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# Teacher's Introduction

This revision guide provides an excellent way to revise Section A of the AQA (8572) GCSE (9–1) Media Studies Media One exam. It will help students to review all the key content, including the Close Study Products, key words, media concepts and media skills.

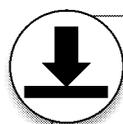
The guide is specific to GCSE AQA Media One.

It is based on the Close Study Products for Section A of this paper, for the exams in 2025:

- Magazines – *Tatler* (January 2021), *Heat* (November 2020)
- Advertisements – Galaxy featuring Audrey Hepburn, OMO, Represent featuring Lady Leshurr
- Newspapers – *Daily Mirror* (13<sup>th</sup> March 2023), *The Times* (13<sup>th</sup> March 2023)
- Online, social and participatory media (OSPM) and video games – Lara Croft Go, Kim Kardashian: Hollywood, Marcus Rashford (social media presence) and Kim Kardashian (social media presence)

## Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.



This resource refers to the Close Study Products for exams in **2025**. Relevant pages from this resource have also been updated for the **2024** Close Study Products. You can download the relevant pages on our free updates system: [zzed/uk/freeupdates](https://zzed.uk/freeupdates).

The revision guide gives a concise overview of the ideas and theories relating to the two key areas of the conceptual framework: Media Language and Representation. For each form (magazines, adverts, newspapers, OSPM, including video games) there is: a summary of the topic, key words and definitions, summary revision notes, a range of engaging revision activities, challenging extension activities, exam-style questions with indicative content and mark schemes, and a progress grid for students to complete.

At the end of the guide is a recap quiz covering all forms. All activities can be completed individually and are perfect for classwork, homework, cover lessons or during study leave.

Also included with the resource is an A5 Revision Booklet for students. It contains all revision notes for all topics included in the resource. This revision booklet will be helpful for students to take home for independent revision, to refer to across the course as topic summaries, or to read through the evening before, or morning of, the exam. We hope you find it useful.

June 2024

### Second Edition, September 2023

Following the removal of the close study product Zoella from the specification, amendments have been made to this resource to remove the associated content. In the main Revision Guide the following pages have been updated: 1, 3, 75, 81, 83–87 and 90–91. In addition, pages 77–78 of the Revision Guide have been removed and all subsequent page numbers updated accordingly. In the Student Booklet the following pages have been updated: 2, 37 and 43. Pages 3940 of the Student Booklet have been removed and all subsequent page numbers updated accordingly.

### Third Edition, June 2024

Updates made in line with changes to the specification for 2024 exams onwards.

## 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](https://zzed.uk/freeupdates)

# Students' Introduction

This revision guide will help you to revise for Section A of the AQA (8572) GCSE (9-1) exam. It covers the two key areas of Media Language and Representation and all of this part of the exam.

It includes clear revision notes and activities for:

- Media Language
- Representation

For each type of media form (SP, magazines, adverts, newspapers, OSPM and video games), it includes:

- a summary of the topic
- key words and definitions for each form
- useful revision notes covering the main points about each Close Study Product
- a range of fun revision activities
- challenging extension activities directing you to look at unseen texts
- exam-style questions, with answers and mark schemes
- a grid to help you keep an eye on your progress
- a quiz on all the topics at the end

You can do all the activities by yourself, and answers are provided at the end of each section to help your understanding.

## How to use this guide

For each topic:

1. Check through the key words. Tick off the ones you know and highlight any you don't.
2. Read the revision notes and refer back to the key words if there are any terms you don't understand.
3. Try the revision activities. Use the answers to mark yourself.
4. Fill in the progress grid to identify areas that you are confident with and those you need to work on.
5. Reread the revision notes and complete the revision activities again until you are confident. Say that you are happy with every aspect listed on the progress grid.
6. Try the exam-style questions.
7. Read through the mark scheme and indicative content to give yourself a mark.
8. Identify any areas to improve in your exam-style questions.
9. Rewrite your exam-style question in order to move it to a higher band!
10. Fill in the progress grid again, using a different colour, to check you are confident.
11. Reward yourself with a break or something fun and then move on to the next topic.

## Media One, Section A – Exam tips and FAQs

**How long is the exam?** 1 hour and 30 mins.

**How long should I spend on Section A?** AQA recommends that you spend 60 mins on Section A.

**What is Section A about?** Section A is on Media Language and Representation in both areas. You may also be asked to think about Contexts.

**How many questions are there?** There will be around six questions. Some of these will be short-answer questions while others will need longer answers. Some questions will have several parts.

**Are there any unseen products?** Yes. There may be one unseen product in Section A, but the question will be about media language or representation.

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**How long do I get for each question?** The best way to decide is to allow about one hour for the whole section. This means you have usually around 47 marks allocated for Section A, and 60 minutes available. One mark per question is a good guide and leaves you some extra time to think about the unseen text and plan/construct your answer.

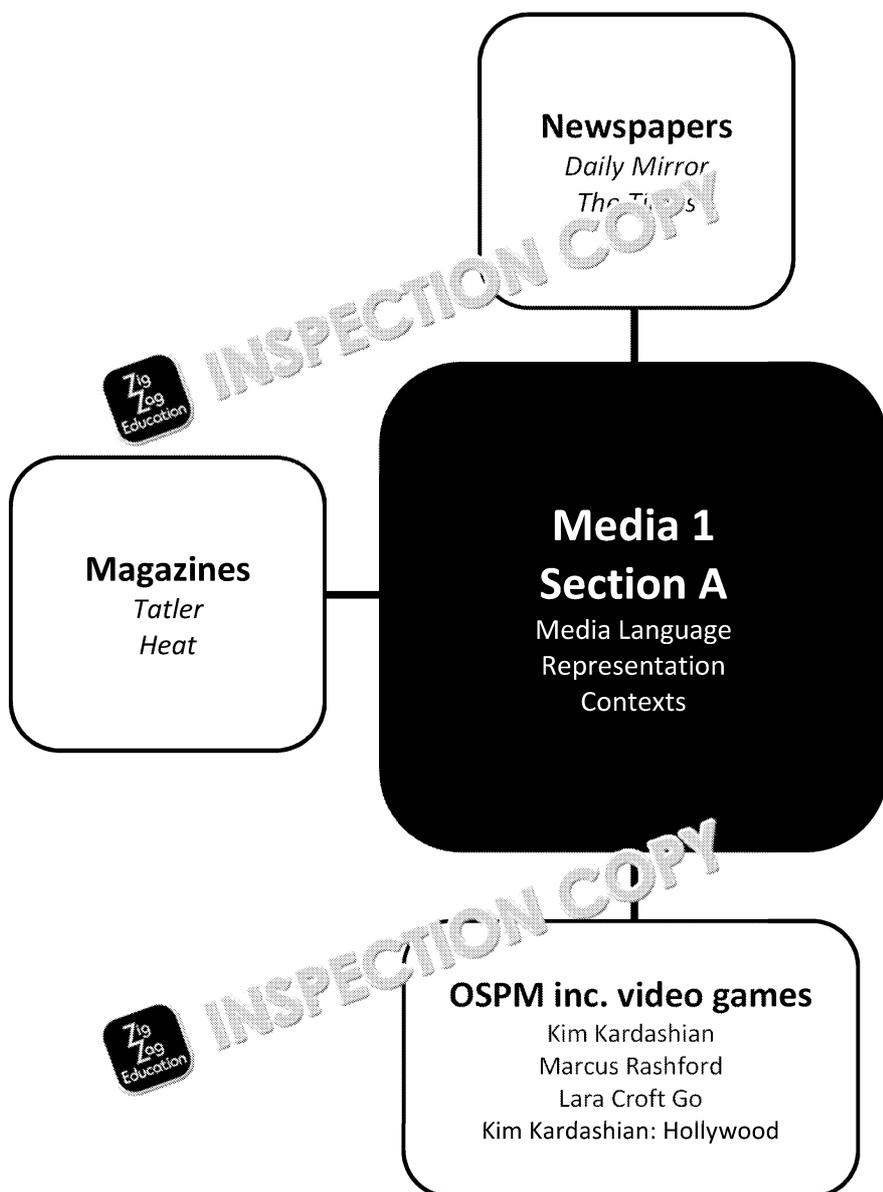
**Will every media form come up in the exam?** No. Only two forms will come up in the exam. You will be given two forms from the list on p. 1, e.g. Newspapers and Advertising.

**Will I be tested on every Close Study Product for the forms that come up in the exam?** No. You will be given one to answer on one, two or more of the CSPs for each form.

**Will I get marked on my spelling and grammar?** Only on some of the long questions. At the front of the question paper, which questions mark you on your QWC (quality of written communication) are these questions. Your spelling, grammar, punctuation, etc. is not the main or most important part of the question.

**Do I have to learn and use the key words?** No, but it will certainly help you to get a good mark. The revision guide will help you to learn them.

## Media One, Section A – Overview



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# Student progress grid

A detailed grid is provided at the end of each chapter. This is an overall grid for you to track your overall progress.

Form	I have read the original conditions	I have read the revision notes	I have completed the revision activities	I have completed the extension task(s)
Media Language				
Representation				
Magazines				
Advertising				
Newspapers				
OSPM inc. video games				

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# Media Framework

## Media Language

### Key Words

**Anchor/anchorage** – how the meaning of a sign can be tied down or fixed by its meaning

**Auditory** – the use of sound to create meaning

**Close-up** – a camera shot which is taken at close range to show detail/emotion

**Closure** – where questions are answered, mysteries are solved, issues are explained in narrative

**Code** – how aspects of media language use codes to communicate meaning, such as **codes** and **technical codes**

**Colour palette** – the range of colours used, for example a dark colour palette (e.g. black, blue, yellow); a bright, fresh colour palette (mainly using green, yellow, pink, etc.); a colour palette (e.g. blue, yellow)

**Connotation** – what the images and words may imply, hint or suggest to the audience; connotes/symbolises exotic/mystery/danger

**Continuity editing** – the most 'invisible' form of editing, where the audience does not notice the cuts are used, between related scenes, and aim for a consistent, smooth effect

**Costume** – what the people are wearing

**Denotation** – what the audience actually see, the 'sign', e.g. a jungle

**Diegetic** – sound from within the world of the product, e.g. dialogue

**Dynamic genres** – genres are dynamic and change over time. They often change due to social contexts, changes in technology or changes in audience interest and expectations

**Enigma codes** – how the narrative raises questions for the audience so they want to find out the answer

**Establishing shot** – a camera shot to show where events are taking place, e.g. a street, building, or an overview of the city

**Eye-level shot** – a camera shot where the camera seems to be on the same level as the subject

**Generic codes and conventions** – each genre has specific conventions which the audience expect to see

**Hero** – a character type in Propp's theory; the hero is the main character who goes on a journey

**High-angle shot** – a camera shot where the camera seems to be higher than the subject

**High-key lighting** – lighting which uses multiple light sources to create clear, bright images with few shadows

**Hybrid** – genres may overlap and products may use codes and conventions from different genres

**Intertextuality** – linking to or making references to other media products; the audience recognise the connection

**Locations** – where each scene is filmed

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**Long shot** – a camera shot taken at a long range, used to show a broad scene or a person's whole body

**Low-angle shot** – a camera shot where the camera seems to be below the subject

**Low-key lighting** – lighting which uses limited light sources to emphasise contrast and create a moody or mysterious atmosphere

**Media language** – deals with the selection and construction of everything you see and hear on a page. It also includes genres and sub-genres.

**Mediated** – what the media shows is not reality, but is a mediated version of reality. It always has a purpose and a way of being

**Mid-shot** – a camera shot taken at a medium distance, often showing people from the waist up

**Mise en scène** – the visual codes in a scene, including costume, props, lighting, and set design

**Narrative** – the plot or story that is shown or hinted at in a media product

**Narrative codes** – how enigmas, narratives and closure entice and satisfy audiences

**Non-diegetic sound** – sound from outside the world of the product, e.g. music, voice-over, tune, laugh track

**Overhead shot** – a very high high-angle shot where the camera seems to be directly above the subject, sometimes called a bird's-eye-view shot

**Propp** – developed a narrative theory which says that most stories feature similar characters: the hero, the villain, the helper

**Props** – objects that the performers hold or use, or are included in the setting, such as a mobile phone

**Repetition and variation of genre codes and conventions** – repeating the codes and conventions to establish the genre and make the product recognisable; varying the codes and conventions to make the product interesting and give it more novelty or appeal

**Selection, combination and exclusion** – how aspects of media language are selected, combined, and which ones are excluded; how this creates a unique style

**Sign** – what you see or hear (**denotation**)

**Subgenre** – a type of product within a genre, for example, first-person shooter

**Symbol** – the way you interpret what you see or hear (**connotation**)

**Todorov's narrative theory** – a five-part narrative structure, including:

- exposition – the situation is explained
- disruption – something unusual happens
- complication – more difficulties arise
- climax – the most dramatic point, often a fight or tension point
- resolution – the situation is resolved

**Technical codes** – the use of technical aspects such as camerawork and editing

**Typography** – the style, size, colour and design of the font

**Villain** – a character from Propp's theory; the villain does something evil or tries to prevent the hero from reaching his goal

**Visual codes** – the use of images, colour, and other aspects of visual design

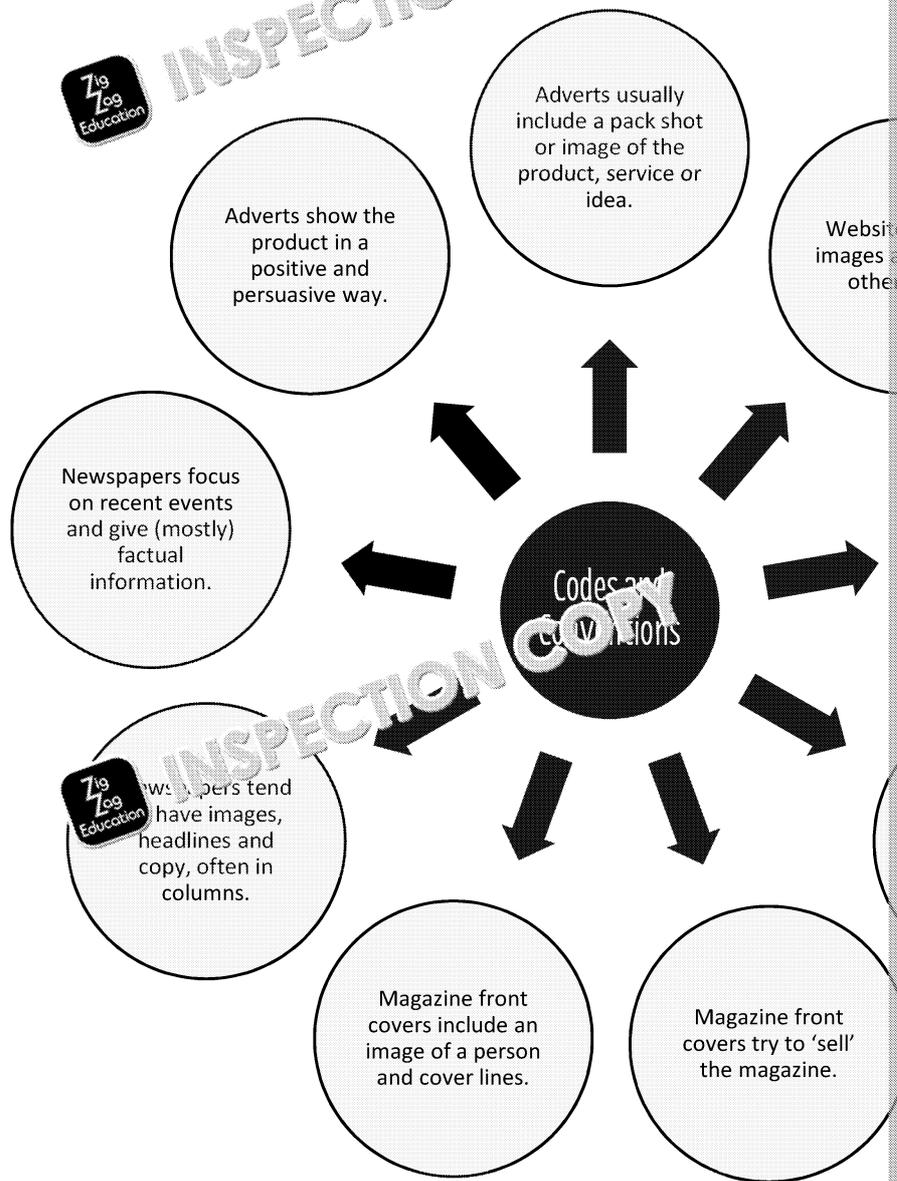
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# Revision notes

## What are generic codes and conventions

Codes and conventions are the typical and expected aspects of that genre/type of



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## Genre theory

**Repetition and variation** are important to genres.

### Repetition

Each product in a genre will **repeat** (re-use) many of the generic conventions. For example, newspapers and TV news focus on some kinds of news and write in a factual style. This helps producers to market the product and helps audiences to recognise and understand what type of product it is.

Each product will also **vary** (change) some conventions to suit its audience. For example, each magazine, for example, has a little bit different focus to keep audiences interested. **Dynamic genres** will develop. Some vary and **hybridise** (mix).

## Subgenres

Not all products are the same. There are different types of product within a single genre. There is often an overlap:

- Magazines can be divided into women's magazines, lifestyle magazines, fashion magazines, hobby magazines and so on.
- Newspapers can be divided into tabloid (smaller-sized newspapers, with a focus on entertainment and sport) and broadsheet/compact (broadsheet newspapers used to be very large in size but now they are often smaller in size but still have the focus on serious news). Tabloids are often divided into red tops and black tops.
- Advertising can be divided into subgenres of television adverts, radio adverts, billboard adverts, etc. Some adverts, like Represent, use the conventions of television advertising.
- OSPM can be divided into specific genres such as websites, vlogs, social media posts, etc. Each has its own set of conventions.

## Narrative theories

These apply most easily to products that tell a story. This includes newspapers and magazines, television and radio programmes, advertisements and most OSPM.

### Propp's narrative theory

- All narratives are similar.
- There are recognisable character types in most narratives.
- The character types are:
  - the hero – the main character who is on the side of moral good
  - the villain – usually a person who tries to stop the hero from reaching their goal
  - the princess – the prize that the hero will win if they are successful
  - the king/queen's father – the person who is in charge of awarding the prize
  - the wise hero – appears to be on the side of good and helping the hero
  - the dispatcher – who or what sends the hero on their quest/mission
  - the donor – gives something to the hero to help with the quest/mission
  - the helper – may act as a sidekick or to support the hero
- The hero is usually on a quest to find something or someone, or to get justice.

