

NAME:



# COMPONENT 1

## SECTION A

MEDIA LANGUAGE

CONTEXT

REPRESENTATION

## SECTION B

INDUSTRY & AUDIENCE

## What is Component 1 Section A?

### **Component 1 – Exploring the Media**

Written exam (90 minutes in total, worth 40% of GCSE)

Section A – 55 minutes (including 10 minutes of annotation of unseen text) 22% of GCSE

Section B – 35 minutes – 18% of GCSE

#### **Section A**

This section assesses **media language** and **representation** in relation to the following media forms:



There will be two questions:

- Question 1 will assess **media language** in relation to **one** set product (AO2)
- Question 2 will assess **context** and **representation** in relation to a **different media form** from that assessed in question 1
  - Part A assesses **knowledge and understanding of context** in relation to one set product (AO1)
  - Part B requires a **comparison of an unseen resource with a set product** in the same media form. This question requires an **extended response** (AO2)

### Section A: Exploring Media Language and Representation

Answer all parts of Questions 1

#### Media Language

Question 1 is based on the Pride front cover from the set products. Use the Pride magazine front cover when answering the question.

1. Explore how the Pride front cover uses the following elements of media language to create meanings:

- (a) Colour [5]
- (b) Images [5]
- (c) Layout [5]

#### Representation

2. (a) Explain how social context influences Spectre poster. Refer to the poster to support your points. [5]

**Question 2(b) is based on Spectre poster from the set products and Resource A, the poster from the film 'Mr and Mrs Smith' provided. Study Resource A carefully and use both posters when answering the question.**

(b) Compare the representation of gender in the Spectre poster and the Mr and Mrs Smith poster. [25]

In your answer, you must consider:

- the choices the producers have made about how to show men and women.
- how far the representation of gender is similar in the two posters.
- how far the representation of gender is different in the two posters.

**NOTE:** The only thing that can change for this question is the elements of media language:

Images	Photo, drawing, colour-scheme, placement (foreground, background), costume, facial expressions, props, gesture, shot type.
Language	Language techniques, pun (double meaning), inference, phrases, individual words, adjectives.
Layout & design	Product, positioning, fonts, brand, overall composition, logo.
Mise-en-scene	Actors, lighting, décor, costume.
Character	codes of gesture and expression, clothing, props and proximity to others
Narrative	clothing, props, codes of gesture and expression, mise-en-scene, other characters
Intertextuality	The process of creating references to any kind of media text via another media text.
Typography	The style and appearance of printed matter -fonts and colours
Brand identity	The visible elements of a brand (such as colours, design, logotype, name, symbol) that together identify and distinguish the brand

#### **THEORY: Theorists that you can apply in this section**

Propp	7 characters - Princess, Hero (protagonist) false hero, princess father, helper, dispatcher, villain
Todorov	5 stages of narrative - Equilibrium, disruption, recognition, repair, new equilibrium
Levi-strauss	Binary opposites.

Info and use of colour at the top

Image of Bond connotes ...  
Shot is \_\_\_\_\_

Placed in ...  
Pose ...  
Costume ...  
Expression ...  
Prop used is ...  
Proppscharacter type ...

The women connote ...

The explosion on the oil rig connotes ...

The 007 bullet / gun connotes ...



Released in 1974

Other images connote ...

Other characters connote ...

Henchman Nick Nack

**HISTORICAL CONTEXT** OF THIS FILM ...

Representation of women ...  
The oil rig explosion ...  
Martial Arts ...

The use of colour / design ...



