A LEVEL

 MEDIA STUDIES REVISION PACK

SUMMER 2022

**A LEVEL MEDIA STUDIES**

**EDUQAS - COMPONENT 1**

When you return after Easter you will be sitting two mock papers. In preparation for this you need to revise the set texts we have studied so far this year (see grid).

The texts are from Component 1 (the first exam you will be sitting in summer 2023).

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|  | **Media Language** | **Representation** | **Audience** | **Industry** | **Context** |
| **Component 1** | Section A | Section B |  |
| *Kiss of the Vampire* |  |  |  |  |  |
| *Tide* |  |  |  |  |  |
| *Water Aid* |  |  |  |  |  |
| *Black Panther/I, Daniel Blake* |  |  |  |  |  |
| *Formation/Riptide* |  |  |  |  |  |
| *Daily Mirror/The Times* |  |  |  |  |  |

**Revision checklist**

1. Look at the *Which Theories for Which Texts* PowerPoint on GOL (in the Revision section). Identify **which parts of the Theoretical Framework we covered for each text**. For example, for *Water Aid*, we looked at Media Language, Representation, Audiences and Contexts; *For Black Panther/I, Daniel Blake* we looked at Industries and Contexts.
2. **If there are theories/theorists you don’t understand/can’t remember – now is the time to revise them**. The key theorists are outlined in this booklet. Further information is available on GOL in the relevant sections for each text. You should also refer to the two Media Studies textbooks *WJEC/Eduqas Media Studies for A Level Year 1 & Year 2* (Christine Bell, Lucas Johnson), Illuminate Publishing. If you don’t have your own copies, there are several in the library.
3. Revisit/revise the main areas we covered for each of the above texts and ensure that any gaps in your workbooks are completed. There are **Knowledge Organisers** for each text both on GOL and in Files/Teams to help with this.

**THEORIES YOU NEED TO KNOW…**

**Please use the Media Studies textbooks (Years 1 & 2), plus the materials we have provided this year to help you with these theories. Some of them are more familiar to you than others, so now is a great time to make sure you have fully understood them, before starting on your Year 2 work. (Don’t forget also – Mrs Fisher is great at theory!!).**

**MEDIA LANGUAGE**

**Semiotics - Roland Barthes**

* 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, which involves the meanings associated with or suggested by the sign

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| **Code** | **Description** |
| **Semantic Code** | Refers to the **connotations** found within the text that gives additional meaning over the basic denotative meaning. These additional meanings are usually dependent on how the audience read the image. Semantic codes can be tightly connected to genre and the audience’s association with generic signifiers.  |
| **Enigma Code** | Refers to the **mystery** within a text, where clues are dropped but there are no clear answers given to the audience. Enigmas within the narrative make the audiences want to know more, but unanswered enigmas tend to frustrate audiences as most audiences prefer closed endings  |
| **Action Code** | Contains sequential elements of action in the text to add **suspense** and tension. The enigma and action codes work as a pair to develop the story's tensions and keep the reader interested. |
| **Referential Code** | Refers to anything in the text which may refer to an external body of knowledge such as scientific, historical, cultural knowledge. The referential code makes the audience understand or expect stories from **what we already know**…becausewe are smart, informed spectators! |
| **Symbolic Code** | Refers to symbolism within the text which emphasises opposites to show **contrast** and create greater meaning creating tension, drama and character development. So, it could be the symbolism of two opposing character types. |

**Narratology - Tzvetan Todorov**

* 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.

**Genre theory - Steve Neale**

* 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.

**Structuralism – Claude Levi-Strauss**

* The concept of binary opposition – Levi-Strauss suggested that the understanding of a code relies on our understanding of its opposite e.g. what is signified by someone wearing black and another wearing white.

**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 (only explored in the first year with *Riptide*). More work will be done on this during the second year.

**REPRESENTATION**

**Theories of representation - 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 signs
* The 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).

**Theories of identity - 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.

**Theories of identity – Judith Butler – Performativity**

* Identity is performativity constructed by the very ‘expressions’ that are said to be its results (it is manufactured through a set of acts). Basically, we learn from society how to act as ‘male’ or ‘female’.
* There is no gender identity behind the expressions of gender
* Performativity is not a singular act, but a repetition and a ritual.

**Liesbet van Zoonen – Feminist theory**

The idea that:

* gender is constructed through discourse, and that its meaning varies according to cultural and historical context (i.e. the media help us understand gender representation)
* 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.