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## Todorov's narrative theory

- All narratives are similar.
- There is a similar structure to most narratives.
- The structure is:
  - exposition – the situation is explained
  - disruption – something unusual happens
  - complication – more difficulties arise
  - climax – the most dramatic point, often the point of tension point
  - resolution – the situation is resolved

Highlight



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### Revision Tip:

words you are unsure about or think you won't remember as you read through the check through them again at the end of the chapter.

## Enigmas and closure

Narratives tend to start with enigmas. These are the mysteries or questions that you want to keep watching. The enigmas hook the audience into the story and make them want to read the newspaper or magazine, continue to play the game or watch the advert or vlog. At the end of the story, 'closure', providing the answers and solutions to the enigmas posed at the beginning. In news, they provide closure by answering or explaining the enigma posed by the headlines or

## Intertextuality

Intertextuality is where one media product refers to other media products or figures in media. Intertextuality can be found in many products. It can make audiences connect different kinds of media products. Audiences take pleasure from recognising intertextual references. For example, Hepburn in *Breakfast at Tiffany's* and recognising her from old Hollywood films.

## Semiotic analysis

Semiotic analysis uses **denotation** and **connotation**. **Denotation** is about what you see or hear. This can be called the 'symbolic level'. **Connotation/symbolism** is often used to describe what almost everyone in the same culture will have the same or similar associations with. For example, most people would look at a red rose and associate it with ideas of love and romance. In many cultures, red is associated with money and wealth, not with romance.

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## Key terms and ideas in analysing media language

 Visual codes	 Auditory codes
<ul style="list-style-type: none"> <li>Settings and location, such as a home, a shopping mall, a gallery, a park. Each one has its own associations and creates a different set of connotations.</li> <li>Costumes and make-up are important in creating characters and conveying impressions of people.</li> <li>Props such as a mobile phone, a weapon, a parking ticket or a lipstick can all be used to help create character, convey the star's image or progress the narrative.</li> <li>Lighting, such as low-key lighting with lots of shadows, can add atmosphere, or high-key lighting can make the image seem bright and clear.</li> <li>The colour palette can make a scene or image seem bright and fresh, childish or masculine, etc.</li> <li>In print or onscreen products, the use of design and layout, images, colour, typography, fonts, etc. all contribute to the meaning that is conveyed.</li> <li>Mise en scène analysis focuses on all the visual codes, and considers the selection, combination and exclusion of different aspects; for example, which setting is selected, what is included (such as costume, props) and what is excluded (what you would normally expect to see but is not there).</li> </ul>	<ul style="list-style-type: none"> <li>Auditory codes only apply to the moving image adverts, some onscreen products and the video games and videos included in other OSPM.</li> <li><b>Diegetic sound</b> is sound that clearly relates to or originates in the world on screen. It often includes <b>dialogue</b> and the sound effects relating to objects seen on screen.</li> <li><b>Non-diegetic sound</b> does not originate in the world seen on screen. It can include voice-overs, the soundtrack or the theme tune.</li> </ul>

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# Revision activities

## 1. Key words

Put the answers to the clues into the grid to find the master word. Define the

A crossword grid with 10 numbered starting points. The grid is 10 rows high and 10 columns wide. A vertical grey bar is in the 5th column. The starting points are:

- 1: Row 1, Column 1 (10 cells)
- 3: Row 2, Column 1 (6 cells)
- 4: Row 3, Column 1 (9 cells)
- 5: Row 4, Column 1 (10 cells)
- 6: Row 5, Column 1 (6 cells)
- 7: Row 6, Column 1 (6 cells)
- 8: Row 7, Column 1 (8 cells)
- 9: Row 8, Column 1 (10 cells)
- 10: Row 9, Column 1 (6 cells)

### Clues

1. Linking to or making references to other media products so the audience
2. A character in Propp's theory who is on the side of moral good
3. The camera shot used to show the characters' faces
4. The meaning or association attached to what you see or hear
5. The camera shot that shows where everything is happening
6. This usually happens at the end of a narrative
7. Codes that relate to what you hear
8. The most 'invisible' form of editing where the audience don't really notice
9. What you actually see or hear
10. Sound that occurs naturally in the setting

Master word: .....

Definition: .....

.....

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2. Mixed-up codes

Put these words in the box that they relate to.

colour palette	diegetic	high-angle	high-key
prop	costume	low-angle	mid-shot
amplified	layout	setting	non-diegetic




VISUAL



AUD



TECHNICAL

3. Genre theory gap-fill

Fill in the gaps in the passage of text below using the words provided in the box.

climax	Propp	resolution	closure	genre	conn
enigmas	villain	cultural	exposition	hero	comp

Semiotic analysis is about analysing what you see and hear using denotation and connotation. Most associations are (2) \_\_\_\_\_ because they are shared by everyone. Repetition and variation are two key aspects of (3) \_\_\_\_\_ theory. Todorov's theory has five main parts: (4) \_\_\_\_\_, (5) \_\_\_\_\_, (6) \_\_\_\_\_, (7) \_\_\_\_\_ and (8) \_\_\_\_\_. (9) \_\_\_\_\_ is a theory about character types. The two main character types are the (10) \_\_\_\_\_ and the (11) \_\_\_\_\_. A lot of products use (12) \_\_\_\_\_ to keep the audience hooked and make them want to buy the product. By the end, they provide the audience with a satisfying (13) \_\_\_\_\_.

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# Answers

## Media Language Section

### 1. Key words grid

1	I	N	T	E	R	T	E	X	T	U	A	
2		H	E	R	O							
3		C	L	O	S	E	U	P				
4		C	O	N	N	O	T	A	T	I	O	N
5	E	S	T	A	B	L	I	S	H	I	N	G
6		C	L	O	S	U	R	E				
7		A	U	D	I	T	O	R	Y			
8		C	O	N	T	I	N	U	I	T	Y	
9		D	E	N	O	T	A	T	I	O	N	
10	A	M	B	I	E	N	T					

**Master word:** Resolution

**Definition:** the final stage of Todorov's narrative theory where everything is

### 2. Mixed-up codes



#### VISUAL

- colour palette
- high-key
- font
- prop
- costume
- layout
- setting

#### AUDITORY

- diegetic
- amplified
- non-diegetic

### 3. Genre theory gap-fill

1. connotation
2. cultural
3. genre
4. exposition
5. disruption
6. connotation
7. closure
8. resolution
9. Propp
10. hero
11. villain
12. enigmas
13. closure

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# Representation

Representation deals with how reality is constructed and the values and attitudes behind representations of gender and ethnicity. It can also look at how representations

## Revision Tip:

Ask a friend to test you on the key words and information.



## Key Words

**Agenda-setting** – how choice of products and presentation of content **encode** important and relevant

**Audience positioning** – how products try to guide audiences to take the **dominant**

**Connotation** – what the images and words may imply, hint or suggest to the audience  
holidays and fun

**Contested representation** – where the representation of groups, ideas or places is  
argued over in society

**Costume** – what the performers are wearing

**Countertype** – a representation which is very different to the normal stereotype

**Decode** – how audiences interpret and understand products

**Demographic** – factors that describe an audience such as gender, age, location, occupation

**Denotation** – what audiences actually see, e.g. a beach

**Dominant ideology** – the views and values in society that are generally accepted and  
change slowly over time

**Dominant reading** – when audiences understand and accept the meanings intended by the  
product

**Dominant representation** – the representation of groups, ideas or places that is most  
common

**Encode** – the meanings put into products by the producers

**Feminist perspectives** – where representations of gender are considered from a  
seeks equality between genders in society

**Negotiated reading** – when audiences understand the meanings intended by the product but  
don't fully accept them

**Mediated** – what the media shows is not reality, but it is a mediated version of reality  
always biased in some way

**Misrepresentation** – when certain social groups are represented in narrow or  
at all

**News values** – how newspapers and other news products have a specific set of  
choice of what is considered to be newsworthy

**Objectify** – to treat people, especially women, as objects, as something to be looked at  
the way they look

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**Oppositional reading** – when audiences interpret products in ways not intended by the producers

**Patriarchy** – a social system where men are dominant over women, perhaps through more privilege, etc.

**Progressive** – representations that strive towards equality

**Props** – objects that the performers hold or use, or are included in the setting, such as a mobile phone

**Reception theory** – producers **encode** meanings in texts which audiences **decode** in different ways. They may take a **dominant, negotiated** or **oppositional** reading

**Regressive** – representations that have old-fashioned or outdated values, or which are seen as negative

**Selection, combination and exclusion** – how aspects of media language are selected, combined together, and which ones are excluded; how this creates a **mediated** representation

**Stereotype** – a fixed and sometimes oversimplified idea of certain groups or types of people

**The male gaze** – how women are often positioned and costumed for the pleasure of the male viewer

**Under-representation** – where certain social groups are excluded from representation



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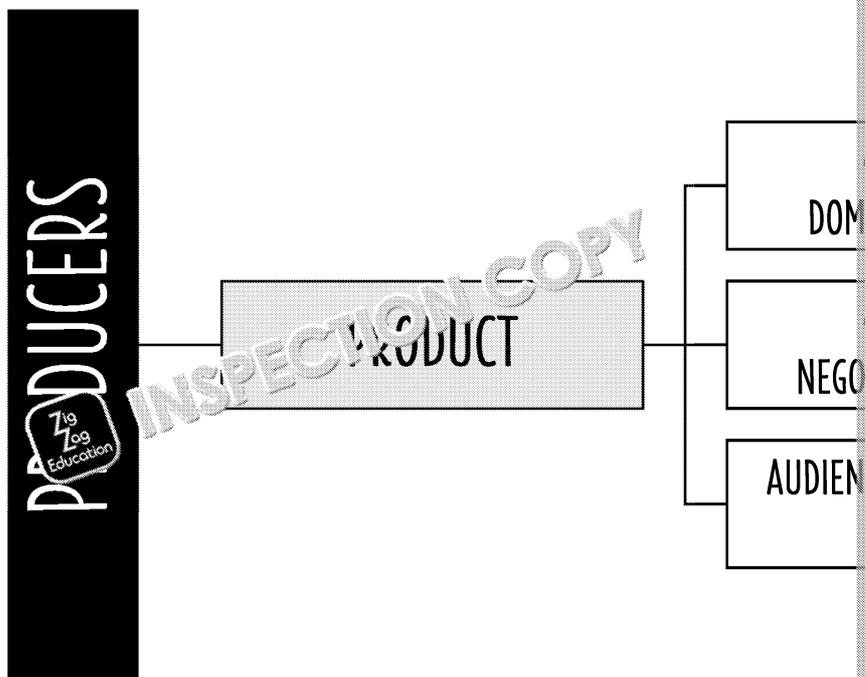


## Revision notes

### Representations are constructed by media language

- ✓ Visual codes such as costume, props, setting are the most obvious ways representations are constructed
- ✓ Technical codes such as camera shots and angles affect the way representations are constructed
- ✓ Music, sound and lyrics or dialogue can also help to construct representations
- ✓ Narratives can also add to the representation.
- ✓ The selection, combination and exclusion of images and sounds create the representation
- ✓ Connections are important in how audiences interpret the representations
- ✓ Representations often convey social values; they can be progressive or regressive
- ✓ Representations are often linked to the social, historical and cultural contexts

### Reception theory



- Hall's Reception theory says that all media communication is a process that involves encoding by producers and **decoding** by audiences.
- Understanding that audiences do not always decode the text from the same position and that there may be three broad positions from which audiences may decode



the **dominant** position, where the audience fully accept and understand the intended meanings



a **negotiated** position, where the audience may recognise the intended meaning but also question it



an **oppositional** position, where the audience may reject the encoded meaning and interpret the text in ways not intended by the encoder

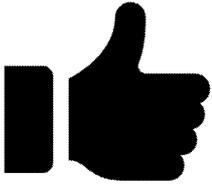
- Demographic factors such as age and gender might influence the audience's interpretation of a product.

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## Stereotypes



**Stereotypes** are useful in the media.

They can act as a 'shorthand' or quick and easy way of communicating a character or place.

Stereotypes are widely understood by audiences.

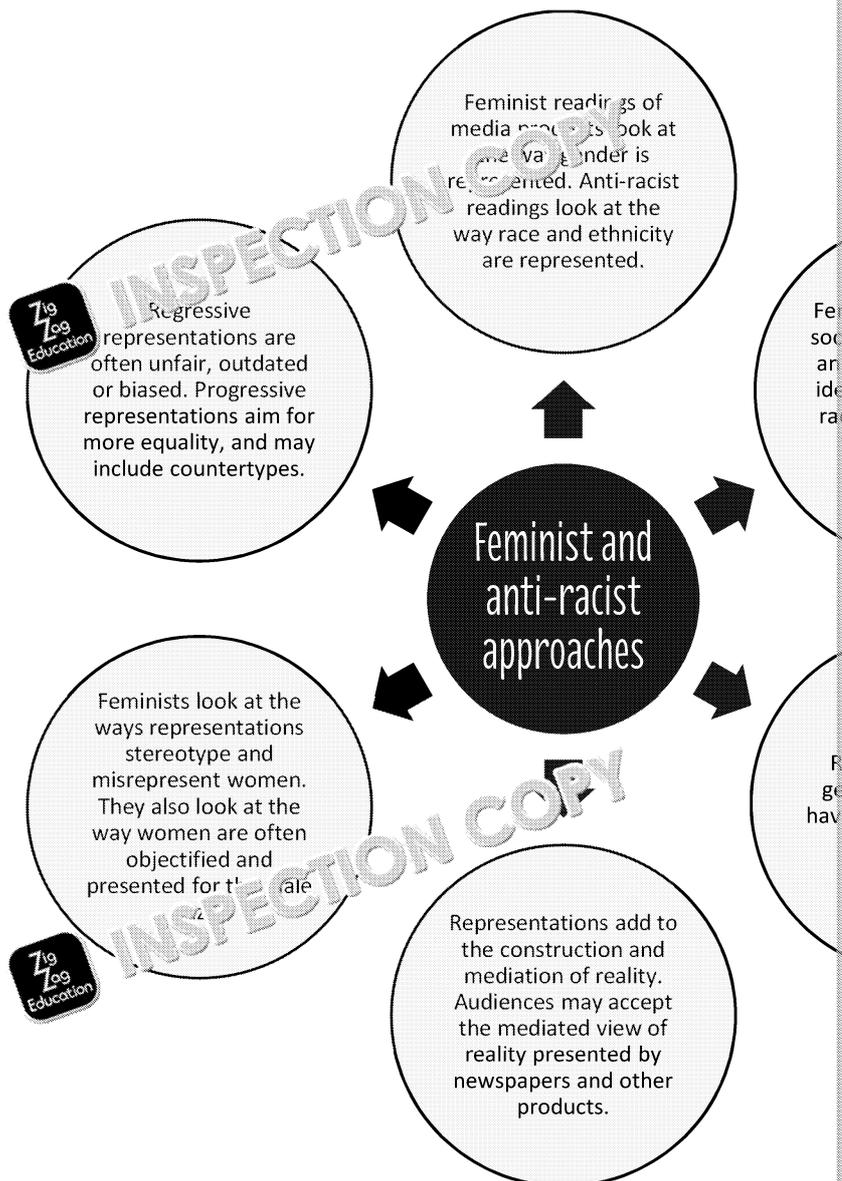
Stereotypes are usually created and continued by the majority of a community, so they only represent the views and values of the majority. Stereotypes can be biased.



Stereotypes can be damaging, if they are repeated and believed.

Stereotypes can lead to **misrepresentation**, where some social groups are shown in a negative or unflattering way.

## Feminist and anti-racist approaches



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# Revision activities

## 1. Key words

Put the words below into pairs of words with similar or related meanings. Use a dictionary if you need it. One word will be left over. Identify and define the word that is left over.

Countertype	Combination	Representation	Regressive
Stereotype	Patriarchy	Connotation	Misrepresentation
Decode	Encode	Encode	

..... + .....

..... + .....

..... + .....

..... + .....

Leftover word: .....

Definition: .....

## 2. Feminist approaches

Three of these words or phrases relate specifically or mainly to feminist approaches. Pick them out and write a brief definition of each.

Demographic	Patriarchy	Objectify	Opposition
Connotation	Male gaze	Reception theory	Regression

1 .....  
.....

2 .....  
.....

3 .....  
.....

## 3. Dominant

These three sentences all define something that can be 'dominant'. Add the key words from the list above to each sentence if you need it.

The dominant ..... is similar to a stereotype.

The dominant ..... is the interpretation of a text that produces a particular meaning.

The dominant ..... is the views and values that are accepted as normal.

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# Answers

## Representation Section

### 1. Key words

Countertype + Stereotype

Selection + Combination

Representation + Misrepresentation

Regressive + Progressive

Denotation + Connotation

Decoding + Encoding



Left over: Patriarchy

Definition: a social system where men are dominant over women, perhaps through more privilege, etc.

### 2. Feminist approaches

Patriarchy – a social system where men are dominant over women, perhaps through pay, more privilege, etc.

Objectify – to treat people, especially women, as objects, as something to be looked at the way they look

The male gaze – how women are often positioned and assumed for the pleasure of men

### 3. Dominant

1. representation

2. reading

3. ideology



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# Media Forms

## Magazines

Magazines are print media usually designed for entertainment. A magazine's front cover entices the audience and has specific codes and conventions that make them easy to recognise as magazines. *Tatler* is a monthly lifestyle magazine aimed at middle-class and upper-class women. *Heat* is a lifestyle/celebrity magazine, published in 1999, aimed at a largely female mainstream audience, with a focus mainly on entertainment.



### The Framework

For magazines, you only need to focus on Media Language, Representation and

#### Revision Tip:

Check through all the key words before you start the chapter. Tick off the ones you know and high-test yourself on them at the end of the chapter.