<b>Production Context</b> Film released <b>19/12/74</b> , starred <b>Roger Moore</b> (2 <sup>nd</sup> time as Bond), based on book by <b>Ian Fleming</b> , film produced by <b>Eon Productions</b> and distributed by <b>United Artists</b> , Budget= <b>\$7mill</b> , box office= <b>\$97 mill</b> , Poster by <b>Robert McGinnis</b>	<b>Narrative</b> The images on the poster suggest possible events that might happen in the film. They act as <b>Action Codes</b> There is a <b>golden gun</b> (wealth), aimed at Bond. Is the villain going to try to kill Bond (the bullet has 007 on it)? An <b>extreme close up shot</b> is used to show the gun and bullet. The film will be <b>filled with action</b> e.g. cars chases (and crashes), there will be explosions etc. All of this is typical of an action adventure film	<b>Representation of Issues and Events</b> One of the <b>main themes</b> in this Bond film was the 1937 global energy crisis. With the embargo on oil, countries were considering alternative power sources and this is portrayed through the iconography of the power plant and the related explosions. By including this theme, the <b>producers are encouraging audiences</b> to consider what might happen if oil really did run out and predict what the outcomes might be
<b>Social/ Cultural Context</b> Featured <b>Kung Fu</b> as martial arts were popular due to stars like Bruce Lee and Jackie Chan. Filmed in <b>Asia</b> (Hong Kong, Thailand, Macau) At this time men were seen as <b>dominant</b> and women were seen as <b>objects</b> but the poster does feature a strong girl. Minority ethnic group were often depicted as <b>dangerous, exotic to be pitied or laughed at</b> .	<b>Media Language</b> <div> <div> <b>Technical Codes</b>  <b>Mid shot</b> of Bond = central image = he is dominant, he is the hero  <b>Bright colour palette</b> = eye catching, exciting, fits the action/ spy genre  <b>Credit block at the bottom</b>, small = less important but does include key info  <b>Title in lower third</b> but big = more important, Includes writers name = famous  <b>Actor name at top</b> in colour = very important, includes writers name = famous  <b>007 logo at the top</b> = recognisable and the audience would watch this film  <b>Long shot of a karate girl</b> = not stereotype but use of 'exotic' ethnic stereotype          Bond looks at us = <b>direct address</b>, he is confident, strong         </div> <div> <b>Visual Codes</b>  <b>Bonds costume</b> = suit = smart/ sophisticated/ the hero  <b>Lots of image</b> = tell us about the narrative          Bond holds a gun (<b>prop</b>) = signifies danger, action part of his 'uniform' = <b>intertextuality</b> with other Bond posters  <b>Hand drawn images</b> = limited technology in 1974          Girls costumes = bikinis = typical of old posters, sexualised  <b>Body language</b> = one appears to be looking at the golden gun assassin and pointing at Bond, other one has her arm out to protect Bond = are they allies or enemies         </div> </div>	
<b>Historical/Political Context</b> Film set during the <b>1973 Energy Crisis</b> , this is hinted at in the poster - <b>power plant</b> in the lower left corner and an <b>energy beam</b> aimed at Bond. Prior to <b>1990</b> illustrations more common on posters due to technology.	<b>Representation of Gender and Ethnicity</b> <b>Males</b> – intelligent, strong and prepared to put yourself in dangerous situations. If you were all of those things, you would be successful, gain respect and women would want you. The assumption then is that men should also be heterosexual. Typical of time <b>Females</b> - Two are wearing bikinis which show off their slim bodies, are heavily made up, wear earrings and bracelets. The two women also have long flowing hair. Stereotypical of the time However - Another female, dressed in a karate uniform, shown in a martial arts pose, and appears to go against this stereotype. She too has flowing hair but this time it is much darker and her skin tone suggests she is from a different ethnic group to the other females. This goes some way to explaining why she seems not to support the dominant sexualised stereotype portrayed by the other females; she is seen as exotic, different, the 'other'.	
<b>Key Terms and conventions</b> Credit Block, Central/Focal Image, Typography, Visual Codes, Written Codes, Enigma Codes, Action Codes, Hero, Villain, Helper, Princess, Sexualisation, Mid Shot, Long Shot, Extreme close up Layout, Direct Address, Narrative, Attire, Costume, Genre, Body Language, Stereotype, Ethnic groups, Masculinity, Iconography	<b>Link to Theorists and theories</b> <b>Roland Barthes</b> - Enigma Code (suggest mystery) e.g. who is the villain, is he going to kill Bond, are the women going to help or hinder Bond? Action Codes - suggest actual events that will occur in the narrative/ story <b>Laura Mulvey</b> - The Male Gaze e.g. the images of the women focuses on the curves of their bodies, done to please men (and the film was aimed at men and the poster was designed by a male) <b>Propp</b> - character types e.g. Bond is the hero, the man with the golden gun is the villain	

Small print ...

Bond image:

Shot is \_\_\_\_\_

Placed in ...

Pose ...

Costume ...

Expression ...

Colour connotes ...

Prop used is ...

Prop character type ...

How is this poster different to TMWTGG poster?  
Why is it different?



Released in 2015

This character is the ...

Connotations are ...

**SOCIAL CONTEXT**  
for this film ...

**HISTORICAL CONTEXT**  
for Bond franchise ...

This font and logo connote ...

Credit block info includes ...

