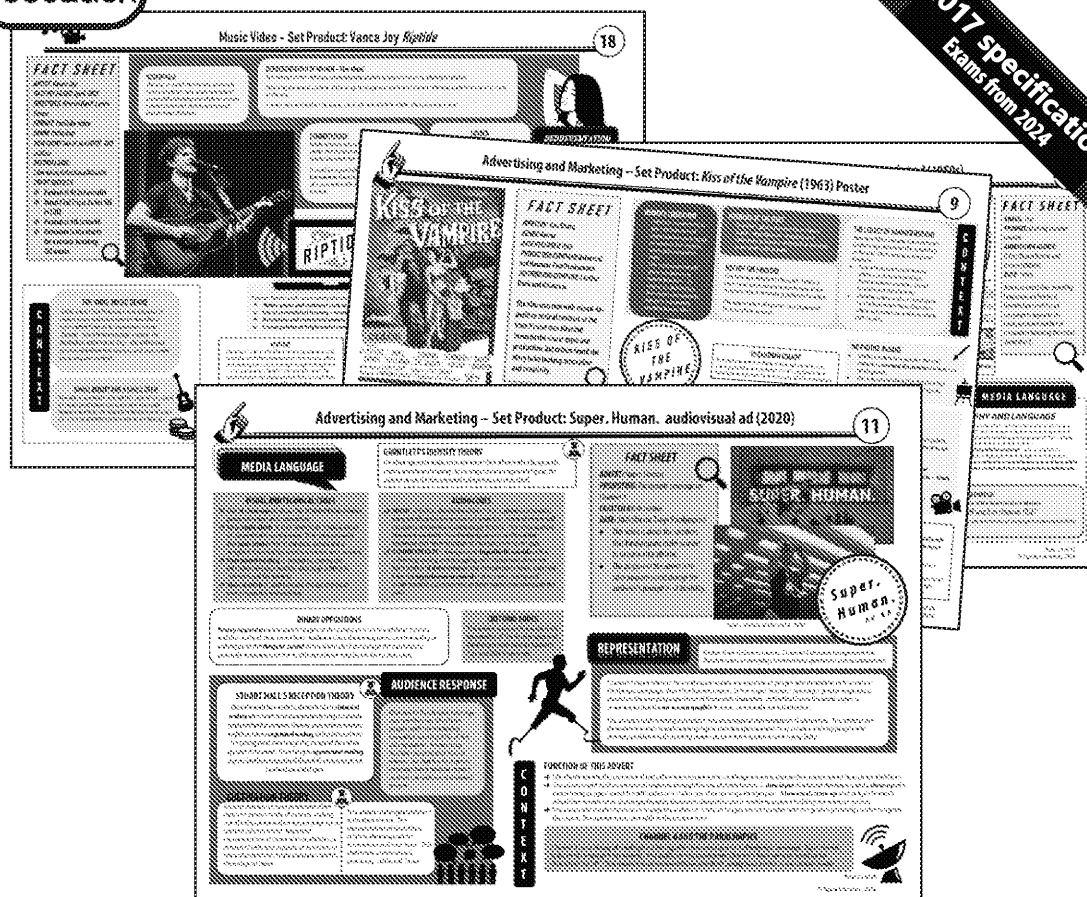




Topic on a Page

for A Level Eduqas Component 1

Section A: Analysing Media Language and Representation

Second Edition, October 2022



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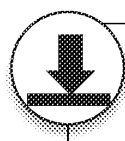
Mind Maps

1. Media Language – Semiotics and Intertextuality
2. Media Language – Form and Content
3. Media Language – Narrative and Genre
4. Media Language – Theoretical Approaches
5. Representation – Constructing Representation and Stereotypes
6. Representation – Representation and Reality
7. Representation – Theoretical Approaches
8. Advertising Industry – Context, Media Language, and Representation
9. Set Product – *Kiss of the Vampire* Poster
10. Set Product – Tide Print Ad
11. Set Product – Super. Human. Audiovisual Ad
12. Newspapers Industry – Context, Media Language, and Representation
13. Set Product – *The Daily Mirror*
14. Set Product – *The Times*
15. Music Video Industry – Context, Media Language, and Representation
- 16a. Set Product – *Formation*, Beyoncé
- 16b. Set Product – *Turntables*, Janelle Monáe
- 16c. Set Product – *Underdog*, Alicia Keys
- 17a. Set Product – *Riptide*, Vance Joy
- 17b. Set Product – *Seventeen Going Under*, Sam Fender
- 17c. Set Product – *Little Bit of Love*, Tom Grennan

All of the above are supplied as Summary Pages and Activity Sheets in both A3 and A4 formats

Teacher's Introduction

This resource is primarily intended to be used during revision by students studying A Level (A680QS) Eduqas Media Studies Component 1 Section A: Analysing Media Language and Representation, **for assessment from 2024**.



Pages from this resource which are relevant to the set products for final assessment in **2023** are available on the ZigZag Education support files system, which can be accessed via zzed.uk/productsupport

As a revision tool, this resource does not aim to cover the material in depth, but rather provide visual 'mind maps' of the entire A Level Eduqas Component 1 Section A specification, which students can use as the basis of their revision, covering all the key vocabulary and knowledge that students need for their exam. The resource is especially suited to visual learners, and those learners who find it hard to revise from written notes.

The resource consists of:

- 17 completed mind maps, labelled: 1 to 17
- 17 activity mind maps for students to complete, labelled: 1 to 17

Note: All music videos set products (for assessment from 2024) from group 1 and 2 are covered in this resource, so you can switch up your teaching with ease:

Group 1 (mind map 16)	Group 2 (mind map 17)
<i>Formation</i> , Beyoncé	<i>Riptide</i> , Vance Joy
<i>Turntables</i> , Janelle Monáe	<i>Seventeen Going Under</i> , Sam Fender
<i>Underdog</i> , Alicia Keys	<i>Little Bit of Love</i> , Tom Grennan

All mind maps are provided in A3 and A4 formats.

How to use the resource:

- The sheets can be handed out at the end of the course, or at the end of each topic for revision purposes.
- The mind maps can be printed out poster size and displayed on the classroom walls as the topic is being taught, so that students have a visual reminder of what they have been covering in their lessons.
- The resource includes activity mind maps. Students could be encouraged to complete the exercises as a way to recap knowledge at the end of teaching. More-able students could be asked to think of further examples to illustrate the points, whereas lower-ability students could provide more illustrations, or colour-code the mind maps, to aid memory of the key topics.

October 2022

Second Edition, October 2022

This resource has been updated in line with specification changes to set products for exams from 2024.

Free Updates!

Register your email address to receive any future free updates* made to this resource or other Media Studies resources your school has purchased, and details of any promotions for your subject.

* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

Go to zzed.uk/freeupdates

SEMIOTICS

'SEMIOTICS' – the study of signs and symbols, and how these concepts construct and convey meaning.
'SIGN' – the smallest unit of meaning (e.g. a word, or part of an image).

SIGNIFIER AND SIGNIFIED

One of Saussure's key concepts of semiotics is the **signifier/signified relationship**.

This is the idea that a **sign** is both 'signified' (what it denotes) and that the relationship between the two negotiates the meaning of something to an **observer**.

- **SIGNIFIER** – the form a sign takes / what it looks like (what it denotes)
- **SIGNIFIED** – What concept/thought/conceptual meaning (what the sign connotes)

SIGNIFIER
E.g. a pointing finger

SIGNIFIED
E.g. the idea that you are doing something you shouldn't be doing.

OBSERVER

WHY THE OBSERVER IS IMPORTANT

Meaning created by the signifier/signified relationship is open to the **personal interpretation of the observer**.



An individual's background – both **personal and cultural** – will influence what a sign conveys to them. For example:

- ★ A Spanish-speaker's mental association to a sign will be in Spanish.
- ★ A sign could mean two different things to a Chinese observer and an American observer because of cultural factors. E.g. The OK hand sign.

BARTHES' (1915-1980) FIVE CODES:

French semiotician and philosopher Roland Barthes put forward the idea that there are five 'codes' that create signs and shape meaning in

5 ENIGMA (HERMENEUTIC)

Any component of a text that raises questions in the minds of the audience, generating intrigue and mystery.

4 ACTION (PROAIRETIC)

Action in a narrative that indicates a further action.

THE ORDER OF SIGNIFICATION

1. **DENOTATION** – what is the object/sign on a literal level? This is fixed and rigid.
2. **CONNOTATION** – the ideas and concepts

PIERCE'S (1839-1914) THREE TYPES OF SIGN: American linguist and semiotician Charles Pierce proposed that signs can be organised into one of three categories:

INDEX

An **indexical sign** implies the **existence of another sign** through its very nature. It is **inextricably** connected to the other object it refers to – the two cannot be separated. For example, a footprint in sand is an **indexical sign** – it shows that a person has walked there.

SYMBOL

Symbols are signs with **cultural** learnt and **accepted** meanings. A symbol has **no physical connection to the signifier** (such as the bolt of lightning on the left) but still signifies the same meaning as the signifier. Road signs are prime examples of how symbolic meaning is **cultural**.

ICON

A sign that **strongly physically resembles** that which it signifies (e.g. a painting, statue or photograph of a human would be an icon). Meaning here is **not** reliant on cultural understanding – but it is representative of something real and tangible.

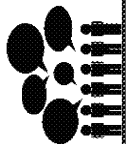


INTERTEXTUALITY

When a text makes reference to other pieces of media, art, literature, or the real world beyond itself.

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FORM

Form relates how the text has been **MADE** and refers to what is **OUTSIDE** of what an audience can see or hear.

Why is form important?

How a media producer decides to present a text using elements of form affects how **signs** and **meaning** are created and conveyed to an audience. These elements of form are **tools** that often go unnoticed to a viewer but play a significant role in conveying **tone** and **meaning**.

1 FRAMING

An image has been framed by the camera lens. **compositional guidelines** – such as the **rule of thirds** and the **golden ratio** – have been used or ignored?

2 SHOT LENGTH

close-up, mid shot, wide shot, etc.
How far away the camera is from the subject massively affects the nature of the image. Consider the difference between an **extreme close-up** of a person's face and a **long shot** of the same person sitting alone – how does the distance from the lens change the tone?

3 CAMERA MOVEMENT

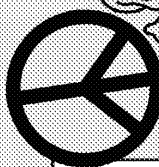
panning, trucking, shaky-cam, etc.
If the camera moves, where does it go? What subject does it follow? Does it move on a dolly, is it handheld 'shaky cam'? Is the movement **purposeful**?

4 CAMERA ANGLE

high angle, low angle, birds-eye, etc.

Key elements of form

- * Framing of a shot
- * Camera angle
- * Shot length
- * Camera movement



CONTENT

CONTENT is everything contained with an image or text that an audience can see or hear.

Mise en scène = everything that an audience can see on screen that has been carefully and intentionally constructed by the creators. This phrase usually means 'placing on stage'.

REMEMBER:

SCALE: Setting/ location (time and geographical language/ facial expressions)/ **Lighting & cinematography/ Editing and camerawork**

IMAGE SUBJECT

- * Facial expression and body language of actors
- * Clothing/costume
- * How actors are positioned in the image
- * Appearance of props, sets, vehicles, animals, etc.

LIGHTING/COLOURING

- * How is the scene lit – natural, chiaroscuro, backlight?
- * Is the lighting stylised?
- * High-key or low-key lighting?
- * Use of colours in the image



Mise en Scène



SETS AND PROPS

- * Location – where is the scene located and what is the

TYPOGRAPHY AND GRAPHICS

- * Page layout – use of columns, boxes

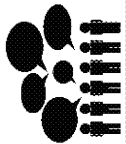
Relationship between form and content

Form and content are connected and

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NARRATIVE

- ❖ All texts have a **narrative** – an underlying structure to how their story elements are ordered and positioned – whether **fictional** or **non-fictional** and no matter their **duration**.
- ❖ A story is a sequence of unique events, a narrative is the **overarching structure of those events**.
- ❖ Narratives can **convey ideology** as they explore themes and story content. For example, news media often construct narratives around issues such as terrorism or immigration that convey their view on that issue.

DIFFERENT TYPES OF NARRATIVE

CLOSED – A narrative with a clear beginning, middle and end. The story on screen is finished and complete.

OPEN – A type of narrative with no definite or clear ending – the story continues on after the text (film, advert, music, etc.) has stopped.

MULTISTRAND – Multiple different ongoing story threads, and characters, often overlapping or intertwining.

LINEAR – Any narrative in which time progresses normally, as it does in the real world.

NONLINEAR – A narrative where time is unordered or does progress as it does in our world – flashbacks, reverse-order stories, time travel, etc.

CIRCULAR – A narrative that returns to the very place it began in.

PROPP'S CHARACTER TYPES

Folklorist Vladimir Propp put forward that classical narratives have a number of common character types.

These character *archetypes* have specific functions that drive the story forward towards the hero succeeding.

While based in older folk tales and legends, aspects of these character types can still be analysed and explored in modern texts.

EXPLORED MORE ON PAGE 4

TODOROV'S THEORY OF EQUILIBRIUM

EQUILIBRIUM: A state of initial calm and order in the world of the protagonist/narrative.

Narrative theorist Tzvetan Todorov puts forward that most narratives follow a

GENRE CATEGORISATION is a way of grouping texts with common attributes and characteristics.

GENRE

Texts that share similar **codes** and **conventions of form and content** are grouped into genres. Genre labels – horror, comedy, drama, etc. – are **fluid** and **not rigidly fixed**. Because of their common qualities across individual texts, genres hold certain **audience expectations** that make them a powerful **marketing tool**.

FORM

VISUALS – period costumes, pistols, horses, railways, scene of the American West

TECHNICAL CODES – common use of extreme wide shots to emphasise the harshness of the setting – use of extreme close-ups during duels / tense scenes – confrontation

SOUND and MUSIC – use of banjos/guitars in the score, emphasis on use of gunshots

Generic codes and conventions of classic westerns

CONTENT

PLOTS – Escaping the law, opposing new frontiers, revenge against an enemy, searching for wealth.