### Key Words

**Agenda-setting** – how the choice of products and presentation of content **encode** isn't important and relevant

**Anchor/anchorage** – how the meaning of a sign can be tied down or fixed by words

**Close-up** – a camera shot that shows detail, often focusing on a person's face

**Code** – how aspects of media language use codes to communicate meaning, such as **stylistic codes** and **technical codes**

**Colour palette** – the range of colours used, for example a dark colour palette (black, grey, brown); a bright, fresh colour palette (mainly using green, yellow, pink, etc.); a colour palette (red, blue, yellow)

**Connotation** – what the images and words may **symbolise**, imply, hint or suggest; wearing sunglasses connotes/symbolises secrecy, fame, disguise

**Costume** – what the performers are wearing

**Countertype** – a representation which is very different to the normal stereotype

**Cover lines** – the words on the cover that show what the stories, features and articles are and they are used to entice the audience to buy the magazine

**Cover star** – the main news features featured on the front cover; this can help to sell the magazine

**D-list celebrity** – a celebrity who is low-paid and low-ranking, not an A-list celebrity; often known for TV work

**Decode** – how audiences interpret and understand products

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**Denotation** – what audiences actually see, the ‘sign’, e.g. a pair of sunglasses

**Design and layout** – how the different elements are organised on the page, the

**Dominant ideology** – the views and values in society that are generally accepted, often change slowly over time

**Encode** – the meanings put into products by the producer.

**Enigma codes** – part of the narrative codes, how the front cover, often the cover lines, with mysteries or promises, make you want to buy the magazine to find out what happened or how to do something

**Dynamic codes** – codes are dynamic and change over time. They often change due to changes in technology or changes in audience interest and expectations

**Gaze** – how the cover star is looking at the audience; a direct gaze can attract attention and make them more likely to buy the magazine

**Generic codes and conventions** – what the typical features of magazine front covers are, how a magazine uses or adapts them

**Long shot** – a camera shot that includes the head and whole body

**Masthead** – the way in which the name is presented, including font, colour and

**Mid-shot** – a camera shot that includes the head and upper body, usually from the chest up

**Misrepresentation** – where certain social groups are represented in narrow or stereotypical ways, or not represented at all

**Narrative codes** – how the front cover, often the cover lines, engage the audience and tell a story; they help to sell the magazine

**Objectify** – to treat people, especially women, as objects, as something to be looked at, rather than as individuals with their own personalities

**Patriarchy** – a social system where men are dominant over women, perhaps through unequal pay, more power, etc.

**Progressive** – representations that strive towards equality

**Props** – objects that the performers hold or use, or are included in the setting, such as a mobile phone

**Regressive** – representations that have old-fashioned or outdated values, or ways of thinking

**Selection, construction and mediation** – how representations are carefully selected and presented through the choice of actor, costume, narrative arc and so on, to present a mediated reality which conveys the values of the producers

**Serif and sans serif fonts** – serif fonts have decorative flourishes on the ends of letters, for example in these fonts: Times New Roman, Georgia and Baskerville. They tend to be more traditional. Sans serif means ‘without serif’. These fonts look sharper and more modern, such as Calibri and Arial.

**Sign** – what you see or hear (**denotation**)

**Stereotype** – a fixed and sometimes over-simplified idea of certain groups or types of people

**Symbol** – the way you interpret what you see or hear (**connotation**)

**Technical codes** – codes related to technical aspects such as camera shots and design elements, which have specific meanings

**The male gaze** – how women are often positioned and costumed for the pleasure of the male viewer

**Title** – the name of the magazine; often symbolises the values or content of the magazine

**Under-representation** – where certain social groups are excluded from representation

**Visual codes** – the use of images, colour, and other aspects of visual design

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## Revision notes

### Media Language

**Masterly** – a white serif font, connotes tradition and sophistication.

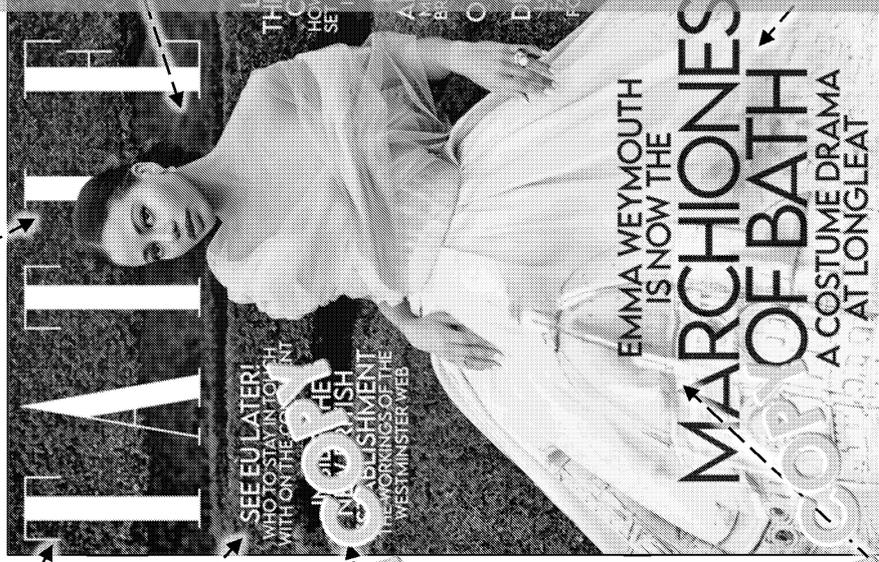
**Cover lines** – focus on politics and high society, **agenda-setting** these topics as suited to upper-class women.

**Enigma codes** – cover lines such as 'Who to stay in touch with on the continent' tease the audience into wanting to know more, especially also offers an **enigma** – her's important.

**Design and layout** – is traditional and classic, **connoting** the magazine is reliable and trustworthy.

A **full-length body shot** focuses on the **cover star's costume** and **setting**. The ball gown **connotes** femininity and high society events. The use of the **cover star's costume** and **setting** connotes a quirky and sophisticated aspect to her personality. The **enigma** in the **setting** – large gardens in wealthy areas.

**Title** – *Tatler*, connotes gossip.



*Tatler* (magazine): © Condé Nast Publications

**Narrative codes** – the cover has an implied narrative offering guidance into high society and providing insights into the lives of the elite.

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**Hyperbolic language** – dramatic words such as ‘shock’, ‘terrified’ and ‘unmissable’ make the stories seem exciting and entertaining.

**Masthead** – the large, serif font of the main picture connects readers select it for the content, not loyalty to the title. The lower-case writing also **connotes** an informal style.

**Gaze** – averted gaze suggests this is a candid, unposed, ‘real-life’ photo; the serious expressions connote something important.

**Cover image** – Victoria Beckham is a candid shot. The low-quality, grainy picture looks like a paparazzi shot. This non-staged photo adds to the sense of **realism**.

**Enigma codes** – cover lines such as ‘Is this Harry & Meghan’s biggest mistake yet?’ tease the audience into wanting to know more, promising an explanation; the **anchors** the meaning of the image to suggest drama and suspense.

**Heat** – The title ‘Heat’, connotes that this is a hot magazine, filled with hot gossip.



Heat (magazine): © Bauer Media

**Narrative codes** – the cover has an implied narrative offering insight into celebrity gossip and lifestyles.

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## Representation

### *Tatler*: Representation of gender and race

- Weymouth is young, slim and beautiful, suggesting that women's appearance is central to their success.
- *Tatler* promotes a **regressive** type of women as there are no 'serious' stories, suggesting that women are not interested in anything apart from fashion, gossip and parties.
- **Cover lines** such as 'Love in the time of corona' and 'Off-duty royal dressing' are **agenda-setting** and tend to focus on preoccupations of upper-class women.
- The model's make-up is light and natural, which connotes that she is a natural beauty. Wearing make-up conforms to the dominant ideology of how women should try to improve their appearance.

### *Tatler*

- The **cover star** suggest she is a more appealing upper-class and
- **Cover lines** for ('Marchioness
- *Tatler* promote wealth being a represents the and uncritical

### *Heat*: Representation of gender and race

- **Cover lines** as **agenda-setting** and focus on women as being in positions of power or states of success. They refer to 'Posh' spice and 'Queen of the castle', and include an image of the Duchess of Sussex. This represents woman as being strong and dominant.
- Men are represented as weaker and not as successful. The cover lines involving men connote mistakes and secrets.
- All the celebrities are white apart from Meghan Markle, suggesting non-white people are **under-represented**.

### *Heat*

- The use of **col** 'daddy' and 'B' educated target
- The low price magazine is full of money, appealing
- The use of eye combined with audience with

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## Contexts

### Tatler

- *Tatler* is an old, established magazine, which aims at a wealthy readership.
- *Tatler* is a lifestyle magazine with focus on fashion, high society events such as the royal family and members of the aristocracy, people with inherited wealth.
- *Tatler* has remained interested in the lives of the royal family but has tried to be more and modern in recent years, trying to target a younger audience.

### Heat

- *Heat* reports on the shift in attitudes towards celebrities – they are less revered and more 'fair game' for critical reporting and paparazzi photography.
- This shift in attitudes has partly been brought about by reality TV, which has featured celebrities; social media has also made celebrities more accessible and less revered.
- *Heat* is a lifestyle/celebrity magazine, published by Bauer Media Group. It was founded in 1971 and has a largely female mainstream audience, with a focus mainly on entertainment.
- *Heat* claims to be the brand that 'sets popular culture alight and gets people talking'.

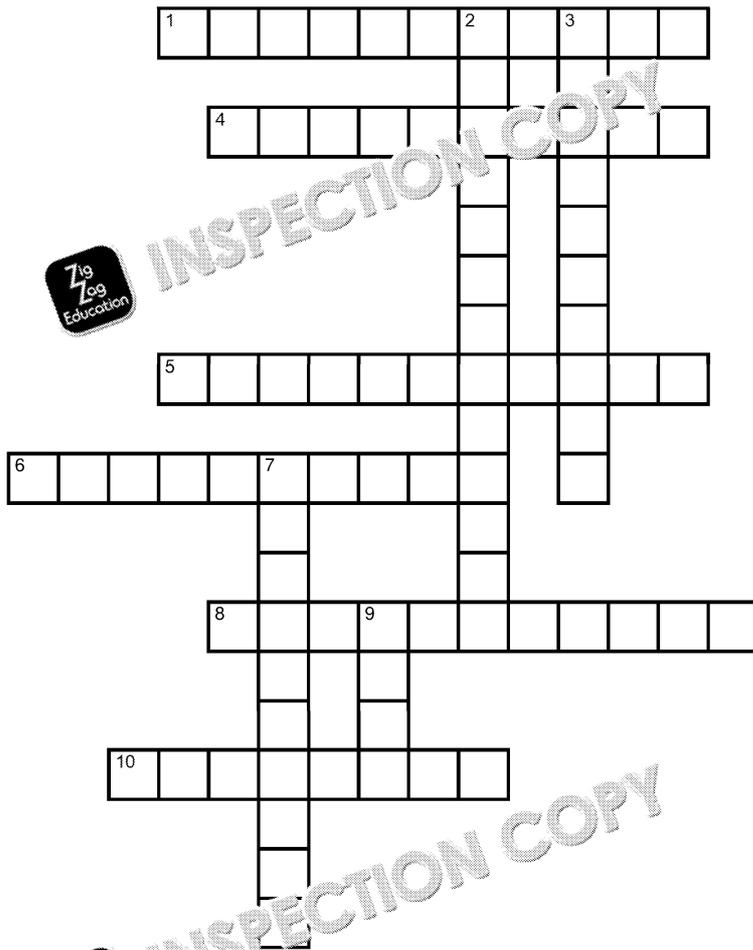
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## Revision activities

### 1. Key Words Crossword



#### Across

- 1 Using these makes the audience want to buy the magazine to find out more (6,5)
- 4 These tell you what features and articles are inside the magazine (5,5)
- 5 This describes what the words/images/colours make you think, feel or the ideas they suggest (11)
- 6 Representations which are old-fashioned or show inequalities (10)
- 8 Representations which strive towards equality (11)
- 10 The way the title is designed and presented (8)

#### Down

- 2 This can be dark and moody, or bright and fresh, dramatic or subtle (6,7)
- 3 This describes what you actually see on the cover (10)
- 7 A fixed and sometimes oversimplified view of certain groups or types of people (10)
- 9 How the model looks on the inside page (4)

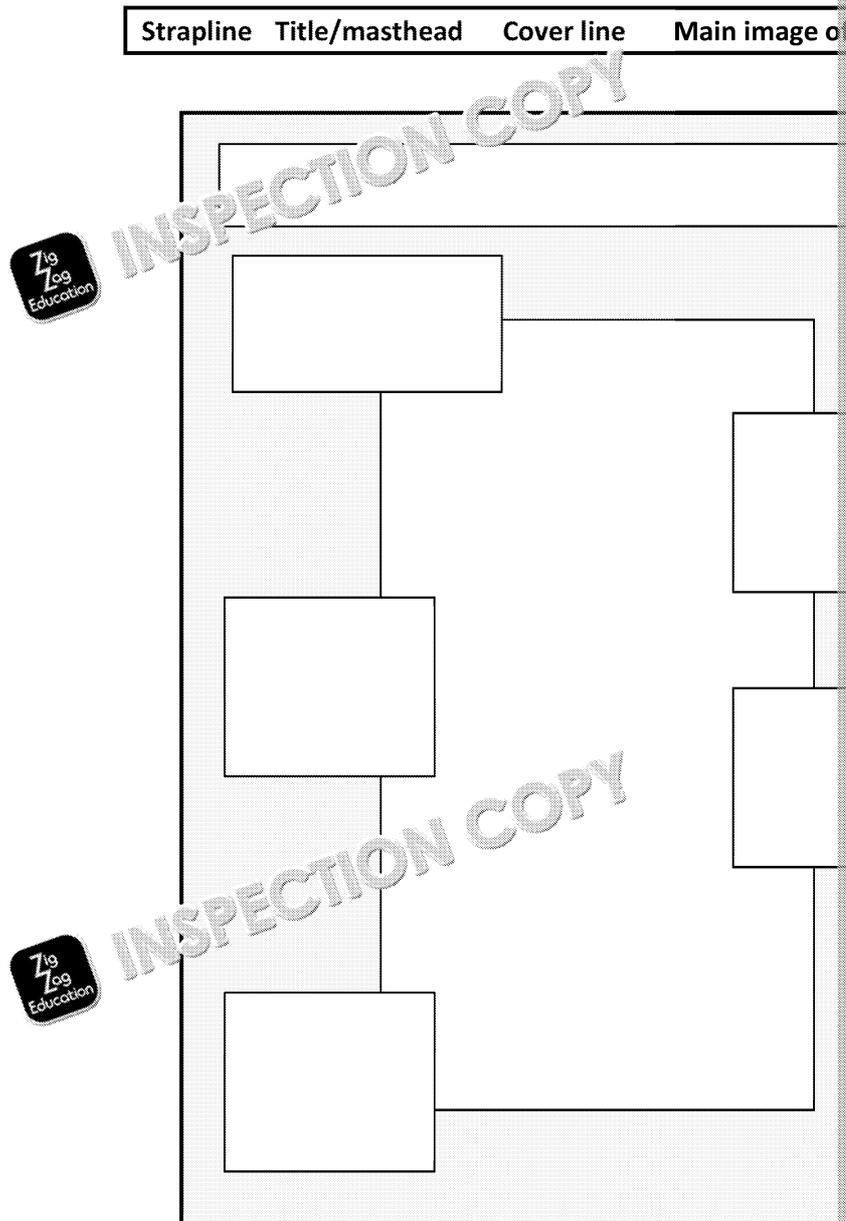
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## 2. Media language

Look at this blank layout of a magazine cover. Label the spaces with what you see. Use the following terms. You can use each term more than once.



Is this layout closer to the layout of *Tatler* or *Heat*?

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### 3. Media Language

Fill in the connotations in the table.

	Denotation	Connotation
<i>Heat</i>	Lower-case text	An informal
<i>Heat</i>	Busy and vibrant colour palette	
<i>Heat</i>	Victorian era	
<i>Heat</i>	Secretive star accused....	
<i>Tatler</i>	Title 'Tatler'	
<i>Tatler</i>	Ball gown	
<i>Tatler</i>	Cover star not smiling	

**Revision Tip:**  
Try to use as many of the key words as you can while you are doing the revision activities

### 4. Todorov's structure

Draw lines to match the stages to the key word. Then match the aspects of the cover of the magazine to the stages.

<b>Exposition</b>	something unusual happens
<b>Disruption</b>	the most dramatic point, often a fight or tension point
<b>Complication</b>	the situation is resolved
<b>Climax</b>	the situation is complicated
<b>Resolution</b>	more difficulties arise

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5. Representation

Pick words from the box to label each of the main cover stars.

Luxurious	Unposed	Exotic	Wealthy	Casual	Glam
Everyday	Busy	Young	Beautiful	Aristocrat	Stress



6. Give brief answers to the following questions.

How are women represented **progressively** on the cover of *Heat* magazine?

.....

.....

How are women represented **regressively** on the cover of *Heat* magazine?

.....

.....

How are women represented **progressively** on the cover of *Tatler* magazine?

.....

.....

How are women represented **regressively** on the cover of *Tatler* magazine?

.....

.....



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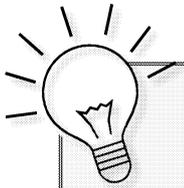
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## 7. Contexts

Which magazines could these contexts relate to? Add yes or no.

	<i>Heat</i>	
Old-fashioned views of women		
Modern views of women		
Class and privilege		
Class values		
Stereotypes of beauty		
Mainstream TV		
Celebrity culture		



### Challenge Yourself Extension Task

Consider how far you agree with the following statement, and why: 'Magazines exploit people to help sell them.' Look at examples of other magazine front covers and argue for or against this point. Start with the following web search: 'Lifestyle Magazines Images'.

- [zzed.uk/12650-lifestyle-magazines](http://www.zzed.uk/12650-lifestyle-magazines)

## Exam-questions

Q1. What does the jewellery worn by the cover model connote? Shade one lozenge.

- |               |                       |
|---------------|-----------------------|
| a) earrings   | <input type="radio"/> |
| b) fashion    | <input type="radio"/> |
| c) embroidery | <input type="radio"/> |
| d) wealth     | <input type="radio"/> |

Q2. Look at the front cover of *Tatler* magazine. Analyse the image to show how the model is constructed.

Exam Tip!

In the short question, look for key words such as connote or connotation.

In the longer question, comment on the denotation and connotation of the selection of the model, costume, props, make-up, gaze, camera angle and anything else you think is relevant.