<p><b>Production Context</b></p> <p>Film released 26/12/2015, starred Daniel Craig (4th time as Bond), based on the books by Ian Fleming, film produced by Eon Productions and distributed by United Artists, Budget=\$245mill, box office=\$880 mill, Poster by Empire Designs a British company</p>	<p><b>Intertextuality</b></p> <p>The white tuxedo references earlier Bond films – Roger Moore wears one, as does Sean Connery in Goldfinger. Sense of familiarity and nostalgia. The pose is very similar to the pose of Roger Moore in The Man with the Golden Gun and many other Bond films. The logo (the 007 with the 7 shaped like a gun) is an iconic symbol of the franchise and instantly recognizable. Names like Ian Flemming and Albert R Broccoli are well known for their connect with Bond films of the past. Even the name Spectre (which means ghost) is intertextual as it refers to the ghosts/ enemies from James Bonds past and knowledge of The other Bond films Daniel Craig has been in will help you to understand the plot of this film.</p>
<p><b>Social/ Cultural Context</b></p> <p>The masked man is Bond from the opening scene, symbolising The Day of The Dead festival parade in Mexico City. It was not a real event until the success of the film. It now happens annually. The Tom Ford white tuxedo is a reference to Bonds of the past and was considered dated. After Spectre, celebrities such as David Beckham wore it at events showing what Bond wears has cultural significance. Note the lack of the typical 'Bond girl' in the poster. Bond as a character has evolved with the times. Sexual innuendo is no longer a big part of Daniel Craig's Bond and the female characters in Spectre are strong intelligent women</p>	<p><b>Media Language</b></p> <p>Long shot of Bond = central image = he is dominant, he is the hero/protagonist Direct address= he is confident, strong Dark coloured background=connotes mystery / death White Tuxedo = connotes wealth, professionalism, the high life, Red Carnation= connotes love but also danger Common prop of a gun - tells is the genre (action/spy) and that he is always ready for action Credit block at the bottom, small = less important but does includes key info Title in lower third but big, 'Spectre' connotes ghosts from Bond's past, 'chain-link' type text connotes that the film links to previous Bond films ( Villains from Daniel Craig's previous Bond films are/were part of the Spectre organisation) Actor/director/author name at top in gold connotes luxury, important, attracts audience 007 logo under title = recognisable and the audience would watch this film, Serious facial expression tells us about his personality he is cool calm and collected, High Key lighting on Bond = connotes that he is good, important, Low key lighting on figure in the background connotes they are a villain, the skull costume connotes death and danger for Bond, Small font for actors name - so well-known that it does not need to be big</p> <p><b>Representation</b></p> <p>Bond = Strongly masculine, closed body language connotes lack of emotion, independence, a professional, a ruthless assassin his pose suggests strength and power Bond's posture is strong and dominant, his arms are folded in a stereotypically masculine stance. High Key lighting= the strong light on his face shows his rough masculine features but also suggests that he is a good man and will do the right thing The gun =danger, finger on the trigger – ready to kill if necessary and has the skills to do this, the gun suggests danger but his posture Connotes confidence with a relaxed attitude toward such dangers. Hero = Typical man hero of the action genre, he is white which is the stereotype in film (white characters are good, bad characters are other ethnicities. Audiences are led to believe, through this representation, that this is how a man should be. Villain in the background is also male, reflecting the male-dominated nature of the Franchise, the main protagonist and antagonist who drive the narrative are both male. Lack of female representation - unusual as often Bond is pictured with women to show his popularity and the quality of protection. Women are under-represented in the action genre even though they were featured in Spectre and in powerful roles (e.g. M and Moneypenny)</p>
<p><b>Key Terms and conventions</b></p> <p>Equilibrium, disequilibrium, new equilibrium, binary opposites, enigma code, antagonist, protagonist, franchise, Intertextuality, credit or billing block, logo, high key lighting, direct address, low key lighting, costume, props, posture, body language, facial expressions, typography</p>	<p><b>Link to Theorists and theories</b></p> <p>The skeleton mask depicts someone hiding in the shadows and could be seen as Propp's Villain / antagonist, but this acts as part of the Enigma Code (Roland Barthes) because it is really just Bond's costume but on the poster, it creates a sense of mystery as we wonder who is it and what they might do. According to Todorov, a film will always have narrative disruption - will the skeleton character cause that disruption (or disequilibrium). It could be seen as another darker side to Bond and act like a binary opposite (Levi Strauss)</p> <p>The skeleton also references the title 'Spectre'</p> <p>The dominance of Bonds image suggests he is the film's protagonist and so probably a 'good guy'. According to Vladimir Propp's theory, he would be considered the 'hero'.</p>



Released in 2016

The title +colour connotes ...

The image connotes ...

Pose ...  
Look ...  
Body language ...  
Tattoo ...

Appeal to reader ...

Fontcoloursize—what stands out ...  
connotations?

LINK TO SOCIO CULTURAL CONTEXT



The skyline ...

'Man Up!' connotes ...

'essential gadgets' connotes ...

'ideal...£300' connotes ...

'Style Manual' splash' connotes ...

'most bankable' connotes ...

'Viola Beach Tragedy' connotes ...