CHARACTERS – Clear definition of good, lawful characters and outlaws, e.g. sheriffs and bandits.

THEMES – The 'American dream', crime, masculinity, wealth and greed.

SUBGENRES

These are **niche categories** within a genre – for example, zombie horror is a subcategory of horror.

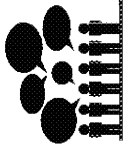
GENRE HYBRIDITY

Texts often **fall into more than one category** by featuring multiple **generic codes and conventions** – e.g. *Shaun of the Dead* (2004) is a horror-comedy

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Media Language – Theoretical Approaches

4

SEMIOTICS – BARTHES

ORGANISING SIGNS AND SYMBOLS

Barthes organised how **signs** – visual, linguistic – are used to create meaning and narrative into **codes**.

1) ACTION

Anything that drives the narrative and indicates further action

4) SEMANTIC

Anything that holds meaning beyond the surface level (i.e. connotations)

2) ENTHALPY

Any word that raises a question in the mind of the audience

3) CULTURAL

Signs that make reference to the wider real world we live in

THE ORDER OF SIGNIFICATION

- 1st – denotation – literal surface meaning of an object/word
- 2nd – connotation – mental associations / thoughts beyond the literal meaning

GENRE – NEALE

REPETITION AND VARIATION

- **REPETITION** – establishes generic codes and conventions
- **VARIATION** – keeps audience engagement, allows a genre to evolve over time

GENRE AS AN ECONOMIC TOOL

- Genres have a **guaranteed audience**, reducing financial risk
- A text with a clear genre is **easier to market** and **largest to a demographic**

NARRATOLOGY – PROPP

CHARACTER ARCHETYPES

Propp analysed Soviet folklore and proposed that there are **seven character types** (types of character that **fulfil narrative roles**, such as **protagonist** and **antagonist**):

- 1) **HERO** – the force of good who must complete a quest
- 2) **PRINCESS** – a prize for the hero
- 3) **DISPATCHER** – sends the hero off on their mission
- 4) **HELPER** – a sidekick to the protagonist
- 5) **DONOR** – a character who gives the hero something valuable to complete the quest
- 6) **VILLAIN** – the embodiment of evil, tries to vanquish the hero
- 7) **ALICE HERO** – someone who tries to steal the glory from the hero

they really relevant for modern media texts?

These characters may be from folk tales, but modern texts may still use these archetypes or elements of these archetypes to tell stories.

NARRATOLOG – TODOROV

Todorov put forward 'most' narratives follow a similar **underlying structure** known as the **theory of equilibrium**.

Breaking from the pattern – texts that don't follow the pattern can still be analysed using it!

- 1) **EQUILIBRIUM** – Status quo, state of balance
- 2) **DISRUPTION** – Conflict starts the status quo
- 3) **RESTITUTION** – Character solves the conflict (the status quo is restored)
- 4) **REPAIR** – Characters have to solve the conflict
- 5) **RESTORATION** – A new state of balance is reached

THEORETICAL APPROACHES

POSTMODERNISM – BAUDRILLARD

BRIEF SUMMARY

- Cultural movement that rejects ideas of **greater narratives** – such as religious faith or the idea that technology is the future of humanity
- **Sceptical** of existing structures in art and society

STRUCTURALISM – STRAUSS

KEY CONCEPTS OVERVIEW

- ✓ No text is isolated
- ✓ A text exists within greater **structures that influence meaning**
- ✓ For example, a film is connected to other categories – genre, other films by the same director, stories with a similar topic, real-world events and themes, etc.

BINARY OPPOSITES

This is the idea that **OPPOSITIONAL CONCEPTS** can only be understood through their **relationship with each other**, not in isolation



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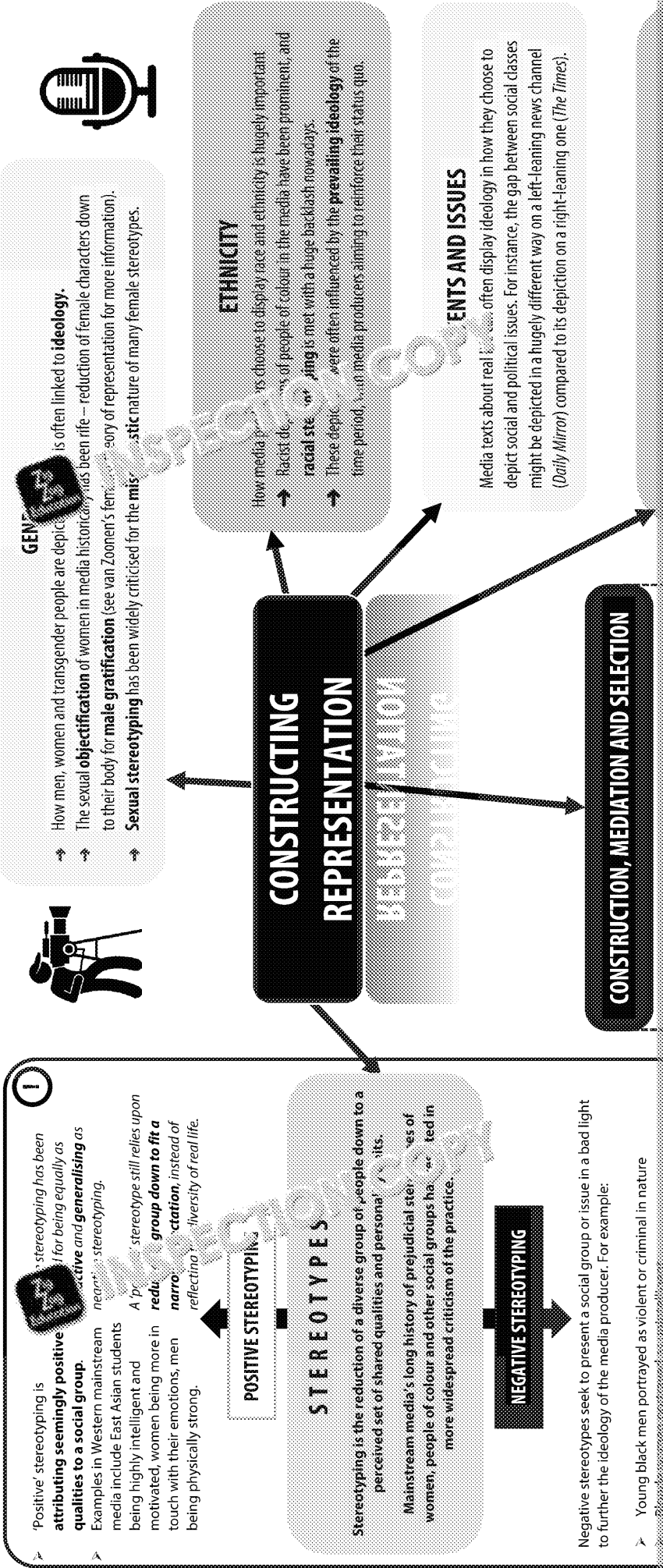


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Representation – Constructing Representation and Stereotypes

5



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Representation – Representation and Reality

6

SOCIAL/CULTURAL FACTORS

Prevailing ideology and beliefs

The **prevailing ideology (the most common beliefs and values of a society)** is often present in mainstream media.

For example:

- Media from a Western capitalist society will have different ideals and views to media from a communist country.
- A country with a state religion will have a different media portrayal of faith to a non-religious one.

Audiences respond differently over time as prevailing ideologies and social norms evolve over time. Modern audiences would likely find the way people and issues are depicted in older texts to be more simplistic, and often offensive.

Hegemony: A dominance of one state/social group over other states/social groups. The dominant group exercises its dominance through social devices such as education, religion and the media. This is called **media hegemony**. Media hegemony involves influencing the way in which reporters (who are also subject to prevailing ideology) select news stories and represent them to society. Media hegemony is an

CONTEXT SHAPES REPRESENTATION

A text – whether media, art, literature, etc. – is likely to reflect the **historical period/cont** was made in. For example:

- ★ Pre women's liberation (up to the 1960s), almost all female characters were objectified and sexualised.
- ★ LGBT characters were either not included or were vilified in early media.
- ★ Black characters were often caricatures based on prejudice that played off racial stereotypes.

REPRESENTATION is affected by industrial and cultural context.

- ★ **INDUSTRIAL FACTORS** – these influence how media producers portray groups' issues in texts.
- ★ **SOCIAL/CULTURAL FACTORS** – these influence how audience respond to the way things are portrayed in the media.

INDUSTRIAL FACTORS

Bias and misrepresentation

Media producers can intentionally **misrepresent** an issue in order to further their own (often **prejudicial**) ideology. I.e. right/ left wing news reporting in the UK.

Presenting a **biased view repeatedly** can influence audiences into believing an inauthentic portrayal of the real world.

Repeated patterns of representation shape how audiences perceive issues in the real world. Media organisations hold great social power through how they choose to portray people and issues.

EXAMPLE OF BIASED MEDIA

The North Korean state broadcaster is a source of **propaganda**, intentionally distorting how the world is portrayed to their audience. For example:

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Representation – Theoretical Approaches

7

IDENTITY – GAUNTLETT

CONSUMPTION CREATES IDENTITY
GAUNTLETT SUGGESTS THE FOLLOWING

- We model parts of our identity on the media we consume and the products we buy
- Quoting lines from a film, buying a book, or a group are merchandise, being a part of a car or a group are examples of this

'FLUID' REPRESENTATION

Modern media has become more fluid in representing the world, specifically gender. Gauntlett argues contemporary media shows more ways to be a man or woman than it has in previous time periods.

REPRESENTATION – HALL

STEREOTYPES

ESSENTIALISATION

- Stereotyping relies on reducing down a group to a few perceived qualities
- Hall calls this process 'essentialisation'

THREE TYPES OF SIGNS IN LANGUAGE

GENDER PERFORMATIVITY – BUTLER

OUTWARD ACTIONS CREATE OUR GENDER IDENTITY

Butler theorises we learn from others and the media the expected qualities of masculinity and femininity, internalise these ideas and then outwardly act on them

PERFORMATIVITY – this means words that have a real effect, such as marriage vows or a judge's sentence

Butler rejects the idea that gender roles of masculinity and femininity are innate and predetermined

TRANSNATIONAL BLACK CULTURE

Gilroy puts forward that a shared cultural heritage of British and American black people has resulted in similar cultural traits.

- Similarities in reggae and R&B music styles is a particularly notable example
- Experiences of racism, discrimination and alienation are explored in black art/literature on either side of the Atlantic

POSTCOLONIALISM AND RACE – GILROY

WESTERN MEDIA STILL HAS COLONIAL ATTITUDES TO RACE

Gilroy puts forward that the perception of non-white cultures is affected by the history of European colonialism.

Colonialism viewed non-white cultures as uncivilised compared to European cultures and subjugated them through violence.

Gilroy puts forward that these attitudes remain in Western society and still do.

• Culture (and other non-white cultures) is still portrayed as 'niche' or 'exotic', whereas Western culture is mainstream and popular culture.

THEORETICAL APPROACHES

FEMINIST THEORY – VAN ZOOZEN

'SPECTACLE'

THE FEMALE FORM AS USUAL SPECTACLE

FEMINIST THEORY – BELL HOOKS

RACIAL HIERARCHY IN PATRIARCHY

hooks writes that **society is patriarchal**, but is specifically a **white supremacist capitalist patriarchy** – and white women are ranked above all people of colour.

White men

White women

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CONVENTIO'S

ADVERTISING KEY CONVENTIONS

Advertising as a media form has its own typical *stylistic* features. It is out for when analysing a text, such as a TV advertisement. *Logos/branding, celebrities, narration, bright light, colour, music* are of colour to create mood, *aesthetics* that match the brand identity, *illustration* of a product, *action* that represents the product.

Like film or TV, adverts have their own genres with their own codes and conventions.

CAR ADS: Imagery of the car, its features. Often set in an urban environment, artistically representing the car's abilities through action. End with text or voice mentioning the model, price and manufacturer.

PERFUME ADS: Conventionally attractive actors

dressed in expensive-looking clothes, iconography of wealth and high society, seductive action, dramatic use of music to convey tone and attitude.

Adverts – whether moving image, print or online – are categorised by their product.

Audiovisual adverts feature very short and succinct narratives.

Often their structure can be broken down like

Often their structure can be broken down like this:

1. Initial state of negativity
2. The product (or brand) is introduced
3. Advert ends on a note of positivity to resonate with the audience

SEMIOTICS

SYMBOLISM

Sym: imagery (e.g. fruit used to symbolise the ingredients in a shampoo ad) often used to represent a product's qualities – but... adverts are a prime example of this because you can't broadcast a smell to... (luckily).

NEW AND IMPROVED!

ADVERTISING MIND MAP

GUARANTEED TO GET YOU EXCELLENT GRADES!

REPRESENTATION

INDUSTRY



REPRESENTATION

Harmful **stereotypes** and unreasonable ideas are less tolerated by modern societies because of changes in our society.

For example, blatant **objectification** of women in adverts ('sex sells') has been widely criticised and appears in adverts far less often than in the past.

MEDIA LANGUAGE

- How audiences have reacted to the form and content of adverts has changed over time. For example:
 - Imagery that showed a luxurious and perfect life that you could have if you bought the advertised product used to be common.
 - Contemporary advertisements often rely upon humour or relatability to target audiences.

CONTEXT

The fundamental function of all adverts is to sell products.

MEDIA LANGUAGE and **REPRESENTATION** are used to help target a specific demographic and convey a **positive brand**

When analysing media language and representation in adverts, remember the commercial nature of the text is crucial.



FACT SHEET

DIRECTOR: Don Sharp
GENRE: Horror
DATE RELEASED: 1963
PRODUCTION COMPANY: Universal and Hammer Film Productions
DISTRIBUTION COMPANY: J Arthur Rank and Universal

The film was met with mixed-to-positive critical reviews at the time. It was directed towards the visual style and production, but critics found the story to be lacking in imagination and creativity.