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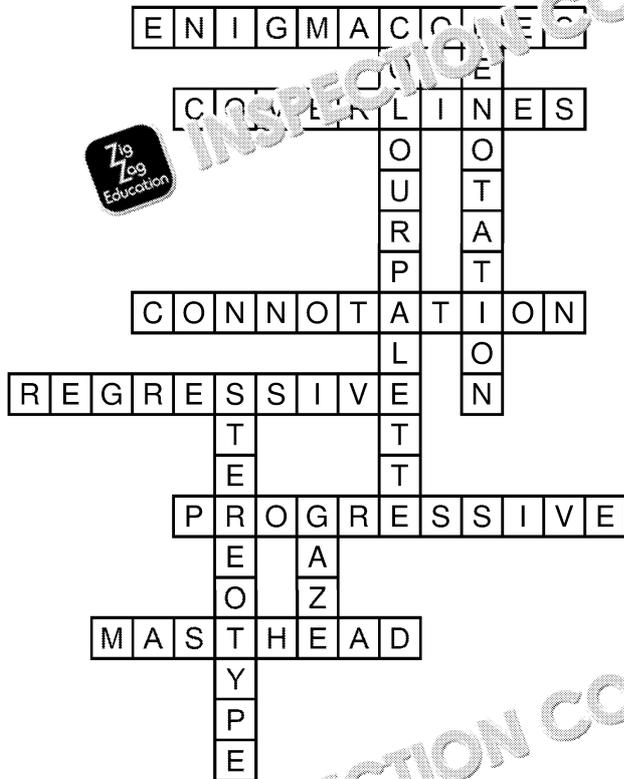
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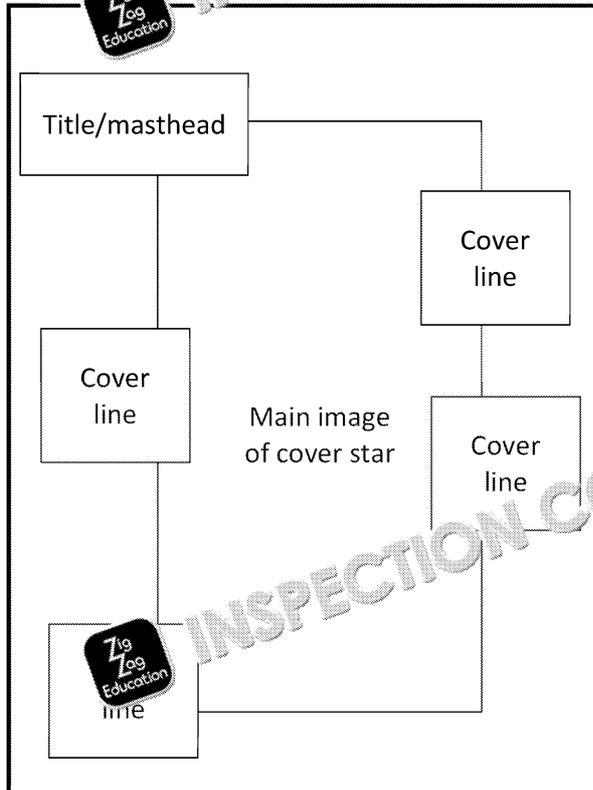
# Answers

## Magazines Section

1. Key words crossword



2. Media layout



Closer to Tatler

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3. Media language

	Denotation	
<b>Heat</b>	Lower-case text	An informal st
<b>Heat</b>	Busy and vibrant colour palette	Fun, exciting
<b>Heat</b>	Victoria Beckham	Celebrity, fam
<b>Heat</b>	Secretive star accused...	Scandal, gossi
<b>Tatler</b>	Title 'Tatler'	Gossip
<b>Tatler</b>	Ball gown	Wealth, uppe
<b>Tatler</b>	Cover star (csm) lg	Edgy

4. Todorov's structure

<b>Exposition</b>	the situation is explained	Posh caught o
<b>Disruption</b>	something unusual happens	Secretive star
<b>Complication</b>	more difficulties arise	of lying
<b>Climax</b>	the most dramatic point, often a fight or tension point	to everyone
<b>Resolution</b>	the situation is resolved	Posh caught o

5. Representation

Victoria Beckham: unposed, casual, everyday, busy, relatable, stressed  
 Georgina Bevan: luxurious, exotic, wealthy, glamorous, young, beautiful, pos

6. How are women represented **progressively** on the cover of *Heat* magazine?

- Women are shown as more important than men – there are more women than men on the cover
- Women are shown as being successful and in positions of power.

How are women represented **regressively** on the cover of *Heat* magazine?

- Women are mainly shown in relation to domestic issues, relationships and family
- Women's interests in work, society, politics, etc. are under-represented.
- Even the Duchess of Sussex is only shown in relation to her mistakes, rather than her achievements.
- Women are represented as shallow and only interested in celebrity gossip

How are women represented **progressively** on the cover of *Tatler* magazine?

- Women are shown as more important than men – the cover star is female
- Emma Weymouth is identified as the Marchioness of Bath – as the first female to be celebrated and superimposed against the masthead, connoting her importance

How are women represented **regressively** on the cover of *Tatler* magazine?

- Women are represented as damsels in distress – requiring a man to marry them
- Women's interests and achievements in work, society, politics, etc. are under-represented.
- Women are presented to be looked at.
- The selection of the cover model supports current beauty stereotypes.
- The cover lines focus on an **essentialist** representation of women – their interests in fashion, finding love and weddings.

7. Contexts

	<i>Heat</i>
<b>Old-fashioned views of women</b>	yes
<b>Old-fashioned views of men</b>	no
<b>Class and privilege</b>	no
<b>Working-class values</b>	yes
<b>Stereotypes of beauty</b>	no
<b>Mainstream TV</b>	yes
<b>Celebrity culture</b>	yes

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## Exam-style Questions

### Question 1

Short questions usually have a right/wrong answer.

Correct answer: Wealth

### Question 2

For longer questions, use the mark scheme and the indicative content to help you.

- The mark scheme gives you a general idea of the skills expected at each level.
- The indicative content shows you what kind of points could be in your answer every point. You can make unusual or different points; you will get marks if they are and are justifiable.

Tick the boxes that you think you have achieved.

### Mark scheme

AO2 1a Analyse media products in relation to the theoretical framework, including		
Level	Mark range	Description
4	10–12	<input type="checkbox"/> Excellent analysis of the product: detailed, critically engaged, commenting on how representations are constructed <input type="checkbox"/> Thorough and effective focus on the potential meaning of the product <input type="checkbox"/> Subject-specific terminology is used accurately and relevantly
3	7–9	<input type="checkbox"/> Good analysis of the product: clear and engaged, commenting on how representations are constructed <input type="checkbox"/> Mostly effective focus on the potential meaning conveyed by the product <input type="checkbox"/> Subject-specific terminology is used largely effectively
2	4–6	<input type="checkbox"/> Satisfactory analysis, commenting on the obvious and straightforward representations are constructed <input type="checkbox"/> Some focus on the potential meaning conveyed, but mixes it with other points <input type="checkbox"/> Subject-specific terminology is used occasionally or with only partial relevance
1	1–3	<input type="checkbox"/> Basic analysis, describing the more obvious and straightforward representations are constructed <input type="checkbox"/> Little focus on the potential meaning conveyed, largely descriptive <input type="checkbox"/> Little or no relevant use of subject-specific terminology
0	0	<input type="checkbox"/> No work worthy of credit

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## Indicative content

**Remember**, you are not expected to include all the points below. Each bullet point below may be worth identifying a feature, and then comment on its effect or explain it in more detail. Give yourself marks for which are not in the indicative content, if your ideas are valid and relevant.

You may use semiotic terms such as connotation and denotation but these terms will not earn the highest marks. Higher-level answers will comment on representation in more detail; lower-level answers will focus on the more obvious and straightforward elements of representation; lower-band answers will focus on what is there) rather than what it connotes (comment on the purpose, effect or impact).

Tick off any points you have mentioned. Read through the other points to help you



## A02

*The selection of the model*

- The model is young and slender. She conforms to the dominant representation of beauty.
- This cover star shows *Tatler* is trying to update its representation of race in the light of recent cultural changes such as the Black Lives Matter movement.
- The selection of the model reinforces the magazine's focus on high society and the interest in the British aristocracy.

*Costume*

- The ball gown **connotes** femininity and high society events.
- The use of the colours **connotes** a quirky and unconventional aspect to her appearance.

*Props*

- The model is wearing earrings and three rings. Jewellery connotes wealth and status associated with upper-class women, suggesting she is rich.

*Make-up*

- The model's make-up is light and natural, which connotes that she is a natural beauty.
- Wearing make-up conforms to the dominant ideology of how women should present their appearance.

*Gaze*

- The model is gazing directly at the audience, which connotes that she is making eye contact with readers; this helps to sell the magazine by making it more eye-catching.
- The model's facial expression is blank and her lack of smile may connote she is serious and edgy.

*Camera shot*

- A **full-length body shot** focuses on the **cover star's costume** and **setting**.
- The manicured hedges **denoted** in the **setting** suggest large gardens in wealth.



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## Check your progress

What do I need to know?	For each set product	I know this 😊	I'm not sure 😐	I need to revise this again 😞
The codes and conventions of magazine front covers	Heat			
	Tatler			
Some detail about each magazine – monthly/quarterly, target audience	Heat			
	Tatler			
The purpose of magazine front covers and how each cover achieves this	Heat			
	Tatler			
Who the cover star is and why they were chosen	Heat			
	Tatler			
What the connotations and effect of the main cover lines are	Heat			
	Tatler			
The narratives and enigmas created by the magazine front cover	Heat			
	Tatler			
How gender and race are represented	Heat			
	Tatler			
Relevant context of the magazine cover	Heat			
	Tatler			

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# Advertisements

The adverts you are studying are designed to sell a product or promote an idea. Adverts have to be designed to make them easy to recognise as adverts, and which help them to sell their product or idea. The first advert was in *Woman's Own* magazine in 1955. It is selling washing powder to a post-war middle-class audience. The second advert is from 2013 and is designed to sell insurance to an audience of women. The Representation of Women in the Media online campaign run by the National Kidney and Transplant service. It is designed to encourage people from diverse communities to give blood.



## The Framework

For adverts, you only need to focus on Media Language, Representation and

## Key Words

**Anchor/anchorage** – how the meaning of a sign can be tied down or fixed by other signs or the meaning of the sign itself

**Auditory codes** – the use of sound to create meaning

**Brand identity** – the ideas and values that a company wants people to associate with it

**Call to action** – what an advertisement tries to make people do – buy something, sign up, etc.

**CGI** – computer-generated imagery, used to create special effects

**Code** – how aspects of media language use codes to communicate meaning, such as colour, sound, etc.  
**stylistic codes and technical codes**

**Colour palette** – the range of colours used, for example a dark colour palette (mainly using black, grey, brown, etc.); a bright, fresh colour palette (mainly using green, yellow, pink, etc.); a colour palette that is muted, blue, yellow)

**Composition** – how all the different elements of the advert are laid out and ordered

**Connotation** – what the images and words may symbolise, imply, hint or suggest  
e.g. a bus connotes/symbolises ordinary/low-cost transport

**Costume** – what the people in the advert are wearing

**Decode** – how audiences interpret and understand the signs

**Denotation** – what audiences actually see in the sign, e.g. a bus

**Desaturated** – colours which are muted or less vivid/bright; early colour film and television are desaturated compared to modern film quality

**Diegetic** – sound from within the world of the product, e.g. dialogue

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**Dominant ideology** – the views and values in society that are generally accepted and often change slowly over time

**Dynamic genres** – genres are dynamic and change over time. They often change due to social contexts, changes in technology or changes in audience interest and expectations

**Encode** – the meanings put into products by the producer

**Enigma codes** – how the narrative raises questions for the audience so they want to find out the answer

**Establishing shot** – a camera shot to show where events are taking place, e.g. a street scene

**Framing** – what is included in the main image and how it is set out on the page

**Gaze** – how the main person in the image is looking at the audience

**Generic codes and conventions** – each genre has specific conventions, such as a TV advert

**Genre** – the type of product such as a romantic film, a horror film, or types of product such as a music video

**Hero** – a character type in Propp's theory; the hero is the main character who saves the day

**High-key lighting** – lighting which uses multiple light sources to create clear, bright images with obvious shadows

**Hybrid genres** – genres may overlap and products may use codes and conventions from more than one genre

**Iconography** – the visual codes that are symbolic of or associated with a certain genre; e.g. locations are associated with rap music

**Intertextual/intertextuality** – linking to or making references to other media products so the audience can recognise the connections

**Location** – where the scene is filmed

**Logo** – the stylised version of the company or product name, easily recognised

**Long shot** – a camera shot that includes the head and whole body

**Low-key lighting** – lighting which uses limited light sources to emphasise contrast and to create a moody or mysterious atmosphere

**Mediated** – what the media shows is not reality, but is a mediated version of reality and always biased in some way

**Mid-shot** – a camera shot that includes the head and upper body, usually from the chest up

**Mise en scène** – the visual codes in a scene, including costume, props, lighting, etc.

**Narrative codes** – how enigmas, narratives and closure entice and satisfy audiences

**Narrative voice** – the way products address or talk to the reader; the narrative voice can be authoritative, friendly or sexy, etc.

**Narrative** – the plot or story of an advertisement

**Non-diegetic sound** – sound from outside the world of the product, e.g. music or voice-over

**Pack shot** – an image of the product as it would appear on the shelf in a shop

**Patriarchy** – a social system where men are dominant over women, perhaps through higher pay, more privilege, etc.

**Persuasive language** – the language techniques used to make the product or service attractive

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**Posture** – the way a person stands or sits

**Propp** – developed a narrative theory which says that most stories feature similar characters: the hero, the villain, the helper

**Protagonist** – the main character or person featured in the advert

**Repetition and variation of generic codes and conventions** – repeating the codes and conventions to establish the genre and makes the product more recognisable; varying the codes and conventions to make the product interesting and gives it more novelty or appeal

**Role model** – someone that the audience might admire and aspire to be

**Selection, combination and exclusion** – how aspects of media language are selected, combined together, and which ones are excluded; how this creates a media text

**Setting** – where the advert is set, e.g. in a home, on a bus, in a gym

**Sign** – what you see or hear (**denotation**)

**Stereotype** – a fixed and sometimes oversimplified idea of certain groups or types of people

**Symbol** – the way you interpret what you see or hear (**connotation**)

**Technical codes** – the use of technical aspects, such as camerawork and editing

**Todorov's narrative theory** – a five-part narrative structure, including:

- exposition – the situation is explained
- disruption – something unusual happens
- complication – more difficulties arise
- climax – the most dramatic point, often a fight or tension point
- resolution – the situation is resolved

**Typography** – the style, size, colour and design of the font

**Visual codes** – the use of images, colour, and other aspects of visual design



**Revision Tip:** Ask a friend to test you on the key words and information.

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# Revision notes

## Media Language

### Colour palette

is bright and modern with a lot of white, to connote clean washing.



**Layout** – simple layout with a large banner heading with a 'halo' effect draws attention to the key message.

**Composition** – the woman is central, suggesting she is the protagonist and role model.

**Narrative** – the text and image suggest a woman is happy because whites are bright.



**Patriarchal** – showing the woman in a domestic role, reflects the dominant ideology of the time.

**Narrative voice** is persuasive and all-knowing, addressing 'mamma's mother'.



Woman's Own magazine: © IPC Media, 1955

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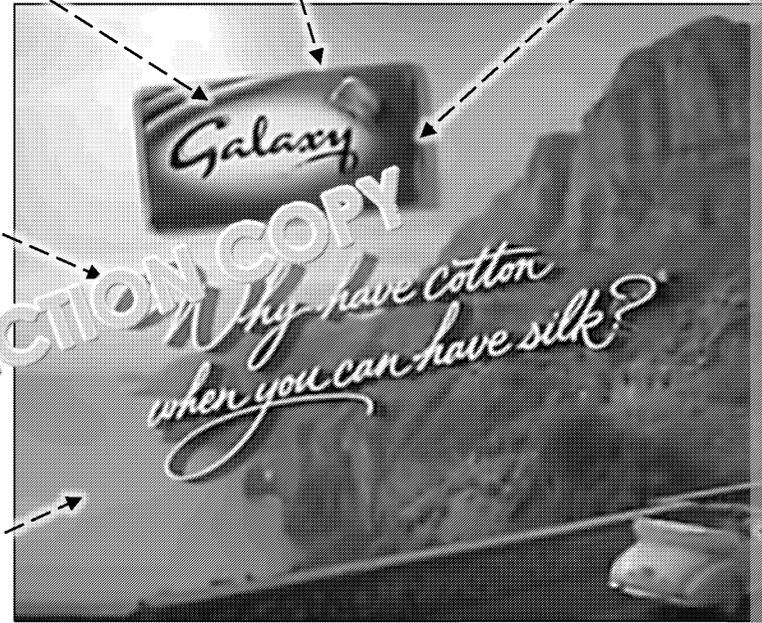
The **pack shot** is a **generic convention** for adverts – so audiences can identify the product.

The **pack shot** name, which

The image **connotes** the text, which is a **persuasive question**; it **connotes** that Galaxy is luxurious.

The **typography** is white in a handwritten-style **font**, **connoting** old-fashioned elegance; it has **intertextual** links to the **font** in the **pack shot**, adding to **brand identity**.

The **setting** is the Italian coast, with **intertextual** links to Hepburn's films and **connotations** of style and glamour.



Galaxy Television Advert: © Mars, Incorporated, 2014

The car is a key **prop**, which **connotes** old-fashioned elegance and style; it represents a **luxurious life**, compared to taking public transport.

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Lady Leshurr is a famous UK grime star who will be recognised by the target audience. Including her makes **intertextual** links to music videos.

The image is **anchored** by the commanding and **persuasive composition** connotes that 'saying' this.

Lady Leshurr is gazing directly at the audience, her expression is serious, **connoting** that she takes the issue seriously and she may be challenging viewers to take action.

**Costume:** Lady Leshurr is wearing make-up and has straightened hair, connoting that she is stylish and attractive.

**Costume:** Lady Leshurr is wearing casual modern clothes which **connote** she is stylish and relaxed.



Represent Television Advert: © NHS Give Blood, 2010

The statement is a **'call to action'** designed to convince viewers to visit the website and register.

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# Representation

OM0

The woman looks happy and satisfied while washing dishes. She is smiling and appears that her home is very clean; this connotes that women enjoy domestic work and reflects patriarchal values.



The woman is white, quite young and slender; she is wearing make-up with styled hair, reflecting the dominant stereotypes of beauty and under-representation of other ethnicities and body types; it also reflects the dominant ideology that housewives should aspire to look attractive.