<b>Production Context</b> Mag launched in 1931, renamed in 1967, Produced by Conde Nast, Multi-platform (iPad, website, app) 115,000 copies printed, 400,000 readers. The magazine for men with an IQ not just about girls	<b>The Target Audience</b> Mostly men who are 25 - 45 years old, they have a high income (£300 watch), into fitness, fashion, like to know about new technology, want to know about hard hitting stories, like to buy brand names and are willing to pay for them (evidence = cover lines cover these sorts of stories)	<b>Messages and Values</b> Key message about how to be a man = strong, fit, successful, you have to have the right look. Masculinity = physical strength. Men are valued on wealth and looks. They should aspire to be successful like the Rock.
<b>Social/ Cultural Context</b> Metrosexual -ok for men to care about looks, Spornosexual - extremely body focused, obsession with muscles, The modern man should 'have it all' - health, wealth, strength, success etc	<div> <div> <b>Technical Codes</b>  ECU of bicep = strength  Layout - Strapline at top = what a man should be  Rock cover line is biggest = important  Colour Palette - Red, Black, White  Cover lines are varied = lifestyle magazine  Left third = most important info  Main image = most important, appeal to TA </div> <div> <b>Media Language</b>  <b>Visual Codes</b>  The Rock is staring out at us - Direct address, Facial expression and body language = confident, determined, serious, tensing his bicep = strong, powerful  Mise en scene - causal costume, has made his face/hair look good, tattoos = brave, real man </div> <div> <b>Written Codes</b>  Rock = strength, stability, large font  Man up! - Imperative/ command  Most bankable star - hyperbole, Typography - size and colour used to show importance, highlight, style of font is classy. GQ - short and catchy </div> </div>	
<b>Historical/Political Context</b> African Americans are often depicted in a bad way, influence of Civil Rights to change this but still negative #OscarsSoWhite - black actors not being recognised, racism	<b>Representation - Gender and Ethnicity.</b> Rock as a role model for men, someone to aspire to be like - strong, powerful, determined, successful (wealthy), good work ethic, kind, does not do bad things (breaks the stereotype drug dealer). Shows a male representation that is hyper masculine, strong and muscular (bicep) - men should be like him Men must have it all like the Rock -power, wealth, health, fancy watches, the latest fashion etc. Most bankable star = he is successful because he has a lot of money. The mag is also tell men 'how to be a man' suggesting that they are not good enough as they are. Focus on making yourself better.	
<b>Key Terms and conventions</b> Strapline, Extreme Close Up, Cover line, colour palette, direct address, flashes, left third, masthead, anchorage, Capitalist ideology, hyperbole, Spornosexual, pose Metrosexual, body language, facial expressions Red connotes strength, power, courage, energy, warmth Black connotes power, sophistication, classic, , stylish	<b>Link to Theorists and theories</b> The Rock is the 'hero' (Propp) - he has become successful through hard work and determination, he has key qualities of a hero - he is strong, powerful, cares about others he has broken the stereotypes associated with African Americans by being a positive figure Use and G Theory: Personal Identity - some men will see themselves as being like the Rock, Surveillance - some men will read this mag so they know what is happening in the world of fashion, fitness etc. Personal Relationship - some people will feel a connection with the Rock and want to read all about him	

Title connotes ...  
Placement of title?  
Other info?

Use of colour on whole cover?

'FAILED ... cracks?'

'OBJECTIFIED ... Examined'

Main image  
Shot is \_\_\_\_\_

Placed in ...

Pose ...

Clothing ...

Expression ...

'HOW FAR ... BEAUTIFUL?'



Released in 2015

'THE WIG ... HERE!'

'7 ways ...'

**SOCIO-**  
**CULTURAL AND HISTORIC CONTEXT:**

'FGM ... HARLEY STREET!'

'NH Bond And Beyond'