WOMEN'S LIBERATION

- Feminist movements in the 1960s (second-wave feminism) increased opportunities and rights of women, but women were still unequal to men.
- The contraceptive pill gave women more sexual freedom – in response, patriarchal fear of female sexuality became a recurring motif in horror films.

HORRORS OF THE PAST

- The film's plot features a vampire classic, Gothic depiction of a woman and a vampire that became entangled in their relationship.

HOT OFF THE PRESSES

The film was released in the early 1960s, a time when print advertisements were still a crucial method of creating publicity for a film. The appearance of a poster was important for box-office success.

CONTEXT

THE LEGACY OF HAMMER HORROR

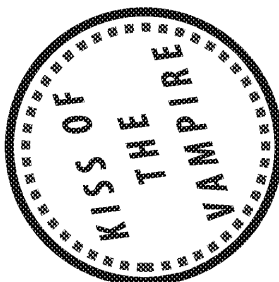
- Hammer Films became famous for its Gothic-inspired horror films, starting in the late 1950s and spanning two decades.
- These featured 'iconic' horror villains such as werewolves, Frankenstein's monster, Count Dracula and the Mummy.
- Notable actors such as Christopher Lee helped make these films box-office successes, as well as modern cult classics.

'NO PHOTOS, PLEASE'

- Unlike modern film posters, the text features a **painted illustration** instead of a photograph.
- This was conventional for the time but shows how much film marketing has evolved.

'IN EASTMAN COLOR!'

This text box refers to the technical set-up of the film, aiming to entice the audience in with this flashy new development (similar to modern-day 3D/4D screenings).



GENRE CONVENTIONS – VAMPIRE ICONOGRAPHY

The image utilises many codes and conventions of the horror genre:

- Prominent use of **red, grey and black** in the colour palette
- Violent sexualised imagery (e.g. the woman about to be bitten)
- A Gothic castle set against a full moon
- Bats – a classic symbol associated with vampires
- The vampire character's costume and appearance – black cape, sharp white fangs, dark hair

MEDIA LANGUAGE

SUBGENRE

Vampire horror is a subgenre of horror.

REPRESENTATION

FEMALE SEXUALITY IN HORROR FILMS

WOMEN AS VICTIMS

The poster depicts **women as both victims and perpetrators**, an unconventional portrayal of women in horror for the time period.

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BUTLER – GENDER PERFORMATIVITY

The way that the housewives are seen in the ad copy and content doing their chores could be a way to make a **female consumer internalise** ideas and outwardly perform in a similar manner.

VISUAL CODES – CONSTRUCTING FEMINITY

- ❖ **Hair** – curled hair in the style of Marilyn Monroe
- ❖ **Face and make-up** – conventionally attractive
- ❖ **Body** – slim with a very small waist
- ❖ **Clothing** – skirt and short-sleeved blouse are modest and revealing

The woman is constructed in the ideal of a 'domestic goddess' – modest, yet appealing to 1950s audiences.

bell hooks – FEMINIST THEORY

- ❖ The depiction of femininity is **EUROCENTRIC**: this term means a bias towards European appearance traits – e.g. white/olive skin, European facial features, straight hair.
- ❖ This is unsurprising for an advert released in the 1950s, a time of racial segregation and prejudice in America and other Western countries.

CONTEXT & AUDIENCE

PRINT ADVERTS

- ❖ Print adverts were a **primary form of marketing in the 1950s**.
- ❖ Television adverts were still relatively new, and comparatively more expensive.
- ❖ Newspapers and magazines were at their **peak of popularity**, as television was a relatively new media.

SOCIAL NORMS OF THE 1950s

GERBNER – CULTIVATION THEORY

- ❖ This advert is typical for the time period with regard to how women are portrayed.
- ❖ As part of a **repeated pattern** of representation this advert contributed to society's attitudes towards women.

REPRESENTATION OF WOMEN AS HOUSEWIVES – HALL

The way in which the women are depicted as 'housewives' relies upon our understanding of the concept. Using Hall's concept maps, the way that women are depicted can be connected to other media of the time, which strongly reinforces the connection of the wife/mother as the housemaker.

TIDE PRINT AD

VISUALS

1. Large main image presents a **conventionally attractive but**

modest young white woman physically embodying the product.



FACT SHEET

BRAND: Tide

PRODUCT: Washing machine powder

ADVERTISING AGENCY:

D'Arcy Masius Benton and Bowles (DMB&B)

DATE: 1950s

American brand Tide, owned by large company Procter & Gamble, launched this ad campaign to appeal to the newly increased number of housewives following the end of World War II.

MEDIA LANGUAGE

TYPOGRAPHY AND LANGUAGE

1. Main slogan lies on the Z line – we read information in an image in

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Advertising and Marketing – Set Product: Super. Human. audiovisual ad (2020)

11

MEDIA LANGUAGE

VISUAL AND TECHNICAL CODES

- Use of **close-ups** to show the athletes' faces creates personalisation and connection.
- Low-angle shots** of Ellie Simmonds create a sense of determination and power. This contrasts with the **wide shot** of her in the pool, where she is weighed down by her previous medals and success.
- Fast-paced editing** is needed to convey the intended message quickly. Montage editing is conventional for adverts.
- Slow motion** is used to make the cycling crash more impactful and exciting.

GAUNTLET'S IDENTITY THEORY

The advert represents disabled men and women from different ethnic backgrounds, creating diversity and inclusivity. By focusing on an under-represented group, the audience can use the ideas presented to shape their own sense of self.

AUDIO CODES

- MUSIC** – 'So You Wanna Be a Boxer' is an upbeat and rousing song which grabs the audience's attention, some of whom will recognise it from the musical *Bugsy Malone*. The lyrics capture the spirit needed to be a Paralympian and reinforce the resilience and determination of Paralympians to not quit.
- SOUND EFFECTS** – exaggerated, **hyperbolic sounds** of the athletes grunting and struggling with equipment show the hard work and determination the Paralympians have. Later we hear the **asynchronous sound** of the crowd roaring and understand the pleasure the athletes experience alongside the pain.

BINARY OPPOSITIONS

Binary oppositions are used throughout the advert to show the athletes' training and the reality of their home lives. Kadeena Cox's dream sequence of waking up to the **diegetic sound** of the alarm clock encourages the audience to positively associate with her as this experience may be similar to **vicarious** pain.

CULTURAL CODES

The advert relies on the audience's knowledge of the Paralympics and Paralympic stars such as Kadeena Cox and Ellie Simmonds.



STUART HALL'S RECEPTION THEORY

Channel 4 would have wanted audiences to take the **intended reading** of the advert, and encouraged this by using recognisable people and familiar narratives. However, some audience members might have taken a **negotiated reading**, feeling distanced from

AUDIENCE RESPONSE

Channel 4's Paralympic coverage was seen by over 20 million people, with the marketing campaign reaching 81% of the UK.

FACT SHEET

ADVERT: Super. Human.
PROMOTING: Paralympics on Channel 4
CREATED BY: 4Creative
DATE: 2020 (for the Tokyo Paralympics)

- This video is about the **sacrifice** that Paralympians make in order to become elite athletes.
- The purpose of the advert is to raise awareness and change the audience's perception of disability.

REPRESENTATION

Rather than heroes or heroines, Channel 4 chooses to represent the Paralympians as everyday, hardworking sportsmen and sportswomen.

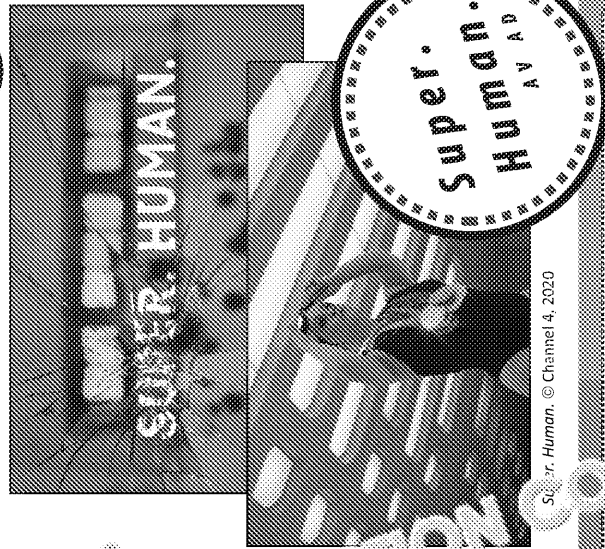
Channel 4 faced criticism for creating unrealistic expectations of people with disabilities in its previous Paralympic campaign 'We're the Superhumans'. In the 'Super. Human.' campaign, greater emphasis is placed on the everyday experience of those with disabilities. In the final frame the word 'super' is smashed, so that the **on-screen graphic** 'human' commands our full attention.

The advert avoids creating a simplistic and stereotypical representation of disabilities. The athletes are three-dimensional: as well as being highly talented sportspeople, they are also ordinary people with ordinary problems such as being woken up by a snoring partner or a crying baby.

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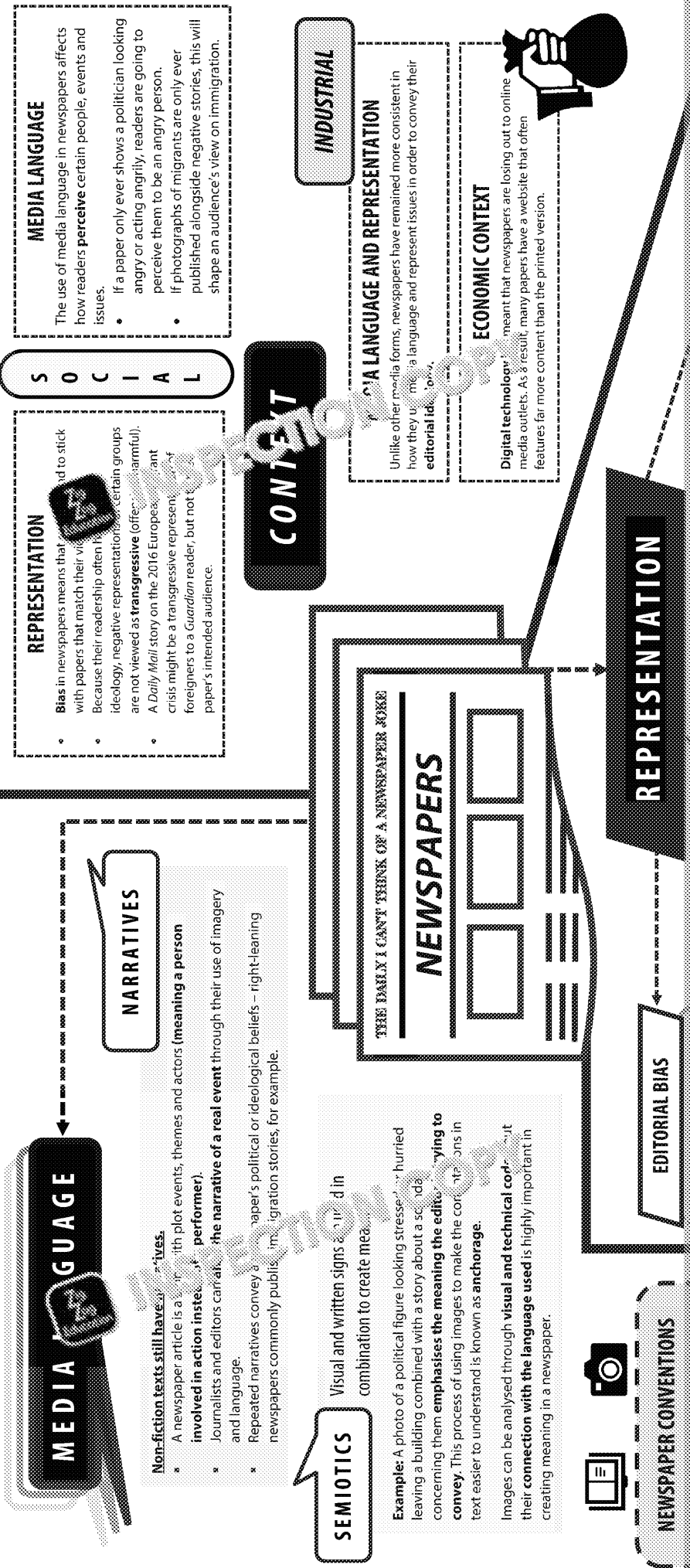
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Newspaper Industry – Context, Media Language, and Representation

12



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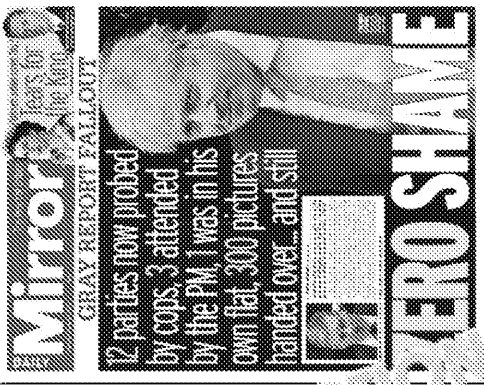


Newspapers – Set Product: The Daily Mirror (2022)

13

FACT SHEET

FORMAT: 'Red top' tabloid
YEAR FOUNDED: 1903
POLITICAL POSITION: Left wing
PUBLISHER: Reach PLC
TARGET AUDIENCE: Lower-middle and working-class people aged 18–30
CONTEXT: Published on 1st February, the 5th edition reports on the gatherings that happened at No. 10 Downing Street during lockdown. The *Daily Mirror* refers to this as 'Partygate'.
MAIN COMPETITOR: The Sun



Daily Mirror: © Reach PLC, 2022

POLITICAL LEANING

- The *Daily Mirror* is a **left-leaning** publication.
- It has consistently supported the Labour Party for many years. Keir Starmer, the leader of the Labour Party, features positively in this edition.
- The paper was previously very critical of how the Conservative government handled the pandemic.
- This edition is highly critical of Boris Johnson's actions and his refusal to

The suffix '-gate' is one of many colloquialisms used in the newspaper. The suffix '-gate' was first used during the 'Watergate' scandal in the 1970s which led to the resignation of Richard Nixon. Since then, '-gate' has often been used to describe far-reaching political scandals. Keir Starmer was associated with a similar scandal, known as 'beergate', when photographs of him drinking beer with his colleagues inside during COVID restrictions were leaked to the press. Later, Starmer was cleared of any

ELEMENTS OF FRONT PAGE

- Photograph** that illustrates cover story
- Emphasis** on the main story
- Strapline** – short headline in red box
- Bold masthead** – newspaper's name
- Emphasis on colloquial language**
- Limited amount of body text**

LAYOUT AND DESIGN

The front cover features a fairly standard layout for a tabloid paper. The **top masthead** is eye-catching and contains the **slogan** 'The Heart of Britain'. The name of the newspaper, connotes that the *Daily Mirror* is part of everyday culture and reflects the ideas of the British population. The **plug** at the bottom of the page reinforces this by featuring the Platinum Jubilee, creating a sense of patriotism.

