how to **represent social groups**
- How audience **responses to interpretations** of media representations reflect social, cultural and historical attitudes
- The **effect of historical contexts** on representations
- Theories of representation including **Hall**
- Theories of gender performativity including **Butler**
- Feminist theories including **bell hooks and van Zoonen**
- Theories of identity **including Gauntlett**

The *Score* hair cream advert is an historical artefact from 1967, as such it can be examined productively by considering its historical, social and cultural contexts, particularly as it relates to gender roles, sexuality and the historical context of advertising techniques. 1967 can be seen as a period of slow transformation in western cultures with legislation about and changing attitudes to the role of women – and men – in society, something that the advert can be seen to negotiate. Produced in the year of decriminalisation of homosexuality the representation of heterosexuality could be read as signaling more anxiety than might first appear. The reference to colonialist values can also be linked to social and cultural contexts of the ending of Empire. The advertising techniques of fifty years ago are fundamentally similar to today – if more explicit.

Maybelline 'That Boss Life Part 1: Manny Guitterez

Media Language Detailed study of the Maybelline 'That Boss life' should enable students to develop an understanding of how conventions of advertising are socially and historically relative, dynamic and can be used in a hybrid way. Analysis should include:

- Mise-en-scene analysis
- Cinematography and Aesthetics
- How developing technologies affect media language
- Intertextuality and hybridity
- Semiotics: how images signify cultural meanings
- How advertising conventions are socially and historically relative
- The significance of challenging or subverting advertising conventions
- The way in which media language incorporates viewpoints and ideologies

Narrative

- How does the Maybelline advert position its audience?
- How does the Maybelline advert construct a narrative which appeals to its target audience?
- The ways in which the advert can attract a range of responses and interpretations
- How does this advert create desire for the product?

Techniques of Persuasion

- Students should be able to demonstrate knowledge and understanding of the persuasive techniques used in the advert and issues surrounding brand values, brand message, brand personality and brand positioning should inform the analysis

Media Representations

- Discussion of the Maybelline advert will focus mainly on representation of gender, age, ethnicity and lifestyle with opportunities for direct comparison with other advertising CSPs

Focusing on:-

- The way the media through re-presentation constructs versions of reality
- How and why stereotypes can be used positively and negatively
- The processes which lead media producers to make choices about how to represent social groups
- How audience responses to interpretations of media representations reflect social, cultural and historical attitudes

The effect of social and cultural contexts on representations

- Theories of representation including Hall
- Theories of identity including Gauntlett

Social and cultural contexts

Analysis of the *Maybelline* advert will enable students to enter discourses on gender fluidity and engage with the idea that for advertisers, gender is no longer important – the only identity that matters is as consumer. The changes in cultural and social norms are well-reflected in this product and the changing expectations of audiences and consumers can be explored through this product.

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**

Ghost Town

Media Language Detailed study of Ghost Town should enable students to demonstrate appreciation and critical understanding of the historical development of music videos and allow for social, cultural and political comparison with contemporary CSPs.

Analysis should include:

- Mise-en-scene analysis
- Cinematography
- Semiotics: how images signify cultural meanings
- Postmodernism

Narrative

- Construction of a narrative and links to song lyrics (the journey through a deserted landscape, lyrics which refer to effects of political and economic conditions)

- Narrative appeal and pleasures offered
- Audience positioning and invited responses
- Narratology

Genre

- How the music video genre uses intertextuality and hybridity to establish meanings
- The historically relative and dynamic nature of genre
- How music videos serve the needs of media producers
- How music videos meet the expectations of audiences
- Genre theory including Neale

Directed by the graphic designer Barney Bubbles (there's an interesting overview of his work at <https://daily.redbullmusicacademy.com/2015/03/barney-bubbles-feature>), the video combines eerie shots of a deserted East End of London with the band in a 1962 Vauxhall Cresta lip syncing. The mise-en-scene and cinematography seem to reference a range of film styles including British social realism, thriller and horror genres, with the expressionist lighting drawing attention to the different meanings of the lyric 'ghost town'. The hybrid mix of references and music video forms – an experimental combination of narrative (the journey), performance and concept – means that the video can be read through a postmodern approach with reference to intertextuality and hybridity. The strong political message of the video is a challenge to the audience with a direct mode of address which is both angry and plaintive. The video was unusual for the time in conveying a strong social message (in contrast to the dominant style of pop music in the charts at the time), meaning that the audience of the time might well have been shocked or discomfited by it.