<b>Production Context</b> Monthly, lifestyle mag, first published in 1990, readership (including online) 300,00, circulation (printed copies) (of over 146,000, distributed by COMAG (part of Conde Nast), still in Black ownership Name links to black liberation but could be confused with Gay Pride		<b>The Target Audience</b> Females of colour, aged between 24 - 35, are middle class or higher, many would have a good education, they would be interested in fashion and beauty, spend a lot of money on fashion and beauty products, most of the audience would live in London, they are a niche audience (smaller than average with specific interests)		<b>Messages and Values</b> Key message - Be proud of who you are, and your culture, have confident and self-respect. Focus on body image - reminding the reader that they could/ should look better (women are valued based on looks). Women should aspire to be successful like Naomie Harris. Mixed messages: straighten hair - conforming to European ideas of beauty, consumerist context about buying hair care products like relaxers, straighteners.	
<b>Social/ Cultural Context</b> Modern mags focus more on beauty, less on homemaking mag encourage us to feel bad about ourselves but they will make us better BLM - campaign against police racism, big on Twitter as is Pride (lots of followers)	<b>Media Language</b>				
	<b>Technical Codes</b> Masthead - covered but still recognisable Strapline - best magazine of its kind Colour Palette suggests pride, strength strong Cover lines - serious issues (FGM), success of NH, Range of topics, aligned around NA Breaks left third rule - worried about topics? Narrative - cover lines start of a story	<b>Visual Codes</b> Pose is confident and sexy She looks at us - direct address Costume not revelling but still tight Serious facial expression - she serious! Colours are eye catching, contrasting Hair/make up = pretty, beautiful but not over the top		<b>Written Codes</b> Personal pronouns - we, you, draws TA in, Hyperbole - failed, sexualised, mocked Alliteration - Bond and Beyond emphasis her success as a Bond girl (sexy) Use of acronym (FGM) - assumption that the TA will know what it is, comfortable dealing with a controversial topic.	
<b>Historical/Political Context</b> The term Pride come from the Civil Right Movement that encourages/ celebrates black culture, wanted people to be proud of being black and having afro hairstyles	Representation - Ethnicity, Gender, Issues NH a successful black women as a role model, came from a similar background to the TA, The magazine presents black people as outgoing, confident, and ambitious, NH is attractive, slim, fashionably dressed - fits the stereotype, the magazine (like other magazines) encourages women to work harder to improve themselves because they are inadequate (How fare would you go?), the importance of body image is the same for different races, a lot of pressure on women to be perfect, the mag reminds reader that they are judged on their looks (Objectified, Sexualised, Mocked) FGM - hard hitting issues but is it reported on from the beauty/ cosmetic surgery side?, brave move to have such controversial topic on the cover, use of ! shows they view it as shocking and not being done for religious reason but because of aesthetics/ beauty.				
<b>Key Terms and conventions</b> Strapline, Cover line, colour palette, direct address, flashes, left third, masthead, anchorage, polysemic, hyperbole, FMG, BLM, pose Metrosexual, body language, facial expressions, Image as commodity Red connotes strength, power, courage, energy, warmth, Black connotes power, sophistication, classic, stylish		<b>Link to Theorists and theories</b> Use of stereotypes - Stuart Hall says stereotyping reduces people to a few simple traits or characteristics that are often negative about minority groups. The cover challenges ethnic stereotypes but does reinforce some gender stereotypes (challenges others). Gender Representation - Laura Mulvey talks about the male gaze and how women are shown (behaviour and looks) in a way that men would like. Cover does reinforce some gender stereotypes e.g. looks but challenges others e.g. she is strong and powerful. Narrative - Roland Barthes and the use of enigma codes - cover lines tease us to want to read more. “to provide readers with a sense of community, comfort, and pride in this mythic feminine identity” (Bignell). “define and shape the woman’s world” (McRobbie)			



Masthead, price, Aldi offer, other info?

Size of headline ...

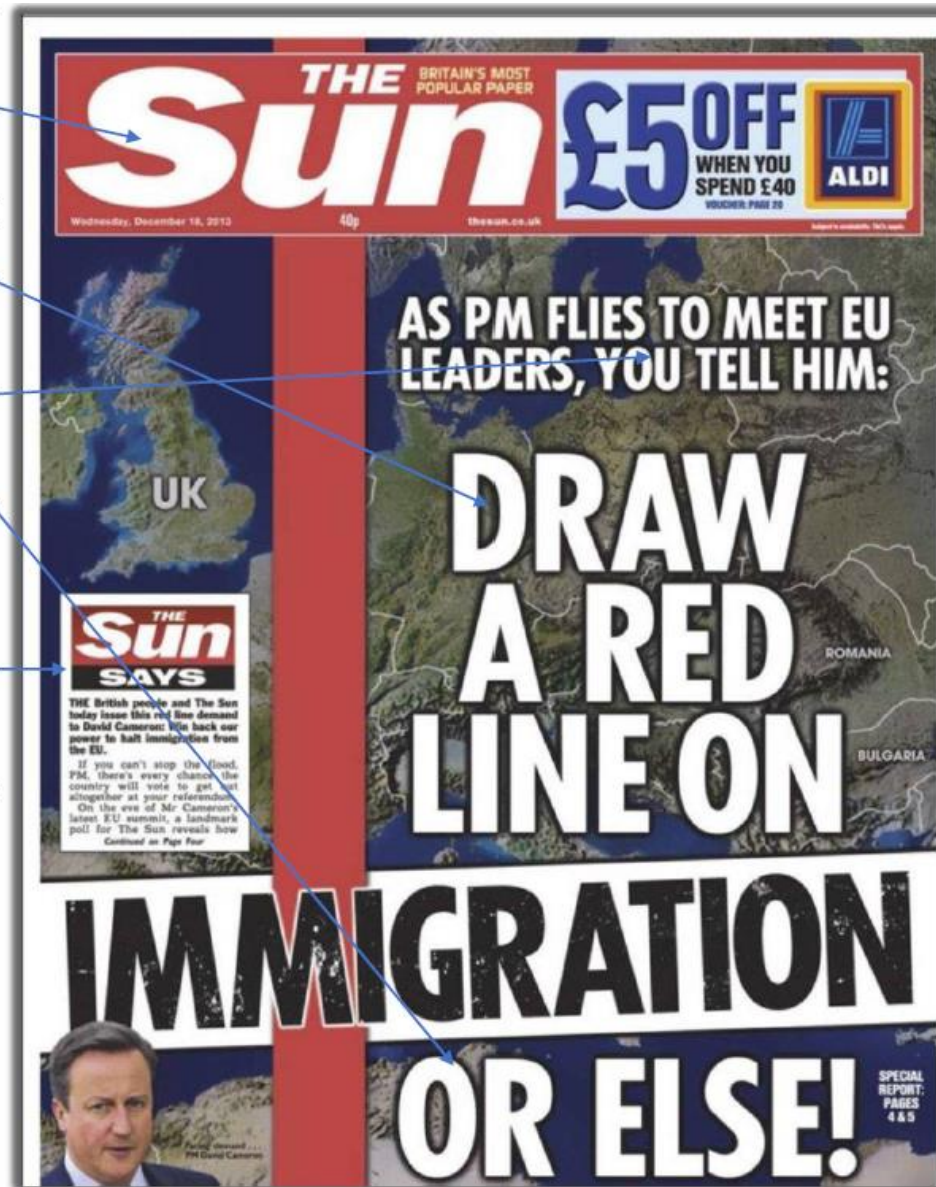
'YOU TELL HIM' ...