The layout of the double-page spread is busy and eye-catching with a 50/50 split of images to copy. The **headline** echoes the ideas established on the front cover, branding is also carried through with the use of the red colour scheme.

THE DOUBLE-PAGE SPREAD

The double-page spread focuses on a range of responses to 'Partygate'. The right-hand column features several ordinary people reflecting on their experiences of COVID. By focusing on individual and personal experiences it creates **emotional engagement** for the reader. A selection of quotes in bold with large speech marks use language that is emotive and declaratory.

The letter from Keir Starmer also creates **personal engagement** with the reader through **direct address**. The phrase 'Dear Mirror readers' stands out in a casual, hand-written style, sans-serif font. Starmer uses **personal, inclusive pronouns** such as 'Many of us missed funerals and births'. This reinforces the idea that he shares the same **values, beliefs and expectations** as the reader and creates **left-wing bias**.

BINARY OPPOSITES

The main story on the front cover uses binary opposites to create structure. Boris Johnson is confirmed to have attended 'at least three, possibly six' gatherings while the British public 'diligently followed the rules'. This creates an 'us and them' narrative. In addition, the words of Keir Starmer are described as 'crushing' in the caption, while Boris Johnson is described as 'brashly' trying to fix things in the main copy. Binary opposites are similarly used on the double-page spread.

MEDIA LANGUAGE



Daily Mirror: © Reach PLC, 2022

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MEDIA LANGUAGE

USE OF LANGUAGE

- The masthead logo 'Dieu et mon droit' states as 'God and My Right'. This is the official motto of the monarch of the United Kingdom and reinforces the idea that *The Times* is a **traditional** and **trustworthy** source of news.
- In the spirit of most **broadsheet** newspapers, the language used is **formal** and **fact-based** in comparison to publications such as the *Daily Mirror*.
- This is particularly evident in the headline, which is **informative** rather than sensationalist. The headline highlights Boris Johnson's involvement with lockdown parties through the **possessive phrase** 'PM's four lockdown parties'. This perhaps attributes a sense of blame. The number four also indicates the severity of the PM's involvement.
- The subheading 'Gray criticises leadership and culture' further implies a sense of **blame**. The importance of the Gray report is highlighted through the use of a **pull quote** with a large speech mark and the use of white-on-black design.

LAYOUT AND DESIGN

- The layout of this cover is largely **traditional** and **conventional** of broadsheet newspapers.
- The **masthead** is written in bold upper-case letters – this connotes strength and reliability.
- The **main story** takes up most of the page. A **secondary story** is positioned in the right-hand column.
- The page is densely populated with text including NIBS at the bottom of the page. Each story features a **jump line** to direct readers to the full details.

There are some **unconventional** features though:

- The large **headline** is placed 'below the fold'. This means more emphasis is placed on the **main image** and **pull quote** rather than the headline.
- The **plug** promoting *Times 2* is very different in design from the rest of the cover – bright and colourful, it places emphasis on 'lifestyle' and features less serious stories.

PEOPLE

Boris Johnson is pictured in a cropped **close-up**.

THE EVENT

- The use of **ellipses** in the pull quote 'There were failures of'.



The Times © News UK, 2022

Theoretical Approach – Representation – Stuart Hall
Stuart Hall claims that stereotypes found

FACT SHEET

- FORMAT:** Compact broadsheet
- YEAR FOUNDED:** 1785
- POLITICAL POSITION:** Centre-right leaning
- PUBLISHER:** Times Newspapers
- TARGET AUDIENCE:** Middle-upper-class people aged 35 and over. They have strong cultural capital and an interest in news and analysis.
- CONTEXT:** Released on 1st February 2022, the set edition deals with the scandal surrounding gatherings held at No. 10 Downing Street while such gatherings were prohibited in England.

RIGHT-WING POLITICS

- The *Times* claims to have a more neutral approach to reporting the news in comparison to most tabloids. However, at key times, such as during a general election, it supports the **Conservative Party**.
- The decision of the *Times* editors/owners not to criticise the Conservative Party but to blame Boris Johnson directly for the lockdown parties could hint at their bias towards right-wing politics.

THE TIMES' READERSHIP AND THE CONSERVATIVE PARTY

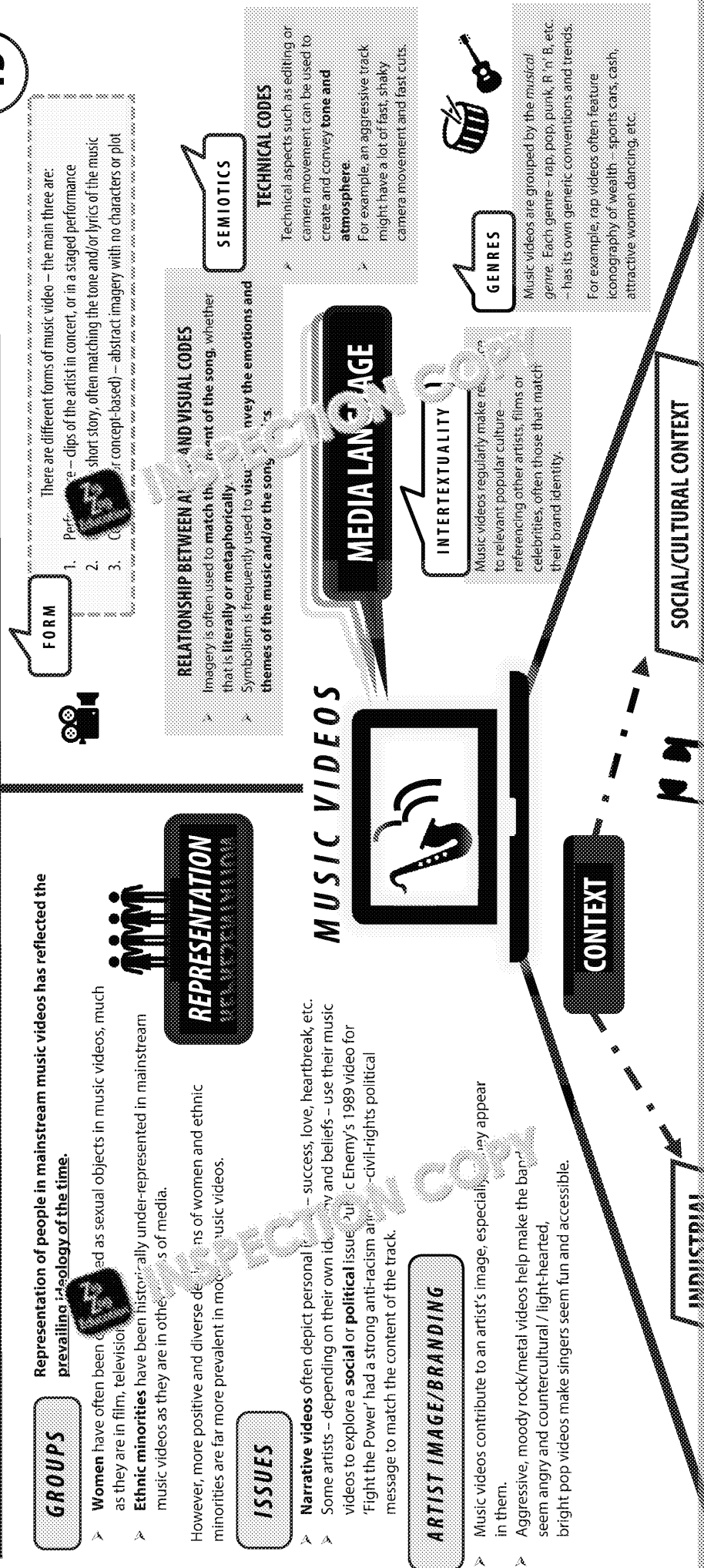
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Music Video Industry – Context, Media Language, and Representation



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Music Video – Set Product: Beyoncé Formation

16

FACT SHEET

ARTIST: Beyoncé

ALBUM: Lemonade

VIDEO RELEASE: December 2016

DIRECTOR: Melina Matsoukas

FORMAT: YouTube video/visual album

GENRE: Trap/bounce/rap

VIEW COUNT (as of Jan 2019): 150 million

RECORD LABEL: Parkwood/Columbia

CHART SUCCESS:

Peaked at #9 in the US Billboard Charts.
Peaked at #31 in the UK Singles Chart,
and #8 in the UK R'n'B Chart.

AMERICAN CULTURAL CONTEXT

Beyoncé is a globally famous artist, but the video contains information that may be unfamiliar to those outside the United States.

The themes and issues explored relate directly to African American life and may be potentially confusing or even alienating for non-Americans.

MAJOR RECORD LABELS AND POLITICS

The decision for the major record labels to release a politically charged video and song is

unconventional.

Mainstream music is a business – politically divisive products can be harmful for sales and are usually avoided as they inevitably please some people while angering others, instead of being crowd pleasers.

'HANDS UP, DON'T SHOOT'

The video makes direct references to both historical racism and the recent outrage over extrajudicial killings of black people by American police officers.

SUPERBOWL 2016 HALF-TIME SHOW

The day after the release of the song, Half of the population of the US watching Beyoncé's performance of the song was criticised for the fact she and her dancers wore costumes similar to those of the Black Panthers, a radical political group that promoted black autonomy. This was met with huge backlash and equally high praise.

SLAVERY, SEGREGATION AND STRUGGLE

The video draws awareness to key parts of African-American history such as slavery, the civil rights movement and the aftermath of Hurricane Katrina.

This confronts the audience with the racism and subjugation of American history and the fact that racial discrimination still exists in 2016.

REPRESENTATION

BEYONCÉ'S OWN IDENTITY

This song and video both explore Beyoncé Knowles' own identity.

Conventional female artists are portrayed in a sexualised manner in order to boost sales, but Formation positions Beyoncé's sexuality as being something she does for herself and not for an audience.

FEMINIST THEORY, V. N. ZOONEN: It could be argued that the video still constructs the female body as a 'spectacle' to appeal to a male audience, despite the lyrical content of empowerment and sexual freedom.

BLACK WOMANHOOD

'Formation' presents an unconventional depiction of women of colour in mainstream media.

- ❖ Black women are not constructed as an 'exotic other' in order to be sexually appealing – there is no white male spectator in the video.
- ❖ Natural afro hair and weaves are displayed proudly.
- ❖ Black women are placed in roles of control without the prejudicial stigma of

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FACT SHEET

ARTIST: Janelle Monáe Robinson (36)

ALBUM: *Written for All In: The Fight for Democracy* (a documentary)

DATE RELEASED: September 2020

DIRECTOR: Child

RECORD LABEL: Wondaland Arts

Society and Atlantic

GENRE: Rap/Hip-hop

FURTHER INFO:

Described as a song for a revolution



Turntables © Jon Monáe, Wondaland Arts Society and
ic Records. 2020

NARRATIVE

The video is both a **performance**-based and **narrative**-based number of different strands; key characters include a family from members **challenge stereotypes** and at times perform key lyrics about moves around their home, looking directly into the camera, creating **address** and offering hope to the audience.

Turntables is full of **symbolism**, including where Monde chooses to perform. Early in the video she is seen performing in front of the American flag, considered by many to be a symbol of **black oppression**. She is also seen in front of a black horse, which perhaps links to slave owners and, more recently, to the police using horses as a way to assert their power over the oppressed. Finally, she performs in front of a stack of US mailboxes, which represents changes to the US postal system which impacted postal voting during the election.

Janelle Monáe is a writer, actress and musician who was born in a working-class community in Kansas. She has written several songs about **social justice**.

C O N T E X T

Manáe's musical style encompasses many genres but *Turritables* is predominantly a **rap** song which suits the theme of protest. Rap is a male-dominated genre; when women are shown, they are often sexualised through their costumes and the use of camera work.

Montae subverts these conventions in *Turntables*, using costume to reinforce key ideas in the narrative and turning stereotypes upside down (as the song title suggests). The video reflects recent social and cultural contexts such as the **Black Lives Matter** movement and highlights **voter suppression** which is often targeted at black Americans.

According to the African Yoruba religion, there are a number of Orisha in existence. Orisha are spirits sent to help humanity become successful and are said to have travelled with African slaves on their way to the New World.



REPRESENTATION

es reference to key moments in black history, including the **civil rights movement** (where Martin Luther King Jr. is seen in the foreground), the **1968 Olympics** (where Tommie Smith and John Carlos gave the black power salute while receiving their medals), and, more recently, the **BLM protests** following the death of George Floyd. All of these moments are used to reinforce a message that times are changing and to give momentum and energy to protesters. A particularly powerful image is during the doll tests scene where a black child chooses the black doll to play with rather than the white one. These references and contradicts the findings of Kenneth and Mamie Clark who conducted these experiments in the 1940s.



GENDER

The representation of Black women as 'recreating lazy stereotypes' with both genders in the family are seen **subvert** the gendered roles of female activists is watched by the young girl with the VR headset, suggesting that **representation in the** 40% is also changing.