Media Representations

- Analysis of Ghost Town can help develop an understanding of the processes of selection and combination which construct versions of reality
- The effect of social and cultural and historical contexts on representations of ethnicity (British multiculturalism)
- How representations invoke discourses and ideologies and position audiences
- Representation of time and place within the video – England in the early 1980s, specifically London as shown in the video, but also Coventry which is referred to in the song and was the home city of the band
- Theories of representation including Hall

The aesthetic of the music video, along with the lyrics, represents an unease about the state of the nation, one which is often linked to the politics of Thatcherism but transcends a specific political ideology in its eeriness, meaning that it has remained politically and culturally resonant.

The representations in the music video are racially diverse. This reflects its musical genre of ska, a style which could be read politically in the context of a racially divided country. This representation of Britain's emerging multiculturalism, is reinforced through the eclectic mix of stylistic influences in both the music and the video.

The following articles provide a useful overview of the development of ska music in the UK:

- Ska story: the sound of angry young England: (<https://www.chicagoreader.com/chicago/skastory-the-sound-of-angry-young-england/Content?oid=875398>)
- Reggae: the sound that revolutionised Britain (<https://www.theguardian.com/music/2011/jan/30/reggae-revolutionary-bob-marley-britain>)

Historical, social, political, economic and cultural contexts

Ghost Town by The Specials conveys a specific moment in British social and political history while retaining a contemporary relevance. The cultural critic Dorian Lynskey has described it as "a remarkable pop cultural moment" one that "defined an era". The video and song are part of a tradition of protest in popular music, in this case reflecting concern about the increased social tensions in the UK at the beginning of the 1980s. The song was number 1 post-Brixton and during the Handsworth and Toxteth riots.

Letter to the Free:

Media Language

Detailed study of Letter to the Free should help students to develop an understanding of how music video can serve a range of functions while communicating multiple meanings.

Analysis should include:

- Mise-en-scene analysis
- Cinematography
- Semiotics: how images signify cultural meanings
- Aesthetics

Narrative

- How does Letter to the Free appeal to its target audience?
- How is the narrative being constructed by the song lyrics reinforced?
- How does the narrative position the audience?
- How can the narrative invite a range of responses?
- What pleasures does the narrative offer the audience?

- How is the narrative incorporating views and ideologies?
- What is the role of Common in the narrative?

Genre

- Identification of the conventions of the Performative music video.
- How music videos serve the needs of media producers
- How music videos meet the expectations of audiences
- Genre theory including Neale

Media Representations

- Letter to the Free explicitly focuses on the history and contemporary experience of African Americans and allows for an exploration of the effect of social, cultural and political context on representations of ethnicity.
- Representation of ethnicity, with focus on how Common is a black man exploring black culture-specific issues.
- Use of specific historical and contemporary experience to construct a political narrative and argument
- How representations invoke discourses and ideologies and position audiences
- Representation of gender within the video and in the context of wider representations of women in the music industry
- Representation of place
- Common as celebrity persona
- Theories of representation including Hall
- Theories of gender performativity including Butler
- Drawing on theories of Postcolonialism (Gilroy)

Social, political, economic and cultural contexts Common is an Oscar and Grammy award winning hip/hop rap artist who wrote Letter to the Free as a soundtrack to The 13th – a documentary by Ava DuVernay named after the American 13th amendment (the abolition of slavery). Some of Common's output is highly politicised, existing in the context of a variety of social and cultural movements aimed at raising awareness of racism and its effects in US society (e.g. Black Lives Matter). The product can also be considered in an economic context through the consideration of if and how music videos make money (through, for example, advertising on YouTube).

Term: 1

Key Close Study Products to cover: **Film Industry- Blinded by the Light**

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

Media Industries

- Blinded by the Light is a low-mid budget production (\$15m) co-funded by New Line Cinema (an American production studio owned by Warner Brothers Pictures Group) and independent production companies including Levantine Films. Bend it Films and Ingenious Media.
- Identification of how Blinded by the Light is characteristic of a low-mid budget release, considering production, distribution and circulation
- The role of the use of Bruce Springsteen's music in getting the film financed and in the marketing of the film
- The use of film festivals in finding distribution deals for films
- Use of traditional marketing and distribution techniques; trailers, posters, film festivals etc.
- Marketing techniques such as use of genre, nostalgia, identity, social consciousness

- Distribution techniques – reliance on new technology; VOD, streaming
- Regulation of the industry through BBFC (British Board of Film Classification).
- Regulation including Livingstone and Lunt Blinded by the Light is an example of a US/UK co-production and distribution. Its distributor New Line Cinema is associated with 'indie' films although it is a subsidiary of Warner Brothers Pictures, part of the global conglomerate, WarnerMedia.

Social, economic and cultural contexts

Blinded by the Light is characteristic of contemporary cultural production in its use of new technology at production and distribution stages, reflecting shifting patterns of audience consumption. As a low- mid budget film, it can be considered in its economic context having a mix of independent and major production and distribution contexts targeting a different audience to 'indie' and high budget films.