'DRAW A RED LINE ...OR ELSE' ...

'The Sun Says' ...

The typical Sun reader is ...

Type of paper ...



Released in 2013

Images and background ... connotations of these ...

POLITICAL CONTEXT...

RIGHT WING / CONSERVATIVE PARTY

<p><b>Production Context:</b> Owned by News Corp (Rupert Murdoch). A tabloid. Published 6 days a week. In February 2012 launched <i>The Sun on Sunday</i>. The largest print run of any UK newspaper at 1.6 million Readership of 4.1 million daily makes it very influential.</p>	<p><b>The Target Audience:</b> 54% of readers are male Biggest audience share comes from C2DE demographic group - lower classes, would like the Aldi voucher Average reading age required to read The Sun is 8 years old Accessible to people with weaker literacy skills</p>	<p><b>Messages and Values</b> Very 'patriotic'. Supports what it perceives as traditional British Values. Supports Brexit and is anti the EU. Reinforces traditional gender roles in society Is anti-immigration Pro monarchy</p>
<p><b>Social/ Cultural Context</b> Campaigns for justice in areas, which mirror its reader's views. Pro Brexit. Controversially still publishes topless pictures on Page 3. Reflects what it perceives as 'traditional British values'. YouGov poll said 42% wanted to limit immigration, The Sun Cover interprets this say everyone wants a blanket ban - not accurate. Some argue that the cover is xenophobic</p>	<p><b>Technical Codes</b> Red and white masthead connotes English Flag, patriotism/ nationalism Scaling of image make the UK look bigger than it is. Headline anchors a negative reading of the image, Puff includes an Aldi voucher. Lead article - The Sun says is an opinion piece and is the only copy</p>	<p><b>Media Language</b> <b>Visual Codes</b> The red line creates a physical barrier cutting Britain off from, Europe Romania and Bulgaria are the only two nations named suggesting that these are the two 'worst'. Use of red and white colour palette mirror English flag and red tap (bureaucracy) Close up of DC included in the corner he looks worried and is not important</p> <p><b>Written Codes</b> Personal pronoun - '<b>You</b> tell him' Uses an imperative '<b>Draw</b> a line' Uses threatening language '<b>Or else</b>' Use of emotive language in lead article - flood, demand, halt, power. Direct address - '<b>You</b> tell' Collective term- '<b>The British people</b>'</p>
<p><b>Historical/Political Context</b> Used to be left wing working man's paper. Bought by Rupert Murdoch in 1974, it became right wing and supports the Conservative party. 18 Dec is International Migrants Day.</p>	<p><b>Representation</b> <b>Immigration:</b> Creates a negative representation of immigrants. The text of 'The Sun Says' editorial positions the reader to have a negative view and to accept the paper's view as being true. Continues the negative stereotype of <b>migrants</b> as people to be feared potential terrorists, benefit scroungers and criminals The naming of <b>Romania and Bulgaria</b> positions the reader to think that these are the two worst countries 'Or Else' creates fear of what will happen if immigration is not controlled <b>David Cameron</b> is represented as a weak leader who is not doing what people want. The <b>EU</b> is seen as a bad thing - full of red tape, allowing uncontrolled immigration</p>	
<p><b>Key Terms and conventions</b> Tabloid, Broadsheet, Masthead Bias Negative stereotype Connotation of patriotism</p>	<p><b>Industry Information:</b> Print newspaper circulation is decreasing as more readers use on-line sources of news. This means that advertisers are less willing to spend money advertising in print newspapers. This led The Sun to lose £250 million in 2016. The Sun has an online edition with over a million browsers daily. However, it is unable to make money from this as competitors like <i>The Mail Online</i> offer their content free of charge so The Sun was forced to make their free as well. Newspapers are regulated by IPSO and The Sun has regularly had complaints about accuracy, invading privacy and <b>harrassment</b></p>	



Info and images at top ...