The LGBTQ+ community is not necessarily represented, and gender is not necessarily represented as binary. Janine has spoken about her sexuality and identifies as non-binary using both she and they pronouns.

THEORY

Stuart Hall – Stereotypes

Stuart Hall claims that stereotypes found within the media 'exclude and demonise groups', reinforcing the social hierarchy. Monáe subverts stereotypical representations – for example, in the family home where, in several **mid shots**, we see the father cooking while the mother reads the daily papers.

Paul Gilroy – Ethnicity and Postcolonial Theory

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Music Video – Set Product: Alicia Keys – *Underdog* (2020)

16

FACT SHEET

ARTIST: Alicia Keys (41)

ALBUM: *Alicia*

DATE RELEASED: January 2020

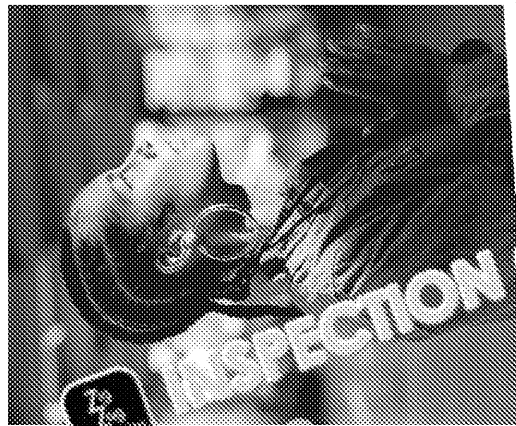
DIRECTOR: Wendy Morgan

RECORD LABEL: RCA Records

GENRE: R&B/Soul

CHART SUCCESS:

Reached #35 in UK download charts



Underdog © Alicia Keys, RCA Records, 2020

CONTEXT

Alicia Keys was born in a deprived area of Manhattan called 'Hell's Kitchen'. She has written songs about her experiences, particularly focusing on **inequality** and **discrimination**. She has been described as a **philanthropist** and an **activist**.

Keys is predominantly an **R&B artist**, though her musical style encompasses many genres. Both men and women in R&B videos are often sexualised, and videos often manipulate lighting in order to create an intimate atmosphere.

Keys subverts these conventions in *Underdog*, creating an atmosphere of **positivity** and **community**.

The video reflects recent **social and cultural contexts** such as the **Black Lives Matter** movement.

REPRESENTATION



Keys **challenges stereotypical** ideas about age. Two children are seen at home alone waiting for their mother to return. Rather than being troublesome, they are **resilient**. For example, cooking their own food. When their mother returns, a warm colour palette is used to emphasise a **happy family home**.

However, there are still some stereotypes. For example, the age of the single mother suggests that Keys just have had her children as a teenager and she struggles to provide for her family. Older people are also completely excluded from the video.



GENDER AND ETHNICITY

The representation of gender and ethnicity celebrates **diversity** rather than recreating lazy stereotypes. Keys emphasises the similarities between social groups rather than highlighting difference, 'oneness', 'togetherness'.

As a woman of colour within the music industry, Alicia Keys has spoken up about racism in various interviews. The lyric 'They said I would never make it, but I was built to break the mould' in *Underdog* suggests that she has overcome many challenges to become the successful artist she is. This offers hope to the audience.

THEORY

Stuart Hall – Stereotypes

Stuart Hall claims that stereotypes found within the media 'exclude and demonise groups', reinforcing the social hierarchy. By avoiding obvious stereotypes, Keys presents a much more positive representation.

Paul Gilroy – Ethnicity and Postcolonial Theory

NARRATIVE

The video is both a **performance-based** and **narrative-based** video. The narrative is **linear** but has a number of different **strands** that are illustrated by the lyrics. Keys narrates the story of a homeless man and a single mother at the start of the video. We see these characters **crosscut** together in **mid shots**, establishing that the song is about them. Later she sings directly into the camera, making the audience feel involved in the storyline. She is also seen in a range of **group shots** where other members of the community dance and perform the song. This connotes that the song is for anyone who feels like an 'underdog'. This reinforces Keys as a musician who uses her status to give a voice to marginalised groups and her desire to create a community.

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Music Video – Set Product: Vance Joy Riptide

17

FACT SHEET

ARTIST: Vance Joy
DATE RELEASED: April 2013
DIRECTORS: Dimitri Basil, Laura Garun
FORMAT: YouTube video
GENRE: Indie/pop
VIEW COUNT (as of Jan 2019): 285 million
RECORD LABEL: Liberation/Infectious/Atlantic
CHART SUCCESS:
 ❖ Peaked at #6 in Australia
 ❖ Voted #1 of Triple J's Hot 100 in 2013
 ❖ Peaked at #10 in the UK
 ❖ Remained in the charts for a record-breaking 120 weeks

SCOPHILIA

A way in which the blonde woman is seen could be seen as an example of scophilia (deriving sexual pleasure from viewing someone), and an example of objectification.

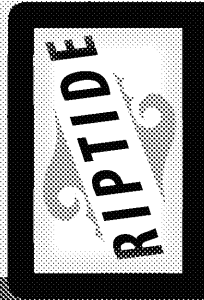
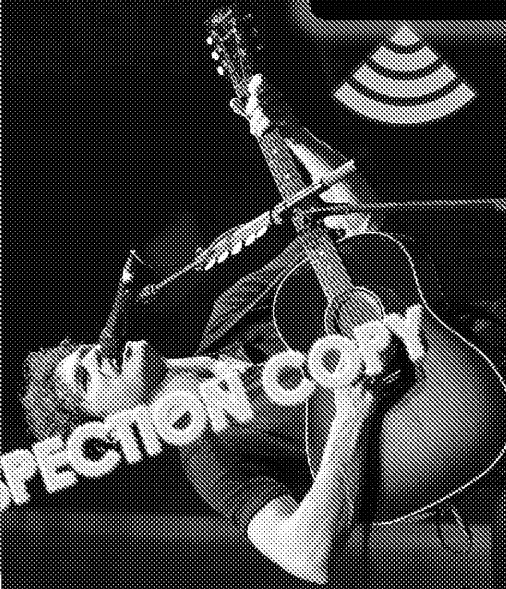
REPRESENTATION OF WOMEN – The 'Muse'

The women in the video are conventionally attractive and shown to be alluring. Mirroring the lyrical content of the song, their appearance is reminiscent of 'I swear she's destined for the screen, closer thing to Michelle Pfeiffer than you've ever seen'.

ETHNICITY/RACE

While all three actors featured in the video are white, this decision may have been simply due to the small size of the production.

It could be argued that *Riptide* presents a Eurocentric depiction of beauty in the casting of a conventionally attractive slim white woman.



REPRESENTATION



ISSUES

Light-hearted tone of the song and the lack of coherent narrative means that *Riptide* doesn't explicitly explore social/political issues. However, intertextual film references to women as pursued and unable to escape from the 'dark side'.

by 'Runnin' down the Riptide'



CONCEPT VIDEO

With no performance footage for 'Riptide' is unconventional for mainstream pop videos.

Instead, the video is a sequence of symbolic representations of the lyrics and themes.



'INDIE' VISUALS

Director Dimitri Basil uses a variety of techniques similar to those of modern independent films, particular those of Wes Anderson:

- ❖ 'Retro' props and costumes such as the leather suitcase, round sunglasses, and the film cameras used by the actors on the beach.
- ❖ Use of symmetrical framing – an unconventional visual technique

THE 'INDIE' MUSIC GENRE

Indie music is a genre of music that is often associated with independent record labels and a DIY ethos.

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Music Video – Set Product: Sam Fender – Seventeen Going Under (2021)

17

FACT SHEET

ARTIST: Sam Fender (28)
ALBUM: *Seventeen Going Under*
DATE RELEASED: July 2021
DIRECTOR: Brock Neal Roberts
RECORD LABEL: Polydor Records
GENRE: Indie / Alternative rock
CONTEXT: Written during the COVID-19 pandemic
CHART SUCCESS: Reached #3 in the UK singles chart



CONTEXT

Fender has been called the 'North Shields Springsteen' – a reference which highlights both his hometown in North East England and the American artist Bruce Springsteen. Springsteen is a well-respected artist who used his upbringing in New Jersey as inspiration for many of his successful songs. North Shields is an area of social deprivation where over 30% of children live in poverty.



Seventeen Going Under © Sam Fender, Polydor Records, Universal Music Operations Limited, 2021.

Codes and Conventions

Seventeen Going Under is a typical performance-based video. Sam Fender addresses the audience directly in a number of medium close-ups, tracking shots and long takes. He lip syncs the lyrics, delivering an emotional performance, at times looking sad, fearful and angry. His performance also reflects the narrative elements of the video. The young people surrounding him experience the same range of emotions as Fender in a variety of narrative scenarios, such as with family and relationships.

GENRE

Indie / Alternative rock
Indie music often deals with gritty and controversial themes. Musical prowess is more important than commercial success.

Indie music videos are often about the musical ability of the artist, so we might expect to see Fender playing his guitar in the video.

Instead, there is more focus on Fender's delivery of the lyrics and, therefore, the meaning of the words. They are deeply personal.

Key lyrics are clearly illustrated in the video. For example, we see a low-angle shot of a woman at home and hear lyrics about Fender's mother and the pressure of the debt she is in.

THEORY

David Gauntlett – Identity

Fender's video creates a more complex representation of age and gender than some traditional texts. This offers the audience a diverse range of identities to choose from when forming their own. Gauntlett would argue that this is typical of modern texts.

Stuart Hall – Stereotypes

Stuart Hall claims that stereotypes found within the media 'exclude and demonise groups', reinforcing the social hierarchy. By including stereotypes in his video, Fender is

STAR PERSONA

By appearing on screen for the majority of the video, Sam Fender establishes himself as a star who feels passionate about social issues. There are lots of young, white males in the indie genre, so it's important he stands out and emphasises his unique political viewpoint. His Geordie accent is a key part of his identity and the use of dialect words such as 'bizzies' and 'nowt' creates a clear connection with his upbringing and helps to establish him as an artist who cares about the world he grew up in.

CLASS

- The use of working-class locations, such as the Victorian terraced street, gives a sense of gritty realism, though this is later juxtaposed when Fender appears to slowly rise up into the sky.
- High-rise council housing looms in the background of group shots while the young people stand in the foreground. This could connote boredom or anxiety due to the lack of opportunities for working-class young people.
- The working class are represented as financially disadvantaged through lyrics to do with the DWP and a social security card, such as the bills left on the table.



AGE

- The title of the song (*Seventeen*), also the name of his second studio album) clearly anchors the message in youth – that being a 17-year-old can be chaotic and confusing. Fender's well-known letter to his 17-year-old self.
- Stereotypical representations of young people often focus on the trouble they cause. In the video, close-ups of sweat and of bleeding knuckles reinforce the idea that young people are involved in conflict and violence.
- Groups of teens hanging around together, with similar codes of dress, reinforces another stereotype of young people – that they form gangs and move around in packs.
- The chaotic nature of being a teenager is emphasised as the editing pace increases. The dancing and club scenes are particularly frenetic.

GENDER



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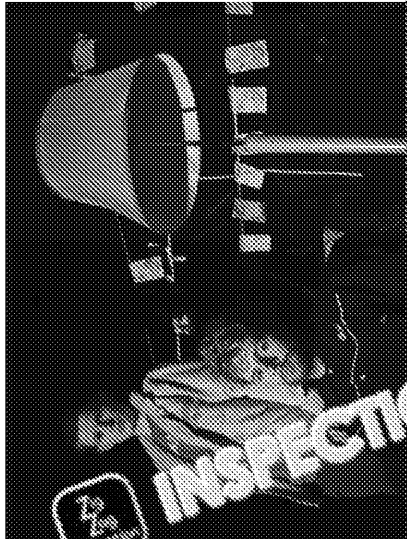


Music Video – Set Product: Tom Grennan – Little Bit of Love (2021)

17

FACT SHEET

ARTIST: Tom Grennan (27)
ALBUM: *Evering Road*
DATE RELEASED: January 2021
DIRECTOR: Keane Shaw
RECORD LABEL: Insanity
GENRE: Indie / Alternative rock
CONTEXT: Written after the breakdown of a relationship
CHART SUCCESS: Reached #7 in the UK singles chart



Little Bit of Love © Tom Grennan, Insanity, 2021

GENRE

Indie music often deals with **gritty and controversial themes**. Musical prowess is more important than commercial success.

Indie music videos are often about the **musical ability** of the artist, so we might expect to see Grennan playing an instrument in this video.

Instead, there is more focus on Grennan's delivery of the lyrics and, therefore, the meaning of the words. They have a **confessional** tone.

Key lyrics are clearly illustrated in the video, particularly 'swimming in the deep end' which informs the **main narrative strand**.

Codes and Conventions

Little Bit of Love is a **musical narrative**-based and **performance-based** video. Tom Grennan lip syncs the lyrics, delivering an emotional and energetic performance which is reflected in the use of **high-, low- and mid-angle** shots and increased **editing speed** as the video progresses. **Close-up shots** are used in the narrative to connect the audience with the main characters and to deliver narrative ideas clearly; for example, the close-up of the word 'Tomorrow' when the character's truck comes through the window.

THEORY

David Gauntlett – Identity

Grennan's video creates a more complex representation of **masculinity** than some traditional texts. This offers the audience a

NARRATIVE

- 1. The video is constructed like a **short film** with a **title card** at the beginning and **credits** at the end. This is a feature of some of Grennan's other music videos too.
- 2. The video features a **circular narrative structure**. A **low angle**, medium close-up shot of Grennan's angry facial expression features near the beginning and end of the video. When we see the shot for the second time, we have a greater understanding of why he feels angry and frustrated.
- 3. The **narrative resolution** shows that Grennan has learnt from his

STAR PERSONA

By appearing on screen for the majority of the video, Tom Grennan establishes himself as a star who feels passionate about his experiences. There are lots of young, white males in the indie genre, so it's important to stand out as offering something different. On his website, his voice is described as 'emotional', 'warm', with 'a rasp full of devilment and mischief', so the performance of the song emphasises a personal and energetic delivery of the lyrics.