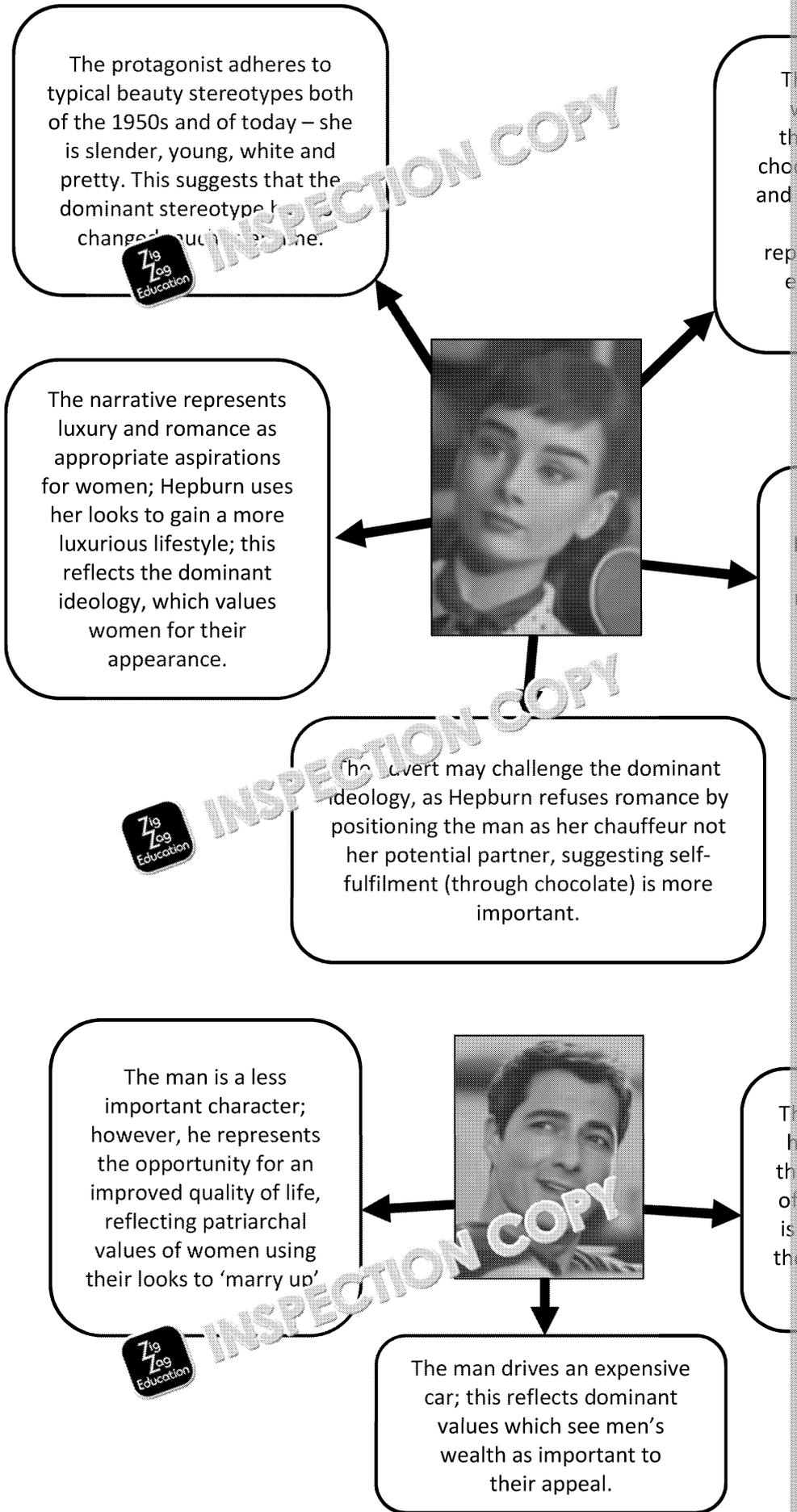
The woman's appearance is very clean; this connotes that women enjoy domestic work and reflects patriarchal values.

The woman is white, quite young and slender; she is wearing make-up with styled hair, reflecting the dominant stereotypes of beauty and under-representation of other ethnicities and body types; it also reflects the dominant ideology that housewives should aspire to look attractive.

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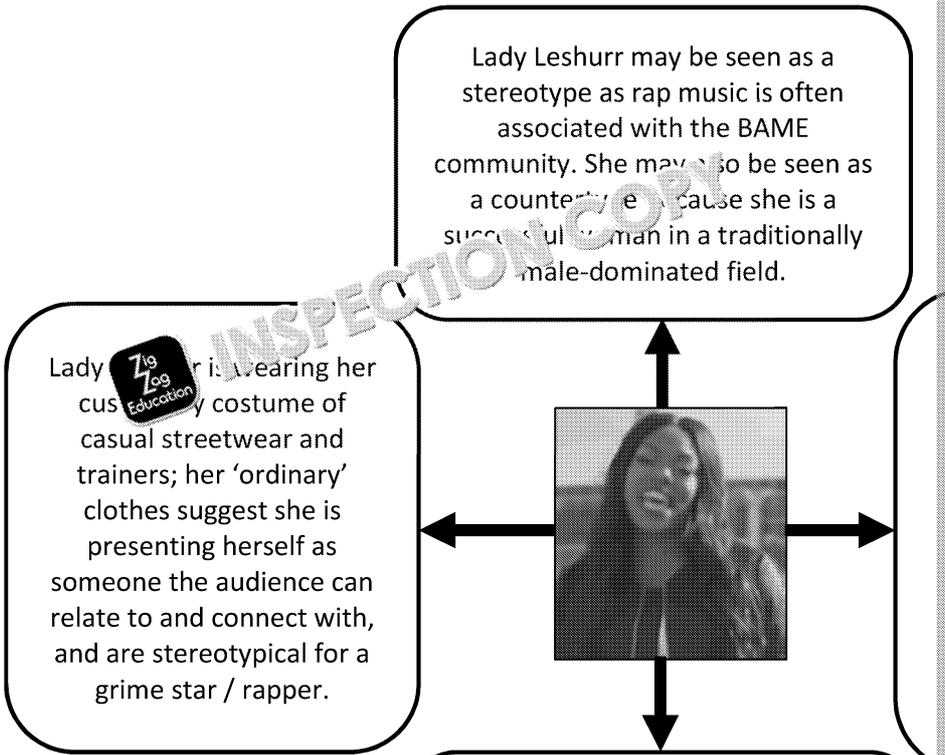




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The lyrics include inspirational ideas about what kind of person you can aspire to be, presenting countertypes of the BAME community.



The video includes a range of successful role models from the BAME community, such as Olympic medallist Nicola Adams, MP Chuka Umunna and basketball player / TV presenter Adepitan; each is featured reflecting their achievement reinforcing the message of success.

**Revision Tip:**  
Pin up annotated copies of your set products in your room, or somewhere where you will see them so you remember all the analysis.

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## Contexts

### OMO (1955)

- Society was very sexist and patriarchal in the 1950s.
- Women had far fewer rights, opportunities or privileges than men.
- The 'good housewife' was presented as an aspirational figure to women, perhaps to take pride in their role, or because it reflected dominant values and a male perspective.
- The media industry, like most other industries, was very male-dominated and conservative.
- Although many women had worked outside the home during the war, in the 1950s they were encouraged to return to the home and be satisfied with their domestic role.
- The 1950s saw an increase in domestic technology such as washing machines and vacuum cleaners, which helped to ease the burden on the economy.

### Galaxy (2013)

- The advert has intertextual references to the 1950s through the use of Audrey Hepburn.
- In the 1950s society was less equal than it is today.
- Some people are nostalgic about the 1950s and see it as a 'simpler' time with less stress, more romance, and traditional gender roles.
- Hepburn was a major Hollywood star, associated with elegance, romance and beauty.
- Advances in CGI make it possible to 'reanimate' Audrey Hepburn, who passed away in 1967.
- In today's world there are a lot of concerns about obesity, so advertisers have to make eating chocolate a positive life choice for their audience.

### Represent (2016)

- People from the BAME community have, in the past, been under-represented in the media, and may still be today.
- Rap and grime music is very popular and often associated with the BAME community.
- The NHS is funded by the government via tax, so it should serve all members of the community.
- The advert addresses a social concern that less blood and fewer organs are donated from the BAME community, but these are needed to treat BAME patients.

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# Revision activities

## 1. Key words

### Half and half

Someone has confused these definitions – half the sentence is from the definition of the first key word and the other half of the sentence is from the definition of another key word.

Can you:

1. divide each sentence in half
  2. match up the halves to make full definitions?
  3. list the definitions with the correct key word?
- a) how writing can help to interpret the image to make the product or idea
  - b) how all the different elements of the advert are from about the waist up
  - c) a shot that includes the head and upper body usually where men are doing
  - d) a social system relating to the penis
  - e) where images have a subtext laid out and organised on the page
  - f) the language techniques used and fix its meaning for the audience

**Anchor** .....

.....

.....

**Composition** .....

.....

.....

**Mid-shot** .....

.....

.....

**Patriarchy** .....

.....

.....

**Phallic symbolism** .....

.....

.....

**Persuasive language** .....

.....

.....

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## 2. Media Language

Test yourself. Look at this unseen historical advert. Make notes on aspects of the advert. You will then look at this advert again in the exam-style question for this section.

### Schlitz beer advert 1952

Man's costume:

Woman's costume:

Both characters' pose and posture:

Setting:

Narrative codes:

Colour palette:



Schlitz Beer Advert: © Pabst Brewing Company, 1952

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### 3. Representation

Make brief notes about the representation of women in the **OMO**, **Galaxy** and **...**

	OMO	Galaxy
Costume 		
Hair/make-up 		
Posture 		
What is... 		
Who is in control 		
Overall representation of women 		

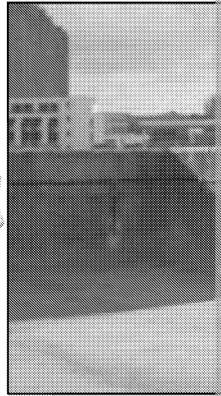
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4. Reception theory

Look at the image and then match these interpretations with the three positions in reception theory. Label them: **dominant**, **negotiated**, or **oppositional**.



Interpretation 1: It is patronising to think that people from the BAME community will only listen to a message if it is in rap or grime style.

.....

Interpretation 2: It is a good example of talking to people in a way that they understand and relate to, to get the important message across.

.....

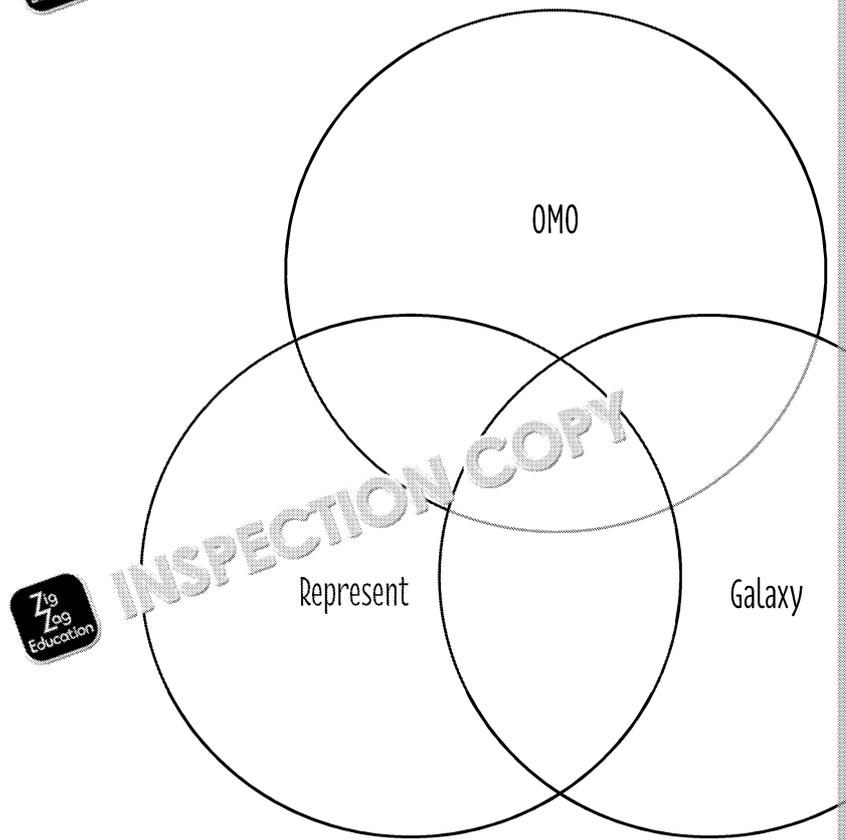
Interpretation 3: While this may be a good way to communicate with some members of the BAME community it is stereotyping a bit to think that everyone who isn't white like

.....

5. Contexts

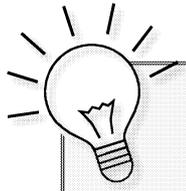
Write the contexts that apply to each advert in the space for OMO, Galaxy, or Represent for any that apply to two or all three adverts.

Patriarchy	Society judges women
Women are dependent on men	Women are independent
The media industry is male-dominated	Women should work in
The success of members of the BAME community	Women's post-war re
The obesity crisis	The 1950s connote gl
Advanced technology	The responsibility of th



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### Challenge Yourself Extension Task

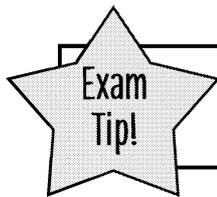
The OMO advert is quite sexist, while the modern Represent advert is not so sexist. Do you think it has changed or not? Find some examples of modern and/or historical adverts and consider why so many have changed or not, even today.

### Exam-style question



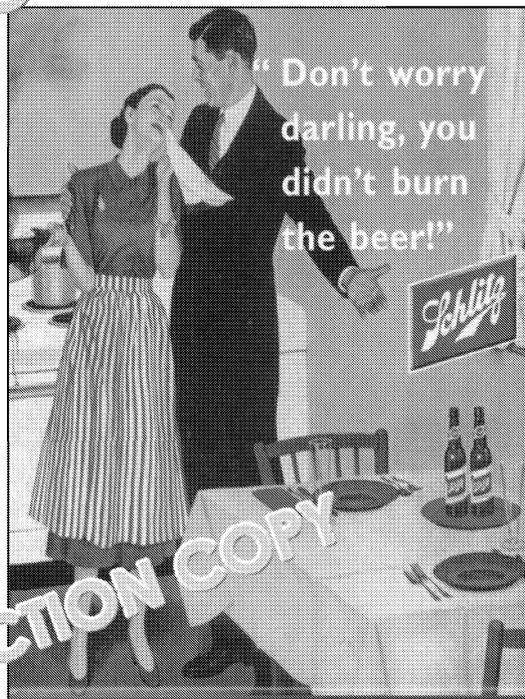
In the exam, you will have an unseen text to analyse. Look back at your notes from your OR test yourself by writing your answer without looking back at your notes. Try to write your answer in 10 minutes.

1. Comment on how the representation of gender is constructed in the advert for Galaxy (Close Study Product).
2. How is intertextuality used in the Galaxy advertisement (Close Study Product)?
3. Why do advertisements use celebrities to promote their products? In your answer, refer to the Represent advertisement (Close Study Product).



Exam Tip!

There will be short and longer questions in the exam. Look at how many marks each question is worth. If there are only 2 marks for a question, only make two points or write two sentences.



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# Answers

## Advertisements Section

- Anchor** – how the writing can help to interpret the image / and fix its meaning

**Composition** – how all the different elements of an advert are / laid out and

**Mid-shot** – a shot that includes the head and upper body / usually from about the waist up

**Patriarchy** – a social system / where men are dominant over women

**Phallic symbolism** – images have a subtext / relating to the penis

**Persuasion** – the language techniques used / to make the product appealing



2.

**Man's costume:** Suit and tie connote he goes to work, in a professional role; connotes he is the 'breadwinner' or provider; gives him higher status than the woman; both appear middle class.

**Woman's costume:** She is a housewife and a mother; the apron is linked to the man; she is smart but not as important as the man.

**Both characters' pose and posture:** The woman looks helpless and upset, and she is looking up at the man as if she depends on him; he has his arm around the woman and looks in control and comforts her.



Schlitz Beer Advert: © Pabst Brewing Company, 1952

**Setting:** In a kitchen; the spilled food on the stove connotes she is a bad cook but the table setting connotes she is trying to be a good wife.

**Narrative codes:** The implied narrative is that the man has come home from work, expecting a nice dinner, but the woman has burnt the food; she is upset and he comforts her by saying at least she didn't burn the house.

**Colour palette:** Bright and clean, is a modern household; the white tablecloth links to the woman; the man is dressed in a dark suit.



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3. Representation

	OMO	Galaxy
<b>Costume</b>	Clean, smart, ordinary, apron, workwear	Stylish
<b>Hair/make-up</b>	Styled hair and wearing make-up	Wearing a lot of make-up, styled hair
<b>Posture</b>	Pegging out washing, ve happy	Sitting, looking down, demure
<b>What she is doing</b>	Doing housework, washing	On a bus, in a car, eating chocolate
	Perhaps the narrative voice that tells her to use the washing powder	Perhaps Hepburn as she 'rejects' the man; perhaps the man as he has the car
<b>Overall representation of women</b>	Housewife, happy in her work	Using her looks to get what she wants

4. Reception theory

1. oppositional
2. dominant
3. negotiated

5. Contexts

Some answers are suggestions and depend on your interpretation of the advert. Hepburn is independent or dependent on the man in the Galaxy advert.

All three adverts

- ✓ Society judges women on their appearance

Galaxy

- ✓ Pa

OMO and Represent (none)

Represent and Galaxy

- ✓ Women are independent?

Galaxy

- ✓ Advances in CGI technology
- ✓ The obesity crisis
- ✓ The 1950s connote glamour and romance
- ✓ Women are dependent on men?

Represent

- ✓ The responsibility of the NHS
- ✓ The success of members of the LAME community

OMO

- ✓ Women post-war return to the home
- ✓ Women should work in the home
- ✓ The media industry is male-dominated

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## Exam-style Questions

Use the mark scheme and the indicative content to help you mark your answer.

The mark scheme gives you a general idea of the skills expected at each level.

The indicative content shows you what kind of points could be in your answer. You can make unusual or different points; you will get marks if your ideas answer the question.

Tick the boxes that you think you have achieved.

### Question 1

#### Mark scheme

AO2 1a Analyse media products in relation to the theoretical framework		
Level	Mark range	Description
4	10–12	<input type="checkbox"/> Excellent analysis of the product: detailed, critically engaged with aspects of how the product uses media language to construct representations <input type="checkbox"/> Thorough and effective focus on the likely intended meanings of the representations constructed <input type="checkbox"/> Subject-specific terminology is used accurately and relevantly
3	7–9	<input type="checkbox"/> Good analysis of the product: detailed, engaged with aspects of how the product uses media language to construct representations <input type="checkbox"/> Consistent focus on the likely intended meanings of the representations constructed <input type="checkbox"/> Subject-specific terminology is used largely effectively
2	4–6	<input type="checkbox"/> Satisfactory analysis, concentrating on the obvious and straightforward aspects of how the product uses media language to construct representations <input type="checkbox"/> Some focus on the intended meanings of the representations constructed, but inconsistent, mixing description with analysis <input type="checkbox"/> Subject-specific terminology is used occasionally or with limited relevance
1	1–3	<input type="checkbox"/> Basic analysis, describing the more obvious and straightforward aspects of how the product uses media language to construct representations <input type="checkbox"/> Little focus on the intended meanings of the representations constructed OR focuses on aspects of media language used <input type="checkbox"/> Little or no relevant use of subject-specific terminology
0	0	<input type="checkbox"/> No work worthy of credit

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## Indicative content

**Remember**, you are not expected to include all the points below. Each bullet point below may be worth identifying a feature, and then comment on its effect or explain it in more detail. Give yourself marks for which are not in the indicative content, if your ideas are valid and relevant.