Masthead ...

Connotations of this headline ...

Emotive use of language in subheading ...

Connotations of this image...

The typical Guardian reader is ...

Type of paper ...

Released in 2015

Connotations of images and headlines here ...

Connotations of this headline + story ...

POLITICAL CONTEXT...

LEFT WING / LABOUR PARTY

g2 film&music  
C-3PO speaks! Emma Stone on Woody Allen 25 years of Heavenly Records Alexis Petridis salutes Iron Maiden Acilid! Rave classics revisited

Lost in showbiz Barack and Gyllis go up a hill  
Jamie's Sugar Rush Make him the PM

£1.80 (or £2.00)  
Friday 04.09.15  
Published in London and Manchester  
theguardian.com

# the guardian

## The boat flipped. They just slipped through my hands

PM bows to pressure to admit more refugees

Patrick Wintour and Nicholas Watt

David Cameron bowed to growing international and domestic demands for Britain to take more refugees fleeing the Syrian civil war by indicating that the UK will admit thousands more.

Final details of the numbers, funding and planned locations of the refugees are being urgently thrashed out in Whitehall, with local councils insisting that the programme must be fully funded by central government.

Those selected to come to Britain are likely to be drawn from UNHCR-run high commission for refugees) camps on the border of Syria, and not from Calais or other locations near the UK. But the final number of people allowed into the country will amount to fewer than tens of thousands, well short of the numbers likely to be taken by Germany.

The prime minister argues that accepting a large number of Syrian refugees who are already in Europe will make the crisis worse, as it will only incentivise the criminal gangs to persuade more people to undertake the risky journey across the Mediterranean and eastern Europe from the Middle East.

With 2 million Syrian refugees in the Middle East, Cameron also believes that the ultimate answer does not lie in taking refugees, but finding a political solution within Syria. Downing Street officials acknowledge, however, that the prime minister has been moved to act by the scale of the gathering crisis as well as the change in the public mood, brought to a head by the heartbreaking publication of photographs showing a dead Syrian boy washed up on a beach in Turkey. Ministers maintain that British financial aid to fund the UNHCR's anti-camp has been as generous as any other country.

With a steady build-up of politicians, churches, council leaders and community groups urging the government to show greater humanity, Cameron signalled a change of tone yesterday, saying: "Britain is a moral nation and we will fulfil our moral responsibilities."

Before details of the plan had emerged, the prime minister, speaking at a Whitehall

Helena Smith Bodrum

Even now, one night and a day after the disaster, the deaths of their devastation still lives the beach. This was not the place any of them should have died; they had escaped Syria, tried Turkey and, in the form of the Greek island of Kos, freedom beckoned from across the sea.

For Abdullah and Behan Kundi and their two small children, Aylan and Ghalib, the dream of a life in Canada, far from war and civil strife, had never been nearer. But then came the waves: a sea so fierce it overturned their cramped plastic dingy. "I took over and started steering," said Abdullah Kundi yesterday. "The waves were so high and the boat flipped. I took my wife and kids into my arms and realised they were all dead."

The Kundi's dingy was not the only one to run into trouble on Wednesday. Another vessel capsized early in the day, leaving 12 dead altogether. The tollable signs still line Ali Hoca beach - nappies, shoes, socks, rope and bits of the lifejackets the children wore. Yesterday, more than 24 hours after the tragedy, photographs, medicines, handwritten scraps of paper - preserved in plastic bags - could be seen in the crevices of rocks beyond which a ripped rubber boat still lay.

Within hours of being taken, photographs portraying three-year-old Aylan lying dead on the beach had sparked renewed and ferocious debate over Europe's response to its migration crisis and the causation of war. They appeared

Aylan and Ghalib Kundi were drowned after the boat they were in capsized Photograph: Tima Kundi/The Canadian Press/AP