Term: 1

Key Close Study Products to cover: **Radio- War of the Worlds and Newsbeat**

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**

War of the Worlds

War of the Worlds is an early example of a hybrid radio form, adapting the H.G Wells story using news and documentary conventions. The broadcast and the initial response to it has historical significance as an early, documented, example of the mass media apparently having a direct effect on an audience's behaviour. The academic research carried out into the broadcast (and the ongoing dispute about the extent of the effect) provided some of the early media audience research and the findings have been extremely influential in the media, advertising and political campaigning.

- Media Industries War of the Worlds' provides an historical context for broadcasting, being produced at a period when radio was the only form of domestic media; the 1930s and 1940s became known as the 'golden age' of radio.
- War of the Worlds was broadcast by Columbia Broadcasting Company – an institution still in existence (in a very different form) today. In 1938 there were only two national broadcasting companies – known as the networks.
- Radio broadcasting was seen as direct competition to newspapers which had previously been the only way of receiving news. War of the Worlds was drawing on new forms – and referring to its main competitor – by using the news format.
- The broadcast is typical of the way institutions are always looking for new styles in order to attract audiences.
- Regulation – radio broadcasting was regulated by the Federal Communications Commission and it investigated the broadcast to see if it had broken any laws. In the 1930s there were concerns over the power of radio to cause distress.
- The broadcast provides an excellent example to consider the effect of individual producers on media industries as this is the work of Orson Welles who can be seen as the author of the work, pushing the boundaries of what was thought to be possible in radio.

Media Audiences

- War of the Worlds has become a real-world test case for a variety of audience theories, although the exact nature of the audience response is still disputed.
- What techniques does the broadcast use to convince the audience that what they're hearing is really happening?
- Consider the way that external factors – global political context, gender, religion, education etc. - are likely to also affect audience response
- The ways in which audiences interpret the same media product differently – at the time of broadcast and now. Would audiences react in the same way today?
- Cultivation theory including Gerbner
- Reception theory including Hall

Historical, social, political and cultural contexts

War of the Worlds can be considered in a historical context as it provides an interesting study of the power and influence of radio as a form during its early days of broadcasting. It is also useful to consider the product in a social, cultural and political context when considering audience responses to the programme. It was first broadcast on the eve of World War II and reflected fears of invasion in the US and concerns about international relations.

Radio- Newsbeats

Newsbeat is an example of a transitional media product which reflects changes in the contemporary media landscape. Newsbeat is both a traditional radio programme with regular, scheduled broadcast times, but it is also available online after broadcast. The broadcast itself and the use of digital platforms provides opportunities for audience interaction. Newsbeat also exemplifies the challenges facing the BBC as a public service broadcaster that needs to appeal to a youth audience within a competitive media landscape.

Media Industries

- Newsbeat as a BBC News product with bulletins are broadcast on BBC Radio 1, BBC Radio 1 Xtra and BBC Asian Network
- The funding of BBC Radio through the license fee, concept of hypothecated tax
- Issues around the role of a public service broadcaster within a competitive, contemporary media landscape
- The distinctive nature of the programme connected to its public service remit
- Arguments on the need for addressing a youth audience already catered for commercially
- The influence of new technology on media industries – Newsbeat as multi–platform media product. e.g. o Website o Twitter o Instagram
- The regulation of the BBC via Ofcom and the governance of the BBC

Media Audiences

- The techniques the broadcast uses to target a youth audience and create audience appeal. e.g. Presentation style, News values, Content selection.
- The opportunities for audience interaction, participation and self-representation
- The way external factors – such as demographics and psychographics – are likely to also affect audience response and produce differing interpretations
- Cultivation theory including Gerbner
- Reception theory including Hall

Social and cultural context

- Newsbeat is part of BBC News. The BBC has a unique place in society as the 'national' broadcaster with an expectation of impartial reporting of the news. There is an expectation that the BBC will be a reliable source of accurate reporting in the context of rising concerns about fake-news.
- The BBC is at the heart of political arguments regarding its social role, the content of its programming and the fact that it offers competition for commercial media industries.
- Traditional news providers (Radio, TV and Newspapers) are in competition with a host of digital websites and social media platforms who have become the primary providers of news for many, especially young people.