Higher-level answers will consider representation in more detail and are likely to consider both men and women. Mid-range answers will consider the more obvious and stereotypical representation and may not deal with both men and women. Lower-band answers will identify what is there) rather than explain it (comment on the purpose, effect or impact) and

Tick off any points you have mentioned. Read through the other points to help you

### A02

*Aspects of representation, for example:*

- The choices the producers have made about how to represent men and women.
- Stereotypes of men and women.
- Messages, views and values in the representations of men and women.
- Theoretical perspectives such as feminist approaches or ideas such as selection.

*Analysis of the text to show how representations are constructed, for example:*

The woman:

- Costume: The woman is portrayed as the housewife, signified by her apron.
- Hair and make-up: The woman looks young, pretty and takes care of her appearance.
- Setting: In the home, suggesting women 'belong' in the domestic context.
- Posture and expression: The woman cries and looks up at the man, representing her as a child.
- Narrative: The narrative suggests the woman's role to prepare the food for the man.
- Narrative: Focuses on the man's failures in a comic way.
- Representation: Men are represented as incapable, emotional and dependent on women. Women are represented as domestic, childish and as trying to please men.

The man:

- Costume: The man is portrayed as the provider who works outside the home.
- Posture and expression: The man comforts the woman and reassures her, making her feel safe.
- Narrative: The man expects his dinner to be ready when he returns from work.
- Representation: Men are represented as dominant, as fatherly, and as the provider.

Contexts:

- The advert may have been designed by men to appeal to a male audience of 18-35.
- The historical context has changed significantly, and the Schlitz beer advert is

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## Question 2

### Mark scheme

AO1 1a Show knowledge of the theoretical framework of media	
Mark range	Description
2	Two points from the list below or similar valid points: <ul style="list-style-type: none"> <li><input type="checkbox"/> Audrey Hepburn was a famous and glamorous Hollywood star of films in the 1950s.</li> <li><input type="checkbox"/> The music of the advert is 'Moon River', a song from one of her films, <i>Breakfast at Tiffany's</i>.</li> <li><input type="checkbox"/> The setting is the Amalfi coast, making links to another of her films, <i>Roman Holiday</i>.</li> <li><input type="checkbox"/> The male star of the advert, Nick Hopper, was chosen as he was similar to Gregory Peck. Gregory Peck was Hepburn's co-star in the romantic film <i>An Affair to Remember</i>.</li> </ul>
1	One point from the list above, or two partial points
0	No work worthy of credit

## Question 3

### Mark scheme

AO1 1a Show knowledge of the theoretical framework of media		
AO1 1b Show understanding of the theoretical framework of media		
Level	Mark range	Description
3	5–6	<ul style="list-style-type: none"> <li><input type="checkbox"/> Excellent knowledge and understanding of the theoretical framework, shown through an effective explanation of why advertisers use celebrities</li> <li><input type="checkbox"/> Appropriate and effective reference to the Representation of the Media</li> <li><input type="checkbox"/> Subject-specific terminology is used accurately and consistently</li> </ul>
2	4	<ul style="list-style-type: none"> <li><input type="checkbox"/> Good knowledge and understanding of the theoretical framework, shown through a clear explanation of why advertisers use celebrities</li> <li><input type="checkbox"/> Some appropriate and effective reference to the Representation of the Media</li> <li><input type="checkbox"/> Subject-specific terminology is used occasionally with accuracy or relevance</li> </ul>
1	1–2	<ul style="list-style-type: none"> <li><input type="checkbox"/> Basic knowledge of the theoretical framework, shown through a simple explanation of why advertisers use celebrities</li> <li><input type="checkbox"/> Limited appropriate reference to the Representation of the Media</li> <li><input type="checkbox"/> Little or no subject-specific terminology used</li> </ul>
0	0	<input type="checkbox"/> No work worthy of credit

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## Indicative content

**Remember**, you are not expected to include all the points below. Each bullet point below may be worth identifying a feature, and then comment on its effect or explain it in more detail. Give yourself marks for which are not in the indicative content, if your ideas are valid and relevant.

Higher-level answers will consider the use of celebrities in more detail and are likely to comment on the effect of this use. Mid-range answers will consider the more obvious and straightforward use of celebrities. Lower-band answers will tend to describe (say what is there) rather than comment on the purpose, effect or impact of the use of the celebrities rather than commenting on the product.

May consider

- Celebrity endorsement can link the appeal of the celebrity to the product, making it 'cool' like Lady Leshurr.
- Use of celebrities can give the appeal a higher status.
- Celebrities can be instantly recognisable for the audience.
- Use of celebrities can make the advertisement more memorable.
- The Represent advert may have a novelty appeal as it is a hybrid genre, using a music video style advertisement.
- Lady Leshurr is a contemporary and well-respected grime artist.
- May appeal most to a target audience of the BAME community who recognise her.
- Leshurr may be an influential role model who may have persuasive power to encourage others.
- Including a range of other BAME celebrities such as Nicola Adams, the boxer, may appeal to draw in the fans of all the other people who make cameo appearances.

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## Check your progress

What do I need to know?	For each product	I know this 😊	I'm not sure 😐	I need to revise this again 😞	
The codes and conventions of advertisements	OMO				
	Galaxy				
	Represent				
Some detail about each advert – date, producer, product trying to sell, target audience	OMO				
	Galaxy				
	Represent				
The media language used in each advert	OMO				
	Galaxy				
	Represent				
The narratives created by the advert	OMO				
	Galaxy				
	Represent				
The persuasive language and techniques used in the adverts	OMO				
	Galaxy				
	Represent				
How gender is represented	OMO				
	Galaxy				
	Represent				
Relevant contexts for the adverts	OMO				
	Galaxy				
	Represent				

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# Newspapers

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Newspapers are print media usually designed for information. A newspaper's front page is the most important part of the newspaper. Newspapers have specific codes and conventions which make them easy to recognise. A newspaper can be a daily compact broadsheet newspaper with a right-wing bias aimed at an upper-class, educated audience or a daily tabloid newspaper with a left-wing bias, aimed at a lower-class, less educated audience.



## The Framework

For this part of the exam, you only need to focus on the front page and the selected story from the newspaper. The exam will focus on Language, Representation, and Contexts.

## Key Words

**Anchor** – how text/writing can help to interpret the image and fix its meaning

**Caption** – the words under or next to an image which say what the image is showing

**Close-up** – a camera shot that focuses mainly on the subject, often showing emotion

**Column** – newspapers are usually laid out in columns to make them easier to read

**Colour palette** – the range of colour used, for example a dark colour palette (black, grey, blue, etc.); a bright, fresh colour palette (mainly using green, yellow, pink, etc.); a colour palette that is used to attract attention (red, blue, yellow, etc.)

**Compact broadsheet** – a broadsheet was traditionally a very large size, and focused on a well-educated demographic; a compact broadsheet is a smaller-sized broadsheet with the same values of a broadsheet (compare Tabloid)

**Construction** – how images are cropped and edited to convey a particular impression

**Copy** – the writing in the newspaper

**Demographic** – a section of the audience; audiences may be segmented by age, gender, interests and so on

**Design and layout** – how the different elements are organised on the page, the arrangement of text and images

**Dominant image** – the main image on the page

**Emotive language** – wording that is designed to make the audience feel an emotion such as happiness, sadness or anger

**Enigma codes** – part of the narrative or text – how the images or headlines tease the audience with mysteries or promises that they want to buy the newspaper to find out what is going on

**Formal register** – a type of language which is formal rather than informal; it is used in professional contexts and appropriate to a formal situation (compare to Informal register)

**Generic codes and conventions** – what the typical features of newspapers are and how they are used or adapted

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**Headline** – the large heading for a news story which attracts the reader and gives the story

**Informal register** – casual, informal or colloquial language, may include slang (

**Intertextual/intertextuality** – linking to or making references to other media products; recognises the connection

**Left-wing** – supports views and values associated with the Labour Party, often equality and diversity and support for the welfare state

**Long shot** – a camera shot which includes the whole of the person, or the person

**Masthead** – the way in which the title of the newspaper is presented, including

**Mediation** – how all news is 'mediated' or presented from a point of view; how mediated news is selected and constructed to convey an impression

**Mid-shot** – a camera shot that includes the head and upper body, usually from

**Mode of address** – how the words, images, style and approach of the newspaper

**Narrative codes** – how the images, headlines and copy engage the audience in the overall narrative

**News angle** – the stance or bias the newspaper takes towards the news story

**News values** – the values that newspapers use to select their stories, for example negativity; developed by Galtung and Ruge

**Red top** – a type of tabloid newspaper with a red masthead, which includes *The Star*; they are considered the most downmarket, sensational tabloids

**Right-wing** – supports views and values associated with the Conservative Party, personal freedoms and the reduction of the power of the government

**Secondary image** – the second most important image or images on the page

**Selection** – which news stories are chosen to feature on the front or inner pages to accompany the news stories

**Serif and sans serif fonts** – serif fonts have decorative flourishes on the ends of letters, for example in these fonts: Times New Roman, Georgia, and Baskerville. They

Sans serif means 'without serif'. These fonts look sharper and more modern, such

Sans, etc.

**Social class ABC1C2DE** – a way of describing the main social classes in the UK and represents groups of people as whole rather than individuals:

- A = highest class, very wealthy, aristocrats
- B = high-level professionals, usually doctors, lawyers, company owners, have
- C1 = higher end of the middle class, includes professionals such as teachers, collar workers, likely to have a university education
- C2 = well-off tradespeople such as plumbers, electricians, small business owners, education
- D = lower-paid workers such as labourers, factory workers, unlikely to be
- E = the unemployed, those with minimal income or living on benefits, unlikely

**Strapline** – the way a newspaper, magazine or website describes itself, often written in the masthead or title

**Tabloid** – the smaller size of newspapers, usually associated with *The Sun*, *Daily Mirror*, reputation of including simple and sensational news and entertainment aimed at a lower level of literacy (compared with the compact broadsheet)

**Typography** – the style, size, colour and design of the font

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### Revision Tip:

You may need to revise the key words several times before you know them. Try testing yourself and try to learn a few extra words each time until you know them all.

# Revision notes

## Media Language

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The **secondary image** is of a popular TV celebrity. This appeal to the **main** target audience is positioned at the top of an **iconic** red brick wall which has **connotations** of working-class terraced housing.

The **main thread** is red, signifying it is a **red-top tabloid**; the font is white and **sans serif**, making it look simple and modern; the **strapline** emphasises the quality and success of the paper.

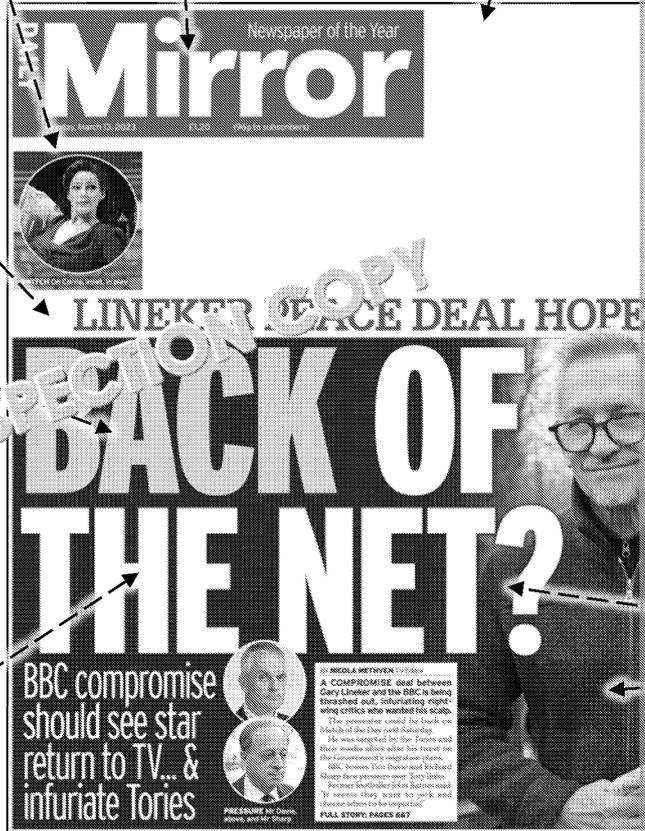
The front page is a 'soft news' story, typical of newspapers.

The heading of 'Lineker peace deal hope' **connotes** the *Daily Mirror* has information about a resolution to a recent conflict.

The **headline** creates an **enigma**. The football reference 'Back of the net' is a colloquial football term.

The **typography** of a **sans serif capital headline** makes it stand out; the language is typical of headlines as short, **unambiguous** words are used; it has **news values** of elite persons (celebrity) and continuity.

The **colour** is bright and bold to grab the attention of potential purchasers.



Daily Mirror: © Reach PLC

The **main story** is about a dispute between the BBC and Gary Lineker. The use of the word 'compromise' **connotes** that an agreement has been reached. The use of the phrase 'infuriate Tories' **connotes** that it has caused anger and annoyance to the right-wing politicians; this is **agenda-setting** and reflects the left-wing leaning of the *Daily Mirror* and its target audience.

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The **typography** of a **sans serif headline** and subheading makes it stand out; the language of headlines as short and informal and **conversational** punctuation are used; it has **exclamation marks** of conflict and elite persons.



The article consists of three different reports. Each has a **byline**. This shows that the newspaper has spent time gathering information for the story using expert...



Daily Mirror: © Reach PLC, 2023

The reference to 'Join our campaign' **connotes** the strength of feeling of the *Daily Mirror*. The include a QR code to encourage readers to sign a petition as a sign of solidarity for the cause.



The **dominant image** is like the front page of Gary Lineker outside his home, which connotes a relaxed person; the image is **anchored** by Gary Lineker outside his home, which reinforces and **constructed** to present a **mediated** image of a reliable and trustworthy person.

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The **masthead** straddles the page and incorporates a logo. The logo represents history and British establishment values; the **typography** is a classic serif font, with **connotations** of tradition.

Below the **masthead** is a large colour split **banner** advertisement. The blue **colour palette** allows *The Times* to stand out from any **red tops** in the same display. The focus on football appeals to a wide audience.

The main **headline** is long and in lower case, **connecting** in-depth and reasoned rather than sensational approach to news; it has the **news value** of elite persons.

The main **story** focuses on a dispute between Gary Lineker and the BBC.

There is a **high quality** image suggesting the audience want detailed and in-depth news; uses a **formal register**.

The **dominant image** is a long shot of Gary Lineker; this has **news values** of celebrity/elite persons, and may draw in a wider range of readers.



The Times: © News UK, 2023

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Although there are a lot of images on the page, there is still a high **copy** to image ratio, with many columns of dense writing, suggesting the audience want detailed and in-depth news; uses a formal tone throughout in the headlines.



# BBC staff cry foul after radio comm

Monday March 11 2025 11:00 PM GMT  
 Sun 11 March 2025 11:00 PM GMT

Most London  
 Chief Sports Commentator  
 Martin Tyler  
 Chief Sports Reporter  
 Alan Shearer

What the rules are  
 When the BBC took over as  
 director general he tightened the  
 BBC's guidelines on social media  
 and notably in what some  
 called 'The Lineer clause'.

5. Britain's race... a commentator  
 said he feared the dispute was reaching  
 a point where it would be necessary  
 to make personal, but for a BBC staff  
 member... we are here to provide our  
 football news to you, our audience.

Team Gary — and what they said  
 Alan Shearer  
 Alex Scott  
 Ian Wright

Team Gary — and what they said  
 Alan Shearer  
 Alex Scott  
 Ian Wright

Team Gary — and what they said  
 Alan Shearer  
 Alex Scott  
 Ian Wright

Staff were left in the dark after the  
 BBC's decision to stand down Gary  
 Lineker from his role as the chief sports  
 commentator on the grounds of his  
 behaviour on social media.

There were reports of the  
 commentator who refused to appear on  
 Saturday night of the day following to  
 work late night. However, the dispute  
 was resolved in favour of Lineker  
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The main story has lots of smaller images of BBC presenters, which suggests it is a 'softer' news story more focused on the people involved.



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## Representation

Don't forget how important sleep is. A fresh and rested brain is much more



### Daily Mirror

The main story represents Gary Lineker as the hero of the story. The paper frames the story to encourage the readers to support Gary Lineker in his dispute with the BBC.

The main image constructs a representation of Gary Lineker as a relatable, ordinary person. The selection of the image and the framing of it to include his dog and home resonates with an everyday working-class lifestyle. His wry smile connotes that he is pleased; this is **anchored** by the **headline** 'Back of the net?', which **connotes** that he has had good news or had a positive outcome.

The **lead story** is about a dispute between the BBC and Gary Lineker. The use of the word 'compromise' connotes that an agreement has been reached. The use of the phrase 'infuriate Tories' **connotes** that it has caused anger and annoyance to the right-wing politicians; this is **agenda-setting** and reflects the left-wing leaning of the *Daily Mirror* and its target audience.

The article about BBC Chairman Richard Sharp represents him as a wealthy man who prioritises materialism and social events over other issues. His home is described as a high society 'party paradise'. This represents him in **binary opposition** to Gary Lineker and he is therefore represented as the villain of the story.

The main story represents Lineker's stance. *The Times* criticises Lineker for having breached impartiality.

The inside pages contain people supporting Lineker. *The Times* criticises Lineker back on the page. *The Times* does not express an opinion of the Conservative Party about immigration.

The BBC is represented as biased. This is evident by *The Times* when describing the BBC.

*The Times* newspaper criticises the BBC as a media organisation. The use of the TV celebrities as a comparison connotes that *The Times* is a mainstream celebrity magazine.

*The Times* frames the dispute as just a dispute over a contract. *The Times* uses the article to raise issues such as war, sports and the economy.



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## Contexts

### *The Times*

- *The Times* has an audience demographic of ABC1s, university educated, middle class, predominantly male.
- *The Times* newspaper is part of News Corp, which also owns *The Sunday Times* and *The News of the World*, which was the main newspaper involved in the phone hacking scandal.
- *The Times* supports traditional British values, with a right-wing bias (supporting the Conservative Party).
- *The Times*, like all newspapers in the UK, has suffered declining print sales due to the popularity of convergent media offering news online.

### *Daily Mirror*

- The British press supports 'freedom of expression' as a fundamental aspect of democracy.
- Football is a popular sport in the United Kingdom.
- Television soap operas continue to be popular.
- The *Daily Mirror* is the only red top with a bias towards left-wing politics (supporting the Labour Party).
- The *Daily Mirror* sees itself as a 'mid-top', straddling the line between the red-top tabloids and the middle-market black tops (still entertaining but with more serious news content).
- The *Daily Mirror* has a large share of the millennials market – 29% of its readership.
- The *Daily Mirror's* readership is 53% male.
- The *Daily Mirror* has a largely working-class C2, D and E audience.
- The *Daily Mirror*, like all newspapers in the UK, has suffered declining print sales due to the popularity of convergent media offering news online.



### Revision Tip:

There is a lot to cover for newspapers. Try making a mind map to help you review your knowledge for each newspaper.



