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| **Framework** | **Theorist** | **Prompts** | **Full Theory** | **Advertising** | **Marketing** | **Film** | **Music Video** | **Newspaper** | **Radio** | **Video Game** | **TV** | **Magazine** | **Online** |
| ***Tide, WaterAid*** | ***Kiss of the Vampire*** | ***Black Panther/I Daniel Blake*** | ***Formation/Riptide*** | ***The Times/***  ***Daily Mirror*** | ***Late Night Woman’s Hour*** | ***Assassins Creed:***  ***Valhalla*** | ***Humans/***  ***The Returned*** | ***Vogue (1965)/***  ***The Big Issue*** | ***Zoella/***  ***Attitude*** |
| Media Language | Roland Barthes | The 5 Codes (SEARS) | The idea that texts communicate their meanings through a process of signification  The idea that signs can function at the level of denotation, which involves the ‘literal’ or common-sense meaning of the sign, and at the level of connotation Semantic –denotation, connotation  Enigma – refers to a mystery within the text, audience not aware.  Action – action to add suspense and develop story.  Referential – refers to an external body of knowledge.  Symbolic –shows contrast to create tension | Y | Y |  | Y | Y |  |  |  | Y | Y |
| Tzvetan Todorov | Narratology | The idea that all narratives share a basic structure that involves a movement from one state of equilibrium to another. The idea that these two states of equilibrium are separated by a period of imbalance or disequilibrium The idea that the way in which narratives are resolved can have particular ideological significance. |  |  |  | Y |  |  |  | Y |  |  |
| Steve Neale | Genre | The idea that genres may be dominated by repetition, but are also marked by difference, variation, and change The idea that genres change, develop, and vary, as they borrow from and overlap with one another The idea that genres exist within specific economic, institutional and industrial contexts. |  |  |  | Y |  |  |  | Y |  |  |
|  | Claude Levi-Strauss | Structuralism | The concept of binary opposition – Levi Strauss suggested that the understanding of a code relies on our understanding of its opposite | Y | Y |  | Y | Y |  |  | Y | Y | Y |
|  | Jean Baudrillard | Post-modernism | The idea that the boundaries between the real world and the world of the media have collapsed or imploded so that it is no longer possible to distinguish between reality and simulation |  |  |  |  |  |  |  | Y  (Humans) |  | Y  (Zoella) |
| Represen-tation | Stuart Hall | Stereotyping and inequality | The idea that representation is the production of meaning through language, with language defined in its broadest sense as a system of signsThe idea that the relationship between concepts and signs is governed by codes The idea that stereotyping, as a form of representation, reduces people to a few simple characteristics or traits The idea that stereotyping tends to occur where there are inequalities of power, a subordinate or excluded groups are constructed as different or ‘other’ (e.g. through ethnocentrism). | Y | Y |  | Y | Y |  |  | Y |  | Y |
| David Gauntlett | Pick ‘n’ Mix | The idea that the media provide us with ‘tools’ or resources that we use to construct our identities The idea that whilst in the past the media tended to convey singular, straightforward messages about ideal types of male and female identities, the media today offer us a more diverse range of stars, icons and characters from whom we may pick and mix different ideas. | Y | Y |  | Y |  |  |  |  | Y | Y |
|  | Judith Butler | Performa-tivity | Identity is performativity constructed by the very ‘expressions’ that are said to be its results (it is manufactured through a set of acts)  There is no gender identity behind the expressions of gender  Performativity is not a singular act, but a repetition and a ritual. |  |  |  |  |  |  |  | Y  (Humans) |  | Y  (Zoella) |
|  | Liesbet van Zoonen | Feminist theory | The idea that:   * gender is constructed through discourse, and that its meaning varies according to cultural and historical context * the display of women’s bodies as objects to be looked at is a core element of western patriarchal culture * in mainstream culture the visual and narrative codes that are used to construct the male body as spectacle differ from those used to objectify the female body. | Y | Y |  | Y |  |  |  | Y | Y |  |
|  | Laura Mulvey | Male gaze theory | The camera lingers on the curves of the female body, and events which occur to women are presented largely in the context of a man’s reaction to these events. This relegates women to the status of objects. | Y | Y |  | Y |  |  |  | Y | Y |  |
|  | bell hooks | Feminist theory | The idea that feminism:   * is a struggle to end sexist/patriarchal oppression and the ideology of domination; a political commitment rather than a lifestyle choice * the idea that race and class as well as sex determine the extent to which individuals are exploited, discriminated against or oppressed. | Y | Y |  | Y |  |  |  |  |  |  |