Year 12 Term 2

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

Theoretical Framework:

- Audience profiling
- Online plat form 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 i

Media Industries

The i is a newspaper, launched in 2010, which offers a range of opportunities for discussion of the ways in which the newspaper industry is owned and controlled and how it has responded to the impact of new technologies. A case study of the institutional context and ownership of the i will allow students to demonstrate knowledge and understanding of:

- How processes of production, and circulation shape the i
- The specialised and institutionalised nature of media production and circulation
- The effect of recent technological change
- Issues concerning newspaper ownership and influence
- The significance of economic factors
- The regulation of the newspaper industry through the Independent Press Standards Organisation (IPSO)

Media Audiences

The study of audience in the context of newspapers is of particular importance. The theoretical framework of audience intersects with the study of visual codes and representations which are crucial to analysing the mode of address and techniques of persuasion used to create a consensus for a particular set of beliefs and values. Areas of investigation include:

- Demographics and Psychographics of target audience
- How the i reaches, addresses and positions its audience
- How the content of individual news stories attract the audience
- How and why the audience can interpret news stories in different ways
- How different responses can be linked to aspects of identity and cultural capital
- Media effects including Bandura
- Cultivation theory including Gerbner
- Reception theory including Hall

Social, political, economic and cultural contexts

The i launched to pose a challenge to existing 'quality' newspapers with low cover price and tabloid format in the context of declining newspaper sales and can be considered in relation to the social and cultural contexts surrounding the sale of print newspapers. From an economic perspective, it will be useful to consider how print newspapers have responded to declining revenue and its slightly left of centre political positioning mirrored its 'parent' paper, the Independent, now defunct in print form.

The Daily Mail

Media Industries

The Daily Mail, launched in 1896 offers many opportunities for studying the relationship between ownership patterns, economic factors and political viewpoints. The history of the Daily Mail provides many examples of the paper's political influence including some high-profile clashes between the paper and its political opponents. In the context of declining print sales for all newspapers, the Daily Mail has been relatively successful, particularly by embracing the opportunities of digital technology, adjusting its style to an evolving target readership and by adopting popular campaigns.

Industries issues to be studied include:

- How processes of production, and circulation shape the Daily Mail

- The specialised and institutionalised nature of media production and circulation
- The impact and effects of technological change including digital convergence and the relationship between the print product and Mail Online
- Editorial control by owners and the influence of the editor (the effect of individual producers on media industries) • The significance of economic factors
- The regulation of the newspaper industry through the Independent Press Standards Organisation (IPSO) Post-Leveson debates re Impress, Royal Charter, etc.

Media Audiences

The study of audience in the context of newspapers is of particular importance. The theoretical framework of audience intersects with the study of visual codes and representations which are crucial to analysing the mode of address and techniques of persuasion used to create a consensus for a particular set of beliefs and values. Areas of investigation include:

- Demographics and Psychographics of target audience
- How the Daily Mail reaches, addresses and positions its audience • How the content of individual news stories attract the audience
- The effect that newspapers such as the Daily Mail have on audiences (media effects theory, reception theory)
- The uses made by audiences of a daily newspaper including aspects of identity and cultural capital

Social, political, economic and cultural contexts

The Daily Mail's robust right of centre stance, the controversies arising from its campaigns and attitudes and its success in terms of circulation make it a useful case study of the social and cultural contexts of the media, particularly as part of a comparative study alongside the other CSP newspaper. From an economic perspective, it will be useful to consider how print newspapers have responded to declining revenue particularly considering the reach of its associated website.

Term: Year 11: 1

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

Theoretical Framework:

- Audience profiling
- Serial police drama
- 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 DVD cover or poster**

No Offence- Channel 4

Media Language No Offence is a mainstream television series in which the codes and conventions of the police procedural crime drama are intertwined with aspects of social realism.

Detailed analysis of this media form including the process through which media language develops as genre will provide students with an opportunity to understand and reflect on the dynamic nature of genre. Analysis should include:

- Mise-en-scene analysis
- Semiotics: how images signify cultural meanings

Narrative

- Which narrative techniques are used to engage the audience in the opening episode of No Offence?
- How does the use of the narrative conventions of the crime drama – use of enigmas, restricted narration etc. - position the audience?
- The ways in which the narrative structure of No Offence offers a range of gratification to the audience.
- Narratology including Todorov Genre
- Conventions of the TV drama series and the way in which this form is used to appeal to audiences.
- Definition of the series as a hybrid genre, belonging to the drama, social realism and crime genres
- Genre theory including Neale

Media Representations

- No Offence provides a wide range of representational areas to explore; gender, place, class, ethnicity, race etc.
- Negative and positive use - or subversion - of stereotypes, particularly around the representation of women and the police.
- No Offence is unusual in popular television series due to the dominance of female characters.
- Representation of place – Manchester – by implication the nation?
- Representation of issues – series 1 deals with the disappearance and murder of children with Down's Syndrome and raises questions about attitudes to and treatment of people with disabilities.
- Analysis of how the representations convey values, attitudes and beliefs about the world
- Theories of representation including Hall

Media Industries

- The central way into an institutional approach is to consider No Offence as a Channel 4 programme and to examine how it can be seen to fulfil the demands of its Public Service remit. No Offence can be studied in the context of Channel 4's commitment to be innovative and distinctive.
- No Offence is an AbbottVision production, an independent company founded by the writer Paul Abbott who also wrote Shameless
- No Offence was a critical and commercial success in the UK, it was also a ratings success in France where it was shown on the national broadcast channel, France2.
- Channel 4 uses series such as No Offence to add value to the channel through the availability of the 'box set' on All4.