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# Revision activities

## 1. Key words

Decide which word is the odd one out in each set. Circle the odd one out, then write the word in the box.

- a) left-wing      right-wing      news angle      royal
- b) masthead      enigma      headline      caption
- c) broadsheet      serif      sans serif      capitals
- d) tabloid      anchor      compact      broadsheet
- e) typography      layout      social class      column

## 2. Media Language

Fill in the connotations in the table. The first one has been done for you.

	Denotation	Connotation
<i>Daily Mirror</i>	Sans serif font	Modern and clean-cut
<i>Daily Mirror</i>	Red masthead	
<i>Daily Mirror</i>	Limited amount of copy	
<i>Daily Mirror</i>	Colourful images	
<i>The Times</i>	Serif font	
<i>The Times</i>	Blue colour	
<i>The Times</i>	A lot of copy, more limited images	
<i>The Times</i>	Lion and unicorn in the logo	

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3. Genre theory

Which elements of the genre of newspapers are repeated (used in a typical ones are varied (used in a way that makes them different from their competitors) either R for repetition or V for variation.

<b>Daily Mirror</b>	<b>R or V</b>
Has a masthead in the top-left corner	
Lots of colour	
A red top without 'sleaze'	
Columns	
Large headlines	
Tables of C2DEs	
Pictures of celebrities	
Left-wing	

<b>The Times</b>	<b>R or V</b>
A masthead that straddles the whole page	
A centre-right broadsheet	
A Latin motto	
A broadsheet aimed at ABC1s	
Hard news	
Celebrity news in a broadsheet	

4. Representation

For each newspaper, identify *how* representations have been constructed.

Look at the connotations, then suggest what the news in the newspaper that there may be one or more things that the first one has been done for you.

**Daily Mirror:**

Denotation (what you see in the newspaper)	Connotation(s) (what it suggests or symbolises)
Gary Lineker is smiling	Gary Lineker is happy.
	Gary Lineker is a relatable, ordinary person.
	The <i>Daily Mirror</i> supports Gary Lineker.
	A conflict has occurred.
	Richard Sharp is wealthy.

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**The Times:**

Denotation (what you see in the newspaper)	Connotation(s) (what it suggests or symbolises)
	<i>The Times</i> supports traditional, established values
	<i>The Times</i> thinks that the BBC is poor
	Gary Lineker failed to cause disruption
	Gary Lineker is not the most important person
	<i>The Times</i> supports right-wing politics

**5. News values**

Draw lines to match the news value with its definition.

Recency
Elite persons
Negativity
Conflict
Familiarity
Exclusivity

About famous or important people
About wars, arguments, opposing points of view
Related to people or places that are well known
About bad things happening
News that no other newspapers have
Breaking news / new news / up-to-date

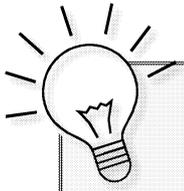
**6. Contexts**

Which newspapers could these contexts relate to? Add yes or no for each newspaper.

	<i>Daily Mirror</i>
Declining print sales	
The 'phone-hacking scandal'	
British soap operas	
Football	
The conflict between Gary Lineker and the BBC	
An audience of ABCs with traditional values	
An audience of 2DEs with left-wing values	
The popularity of television celebrities	
The BBC as a media organisation	

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### Challenge Yourself Extension Task

Look at the front page of a selection of other newspapers, such as a broadsheet, a tabloid. Make notes on the news values, bias and representations.

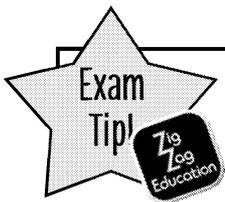
'The paperboy' website lets you see all the front pages for each day:  
[www.paperboy.co.uk](http://www.paperboy.co.uk)



### Exam-style questions

- What is a caption?  
Shade one lozenge only.
  - A large headline
  - The writing in a newspaper
  - The line which explains what is in a picture
  - A line with the name of the author of the news article
- How does the front page of *The Times* use the conventions of newspapers to...

0000



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... If you have to refer to a print product in detail, the exam board requires a clean copy of the CSP in the exam paper.



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# Answers

## Newspapers Section

### 1. Key words

- Red top: All the others are biases or influences on the way news is presented.
- Enigma: All the others are things you would find on the front page of the newspaper.
- Broadsheet: All the others are words that can describe fonts.
- Anchor: All the others are types or sizes of newspaper.
- Style: All the others are aspects of the design of a newspaper.

### 2. Media language

	Denotation	Connotation
<i>Daily Mirror</i>	Sans serif font	Modern and clean
<i>Daily Mirror</i>	Red masthead	A red top, means left-wing
<i>Daily Mirror</i>	Limited amount of copy	Easy to read, accessible
<i>Daily Mirror</i>	Colourful images	Explain the news, eye-catching
<i>The Times</i>	Serif font	Traditional, reliable
<i>The Times</i>	Blue colour	Not a tabloid, serious
<i>The Times</i>	A lot of copy, more limited images	A challenging read
<i>The Times</i>	Lion and unicorn in the logo	Represents British history

### 3. Genre theory

<i>Daily Mirror</i>	R or V
Has a masthead in the top-left corner	R
Lots of colour	R
A red top with large size	V
Colourful images	R
Large headlines	R
Tabloid aimed at C2DEs	R
Pictures of celebrities	R
Left-wing	V

<i>The Times</i>	R or V
A masthead that straddles the whole page	V
A centre-right broadsheet	R
A Latin motto	V
A broadsheet aimed at ABC1s	R
Hard news	R
Celebrity news in a broadsheet	V

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**4. Representation**

*Daily Mirror:*

Denotation (what you see in the newspaper)	Connotation(s) (what you think)
Gary Lineker is smiling	Gary Lineker is happy
Gary Lineker walking his dog	Gary Lineker is a relaxed person
'Join our campaign'	The <i>Daily Mirror</i> supports the campaign
Heading 'Lineker peace deal hope'	The conflict has occurred
'owns £50 million mansion'	Richard Sharp is wealthy

*The Times:*

Denotation (what you see in the newspaper)	Connotation(s) (what you think)
The headline 'shame'	<i>The Times</i> supports the campaign
Headline 'Audience figures rise for shorter MOTD'	<i>The Times</i> thinks that the campaign is successful
Small image of Gary Lineker on inside pages	Gary Lineker failed to score
Headline 'scab'	Gary Lineker is not telling the story.
	<i>The Times</i> supports the campaign

**5. News values**

Recency	Breaking news / new news / up-to-date
Elite persons	About famous or important people
Negativity	About bad things happening
Conflict	About wars, arguments, opposing points of view
Familiarity	Related to people or places that are well-known
Exclusivity	News that no other newspapers have

**6. Contexts**

	<i>Daily Mirror</i>	<i>The Times</i>
Declining print sales	yes	yes
The 'scandal'	yes	yes
British operas	yes	no
Football	yes	yes
The conflict between Gary Lineker and the BBC	yes	yes
An audience of ABC1s with traditional values	no	yes
An audience of C2DEs with left-wing values	yes	no
The popularity of television celebrities	yes	no
The BBC as a media organisation	no	yes

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## Exam-style Questions

### Question 1

C [1 mark]

### Question 2

Use the mark scheme and the indicative content to help you mark your answer.

The mark scheme gives you a general idea of the skills expected at each level.

The indicative content shows you what kind of points could be in your answer. You can make unusual or different points; you will get marks if your ideas are justifiable.

Tick the boxes that you think you have achieved.

### Mark scheme

AO2 1a Analyse media products in relation to the theoretical framework		
Level	Mark range	Description
4	10–12	<input type="checkbox"/> Excellent analysis of the product: detailed, critical and covers subtler aspects of how the product uses the conventions of newspaper <input type="checkbox"/> Thorough and effective focus on the potential meaning conveyed, by description with analysis <input type="checkbox"/> Subject-specific terminology is used accurately and effectively
3	7–9	<input type="checkbox"/> Good analysis of the product: clear and engaged, covers subtler aspects of how the product uses the conventions of newspaper <input type="checkbox"/> Mostly effective focus on the potential meaning conveyed, by description with analysis <input type="checkbox"/> Subject-specific terminology is used largely effectively
2	4–6	<input type="checkbox"/> Satisfactory analysis, commenting on the obvious and subtle aspects of how the product uses the conventions of newspaper <input type="checkbox"/> Some focus on the potential meaning conveyed, by description with analysis <input type="checkbox"/> Subject-specific terminology is used occasionally or with some relevance
1	1–3	<input type="checkbox"/> Basic analysis, describing the more obvious and subtle aspects of how the product uses the conventions of newspapers <input type="checkbox"/> Little focus on the potential meaning conveyed, by description with analysis <input type="checkbox"/> Little or no relevant use of subject-specific terminology
0	0	<input type="checkbox"/> No work worthy of credit

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## Indicative content

**Remember**, you are not expected to include all the points below. Each bullet point below may be worth identifying a feature, and then comment on its effect or explain it in more detail. Give yourself marks for which are not in the indicative content, if your ideas are valid and relevant.

Higher-level answers will consider the use of conventional or in more detail. Mid-range answers will consider more obvious and straightforward aspects of the text or conventions. Lower-band answers will describe (say what is there) rather than analyse or comment on the purpose, effect or impact.

### AO2

- Conventions such as the masthead, headlines and images are all used in a conventional way to suggest that *The Times* is a traditional newspaper that can be trusted.
- Masthead and name plate straddle the entire width of the page, suggesting it is a traditional newspaper because of the name.
- The masthead incorporates a traditional logo with a lion and unicorn, which suggests that *The Times* has a long history, and reflects 'British' values.
- The incorporation of a Latin motto into the logo connotes history and that the newspaper is aimed at the upper classes of Britain, and is aimed at an educated audience.
- The price is very small, connoting readers do not buy on price but on content.
- The font is serif, which connotes old-fashioned tradition.
- The blue colour palette in the banner advertisement connotes that the newspaper is a top and black-top tabloids.
- The banner advert connotes that *The Times* offers more than just news, and provides insights too.
- The newspaper uses the generic convention of a long headline to attract readers, but the headline is restrained, connoting that *The Times* will provide a balanced, in-depth and intellectual analysis.
- The balance of copy and images is weighted towards copy, which suggests *The Times* provides depth insight in its news stories.
- The masthead image is a long shot of Gary Lineker; this has news values of celebrity and is aimed at a wide audience.

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## Check your progress

What do I need to know?	Free text product	I know this ☺	I'm not sure ☹	I need to revise this again ☹
Some detail about newspaper – political bias, readership, format, etc.	Daily Mirror			
	The Times			
The generic conventions of newspapers	Daily Mirror			
	The Times			
The main elements of the layout and design of each front page and what each one connotes	Daily Mirror			
	The Times			
What the main stories are about and why they were chosen	Daily Mirror			
	The Times			
The narratives and enigmas created by the newspaper	Daily Mirror			
	The Times			
How the BBC and television celebrities are represented in the newspaper	Daily Mirror			
	The Times			
Relevant contexts for the newspaper	Daily Mirror			
	The Times			

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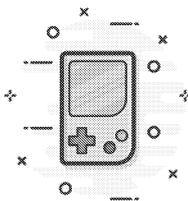
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# Online, Social and Participatory Media and Video Games

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Online, social and participatory media, including video games (OSPM) includes the video game franchise Lara Croft Go from the popular *Tomb Raider* franchise. You will also need to study Marcus Rashford's social media presence, Kim Kardashian is a popular celebrity and Marcus Rashford is a professional footballer and international footballer.



## The Framework

For this part of the exam, you only need to focus on the Media Language, Representation and Production for the OSPM and Video Game CSPs.

## Key Words

**Aspirational** – images or ideas that most of the audience might aspire to, or wish they were, but are unlikely to be able to achieve

**Brand identity** – the ideas and values that a company wants people to associate with it

**Copy** – the writing on the website, social media page, etc.

**Call to action** – what an advertisement tries to make people do – buy something, sign up, etc.

**Colour palette** – the range of colours used, for example a dark colour palette (mainly using black, grey, blue, yellow); a colour palette (mainly using green, yellow, pink, etc.); a colour palette (mainly using blue, yellow)

**Costume** – what the performers are wearing

**Connotation** – what the images and words may **symbolise**, imply, hint or suggest. For example, wearing sunglasses connotes/symbolises secrecy, fame, disguise

**Denotation** – what audiences actually see, the 'sign', e.g. a pair of sunglasses

**Countertype** – a representation which is very different to the normal stereotype

**Design and layout** – how the different elements are organised on the page, the arrangement of text and images

**Dominant representation** – the representation of groups, ideas or places that is most common

**Feminist perspectives** – where representation of the female is considered from a perspective which seeks equality between genders

**Franchise** – where more than one media product is based on the same character or story, e.g. the *Tomb Raider* franchise which includes games, films, books, toys, figurines and TV shows

**Generic conventions and conventions** – each genre has specific conventions which the audience is expected to see

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**Grid layout** – the most common website layout where content is organised in a grid

**High-key lighting** – lighting which uses multiple light sources to create clear, bright images with little or no obvious shadows

**Icon/iconic** – an easily recognised and widely known person or symbol

**Mediated** – what the media shows is not reality, but a mediated version of reality, which is always biased in some way

**Objectify** – to treat people, especially women, as objects, as something to be looked at, rather than as individuals of the way they look

**Patriarchy** – a social system where men are dominant over women, perhaps through unequal pay, more social privilege, etc.

**Posture** – the way a person stands or sits

**Progressive** – representations that strive towards equality

**Regressive** – representations that have old-fashioned or outdated values, or which are seen to be regressive

**Role model** – someone the audience might admire and aspire to be like

**Selection, construction and mediation** – how representations are carefully selected and constructed through the choice of actor, costume, narrative arc and so on, to present a mediated version of reality which conveys the values of the producers

**Serif and sans serif fonts** – serif fonts have decorative flourishes on the ends of letters, for example in these fonts: Times New Roman, Georgia, and Baskerville. The sans serif means 'without serif'. These fonts look sharper and more modern, such as Arial, Helvetica, and Sans, etc.

**Sign** – what you see or hear (**denotation**) or what it represents

**Stereotype** – a fixed and oversimplified idea of certain groups or types of people

**Strapline** – a short line of text which a newspaper, magazine or website describes itself, often written in a masthead

**Symbol** – the way you interpret what you see or hear (**connotation**)

**Task bar** – the strip across a website, usually at the top, where users can perform actions such as navigating to other pages or do a search

**The male gaze** – how women are often positioned and costumed for the pleasure of the male viewer

**Typography** – the style, size, colour and design of the font

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# Revision notes

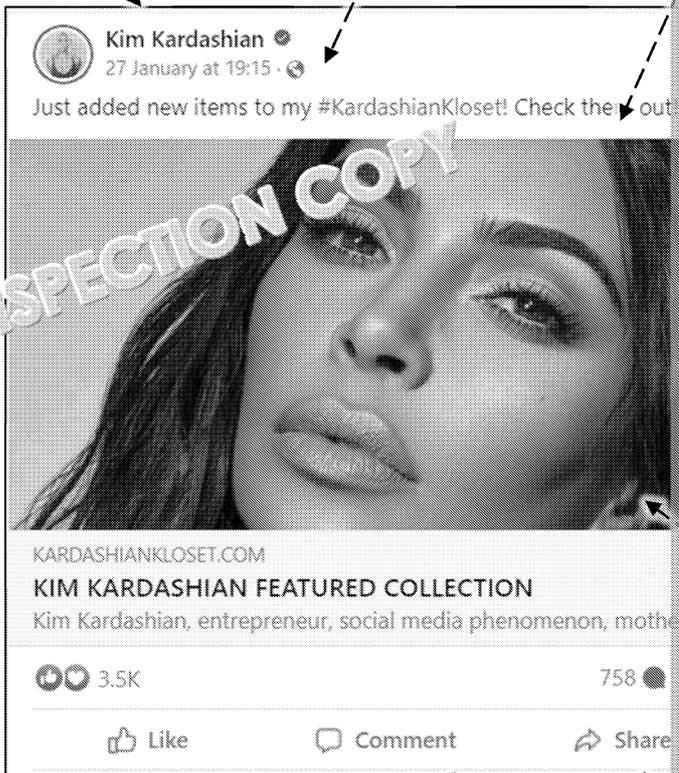
## Media Language

### Kim Kardashian: Social Media Presence

The dominant image is of Kim Kardashian, who is instantly recognisable, especially to her fans; using this image reinforces that this is an 'official' account and reinforces the **brand identity**.

The use of first person connotes that this is an authentic and personal post from the celebrity.

The pack...



Kim Kardashian's **direct address** makes a connection to the audience.

The **typography** of a sans serif capital title looks modern and up to date; the following text line uses emotive codes that **connote** a message of empowerment and success in various aspects of life. This presents as aspirational role model.

The **call to action** invites the audience's participation and encourages them to share this post.

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## Marcus Rashford: Official Website

**Navigational features** – clearly displayed on the web page and essential for guiding the user through the content contained on the page.



**Web link** – This is the title or header of a web page. It aims to attract the audience. Marcus Rashford uses an upper-case serif font for his logo. This has connotations of being bold and modern.

**Web link** – This links to another page.

**Advertisements/ sponsorship** – Not all websites carry advertisements, but many do as it helps generate revenue. Marcus Rashford has included images of the brands he endorses (D&G and Burberry).



Multiple tiled images of Marcus Rashford give the impression of a comprehensive, full and interesting website.



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# Kim Kardashian: Hollywood (advert for the game from the Glu website)

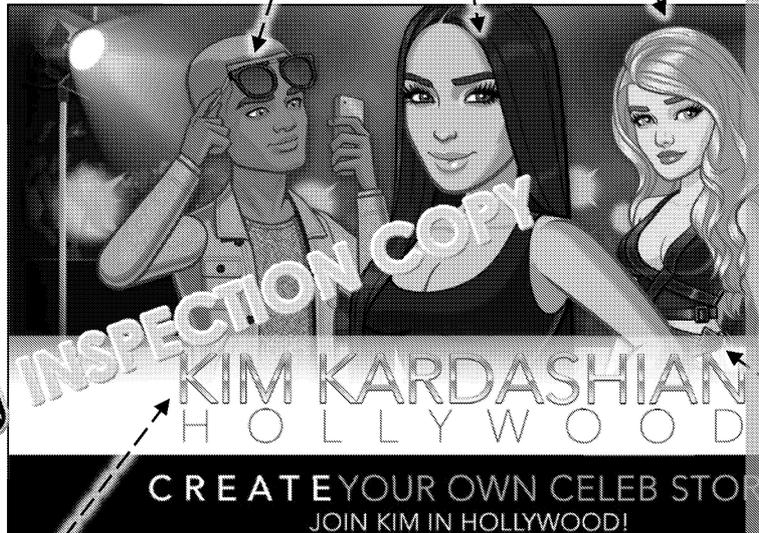
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The **dominant image** is of Kim Kardashian, who is instantly recognisable, especially to her fans, and this image reinforces the **brand identity**.