|  | Paul Gilroy | Post-colonial  theory | The idea that:   * colonial discourses continue to inform contemporary attitudes to race and ethnicity in the postcolonial era * civilisationism constructs racial hierarchies and sets up binary oppositions based on notions of otherness. | Y | Y |  | Y |  |  |  |  |  | Y |
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| ***Tide, Water Aid*** | ***Kiss of the Vampire*** | ***Straight Outta Compton/***  ***I, Daniel Blake*** | ***Formation/Riptide*** | ***The Times/***  ***Daily Mirror*** | ***Late Night Woman’s Hour*** | ***Assassins Creed III: Liberation*** | ***Humans/***  ***The Returned*** | ***Vogue (1965)/***  ***The Big Issue*** | ***Zoella/***  ***Attitude*** |
| Industries | Curran and Seaton | Power and Industries | The idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power The idea that media concentration generally limits or inhibits variety, creativity and quality The idea that more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions. |  |  | Y |  | Y | Y | Y |  | Y |  |
|  | Livingstone & Lunt | Regulation | Underlying issue of protecting citizens from harmful material while ensuring consumer choice (and press freedom). The increasing power of companies [like News Corp] and their expansion into digital media has also placed traditional approaches to media at risk  The impact of convergence and diversification in media on regulatory practices, throws up a new set of problems when considering the role of new technologies. |  |  | Y |  | Y | Y | Y | Y | Y | Y |
|  | David Hesmond-halgh | Cultural industries | Cultural industries suggest that entertainment companies attempt to minimise risk and maximise audiences through vertical and horizontal integration, and by formatting their cultural products  That the largest companies or conglomerates now operate across a number of different cultural industries  The idea that the radical potential of the internet has been contained to some extent by its partial incorporation into a large profit-orientated set of cultural industries |  |  | Y |  | Y |  | Y | Y |  | Y |
| Audience | Albert Bandura | Media Effects | The idea that the media can implant ideas in the mind of the audience directly The idea that audiences acquire attitudes, emotional responses and new styles of conduct through modelling The idea that media representations of transgressive behaviour, such as violence or physical aggression, can lead audience members to imitate those forms of behaviour. |  |  |  |  |  |  | Y |  |  |  |
| George Gerbner | Cultivation | The idea that exposure to repeated patterns of representation over long periods of time can shape and influence the way in which people perceive the world around them (i.e. cultivating particular views and opinions)The idea that cultivation reinforces mainstream values (dominant ideologies). | Y |  |  |  | Y |  |  |  | Y | Y |
| Stuart Hall | Reception x 3 | The idea that communication is a process involving encoding by producers and decoding by audiences The idea that there are three hypothetical positions from which messages and meanings may be decoded:  i. the dominant-hegemonic position: the encoder’s intended meaning (the preferred reading) is fully understood and accepted  ii. the negotiated position: the legitimacy of the encoder’s message is acknowledged in general terms, although the message is adapted or negotiated to better fit the decoder’s own individual experiences or context  iii. the oppositional position: the encoder’s message is understood, but the decoder disagrees with it, reading it in a contrary or oppositional way. | Y |  |  |  | Y | Y | Y | Y | Y |  |
|  | Henry  Jenkins | Fandom | The idea that:   * fans appropriate texts and read them in ways that are not fully authorized by media producers * fans are active participants in the construction and circulation of textual meanings * fans construct social and cultural identities through borrowing and inflecting mass culture images, and are part of a participatory culture that has a vital social dimension |  |  |  |  |  | Y | Y | Y |  | Y |
|  | Clay  Shirky | ‘End of  Audience’ | The internet and digital technologies have had a profound effect on the relations between media and individuals. Audiences have changed as the ways in which they can access media products have revolutionised access and the ability to interact with and respond to media products    The idea that the conceptualization of audience members as passive consumers of mass media content is no longer tenable in the age of the internet, as media consumers have now become producers who ‘speak back to’ the media in various ways, as well as creating and sharing content with one another |  |  |  |  | Y | Y | Y |  |  | Y |