Media Audiences

Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.

- The production, distribution and circulation of No Offence shows how audiences can be reached, both on a national and global scale, through different media technologies and platforms, moving from the national to transnational through broadcast and digital technologies
- No Offence was broadcast on Channel 4, can still be accessed on All4, it was also broadcast in France.
- The way in which different audience interpretations reflect social, cultural and historical circumstances is evident in the analysis of No Offence which is explicitly linked to contemporary issues.
- Audience positioning through the construction of characters who are morally ambiguous.
- The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media producers target, attract and potentially construct audiences.
- Cultivation theory including Gerbner
- Reception theory including Hall

Social, political, economic and cultural contexts

No Offence deals with a range of social, cultural and political issues arising from contemporary contexts. The Manchester police force is used as a microcosm of society through which to examine changing gender roles, the focus of the case which features children and adults with Down's syndrome examines the position of people with disabilities in the wider society. Political contexts are evident in the nature of the approach to police work which refers to a history of corruption and the role of police power in society. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally.

The Killing

Media Language The use of a noir visual style, conventions of the police procedural and multiple narrative strands, The Killing provides a rich area of study for media language, which would form the foundation for work on the other theoretical frameworks. Analysis should include:

- Mise en scene analysis
- Semiotics: how images signify cultural meanings

Narrative

- How does the use of the narrative conventions of the crime drama – use of enigmas, binary oppositions, restricted and omniscient narration etc. - position the audience?
- A narrative approach to crime drama could include analysing the appeals of the structure as reassuring and predictable – even when dealing with difficult subject matter.
- Focus on multiple plot lines related to the central crime.
- Narratology including Todorov

Genre

- Conventions of the TV series (The Killing had three series which had links but were also stand-alone series) and the way in which this form is used to appeal to audiences; how it is distinct from, but related to series and serials.
- Definition of the series as belonging to the drama and crime genres
- Analysing the current popularity of the crime genre
- Genre theory including Neale

Media Representations

The Killing provides a range of representational areas to explore, including gender roles, family structures and the political class. It can be argued that these are innovative representations which have been influential in the development of the genre. Part of The Killing's original appeal was in its representation of Danish culture to a UK audience.

- Representation of gender: The woman as police detective, representation of marriage, gender stereotypes etc.
- Feminist debates - Violence and the representation of gender. This could include the controversy around using violent crime against women as popular entertainment
- Representation of national identity – Denmark including issues of multiculturalism.
- Analysis of how the representations convey values, attitudes and beliefs about the world
- Theories of representation including Hall
- Feminist theories including bell hooks and Van Zoonen

Media Industries

The Killing was the catalyst for the wider distribution of foreign language crime programming on UK television, its unexpected success influencing BBC4's scheduling but also that of other UK channels. The Killing was produced by the Danish national public service broadcaster DR, providing the opportunity to study PSB in a different national context.

- The regulatory framework of contemporary media, with the focus on PSB
- The Killing provides a case study for the specialised nature of media production, distribution and circulation within a transnational and global context.
- The Killing personifies a successful transnational, contemporary media product with long duration (it was broadcast in the UK nearly five years after its success in Denmark) has been shown in its original form across Europe and remade by Turkish and US TV (AMC)
- Cultural industries including Hesmondhalgh

Media Audiences

Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.

- The production, distribution and circulation of the Killing shows how audiences can be reached, both on a national and global scale, through different media technologies and platforms, moving from the national to transnational through broadcast and digital technologies.
- The way in which different audience interpretations reflect social, cultural and historical circumstances is evident in the analysis of the series which are explicitly linked to contemporary issues – often related to gender and feminist issues
- New types of characters to construct alignment for the audience/audience positioning.
- The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media producers target, attract and potentially construct audiences.
- Audience behaviour in response to the series – the interest in Scandinavian culture and lifestyle.
- Cultivation theory including Gerbner
- Reception theory including Hall

Social, political, economic and cultural contexts

The Killing is part of cultural phenomenon of the early twenty-first century which for the first time saw TV series not in the English language become part of mainstream UK broadcasting. That these series were dominated by the crime genre was part of a wider cultural phenomenon which saw the crime genre become the key form for exploring social contexts – particularly changing gender roles. The Killing was also a key factor in the surge in interest in Scandinavian culture in the UK. The Killing also uses the crime genre to explore contemporary political contexts of multiculturalism and debate the effects of immigration. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally

Term 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 gaming covers and posters**

Metroid Echoes Falls

Media Language

The semiotic analysis of the visual style is indivisible from the study of genre and narrative with the mise-en-scene of the game – apparent in the gameplay and the cover art work – referencing sci-fi, action adventure as well as the conventions of different types of game play.