**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.

**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 (i.e. not just something to sell t-shirts!!)
* the idea that race and class as well as sex determine the extent to which individuals are exploited, discriminated against or oppressed.

**Paul Gilroy – Post-colonial theory**

The idea that:

* colonial discourses continue to inform contemporary attitudes to race and ethnicity in the postcolonial era (i.e. how developing countries are represented)
* civilisationism constructs racial hierarchies and sets up binary oppositions based on notions of ‘otherness’.

**MEDIA INDUSTRIES**

**Power and media industries - Curran and Seaton**

* 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.

**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 (i.e. the move to digital technology – websites/mobiles etc) on regulatory practices, throws up a new set of problems when considering the role of new technologies.

**David Hesmondhalgh – Cultural Industries**

* Cultural industries suggest that entertainment/media conglomerates 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

**AUDIENCES**

**Media effects - Albert Bandura**

* 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.

**Cultivation theory - George Gerbner**

* 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 of African countries)
* The idea that cultivation reinforces mainstream values (dominant ideologies).

**Reception theory - Stuart Hall**

* 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:

1. the dominant/preferred position: the encoder’s intended meaning is fully understood and accepted

2. 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

3. the oppositional position: the encoder’s message is understood, but the decoder disagrees with it, reading it in a contrary or oppositional way.

**Henry Jenkins – Fandom Theory (not covered yet - we will be looking at this in the Year 2)**

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

**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

**REVISION QUESTIONS**

**COMPONENT 1 SECTION A:
Analysing Media Language and Representation**

1. What were Barthes five codes of analysis? How can they be applied to the ***Kiss of the Vampire*** poster?
2. Stuart Hall’s audience reception theory suggests that there can be three different readings of a media text, determined by the cultural positioning of the audience (age, culture, gender, beliefs etc.). What are these *three* readings and how can they be applied to the 1950s ***Tide*** advert?
3. A media producer will use media language to create a preferred meaning, often conforming to the society or culture’s dominant ideology. In what ways does the ***Tide*** advert reflect the dominant ideology of the 1950s?
4. We have studied Stuart Hall’s theories for both audience and representation. Hall’s representation theory claims that representation is the production of meaning through semiotics and that ‘stereotypes are created from a position of power and reinforce inequality, conforming to the dominant world view’. What are the ideologies encoded in the representation of Theresa May inthe set edition of the ***Daily Mirror*** newspaper? Do they conform to a dominant hegemonic view of the world?
5. According to David Gauntlett in his theory of Identity, the media provide us with ‘tools’ or resources that we use to construct our identities. ‘The media today offers us a more diverse range of stars, icons and characters from whom we may pick and mix different ideas.’

How do the representations within ***Formation***illustrate this idea? Please support your answer with examples.

7. How does **WaterAid** target its audience, consider demographics, psychographics as well as evidence from the advert for your answers

**COMPONENT 1 SECTION B:
Understanding Media Industries and Audiences**

1. Curran and Seaton’s theory that the media are controlled by a small number of companies primarily driven by ‘the logic of profit and power’, is one which suggests a lack of variety, creativity and quality in the UK press. Apply this theory to the ***The Times****,* consideringownership, values and political allegiances.
2. George Gerbner’s cultivation theory states that repeated exposure of the same messages/ideologies will eventually have an effect on the audience’s attitudes/values. Who is the readership for ***The Times***, and how does its coverage of the Brexit vote cultivate dominant attitudes and beliefs?
3. Explain how political contexts affect the newspaper industry. Refer to the ***Daily Mirror***to support your points.
4. How did ***Black Panther*** use synergy in its marketing campaign?
5. Explain two features of mainstream film production. Refer to ***Black Panther*** to

support your points.

1. Why was the viral marketing campaign so effective for ***I, Daniel Blake***?
2. How do economic contexts shape independent films? Refer to ***I, Daniel Blake***

to support your points

**A Level Media Studies**

**Component 1 and Component 2 – AN OVERVIEW (assessment 2023)**

**Component 1: MEDIA PRODUCTS, INDUSTRIES AND AUDIENCES**

**2 hrs 15 mins - externally examined unit (worth 35%) – 90 marks**

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| **Section A: Analysing Media Language and Representation (allocate around 1hr 30 mins) - 45 marks**This will be based on **two** of the media forms you have studied: advertising, marketing, newspapers or music videos.* One question on media language based on an **unseen** audio-visual or print text from any of the above media forms. (worth 15 marks). You should spend approximately 25 minutes on this question.
* Questions will usually start with: How does…/Explore how…
* One extended response on representation based on a **set text and an unseen** audio-visual or print text. Set texts: *Tide, WaterAid, Kiss of Vampire, The Times, The Daily Mirror, Formation* and *Riptide*. This is a comparative question. The unseen text could be from the **same** or **different** media form. (worth 30 marks). You should spend approximately 50 minutes on this question.
* Questions will usually start with: Compare…/Compare how…