The **costumes** of the three characters connote attendance at a glamorous evening event or party.

The **characters** offer a range of genders and ethnicities.

The **colour palette** is dark, with spotlight effects, connoting a 'party' and 'film star' lifestyle.



The **typography** of a sans serif capital title looks modern and up to date; the lettering shimmers in gold tones and **connotes** glamour and luxury.

The **call to action** invites the audience to participate and promises them a 'celebrity story' so they can play at being a famous star.

<https://www.glu.com/games/kim-kardashian-hollywood/>

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Lara Croft Go (image of the game from Humble game website)

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The **design and layout** is simple with minimal detail, making it easy to display on a small phone screen.

The **dominant image** is of Lara Croft. This image reinforces that this is another game in the *Tomb Raider* franchise and reinforces the **brand identity**.

**Images** dominate the advert and there isn't much **copy**, making it phone-screen-friendly.

The leaves act as **signs** for the 'jungle'.

The **colour palette** is dim and dark, with connotations of mystery.



<https://www.humblebundle.com/store/>

The **title** uses the character's name, to establish a link with the *Tomb Raider* franchise; it also shows how widely known the character of Croft is now.

The **typography** of a **serif** capitals title has connotations of old-fashioned, arcane or mysterious.

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## Representation

### Kim Kardashian: Social Media

#### Regressive

- ✗ The narrative focuses on modelling and posing and aspirational aesthetics.
- ✗ The post reinforces the belief that celebrity is a goal worth working towards, from looking good. This connotes that a life based on appearance is a worthwhile one.

#### Progressive

- ✓ Kim Kardashian as herself is represented positively as a successful businesswoman.
- ✓ The use of firm tones creates a brand image that feels authentic, trustworthy and relatable.
- ✓ Kim Kardashian presents as a positive role model for women who are working hard.
- ✓ Kardashian successfully uses social media to promote campaigns and issues that are important to her.
- ✓ Kim Kardashian uses her social media presence to present an image of a strong woman.

### Marcus Rashford: Online, Social and Participatory Media

#### Regressive

- ✗ Football is represented as a male-dominated sport.
- ✗ The narrative focuses on modelling and posing and aspirational aesthetics.

#### Progressive

- ✓ The selection of images represents Marcus Rashford positively as a successful professional with a working class background.
- ✓ Marcus Rashford presents a family-oriented identity. He is represented as looking after his family and being close to his family and home.
- ✓ Marcus Rashford uses his prime time presence to raise awareness about issues of poverty and social inequality. He is not afraid to speak his mind when he considers social issues.

### Lara Croft Game

#### Regressive

- ✗ Her costume shows her wearing a tight tank top and shorts with exaggerated curves, which objectify her and seem to be designed for the male gaze.
- ✗ Croft's representation is a throwback to the original version of the game, where male game players were young men, and when a game with a woman as the lead character was sexualised and objectified.

#### Progressive

- ✓ Croft is the protagonist and hero of the game.
- ✓ She is represented as an active hero, a strong fighter and an intelligent problem solver on her own.
- ✓ The gameplay shows her fighting enemies such as giant spiders, and solving puzzles.
- ✓ Croft was one of the first female heroes of a video game, represented as an independent and capable, who fights, explores and succeeds in difficult circumstances.

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## Kim Kardashian: Hollywood

### Regressive

- ✗ The narrative focuses on modelling and posing for pictures, trying new outfits, reinforcing a stereotyped view of what women do (although players can also play as men)
- ✗ The gameplay reinforces the belief that celebrity is a goal worth working towards, gained from looking good and knowing the right people. This connotes that fame is a worthwhile goal.
- ✗ Players in the game are largely judged on their appearance, dress sense and style, reinforcing a stereotyped view of how women should be valued and judged.
- ✗ The villain in the game is a young blonde woman, Willow Pape, possibly modelling, who seems an outdated representation for modern women to compete with other celebrities.

### Progressive

- ✓ Kim Kardashian herself is represented positively in the game as a successful celebrity.
- ✓ The game suggests that the Kardashians are nice people who want to help other people.
- ✓ The 'rags-to-riches' narrative is appealing, suggesting anyone or everyone has the potential to become famous and a celebrity.
- ✓ Players start as an E-list celebrity working in a retail store, then try to become an A-list celebrity, defined as achieving A-list status, with its accompaniments of expensive cars, mansions and celebrity friends, promoting the idea that fame is a worthwhile aim in life.
- ✓ Players can select their gender identity and the gender of their potential partners, which is quite modern and progressive in terms of sexual politics.

### Revision Tip:

Make quizzes for yourself as you go along. Try using an app like Quizlet or make flashcards with the definition on one side and the explanation on the other side.

## Contexts

- YouTubers and social media stars have become very influential in society.
- YouTubers and social media stars are particularly influential with young audiences.
- YouTubers and social media stars make a lot of money from advertising their content.
- There has been a huge increase in smartphone ownership and mobile/phone gaming.
- Casual gaming and 'on-the-go' gaming on mobile devices are as popular as console gaming.
- Women now make up the majority of gamers.
- *Tomb Raider* is a strong and established game which has branched into a franchise.
- Kim Kardashian, and other Kardashians, are very famous and wealthy, with a large social media following.
- Social media has made celebrities more accessible and helped 'ordinary' people become famous.

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# Revision activities

## 1. Key words

What's the word? Unscramble the letters to make a key word. Then write a

- a) PETTYOREES
- b) TEDDIAME
- c) EEEIGVSSRR
- d) JOBYIEFTC
- e) LISTAAAPRION

## 2. Media Language

Answer these questions from memory based on the example images earlier

	Kim Kardashian: Hollywood or social media
Typical colour palette	
Typical costume	
Typical props	
Typical activities	

## 3. Codes and conventions

Use lines to link these generic conventions to the type of product(s) where they

Website	Personal pictures and photos
YouTube	Short videos (under 15 mins)
Video game	Puzzles and activities
Social media	Gameplay
	Grid layout
	Personal comments and updates
	Narrative
	Advertisements for sponsored products
	Task bar

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4. **Propp's character types**

Define the character type and fill in brief examples for some or all of the OSP done for you.

Character type	Definition	Example
Princess	The prize that the hero will win if they are successful	Becoming an A-list celebrity in Hollywood and completing
Villain		
Helper		
Hero		

5. **Representation: Who is the most?**

For each question, answer with Lara Croft or Kim Kardashian (as she appears in video game Kim Kardashian: Hollywood) and give a brief reason.

Who is the strongest? .....

Who is the cleverest? .....

Who is the most superficial? .....

Who is the most interesting in her appearances? .....

Who is the kindest? .....

Who is the bravest? .....

Who is the best role model for girls? .....

6. **Stereotype or countertype?**

Decide if the representation of women in each CSP is more of a stereotype or

Kim Kardashian (social media) or Kim Kardashian: Hollywood: .....

Lara Croft Go: .....

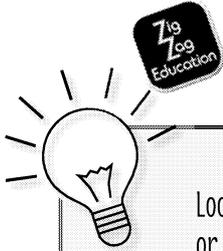
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## 7. Contexts

Put a **K** (for Kim Kardashian (social media or Hollywood game) or an **L** (for Lara Croft) next to each feature that helped to make the game/brand a success.

Casual gaming and 'on-the-go' gaming very popular
Increase in celebrity culture and famous for being famous
<i>Tomb Raider</i> was already a strong brand with a well-established fan base
Increase in smartphone ownership
Kim Kardashian is one of the most famous women in the world

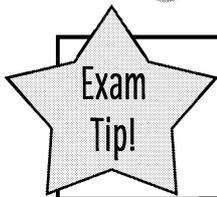


### Challenge Yourself Extension Task

Look at the websites or social media of other famous YouTubers such as Alfie Deyes or any others. Analyse the content and design of the site. Think about how media representations are constructed.

## Exam-style questions

- 1.1 Briefly explain what a quest narrative is.
- 1.2. Analyse the use of Propp's narrative features in *Lara Croft Go*.



This is an example of a linked question. You can tell it is linked because it is similar to Question 1.2. Read both parts of the question. They will be on a similar topic (but not repeat exactly) your points from part 1.1 in part 1.2.

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# Answers

## OSPM Section

### 1. Key words

- Stereotype** – a fixed and sometimes overly simplified idea of certain groups of people
- Mediated** – what the media shows is not reality, but is a mediated version created by producers, and always biased in some way
- Regressive** – represents values that have old-fashioned or outdated values
- Objectify** – to represent people, especially women, as objects, as something to be looked at, rather than as a person of the way they look
- Aspirational** – images or ideas that most of the audience might aspire to but are unlikely to be able to achieve

### 2. Media language

Kim Kardashian: Hollywood or social media		
<b>Typical colour palette</b>	Dark, gold (Hollywood) Warm, gold (social media)	Dark, gold
<b>Typical costume</b>	Little black dress, party clothes (Hollywood) Designer clothing (social media)	Short, tight, revealing
<b>Typical props</b>	Clothes, make-up, spotlights (both in social media and Hollywood game)	Weapons, tools
<b>Typical activities</b>	Trying on clothes, parties, dating (Hollywood) Trying on clothes, parties, family events, holidays (social media)	Fighting, collecting

### 3. Codes and conventions

- Website: Personal pictures and photos, Short videos (under 15 mins), Grid layout, Advertisements for products, Task bar
- YouTube: Short videos (under 15 mins), Grid layout, Advertisements for products
- Video game: Puzzles and activities, Gameplay, Narrative
- Social media: Personal pictures and photos, Grid layout, Advertisements for products, Personal comments and updates

### 4. Propp's character types

Character type	Definition	Example
<b>Princess</b>	The prize that the hero will win if they are successful	Becoming an A-list celebrity in Hollywood and completing the game
<b>Villain</b>	Is usually evil, tries to stop the hero from reaching their goal	The Venom Queen in Lara Croft and the player Kim Kardashian: Hollywood
<b>Helper</b>	Who helps the hero to achieve their goal	Kim Kardashian in Kim Kardashian: Hollywood. Hints players receive in Lara Croft and the player
<b>Hero</b>	The main character who is on the side of moral good	Lara Croft and the player

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### 5. Representation: Who is the most?

There is more than one right answer to most questions. Just make sure you

- Who is the strongest? Lara Croft, because she fights large creatures
- Who is the most superficial? Kim Kardashian, as appearance decides success
- Who is the most interested in appearances? Kim Kardashian, as shopping and appearance
- Who is the sexiest? Lara Croft, as she has an exaggerated body shape; Kim as an aspirational and attractive woman.
- Who is the bravest? Lara Croft, because she fights large creatures
- Who is the best role model for girls? Any of them, as they are successful (Kardashian/Croft) strong/clever (Croft), nice (Kardashian)

### 6. Stereotypes and countertype?

Other perspectives are valid if they can be justified.

- Kim Kardashian (social media or Hollywood) – stereotype
- Lara Croft – countertype

### 7. Contexts

- Casual gaming and 'on-the-go' gaming very popular L
- Increase in celebrity culture and famous for being famous K
- Tomb Raider was already a strong brand with an established fan base L
- Increase in smartphone ownership K, L
- Kim Kardashian is one of the most famous women in the world K



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## Exam-style Questions

### Question 1.1

#### Mark scheme

AO1 1a: Show knowledge of the theoretical framework of narrative	
Mark range	Description
2	Two points from the list below or similar valid points <input type="checkbox"/> A quest narrative features a journey with a specific goal or aim <input type="checkbox"/> A quest narrative is a type of journey narrative identified by its title <input type="checkbox"/> A quest narrative usually has a hero/protagonist who is looking for something
1	One point from the list above, or two partial points
0	No work worthy of credit

### Question 1.2

Use the mark scheme and the indicative content to help you mark your answer.

The mark scheme gives you a general idea of the skills expected at each level.

The indicative content shows you what kind of points could be in your answer. You can make unusual or different points; you will get marks if your ideas are justifiable.

Tick the boxes that you think you have achieved.

#### Mark scheme

AO2 1a Analyse the products in relation to the theoretical framework of narrative		
Level	Mark range	Description
3	5-6	<input type="checkbox"/> Excellent analysis of the product: detailed, critically assessing how the product uses media language <input type="checkbox"/> Thorough and effective focus on relevant aspects of the product <input type="checkbox"/> Subject-specific terminology is used accurately and effectively
2	3-4	<input type="checkbox"/> Satisfactory analysis, commenting on the obvious aspects of how the product uses media language <input type="checkbox"/> Some focus on relevant aspects of Propp's narrative theory <input type="checkbox"/> Subject-specific terminology is used occasionally or with some relevance
1	1-2	<input type="checkbox"/> Basic analysis, describing the more obvious and straightforward aspects of how the product uses media language <input type="checkbox"/> Little focus on Propp's narrative theory, or focus on the wrong aspects <input type="checkbox"/> Little or no relevant use of subject-specific terminology
0	0	<input type="checkbox"/> No work worthy of credit

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## Indicative content

**Remember,** you are not expected to include all the points below. Each bullet point below may be worth identifying a feature, and then comment on its effect or explain it in more detail. Give yourself marks for which are not in the indicative content, if your ideas are valid and relevant.

Higher-level answers will refer to the idea of the quest and to one or more of the characters. Lower-level answers will consider more limited aspects of the quest (e.g. the quest is to find the prize) rather than analyse (comment on the purpose, effect or impact) and may mention the characters.

Tick off any points you have mentioned. Read through the other points to help you.

### A02

*May consider: Propp's theory:*

- The quest – here the quest is to be considered as the quest to find the 'prize' and/or to gain the prize of solving the puzzles and completing the game.
- The quest takes Croft on an adventure, travelling through new and unknown environments.
- Character types:
  - The hero is Lara Croft. She is the hero as she is the protagonist whom the player follows. She is the hero as she undertakes the quest. She is the hero as she is presented as a strong, brave and clever character.
  - Croft is the hero as she is strong (she can climb and fight), brave (she can take risks), clever (she can solve puzzles), knowledgeable (she is an archaeologist) and has typical hero qualities.
  - The media language of Croft's costume emphasises her heroic qualities (her body type and face), prepared for her mission (wearing sturdy boots and carrying weapons).
  - There are clear villains, such as the snake, the giant serpent. The iconography of the snake is used to make the character to 'evil'.
  - Other villains, such as giant spiders and lizards, also try to prevent Croft from achieving her goal.
  - The villains are presented as a recognised icon of something scary and dangerous.
  - The villains are presented as they try to prevent Croft from achieving her goal; the player's aim is to destroy them.
  - The helper can be regarded as the hints which the player gets, or can pay for. These help the player overcome difficulties and move closer to the goal.

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## Check your progress

What do I need to know?	For my revision product	I know this 😊	I'm not sure 😐	I need to revise this again 😞	
Some detail about the product – the product type, the purpose, etc.	KK				
	LC Go				
The generic conventions of the CSPs	KK				
	LC Go				
The visual codes of each CSP and what each one connotes	KK				
	LC Go				
Other aspects of media language, such as the use of narrative	KK				
	LC Go				
How representations are constructed in each CSP	KK				
	LC Go				
Relevant contexts for the CSP	KK				
	LC Go				



Remember to fill in the student progress grid on p. 4 to review your progress for all of Section A of the Media One

### Revision Tip:

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# All Media Forms Quiz Questions

## Test yourself:

1. Which video game franchise is Lara Croft Go related to?
2. What type of society is a patriarchy?
3. When was the Galaxy advert released?
4. Where was the OMO advert first published?
5. What is the difference between denotation and connotation?
6. How is the 'male gaze'?
7. Name the film that the Galaxy advert makes intertextual reference to.
8. Who was the OMO advert produced?
9. What was the name of the TV show that made Kim Kardashian famous?
10. What is the aim of the Kim Kardashian: Hollywood game?
11. What is composition?
12. Who owns *Heat* magazine?
13. What is a logo?
14. What kind of narrative involves a journey to find something?
15. Which organisation produced the Represent advert?
16. What kind of people is *Tatler* aimed at?
17. What two animals are in the masthead of *The Times*?
18. What is a caption?
19. Who stars in the Galaxy advert?
20. What does anchor mean in media studies?
21. What is Lara Croft's profession?
22. Which company owns *The Times*?
23. Where would you usually find the 'male gaze'?
24. What is copy?
25. What are enigma codes?
26. What is a right wing?
27. Which advert uses CGI?
28. Who was featured on the cover of *Tatler*?
29. What does left wing mean?
30. Name two iconic aspects of Lara Croft's costume.
31. Who stars in the Represent advert?
32. What is a protagonist?
33. Who is the boxer in the Represent advert?
34. What is a serif font?
35. How much does the magazine *Heat* cost?
36. Which CSP connotes that it promises to share secrets?
37. What is a cover line?
38. What is the 'male gaze'?
39. What does the 'dominant ideology' mean?

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# All Media Forms Quiz A

1. *Tomb Raider*
2. Male-dominated
3. 2013
4. *Woman's Own* magazine
5. Denotation is what you actually see, connotation is the associated meaning
6. By the government, for the people
7. *Breakfast at Tiffany's* or *Roman Holiday*
8. 1950s
9. *Keeping Up with the Kardashians*
10. To become an A-list celebrity
11. How all the different elements of the advert are laid out and organised on the page
12. Bauer Media Group
13. The stylised version of the company or product name, easily recognised by the audience
14. Quest
15. The NHS
16. Upper-class women
17. Lion and unicorn
18. The words under or next to an image which say what the image is showing
19. Audrey Hepburn
20. How text/writing can help to interpret the image and fix its meaning for the audience
21. Archaeologist
22. News Corp
23. Top left of the cover or front page
24. The writing in the newspaper
25. Mysteries to tease the audience into continuing to watch or to buy the product
26. A down-market target audience
27. The *Corby* at the end of the *Corby* logo
28. Emotion, sympathy
29. Supports views and values associated with the Labour Party, often with links to diversity and support for the welfare state
30. Shorts, vest top, thigh weapons, boots
31. Lady Leshurr
32. The main character or person featured in the product
33. Nicola Adams
34. Serif fonts have decorative flourishes on the ends of some of the letter strokes
35. 99p
36. *Heat*, maybe *Tatler*
37. The words on the cover that show what the stories, features and articles are about
38. How women are often positioned and costumed for the pleasure of a heterosexual male audience
39. The views and values in society that are generally accepted by most people



## Revision Tip:

If you did well, congratulate yourself! If you didn't, consider printing out another revision sheet and going through all the key words and activities again.

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# Appendix

## How can I improve my exam answers?

Make notes here about how you can improve your exam-style answer for question 1.

Think about:

- Do you have enough subject knowledge?
- Have you written enough or too much?
- What do you need to do to get up into the next mark band?

How I can improve:

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