- Mise-en-scene analysis
- Semiotics: how images signify cultural meanings Narrative
- Building on the semiotic analysis, consider the way the trailer constructs narratives of transformation and change in the central character of Samus Aran.
- Analyse the way video games artwork conforms to particular styles of fantasy and hyper realism and how this might link to narrative and audience.
- Analyse the way narrative techniques such as binary oppositions are used to create meaning and to position the audience.
- Narratology including Todorov
- Structuralism including Lévi-Strauss

Genre

The genre conventions of different types of games can be identified such as

- first person, shooter and role playing games.
- The study of genre conventions will also overlap with issues of audience – such as mode of address and target audience.
- Genre theory including Neale

Media Representations

The focus of representational issues in Metroid is clearly gender – the central character is unusual in the world of gaming where gender characteristics are usually clearly delineated. Representation of Samus Aran as implicitly male, transgender and female has been the subject of heated debate.

- Representation of gender – Samus Aran can be analysed within the context of debates around gender representations in the gaming industry.
- Representations of future worlds as part of the video game sci-fi genre
- Gender and video games can also be considered in the wider context of the games industry which has been accused of misogyny – who designs and consumes video games?

Relevant approaches covered from the specification:

- Theories of representation including Hall
- Feminist theories including bell hooks and Van Zoonen
- Theories of gender performativity including Butler

Media Industries

As a Nintendo game Metroid is the product of one of a handful of conglomerates which dominate the video games industry, a context which means that the study of the industry raises issues which are central to contemporary media studies:

- The structure of Nintendo as a company and its control of production, distribution and circulation
- The use of digital platforms to expand the output and reach of the games demonstrates how institutions have responded to the impact of new technology.
- Regulation of games through PEGI
- Cultural industries including Hesmondhalgh

Media Audiences

Discussion of audience in the game industry interconnects with issues of representations in the assumptions about the nature of the typical gamer.

- Psychographics and demographics of the target audience for Metroid
- Categorisation of types of games around the concept of a gendered audience
- Controversies around the playing of video games • Opportunities for audience interactivity and creativity
- Cultivation theory including Gerbner
- Reception theory including Hall
- Fandom including Jenkins
- 'end of audience' theories including Shirky

Social and cultural contexts Metroid is a Japanese, sci-fi, action adventure video game developed by Nintendo. It is one of Nintendo's most successful franchises with 11 games available across all of the company's platforms. Metroid is a culturally significant game in the gaming universe due to its mix of style and tone which combines Super Mario Bros style platforming with darker content, but also due to the representation of the central character, Samus Aran. Aran is a bounty hunter whose gender identity has been the subject of controversy and debate, leading some commentators to identify the character as transgender reflecting contemporary social and cultural contexts.

Tomb Raider: Anniversary

Media Language A semiotic analysis of the visual style inevitably engages with the study of genre and narrative with the mise-en-scene of the game – apparent in the gameplay and the cover art work – referencing sci-fi, fantasy and action adventure as well as the conventions of different types of game play. Analysis must include:

- Mise-en-scene analysis
- Semiotics: how images convey cultural meanings

Narrative

- Building on the semiotic analysis, consider the way the gameplay works through narrative codes to construct narratives of adventure and enigma for the character.
- Analyse the way the video game's artwork conforms to particular styles of fantasy and hyper realism and how this might link to narrative and audience.
- Analyse the way narrative techniques such as binary oppositions and conflict are used to create meaning and to position the audience.
- Consider the ways in which the video game allows participation in and development of narrative
- Narratology including Todorov
- Structuralism including Lévi-Strauss

Genre

- The genre conventions of different types of games can be identified such as
- third person, shooter and role playing games.
- Action adventure conventions which reference Hollywood cinema

- The study of genre conventions will also overlap with issues of audience – such as mode of address and target audience.
- Genre theory including Neale Media

Representations

The focus of representational issues in Tomb Raider is clearly gender – the central character, Lara Croft, is iconic in gaming and has become central in the controversial debates around the representation of women in gaming.

- Representation of gender – Lara Croft has been interpreted differently by different groups.
- The physical representation of Lara as a case study in the history and development of computer games
- Gender and video games can also be considered in the wider context of the games industry which has been accused of misogyny – who designs and consumes video games?
- Theories of representation including Hall
- Feminist theories including bell hooks and Van Zoonen
- Theories of gender performativity including Butler

Media Industries

Tomb Raider is published by Eidos Interactive a UK company – the release of the anniversary edition is typical of the way in which institutions remake and 'reimagine' their products in order to extend the life of the franchise.