Grennan's **codes** also help to establish his star persona. He wears colourful knitwear and chunky jewellery to reflect the indie genre and a sense of the **vintage**. His costume contrasts with other characters in the video and establishes him as **unique**.

CLASS

- The **working class** are represented as **financially disadvantaged** and facing **challenges** in their lives. Grennan's anger over the lack of milk, seen in **fast-paced montage** **close-up** shots, shows that money for basic items like food isn't easily available.
- The use of **working class locations**, such as the block of flats Grennan is pictured in front of, sets this in a **realistic** location and gives the video a more **realistic feel**. The abandoned sofa that Grennan sits on creates a **stereotypical representation**.
- There is a suggestion that men from the **working classes** must turn to crime in order to make ends meet.



AGE

- Even though Grennan's character is a young man himself, he is a **father figure** to his younger brother and has significant responsibilities. These responsibilities cause him frustration, and the life of a young man is represented as difficult.
- The younger brother is represented as more **innocent**, with dreams to fulfil. The bond between the characters creates humour, particularly during the 'learning to swim' montage. Grennan clearly wants a better life for his younger brother.
- There is a suggestion that young people in deprived areas turn to **gangs** and **crime** for community and prosperity.

GENDER



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Media Language – Semiotics and Intertextuality

1

Define the following terms:

SEMIOTICS

'SEMIOTICS' –

Explain the relationship between the signifier/signified.

SIGNIFIER AND SIGNIFIED

SIGNIFIER

E.g. a pointing finger

SIGNIFIED

E.g. the idea that you should be doing something you should be doing.

OBSERVER

WHY THE OBSERVER IS IMPORTANT

Meaning created by the signifier/signified relationship is open to the personal interpretation of the observer.

Which factors may influence how a sign is interpreted differently by individuals?

BARTHES' (1915-1980) FIVE CODES:

French semiotician and philosopher Roland Barthes put forward the idea that there are five 'codes' that create signs and shape meaning in.

Each of Barthes' five codes are defined below. Label each with the correct code.

5.

Any component of a text that raises questions in the minds of the audience, generating intrigue and mystery.

THE ORDER OF SIGNIFICATION

Define the following terms:

1. DENOTATION

PIERCE'S (1839-1914) THREE TYPES OF SIGN: American linguist and semiotician Charles Pierce proposed that all signs can be organised into one of three categories:

Define each of Pierce's three types of sign below. Give examples of each.

INDEX

SYMBOL

ICON



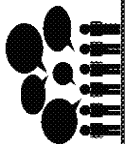
Define intertextuality below.

INTERTEXTUALITY

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Media Language – Form and Content

2

Define 'form'.

FORM

Why is this important?

How a media producer decides to present a text using elements of form affects how **signs** and **meaning** are created and conveyed to an audience. These elements of form are things that often go unnoticed to a viewer but play a significant role in conveying **tone** and **meaning**.



Label some of the key elements of form described below using the following list: framing, camera angle, shot length, camera movement. Try to give examples where possible.

- 1 An image has been framed by the camera lens. When **compositional guidelines** – such as the **rule of thirds** and the **golden ratio** – have been used or ignored?
- 2 How far away the camera is from the subject massively affects the nature of the image. Consider the difference between an **extreme close-up** of a person's face and a **long shot** of the same person sitting alone – how does the distance from the lens change the tone?
- 3 If the camera moves, where does it go? What subject does it follow? Does it move on a dolly, is it handheld '**shaky cam**'? Is the movement **purposeful**?

Define 'content'.

CONTENT

Mise en scène = everything that an audience can see on screen that has been carefully and **intentionally** constructed by the creators. This phrase usually means '**placing on stage**'.

SCALE: Setting/ location (time and geography)/ Costume (make up and props)/ Actors (casting/ body language/ facial expressions)/ Lighting & cinematography/ Editing and camerawork

IMAGE SUBJECT

Fill in the mind map below by listing how you may analyse an area of mise en scène specified. Set and Props has been completed for you.

Mise en scène

LIGHTING/COLOURING

SETS AND PROPS

- * Location – where is the scene located and what is the significance of it?
- * Props – what objects are in the scene and what connotations

TYPOGRAPHY AND GRAPHICS

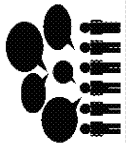
Relationship between form and content

Form and content are **connected** and

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Media Language – Narrative and Genre

3

Define 'genre'.

GENRE

Texts that share similar **codes and conventions** of **form and content** are grouped into genres. Genre labels – horror, comedy, drama, etc. – are **fluid and porous** at **rigidly fixed**. Because of their common qualities across individual texts, genres hold certain **audience expectations** that make them a powerful **marketing tool**.

Define the different types of narrative listed below.

NARRATIVE

- ❖ All texts share a **narrative** – an underlying structure to how their story elements are ordered and positioned – whether **fictional or non-fictional** and no matter their **duration**.
- ❖ A story is the sequence of unique events – a narrative is the **overarching structure of those events**.
- ❖ Narratives convey **key ideology** as well as themes and story content. For example, news media often construct narratives around issues such as terrorism or immigration that convey their view on that issue.

DIFFERENT TYPES OF NARRATIVE

CLOSED –

OPEN –

MULTISTRAND –

LINEAR –

NONLINEAR –

CIRCULAR –

PROPP'S CHARACTER TYPES

Folklorist Vladimir Propp put forward that classical narratives have a number of common character types.

These character *archetypes* have specific functions that drive the story forward towards the hero succeeding.

While based in older folk tales and legends, aspects of these character types can still be analysed and explored in modern texts.

EXPLORED MORE ON PAGE 4

TODOROV'S THEORY OF EQUILIBRIUM

Fill in the flow diagram below to show Todorov's theory of equilibrium.

Narrative theorist Tzvetan

FORM

What are the typical codes and conventions of Westerns? Give examples of aspects of both form and content below.

Generic codes and conventions of classic westerns

CONTENT

Define the following terms:

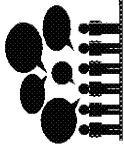
SUBGENRES

GENRE HYBRIDITY

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Media Language – Theoretical Approaches

4

SEMIOTICS – BARTHES

ORGANISING SIGNS AND SYMBOLS

Barthes organised how signs – visual linguistic – are used to create meaning into codes.

THE ORDER OF SIGNIFICATION
1st – denotation – literal surface meaning of an object/word
2nd – connotation – mental associations / thoughts beyond the literal meaning

Define Barthes' five codes below.

1) ACTION

2) MYTH

3) CULTURAL

4) SEMANTIC

5) SYMBOLIC

BARTHES' FIVE CODES

STRUCTURALISM - STRAUSS

KEY CONCEPTS OVERVIEW

- No text is isolated
- A text exists within greater structures that influence meaning
- For example, a film is connected to other categories – genre, other films by the same director, stories with a similar topic, real-world events and themes, etc.

BINARY OPPOSITES

Explain what the term 'binary opposites' means. How does someone such as Strauss (using a structural analysis) view binary opposites?

GENRE – NEALE

REPETITION AND VARIATION

- REPETITION – establishes generic codes and conventions
- VARIATION – keeps audience engagement, allows genre to evolve over time

How can genre be used as an economic tool? Write your reasons below.

GENRE AS AN ECONOMIC TOOL

NARRATOLOGY – PROPP

CHARACTER ARCHETYPES

Propp analysed Soviet folklore and proposed that there are seven character archetypes of character that fulfil narrative roles, such as protagonist and antagonist.

Define each of Propp's character types below.

1) HERO

2) PRINCESS

3) DISPATCHER

4) HELPER

5) VILLAIN

6) VILLAIN'S AID

7) DONOR

Why are they really relevant for modern media texts?

Characters may be from folk tales, but modern texts may still use these types or elements of these archetypes to tell stories.

NARRATOLOGY – Todorov

Todorov put forward that many narratives follow a similar underlying structure. This is known as the theory of equilibrium.

BREAKING FROM THE PATTERN – texts that don't follow the pattern can still be analysed using it.

What does the term

THEORETICAL APPROACHES

POSTMODERNISM – BAUDRILLARD

Briefly describe postmodernism below.

BRIEF SUMMARY

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Representation – Construction Representation and Stereotypes

5

1 What is meant by 'positive stereotyping'? Include an example.

2 Can you think of any criticisms of positive stereotyping?

POSITIVE STEREOTYPING

STEREOTYPES

Stereotyping is the reduction of a diverse group of people down to a perceived set of shared qualities and personalities.

Mainstream media's long history of prejudicial stereotyping of women, people of colour and other social groups has resulted in more widespread criticism of the practice.

NEGATIVE STEREOTYPING

3 What is meant by 'negative stereotyping'? Include an example.

4 How are gender, ethnicity, and events and issues represented in media texts? How have audiences reacted to certain representations of each? List your responses in the text boxes below.

CONSTRUCTING REPRESENTATION

ETHNICITY

EVENTS AND ISSUES

CONSTRUCTION, MEDIATION AND SELECTION

No media text shows the 'real world' without a level of filtering and artificiality. These are processes that happen when a media product is made.

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Representation – Representation and Reality

6

SOCIAL/CULTURAL FACTORS

Prevailing ideology and beliefs

The prevailing ideology (the most common beliefs and values of a society) is often present in mainstream media.

How might a media text reflect prevailing ideology and beliefs of when it was produced? List some examples below.

Audiences respond differently over time as prevailing ideologies and social norms evolve over time. Modern audiences would likely find the way people and issues are depicted in older texts to be not only simplistic, and often offensive.

Define 'media hegemony'.

What is

CONTEXT SHAPES REPRESENTATION

A text – whether media, art, literature, etc. – is likely to reflect the **historical period/context** it was made in. For example:

- Pre women's liberation (up to the 1960s), almost all female characters were objectified and sexualised.
- LGBT characters were either not included or were vilified in early media.
- Black characters were often caricatures based on prejudice that played off racial stereotypes.

REPRESENTATION is affected by industrial and cultural context.

Define the terms 'industrial factors' and 'social/cultural factors' below.

INDUSTRIAL FACTORS

SOCIAL/CULTURAL FACTORS

INDUSTRIAL FACTORS

Bias and misrepresentation

Media producers can intentionally **misrepresent** an issue in order to further their own (often **prejudicial**) ideology.

Presenting a **biased view repeatedly** can influence audiences into believing an inauthentic portrayal of the real world.

Repeated patterns of representation shape how audiences perceive issues in the real world.

Media organisations hold great **social power** through how they choose to portray people and issues.

Define 'media hegemony'.

Give an example of biased media. The picture below may help you.

EXAMPLE OF BIASED MEDIA

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.....

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REPRESENTATION and
REALITY

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Representation – Theoretical Approaches

7

IDENTITY – GAUNTLETT

1. List some of Gauntlett's key beliefs about identity and media texts.

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GENDER PERFORMATIVITY – BUTLER

OUTWARD ACTIONS CREATE OUR GENDER IDENTITY

Butler theorises we learn from others and the media the expected qualities of masculinity and femininity. Internalise these ideas and then outwardly act on them.

2. Define the term 'performativity'.

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Butler rejects the idea that gender roles of masculinity and femininity are innate and predetermined.

THEORETICAL APPROACHES

STEREOTYPES

ESSENTIALISATION

- Stereotyping relies on reducing down a group to a few perceived qualities
- Hall calls this process 'essentialisation'

3. Define Hall's three types of sign below.

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REPRESENTATION – HALL

FEMINIST THEORY – VAN ZOOZEN

4. What does van Zoonen believe about the way that the female form is represented in media texts?

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POSTCOLONIALISM AND RACE – GILROY

5. What does Gilroy suggest about the way that non-white cultures are represented in media texts?

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TRANSATLANTIC BLACK CULTURE

Gilroy puts forward the idea of a shared cultural heritage of British and American black people has resulted in similar cultural traits.

- Similarities between music styles is a particularly notable example
- Experiences of racism, discrimination and alienation are explored in black art/literature etc. on either side of the Atlantic

FEMINIST THEORY – BELL HOOKS

6. Fill in the pyramid below to show the racial hierarchy of media texts. Use the terms 'white men', 'white women', 'men of colour' and 'women of colour' to show the hierarchy. The highest ranking race/gender should be placed at the top, working down to the lowest ranking.

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Fill in the gaps below using the words in the box.

commercial
demographic
less
perfect
positive
reacted
sell
stereotypes

The fundamental function of all adverts is to _____ products.

MEDIA LANGUAGE and REPRESENTATION are used in ways to help target a specific _____ and convey a _____ brand image.

When analysing media language and representation in adverts, remember the _____ nature of the text is crucial.

SOCIOCULTURAL CONTEXT

MEDIA LANGUAGE

How audiences have _____ to the form and content of adverts has changed over time. For example:

- Imagery that showed a luxurious and _____ life that you could have if you bought the advertised product used to be common.
- Contemporary advertisements often rely upon humour or reliability to target audiences.

REPRESENTATION
Harmful _____ society.
unreasonable ideals are less to _____ of modern audiences because of changes in _____.

For example, blatant objectification of women in adverts (_____ sells) _____ widely criticised and appears in adverts far _____ often than in the past.

Fill in the gaps below using the words in the box.

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NEW AND IMPROVED!

ADVERTISING MIND MAP

GUARANTEED TO GET YOU EXCELLENT GRADES!

NARRATIVE
Audiovisual adverts feature very short and succinct narratives.

Reorder the typical structure of advertisements below.

- ☐ The product (or brand) is introduced
- ☐ A note of positivity to resonate with the audience
- ☐ State of negativity

SEMiotics
Give one example of how symbolism can be used in advertisements.

SEMiotics

AIDA: Awareness, Interest, Desire and Action

MEDIA LANGUAGE

List some of the key conventions of advertisements below.

ADVERTISING KEY CONVENTIONS

GENRES
Like film or TV, adverts have their own genres with their own codes and conventions.

Describe the key codes and conventions of car and perfume adverts below.