Important details1. **Either question (media language or representation) could come first or second in the exam. The question with the audio-visual clip will always come first.**
2. **For whichever question you get an audio-visual text, it will be screened three times. The screening and note-taking will take approximately 15 minutes.**
3. **You will definitely get one audio-visual unseen text and one unseen print text across the two questions.**

In Section A, you must be able to:* Analyse media language, considering how elements of media language incorporate viewpoints and ideologies.
* Consider the significance of genre and how audiences may respond to media language.
* Consider the factors that influence representations and explore representations of events, issues, individuals and social groups in the media, using relevant theoretical perspectives or theories in your analysis of media products.
* Consider how representations relate to relevant contexts of media.
* Analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response.
* Use a range of complex theories of Media Studies and use specialist subject specific terminology appropriately in a developed way.
* Debate key questions relating to the social, cultural, political and economic role of the media through discursive writing.
* Construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.
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| **Section B: Understanding Media Industries and Audiences (allocate around 45 mins) 45 marks**This section will be based on **two** of the media forms you have studied, either: advertising, marketing, newspapers, film, radio or video games - and relevant media contexts.* One stepped question on **media audiences** (20 marks)
* Questions will usually start with: Explain how…/Explain why… or How do…/Explain how…
* One stepped question on **media industries** (25 marks)
* Questions will usually start with: Briefly explain… or How have…/Explain how… or What is…/Identify… or Explain how…/Explain why…

Look at how much each question is worth and work out your timings based on this. One minute per mark.**Set texts: *Tide, Water Aid, The Times*, the *Daily Mirror*, *I, Daniel Blake, Black Panther, Late Night Woman’s, Assassin’s Creed*.** Important points **Advertising texts (*Tide* and *Water Aid*) will only appear in questions on Audience.****Marketing texts (*I, Daniel Blake and Black Panther*) will only appear in the Industry section.**In Section B, you must be able to:Show knowledge and understanding of key aspects of media industries, including:* the significance of ownership and funding,
* the role of regulation in global production and distribution,
* the impact of digitally convergent platforms and the effect of individual producers on media industries.

Consider aspects of audiences such as:* the targeting of mass and specialised audiences,
* the categorisation and construction of audiences,
* how audiences' use of and responses to the media reflect identity and social, cultural and historical circumstances.
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**Component 2: MEDIA FORMS AND PRODUCTS IN DEPTH**

**2 hrs 30 mins externally examined unit (worth 35%) - 90 marks**

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| **All aspects of the theoretical framework will need to be covered in all sections: media language, representation, industries and audiences.**Section A - **Television in the Global Age** (*Humans* and *The Returned*) – **to be studied in Year 2*** There will be one two-part question or one extended response question. (30 marks)

Section B – **Magazines: Mainstream and Alternative Media** (*Vogue* and *The Big Issue*)* There will be one two-part question or one extended response question. (30 marks)

Section C – **Media in the Online Age** (*Zoella* and *Attitude*) (30 marks) – **to be studied in Year 2*** There will be one two-part question or one extended response question.

Command words for questions: Discuss…/Explain…/Refer to… or How far…./Explore…./Evaluate…Important details**At least one of these questions will be worth 30 marks. These questions will be based on both of the set texts studied. One of these questions will be focused on media contexts.****The two-part questions could be worth 15 marks each but might not be – but marks will always total 30 overall. Each part of a two-part question will be based on one of the set texts.****In one of the questions, you will be required to evaluate theoretical approaches and theories.**In Component 2, you must be able to: * Compare each of the set texts in each section by their use of media language and the representations they offer in relation to relevant social, cultural, economic, political and historical contexts.
* Discuss the role of media industries in shaping media products, as well as considering the way in which both mass and specialised audiences are targeted and addressed.
* Make use of relevant and advanced theories in relation to the set products and reflect critically upon these theoretical perspectives.
* Make use of relevant subject-specific terminology.
* Debate critically key questions relating to the social, cultural, political and economic role of the media through sustained discursive writing; construct and develop a sustained line of reasoning
* which is coherent, relevant, substantiated and logically structured in an extended response.
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