- The structure of Eidos Interactive as a company and its control of production, distribution and circulation
- The availability of different platforms for gaming (moving from exclusive availability as a PlayStation game to a variety of platforms)
- How the institution reflects gaming's origins in small, independent companies in contrast to its current status as a global, billion dollar industry.
- Regulation of games through PEGI
- Cultural industries including Hesmondhalgh

Media Audiences

Discussion of audience in the game industry interconnects with issues of representations in the assumptions about the nature of the typical gamer. Tomb Raider has been one of the most successful games franchises reaching a mass, global audience.

- Psychographics and demographics of the target audience for Tomb Raider
- Use of a female protagonist to target a female audience.
- Controversies around the playing of video games – moral panics.
- Cultivation theory including Gerbner
- Reception theory including Hall
- Fandom including Jenkins
- 'end of audience' theories including Shirky

Cultural context

Tomb Raider Anniversary is an entry in the long running franchise; a remake of the original Lara Croft game in 1996. Its longevity is a mark of its cultural significance with the character of Lara Croft a recognisable icon beyond the gaming audience, signifying a range of meanings around contemporary femininity.

Sims Freeplay

Media Language

- How are the codes and conventions of a video game used in the product? How are these conventions used to influence meaning?
- Have developing technologies affected the media language? Some familiarity with the development of the Sims franchise (2000 – present) will be necessary.
- The way media language incorporates viewpoints and ideologies. As a life simulation game Sims Freeplay includes many normative codes and values.
- The application of a semiotic approach will aid the analysis of the way in which the website creates a narrative about the world it is constructing.
- The genre conventions of video games, particularly the subgenre of life simulation or sandbox games, can be identified and discussed in relation to other CSP video games.
- How is the game's narrative driven? What is the motivation for continuing engagement with the product and for the purchase of 'premium' content?
- Narrative in the context of online material can refer to the way that the images and the selection of stories construct a narrative about the world – one which is likely to be ideological.
- Sims Freeplay provides a useful case study for the discussion of Baudrillard's concepts including simulation, simulacra, implosion and hyperreality

Media Representations

This product provides a wide range of opportunities to study representation. These include selfrepresentation and representations of reality. The representations of gender (van Zoonen), ethnicity (Gilroy), religious affiliation and age in the Sims franchise have been an on-going subject of debate and there have been notable changes as the series has evolved.

- Representation of particular social groups
- Who is constructing the representation and to what purpose? (Stuart Hall)
- What are the values, attitudes and beliefs embodied in the representations found in Sims Freeplay?
- Analysis of the construction and function of stereotypes
- Representation of the real world and claims about realism
- Audience response to representation and issues around identity (Gauntlett)

Media Industries

Sims Freeplay is a spin-off from the highly popular and successful Sims franchise (Electronic Arts). It is an example of the 'freemium' commercial model – increasingly popular for app developers – in which the basic content is free but premium content is a paid supplement. This game is a case study example of diversification and technological change as the video game industry has started to shift away from a reliance on hard copy console and PC products to streaming and (as here) to apps for tablets and mobile phones.

- The use of diverse digital platforms
- How are video games rated and regulated in the UK? (Livingstone and Lunt)
- A study of the Sims franchise will also engage with the effect cultural producers have on media industries.

Media Audience

This CSP can be discussed in relation to some general trends in the industry such as the gradual shift away from a heavily male-dominated target audience. Also, the reaction of some reviewers and regulators to Sims Freeplay is indicative of wider concerns about the potentially negative influences that video games are claimed to exert on players, particularly young players. These debates can be seen in the context of competing theoretical approaches to the audience, e.g. effects theory (Bandura), cultivation theory (Gerbner) and reception theory (Hall) • The role of fans and fandom in video gaming (Jenkins).

How Sims Freeplay is marketed to a predominantly youth audience

The interaction between audience, product and digital platform and the opportunities for audience involvement

Differing interpretations by different groups – those belonging to and outside the primary audience.

Social and cultural contexts

A discussion of the social and cultural context of Sims Freeplay will focus on the rapid growth and development of the video game industry and the debates about representation and effects.

NEA:

Student will have their released NEA at the end of Term Two. This will be worked on for Term three along with revision for the end of Year exams.

Year 13: Term 1

Students work on their NEA in class as well as a Mock a Month

Teen Vogue:

Media Language How are the codes and conventions of a website used in the product? How are these conventions used to influence meaning?

The website should be analysed in terms of:

- the composition of the images, positioning, layout, typography, language and mode of address
- The application of a semiotic approach will aid the analysis of the way in which the website creates a narrative about the world it is constructing – often to do with age, beauty and social and political issues.
- The genre conventions of websites will be studied and the genre approach should also include reference to the content of lifestyle websites.
- Narrative in the context of online material can refer to the way that the images and the selection of stories construct a narrative about the world – one which is likely to be ideological.