CAR ADS:

PERFUME ADS:

Adverts – whether moving image, print or online – are categorised by their product.

REPRESENTATION

LIST OF STEREOTYPES

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Advertising and Marketing – Set Product: *Kiss of the Vampire* (1963) Poster

9

Complete the fact sheet.

FACT SHEET

DIRECTOR:

GENRE:

DATE RELEASED:

PRODUCTION COMPANY:

DISTRIBUTION COMPANY:

The film was met with mixed-to-positive critical reviews at the time. Praise was directed towards the visual style and production, but critics found the story to be lacking in innovation and creativity.

contraceptive
cult
feminist
Gothic
motif
patriarchal
poster
print
rights
unequal
villains

WOMEN'S LIBERATION

in the 1960s increased opportunities and _____ movements but women were still _____ of women, _____ to men.

The _____ pill gave women more sexual freedom – in response, _____ fear of female sexuality became a recurring _____ in horror films.

HORRORS OF THE PAST

The film's plot is derived from classic _____ of vampires and unfortunate _____ victims that become entangled in their web.

HOT OFF THE PRESS

The film was released in the early 1960s, a time when _____ advertisements were still a _____ method of creating publicity for a film. The appearance of a _____ was important for box-office success.

What does the text box 'In Eastman Color' refer to?

'IN EASTMAN COLOR'

How is the poster for *The Kiss of the Vampire* different from modern film posters? Think about how it has been created.

REPRESENTATION

How does the film poster depict women? Analyse how the blonde woman is presented compared to how the brunette woman is presented in the boxes below.

FEMALE SEXUALITY IN HORROR FILMS

MEDIA LANGUAGE

List some of the codes and conventions of the horror genre that the poster uses in the box below. Refer to the imagery used in the poster.

GENRE CONVENTIONS

SUBGENRE

CONTEXT

THE LEGACY OF HAMMER HORROR

Hammer Films became famous for its Gothic-inspired horror films, starting in the late 1950s and spanning two decades.

- These featured 'iconic' horror _____ such as _____ werewolves, Frankenstein's monster, Count Dracula and the Mummy.
- Notable actors such as Christopher Lee helped make these films box-office successes, as well as modern _____ classics.

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Advertising and Marketing – Set Product: Tide print ad (1950s)

10

How can the advert be said to demonstrate gender performativity? Write down your thoughts in the text box below.

BUTLER – GENDER PERFORMATIVITY

List some of the visual codes used by the advert to construct an idea of femininity.

VISUAL CODES – CONSTRUCTING FEMINITY

REPRESENTATION

Which of Barthes' codes does the line above ('Tides got what women want!') depict?

bell hooks – FEMINIST THEORY

The depiction of femininity is EUROCENTRIC; this term means a bias towards European appearance traits – e.g. white/olive skin, facial features, straight hair. This is unsurprising for an advert released in the 1950s, a time of racial segregation and prejudice in America and other Western societies.

CONTEXT & AUDIENCE

Fill in the gaps below using the words in the box.

PRINT ADVERTS

- Print adverts were a _____ form of marketing in the 1950s.
- _____ adverts were still relatively new, and comparatively more expensive.
- _____ and magazines were at their peak of popularity, as television was a relatively new media.

domestic
economic
household
liberation
male-dominated
newspapers
primary
sexism
suffragette
target
television
traditional

GERBNER – CULTIVATION THEORY

- This advert is typical for the time period with regard to how women are portrayed.
- As part of a repeated pattern of representation this advert contributed to society's attitudes towards women.

REPRESENTATION OF WOMEN AS HOUSEWIVES – HALL

The way in which the women are depicted as 'housewives' relies upon our understanding of the concept. Using Hall's concept maps, the way that women are depicted can be connected to other media of the time, which strongly reinforces the connection of the wife/mother as the housemaker.

TIDE
PRINT
AD

VISUALS

- Large main image
- Main slogan

Examine the key elements of media language used in the advert below.

TYPOGRAPHY AND LANGUAGE

MEDIA



FACT SHEET

BRAND:

PRODUCT:

ADVERTISING AGENCY:

DATE:

American brand Tide, owned by large company Procter & Gamble, launched this ad campaign to appeal to the newly increased number of housewives following the end of World War II.

Complete the fact sheet.

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MEDIA LANGUAGE

Briefly analyse the campaign in relation to Gauntlett's identity theory

GAUNTLETT'S IDENTITY THEORY

Explore some of the key visual, audio and cultural codes used by the campaign below.

VISUAL AND TECHNICAL CODES

AUDIO CODES

Describe how binary oppositions are used by the campaign below.

BINARY OPPOSITIONS

CULTURAL CODES

Briefly analyse the campaign in relation to Stuart Hall's reception theory

STUART HALL'S RECEPTION THEORY

AUDIENCE RESPONSE

Channel 4's Paralympic coverage was seen by over 20 million people, with the marketing campaign reaching 81% of the

Complete the fact sheet below.

FACT SHEET

ADVERT:

PROMOTING:

CREATED BY:

DATE:

- This video is about the sacrifice that Paralympians make in order to become elite athletes.
- The purpose of the advert is to raise awareness and change the audience's perception of disability.

REPRESENTATION

Fill in the gaps below using the words in the box.

Rather than _____ or heroes, Channel 4 chooses to _____ the Paralympians as everyday, hardworking sportsmen and sportswomen.

Channel 4 faced _____ for creating _____ expectations of people with disabilities in its previous Paralympic campaign 'We're the Superhumans'. In the 'Super. Human.' campaign, greater emphasis is placed on the _____ experience of those with disabilities. In the final frame the word 'super' is smashed, so that the _____ 'human' commands our full attention.

The advert avoids creating a simplistic and _____ representation of disabilities. The athletes are three-dimensional: as well as being highly talented sportspeople, they are also ordinary people with ordinary problems such as being woken up by a snoring partner or a crying baby.

criticism
victims
unrealistic
everyday
represent
on-screen graphic
stereotypical

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Newspaper Industry – Context, Media Language, and Representation

12

MEDIA LANGUAGE

bias
events
ideology
transgressive

MEDIA LANGUAGE

The use of media language in newspapers affects how readers perceive certain _____ and _____.

- If a paper only ever shows a politician looking angry or acting angrily, readers are going to perceive them to be an angry person.
- If photographs of migrants are only ever published alongside negative stories, this will shape an audience's view on immigration.

Fill in the gaps below using the words in the box.

REPRESENTATION

_____ in newspapers might tend to stick with papers that match their view _____.

Because their readership often has the same _____, negative representation _____.

_____ groups are not viewed as _____ (offensive/harmful).

A *Daily Mail* story on the 2016 European migrant crisis might be a transgressive representation of foreigners to _____ readers, but not to the paper's intended _____.

NARRATIVES

How can newspapers be said to still tell a narrative? Explore this idea below.

SEMIOTICS

Visual and written signs are used in combination to create meaning.

Example: A photo of a political figure looking stressed or hurried leaving a building combined with a story about a scandal concerning them emphasises the meaning the editor is trying to convey. The process of using images to make the connotations in text easier to understand is known as **anchorage**.

Images can be analysed through **visual and technical codes**, but their connection with the **language used** is highly important in creating meaning in a newspaper.

List some of the key conventions of newspapers below.

NEWSPAPER CONVENTIONS

How can newspapers be said to be biased? Explore this idea below.

REPRESENTATION

CONTEXT

MEDIA LANGUAGE AND REPRESENTATION

Unlike other media forms, newspapers have remained more consistent in how they use media language and represent issues in order to convey their **editorial ideology**.

Why are printed forms of newspapers declining? How are newspapers growing with this issue?

ECONOMIC CONTEXT

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Newspapers – Set Product: The Daily Mirror (2022)

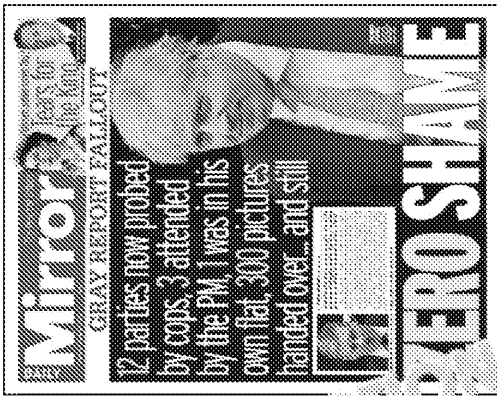
13

How are binary opposites used on the front page and also the double-page spread?

Complete the fact sheet.

FACT SHEET

FORMAT:
YEAR FOUNDED:
POLITICAL POSITION:
PUBLISHER:
TARGET AUDIENCE:
CONTEXT: Published on 1st February, the set edition reports on the gatherings that happened at No. 10 Downing Street during lockdown. The *Daily Mirror* refers to this as 'Partygate'.
MAIN COMPETITOR:



Daily Mirror: © Reach PLC, 2022

Fill in the gaps below using the words in the box to the right.

POLITICAL LEANING

- The *Daily Mirror* is a publication.
- It has consistently supported the Labour Party for many years. the leader of the Labour Party features in this edition.
- The paper was previously very of how the Conservative government handled the
- This edition is highly critical of

C O N T E X T

left-leaning
pandemic
critical
Keir Starmer
Richard Nixon
Watergate
Partygate
beergate
positively
Boris Johnson

The prefix 'left-' is one of many al terms used in the newspaper. The suffix 'gate' was first used during the scandal in the 1970s which led to the resignation of Since then, 'gate' has often been used to describe far-reaching political scandals. Keir Starmer was associated with a similar scandal, known as '.....', when photographs of him drinking beer with his colleagues

List all the elements of layout and typography on the front page of the set product that are typical of tabloid newspapers.

ELEMENTS OF FRONT PAGE

- Photograph that illustrates cover story
-
-
-

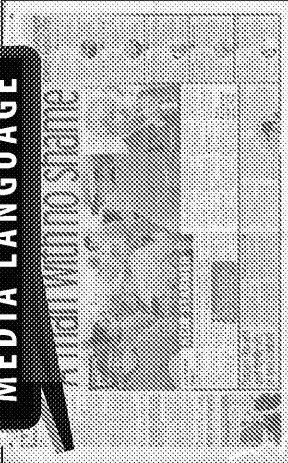
Analyse the layout and design of the front cover and double-page spread.

LAYOUT AND DESIGN

→ The front cover

→ The double-page spread

MEDIA LANGUAGE



Fill in the gaps below using the words in the box to the right.

The double-page spread focuses on a range of responses to 'Partygate'. The right-hand column features several ordinary people reflecting on their experiences of COVID. By focusing on individual and personal experiences it creates for the reader. A selection of quotes in bold with large speech marks use language that is emotive and declaratory. The letter from Keir Starmer also creates with the reader through The phrase 'Dear Mirror readers' stands out in a casual, hand-written style, sans-serif font. Starmer uses **personal**, such as 'Many of us missed funerals and births'. This reinforces the idea that he shares the same values, beliefs and expectations as the reader and creates bias.

direct address
inclusive pronouns
left-wing
emotional engagement
personal engagement

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Newspapers – Set Product: *The Times* (2022)

14

Complete the fact sheet.

MEDIA LANGUAGE

Analyse the ways in which media language is used by *The Times*. Use the terms in the box to help you.

USE OF LANGUAGE

masthead
language
headline
subheading
main story
secondary story
jump line
below the fold
main image
pull quote
plug

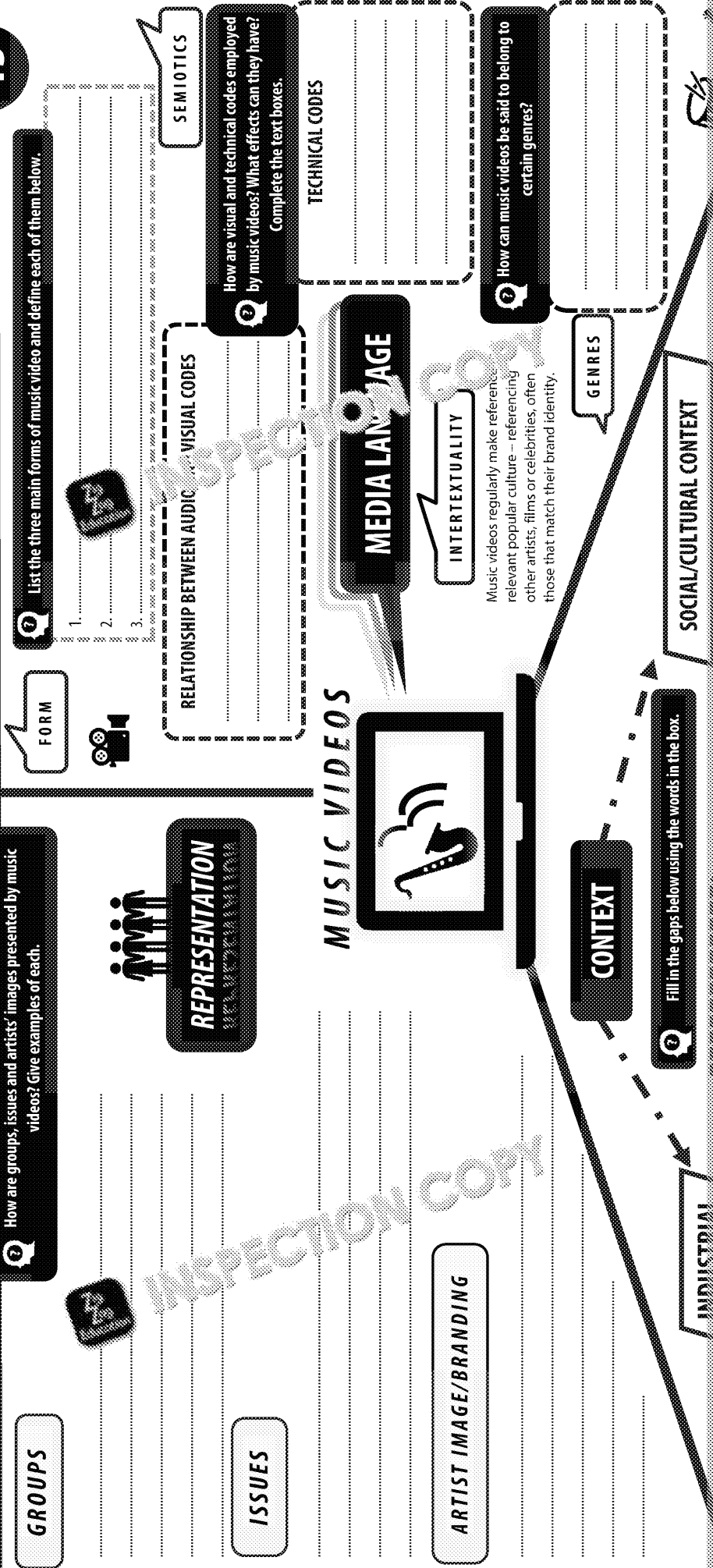
LAYOUT AND DESIGN





Music Video Industry – Context, Media Language, and Representation

15



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Music Video – Set Product: Beyoncé Formation

16

Complete the fact sheet.

