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| **Framework** | **Theorist** | **Prompts** | **Marketing** | **Advertising** | **Music Video** | **Newspaper** | **Film** | **Magazine** |
| *Kiss of the Vampire* | *Tide* | *Formation* | *The Times* | *Black Panther* | *Vogue (1965)* |
| *WaterAid* | *Riptide* | *Daily Mirror* | *I, Daniel Blake* | *The Big Issue* |
| Media Language  | Roland Barthes | The 5 Codes (SEARS) | Y | Y | Y | Y |  | Y |
| Tzvetan Todorov | Equilibrium |  |  |  |  |  |  |
| Levi Strauss | Binary opposites | Y | Y | Y | Y |  | Y |
| Steve Neale | Genre |  |  |  |  |  |  |
| Baudrillard | Post-modernism |  |  |  |  |  |  |
| Representation  | Stuart Hall | Stereotyping and inequality  | Y | Y | Y | Y |  |  |
| David Gauntlett | Pick ‘n’ Mix | Y | Y | Y |  |  | Y |
| Butler | Performativity |  |  |  |  |  |  |
| Liesbet van Zoonen | Gender is constructed | Y | Y | Y |  |  | Y |
| bell hooks | Patriarchal oppression |  |  |  |  |  | Y |
| Gilroy | Ethnicity  | Y | Y | Y |  |  |  |
| Industries  | Curran and Seaton | Power and Industries |  |  |  | Y | Y | Y |
| Livingstone and Lunt | UK regulation |  |  |  | Y | Y | Y |
| Hesmondhalgh | Cultural industries |  |  |  | Y | Y |  |
| Audience | Albert Bandura | Media Effects |  | Y |  |  |  | **Y** |
| George Gerbner | Cultivation |  | Y |  | Y |  | **Y** |
| Stuart Hall | Reception x 3 |  | Y |  | Y |  | **Y** |
| Jenkins  | Fandom |  |  |  |  |  |  |
| Shirky | End of Audience |  |  |  | Y |  |  |