Media Representations

The choice of this online product provides a wide range of representational issues. These include the representation of the target audience of young women in the United States but also globally. The focus on representation will build on work done in the analysis of visual images and can also be used to explore target audiences and ideological readings

- Representation of particular groups (age, gender, race), construction of a young female identity.
- Who is constructing the representation and to what purpose? (Stuart Hall)
- The focus on politics, social issues and technology (in addition to fashion and celebrity) suggests a new representation of young women.
- Analysis of the construction and function of stereotypes
- Representation and news values – how do the stories selected construct a particular representation of the world and particular groups and places in it? ('Rise, Resist. Raise your Voice' is the slogan for the website.)

Media Industries

Teen Vogue is a commercial media product but could also be seen as fulfilling a public service through its political reporting and social campaigns. The website also demonstrates the way that publishing institutions (in this case Conde Nast) have developed their reach through new technology and convergence.

- Teen Vogue's web and social media sites show how institutions respond to changes in consumption
- The use of digital platforms to expand the output and reach of the products demonstrates how institutions have responded to the impact of new technology

Media Audiences

The close study product provides an example of a clearly targeted, primary audience through demographics of gender and age which should encourage the study of issues of identity. Related to this would be a discussion of the changing relationship between producers and audiences in the context of participatory media. (Clay Shirky 'End of audience' theories).

- Definitions of mass and minority or specialised audiences.
- Debates around the idea of targeting specialised audiences (by age, gender, lifestyle etc.) and how successful that targeting is.
- Differing interpretations by different groups – those belonging to and outside the primary audience. (Stuart Hall – reception theory)
- Opportunities for audience interactivity and creativity.

Social, political, cultural and economic contexts

Teen Vogue is culturally significant in its marrying of the political with fashion and lifestyle to target a young female audience more traditionally seen as interested in more superficial issues. Its explicit feminist stance and reporting on the Trump presidency has made it a relatively radical voice in the context of mainstream US media. The social and economic contexts can be addressed in terms of how the product has been received and how it has succeeded when other magazines (online) are struggling to maintain audiences.

The Voice Website

How are the codes and conventions of a website used in the product? How are these conventions used to influence meaning? The website should be analysed in terms of

- the composition of the images, positioning, layout, typography, language and mode of address

The application of a semiotic approach will aid the analysis of the way in which the website creates a narrative about the world it is constructing – often to do with race, ethnicity and age.

The genre conventions of news websites will need to be studied and the genre approach should also include reference to news values.

Narrative in the context of online material can refer to the way that the images and the selection of stories construct a narrative about the world – one which is likely to be ideological.

Media Representations

The choice of online product provides a wide range of representational issues. These include the representation of the target audience – black Britons – but also the selection and construction of news stories and their subjects. The analysis of representation will build on work done in the analysis of visual images and can be used to explore target audiences and ideological readings

- Representation of particular groups (race, gender), construction of a Black British identity in The Voice.
- Who is constructing the representation and to what purpose? (Stuart Hall)
- Analysis of the construction and function of stereotypes
- Representation and news values – how do the stories selected construct a particular representation of the world and particular groups and places in it?

Media Industries

The Voice is a commercial media product but could also be seen as fulfilling a public service through its targeting of an ethnic minority audience. The website also demonstrates the way that news institutions have had to respond to new technology through The Voice's bi-media presence and use of convergence.

- The Voice provides a case study for the specialised nature of media production, distribution and circulation within a regional and national context.
- The use of digital platforms to expand the output and reach of the products demonstrates how institutions have responded to the impact of new technology

Media Audiences

The close study product provides an example of a clearly targeted, primary audience through demographics of ethnicity, race and age which should encourage the study of issues of identity. Related to this would be a discussion of the changing relationship between producers and audiences – is there a need for media aimed at specialised audiences in the context of audience as producer? (Clay Shirky 'End of audience' theories)

- Definitions of mass and minority or specialised audiences.
- Debates around the idea of targeting specialised audiences (by race, age, lifestyle etc.) and how successful that targeting is in reality.
- Differing interpretations by different groups – those belonging to and outside the primary audience. (Stuart Hall – reception theory)
- Opportunities for audience interactivity and creativity

Social, political, cultural and economic contexts

The Voice as an institution has historical and cultural significance in its origins (1982) as the UK's first (and only) newspaper aimed specifically at a black British audience, dealing with relevant political and social issues. The website continues this function but is perhaps considered more mainstream and less political than in the past. The economic context can be explored through a consideration of the nature of the production and distribution and move to online content to reach a wider audience and attract advertisers.

Term 2:

Revision/ Mock exams in class and example essays. Completion of NEA