FACT SHEET

ARTIST:
 ALBUM:
 VIDEO RELEASE:
 DIRECTOR:
 FORMAT:
 GENRE:
 VIEW COUNT (as of Jan 2019):
 RECORD LABEL:
 CHART SUCCESS:

Fill in the gaps below using the words in the box.

'HANDS UP, DON'T SHOOT'

The video makes direct references to both historical and the recent outrage over extrajudicial killings of black people by police officers.

SLAVERY, SEGREGATION AND STRUGGLE

The video draws awareness to key parts of African-American history such as the civil rights movement and the aftermath of Hurricane

is confronts the audience with the racism and jugation of American history and the fact that racial still exists in 2016.

Why was Beyoncé's 2016 Super Bowl half-time show controversial?

PERBOWL 2016 HALF-TIME SHOW

AMERICAN CULTURAL CONTEXT

Beyoncé is a famous artist, but the video contains information that to those of the United States.

The themes and issues explored relate directly to African-American life, and may be potentially singing, or even for non-Americans

MAJOR RECORD LABELS AND POLITICS

The decision for the major record labels to release a charged video and song is

Mainstream music is a business – politically divisive products can be for sales and are usually avoided as they inevitably please some people while angering others, instead of being crowd

REPRESENTATION

BEYONCÉ'S OWN IDENTITY

This song and video both explore Beyoncé Knowles' own identity.

Conventional female artists are portrayed in a sexualised manner in order to boost sales, but Formation positions Beyoncé's sexuality as being something she does for herself and not for an audience.

How is Beyoncé's sexuality presented in the music video? Make links to van Zoonen's feminist theory in the text box below.

How are black women presented in the music video? Make links to Gilroy and postcolonial theory in the text box below.

BLACK WOMANHOOD

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Zag
Education

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FACT SHEET

ARTIST:

ALBUM:

DATE RELEASED:

DIRECTOR: _____

RECORD LABEL:

GENRE:

FURTHER INFO:



Turntables © Jon Monáe, Wondaland Arts Society and
ic Records. 2020



NARRATIVE

The video is both a _____-based and _____-based _____ so the narrative has a number of different _____; key characters include a family fr_____ anta. All of the family members _____ **stereotypes** and at times perform key lyri_____ along with Monade, who moves around their home, looking directly into the camera c_____, **mode** of address and offering hope to the audience.

Trumbabies is full of _____, including where Mondie chooses to perform. Early in the video she is seen performing in front of the American flag, considered by many to be a symbol of _____. She is also seen in front of a black horse, which perhaps links to slave owners and, more recently, to the police using horses as a way to assert their power over the oppressed. Finally, she performs in front of a stack of US mailboxes, which represents changes to the US postal system which impacted postal voting during the election.

strands
slow motion
performance
symbolism
sound bridge
black oppression
establishing shot
narrative
direct
challenge
diegetic
fast-paced

Amviri-keva

Janelle Monáe is a writer, actress and musician who was born in a working-class community in Kansas. She has written several songs about **social justice**.

Maná's musical style encompasses many genres but *Turritables* is predominantly a rap song which suits the theme of protest. Rap is a male-dominated genre; when women are shown, they are often sexualised through their costumes and the use of camera work.

Montae subverts these conventions in *Turntables*, using costume to reinforce key ideas in the narrative and turning stereotypes upside down (as the song title suggests). The video reflects recent social and cultural contexts such as the **Black Lives Matter** movement and highlights **voter suppression** which is often targeted at black Americans.

According to the African Yoruba religion, there are a number of Orisha in existence. Orisha are spirits sent to help humanity become successful and are said to have travelled with African slaves on their way to the New World.

REPRESENTATION

How are ethnicity and gender represented in the video?

ETHNICITY



GENDER

THEORY



How can the following theories be applied to the video?

Stuart Hall - Stereotypes



Paul Gilroy – Ethnicity and Postcolonial Theory

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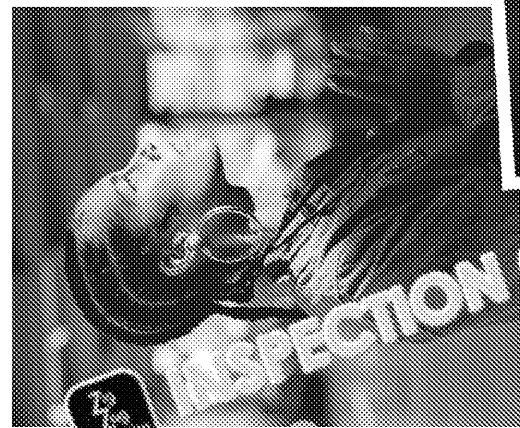
Music Video – Set Product: Alicia Keys – *Underdog* (2020)

16

Complete the fact sheet.

FACT SHEET

ARTIST: _____
ALBUM: _____
DATE RELEASED: _____
DIRECTOR: _____
RECORD LABEL: _____
GENRE: _____
CHART SUCCESS: _____



Underdog © Alicia Keys, RCA Records, 2020

Fill in the gaps using the words in the box.

NARRATIVE

The video is both a _____-based and **narrative**-based video. The narrative is _____ but has a number of different _____ that are illustrated by the lyrics. Keys narrates the story of a homeless man and a single mother at the start of the video. We see these characters _____ together in _____ establishing that the song is about them. Later she sings directly into the camera, making the audience feel involved in the storyline. She is also seen in a range of _____ where other members of the community dance and perform the song. This connotes that the song is for anyone who feels like an 'underdog'. This reinforces Keys as a musician who uses her music to raise awareness of social inequality.

Fill in the gaps using the words in the box.

CONTEXT

Alicia Keys was born in a deprived area of Manhattan called 'Hell's Kitchen'. She has written songs about her experiences, particularly focusing on **inequality** and _____. She has been described as a _____ and an **activist**.

Keys is predominantly an _____, though her musical style encompasses many genres. Both men and women in R&B videos are often sexualised, and videos often manipulate lighting in order to create an intimate atmosphere.

Keys subverts these conventions in *Underdog*, creating an atmosphere of _____ and _____ **community**. The video reflects recent _____ and **cultural contexts** such as the _____ movement.

philanthropist
R&B artist
positivity
discrimination
social
Black Lives Matter

THEORY

How can the following theories be applied to the video?

Stuart Hall – Stereotypes

Paul Gilroy – Ethnicity and Postcolonial Theory

REPRESENTATION

How are age, ethnicity and gender represented in the video?



GENDER AND ETHNICITY

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Music Video – Set Product: Vance Joy *Riptide*

17

Complete the fact sheet.

FACT SHEET

ARTIST:
DATE RELEASED:
DIRECTORS:
FORMAT:
GENRE:
VIEW COUNT (as of Jan 2019):
RECORD LABEL:
CHART SUCCESS:

SCOPOPHILIA

The way in which the blonde woman is shown could be seen as an example of scopophilia (deriving sexual pleasure from viewing someone), and an example of male objectification.

REPRESENTATION OF WOMEN – The 'Muse'

.....
.....
.....
.....
.....

ETHNICITY/RACE

.....
.....
.....
.....
.....

ISSUES

.....
.....
.....
.....
.....

REPRESENTATION

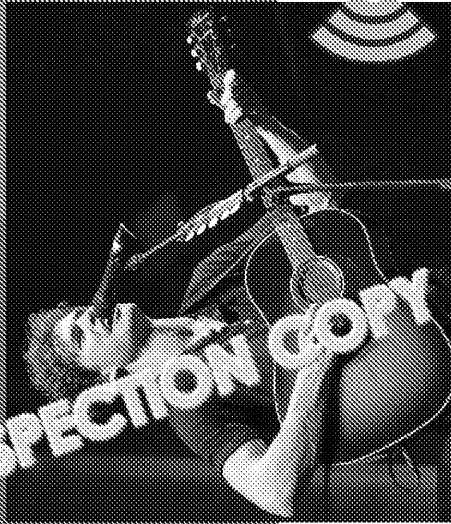


by 'Runnin' down the Riptide'

What type of music video is *Riptide*? Why?



RIPTIDE



Fill in the gaps below using the words in the box.

THE 'INDIE' MUSIC GENRE

'Indie' music has become more popular in recent

How are indie visuals used in *Riptide*? Note down your response in the text box below.

'INDIE' VISUALS



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Music Video – Set Product: Sam Fender – Seventeen Going Under (2021)

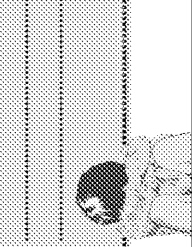
17

Complete the fact sheet.

FACT SHEET

ARTIST: _____
 ALBUM: _____
 DATE RELEASED: _____
 DIRECTOR: _____
 RECORD LABEL: _____
 GENRE: _____
 CONTEXT: _____

CHART SUCCESS:



Seventeen Going Under © Sam Fender, Polydor Records, Universal Music Operations Limited, 2021



Fill in the gaps using the words in the box.

controversial
long
personal
commercial
performance
musical
close-ups
tracking
narrative

Seventeen Going Under is a _____-based video. Sam Fender addresses _____ directly in a number of _____ shots and _____ takes. He lip syncs the lyrics, delivering a _____ emotional performance, at times looking sad, fearful and angry. His performance also reflects the _____ elements. The _____ people surrounding him experience the same range of _____ and relationships. narrative scenarios to do with _____

Describe the context of the video

CONTEXT

GENRE

Indie / Alternative rock
 Indie music often deals with gritty and _____ themes. Musical prowess is more important than success.

Indie music videos are often about the _____ ability of the artist, so we might expect to see Fender playing his guitar in the video.

Instead, there is more focus on Fender's delivery of the lyrics and, therefore, the meaning of the words. They are deeply _____

Key lyrics are clearly illustrated in the video. For example, we see a low-angle shot of a woman at home and hear lyrics about Fender's mother and the pressure of the debt she is in.

How can the following theories be applied to the video?

David Gauntlett – Identity

Stuart Hall – Stereotypes

THEORY

STAR PERSONA

By appearing on screen for the majority of the video, Sam Fender establishes himself as a star who feels passionately about social issues. There are lots of young, white males in the indie genre, so it's important he stands out and emphasises his unique political viewpoint. His Geordie accent is _____ and the use of dialect words such as 'bizzies' and 'nowt' creates a clear connection to his _____, bringing and helps to establish him as an artist who cares about the world he grew up in.

How are class and gender represented in the video?

CLASS

AGE

GENDER



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Music Video – Set Product: Tom Grennan – Little Bit of Love (2021)

17

Complete the fact sheet.

FACT SHEET

ARTIST: _____
 ALBUM: _____
 DATE RELEASED: _____
 DIRECTOR: _____
 RECORD LABEL: _____
 GENRE: _____
 CONTEXT: _____
 CHART SUCCESS: _____

Fill in the gaps using the words in the box.

NARRATIVE

- 1 The video is constructed like a _____ with a _____ at the beginning and _____ at the end. This is a feature of some of Grennan's other music videos too.
- 2 The video features a _____ narrative structure. A medium close-up shot of Grennan's angry facial expression features near the beginning and end of the video. When we see the shot for the second time, we have a greater understanding of why he feels angry and frustrated.
- 3 The _____ shows that Grennan has learnt from his

Little Bit of Love © Tom Grennan, Insanity, 2021



Fill in the gaps using the words in the box.

Codes and Conventions

Little Bit of Love is a typical _____-based and performance-based video. Tom Grennan lip syncs the lyrics, delivering an emotional and energetic performance which is reflected in the use of _____, low- and _____-angle shots and increased _____ speed as the video continues. _____ shots are used in the narrative to connect the audience with the main characters and to deliver narrative ideas quickly; for example, a close-up of the word 'Tomorrow' when the brick comes through the window.

controversial narrative
 canted
 musical ability
 confessional
 editing
 close-up
 narrative strand

GENRE

Indie / Alternative rock
 Indie music often deals with gritty and _____ themes. Musical prowess is more important than commercial success.

Indie music videos are often about the _____ of the artist, so we might expect to see Grennan playing an instrument in this video.

Instead, there is more focus on Grennan's delivery of the lyrics and, therefore, the meaning of the words. They have a _____ tone.

Key lyrics are clearly illustrated in the video, particularly 'swimming in the deep end' which informs the main

STAR PERSONA

By appearing on screen for the majority of the video, Tom Grennan establishes himself as a star who feels passionately about his experiences. There are lots of young, white males in the indie genre, so it's important that Grennan stands out as offering something different. On his website, his voice is described as 'emotional', 'raw', with 'a rasp full of devilment and mischief', so the performance of the song emphasises his personal and energetic delivery of the lyrics.

Grennan's codes of dress also help to establish his star persona. He wears colourful knitwear and chunky jewellery, which reflect the indie genre and a sense of the vintage. His costume contrasts with other characters in the video and establishes him as unique.

How are shape and gender represented in the video?

CLASS



AGE

GENDER

THEORY

How can the following theories be applied to the video?

David Gauntlett – Identity

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