Continued on page 5 →



<b>Production Context</b> It is a <b>national</b> , daily paper <b>Circulation</b> - 189,000 <b>Online edition</b> has over 42.6 mill readers and the website is <b>free to access</b> . In 2006 the size of the newspaper changed - it was made smaller but it is still considered to be a <b>broadsheet</b>	<b>The Target Audience</b> Is <b>well educated</b> , relatively <b>young</b> - most aged between 18 - 39 (60%), more men read it than women (59%), they are very <b>liberal</b> (open to new ideas, different opinions, govt support for health, education, welfare etc.) and 89% are <b>middle class or higher (ABC1)</b>	<b>Messages and Values</b> Overall the front cover has a <b>positive bias</b> towards the issue of refugees and immigration, they are showing sympathy to the situation and seem to be suggesting that <b>European govt</b> have allowed this crisis to continue The newspaper has a liberal bias and are more supportive of the <b>Labour party</b> so in this front cover they are critical of the conservative govt response to the crisis. The <b>key message</b> is that we need to do more to help and that refugees and migrants are valued. They are in part blaming David Cameron. The messages and values on this front cover are ones that the target audience will also have. They want use to use the <b>children</b> as innocent victims and see that the father is not to blame.		
<b>Social Context</b> <b>March 2011</b> civil war broke out in Syria, 11 mill people have fled their homes, 1 mill have fled to Europe. The <b>journey</b> is very dangerous and difficult. <b>Opinions</b> on these migrants vary - some want to help but there is also fear and uncertainty	<b>Technical Codes</b> <b>Masthead</b> is lowercase curvy and colourful= unique, personal mode of address, informal <b>Headline</b> - quote, this is not typical, will draw attention <b>Caption</b> - explains death, anchorage text that makes us sympathise with the situation <b>Secondary story</b> - linked, the headline attempts to show DC is a bad light, he lacks compassion, empathy <b>G2</b> Regular segment placed at the top - selling point	<b>Media Language</b> <b>Visual Codes</b> <b>Dominant image</b> shows the 2 boys as happy little boys wearing typical clothes, <b>smiling</b> = human face to the tragedy = allows reader to engage and has connotations of innocence and vulnerability <b>Colourful images</b> at the top - eye catching and Happy (change of tone), first thing audience see <b>No image of DC</b> - less important than the boys Iconic images of R2D2 and C3PO, Emma Stone -recognisable to the audience, selling point		<b>Written Codes</b> <b>Quote</b> from father explaining their deaths as wholly accidental = <b>anchorage text</b> that tells us how to react, <b>Emotive language</b> - anguish, tragedy = audience is <b>positioned</b> to feel for the refugees and dislike the govt as they have not done enough
<b>Cultural Context</b> The audience will recognise <b>the 2 robots</b> - subtle form of advertising, the film is out soon. They are also <b>intertextual references</b> (link to a different media product). they created a shared understanding	<b>Representation</b> The <b>text of the main</b> article is constructed to position the audience to accept the newspapers viewpoint - the Kurdi family (and all refugees) are blameless victims. It does not see the father as someone to blame (other papers did). The <b>selection of the image</b> makes the boys look just like any other youngsters, their nationality is irrelevant and contrasts with the images used before (of the boy's body on the beach), <b>using this image</b> might make the audience more likely to pick up the paper as it was not so shocking. This representation of refugees/migrants contracts to the <b>dominant stereotype</b> of middle eastern people (terrorist, criminals, benefit scrounger and 'stealing jobs'.) The image serves to remind the readers of the <b>reality of the situation</b> and show how desperate many people are to flee their home in search of safety. <b>The boys</b> could represent all migrant children involved in the war, highlighting their innocence, vulnerability and defencelessness.			
<b>Key Terms and conventions</b> Masthead, Headline, Caption, Copy, Pug, Standfirst, Secondary Story, By-line, Puff, Turn, Trail, Splash, Left Wing, Right Wing, Liberal, Conservative, Demographics, Immigration, Immigrates, Migrant, refugees, Civil war, Mode of address, stereotype				

Top 3<sup>rd</sup> – the mascots  
Middle 3<sup>rd</sup> – the 50's 'family'  
Bottom 3<sup>rd</sup> – the product promotions

Blue background connotes ...

Shot is \_\_\_\_\_

Man – position ... how he looks ...

Women – position ... how they look ...

Colour of women's clothes link to ...  
connotations ...

Placement of chocolates ...

Key words – **highlight** and  
comment:

**CHOCOLATE  
STRAWBERRY CUP**  
Strawberry jam and  
cream encased in  
milk chocolate.

**HARROGATE TOFFEE** The  
delicious smooth toffee with  
a most distinctive flavour.

**CHOCOLATE  
TOFFEE FINGER**  
Delicious toffee  
covered with  
plain chocolate.



**CHOCOLATE  
STRAWBERRY CUP**  
Strawberry jam and cream  
encased in milk chocolate.

**HARROGATE TOFFEE**  
The delicious, smooth toffee  
with a most distinctive flavour.

**CHOCOLATE TOFFEE FINGER**  
Delicious toffee covered  
with plain chocolate.

**What a delicious dilemma!**

**18** delightfully different  
toffees and chocolates in

**Mackintosh's  
'Quality Street'**

JOHN MACKINTOSH & SONS LTD., HALIFAX

**Released in 1956**

QS mascots Major \_\_\_\_\_,  
Miss \_\_\_\_\_.  
Regency era. They represent ...

Gold frame connotes ...

**HISTORICAL CONTEXT**  
OF CAMPAIGN ...

'delicious dilemma' connotes ...

'delightfully different' (alliteration) ...

18 ...

Use of colour purple ...

**JOHN MACKINTOSH & SONS LTD., HALIFAX**



Production Context Quality Street made by <b>Mackintosh</b> in <b>1936</b> . In the 1930's chocolate was <b>expensive</b> . This product was <b>cheaper for families</b> . The tin was introduced in the <b>1950s</b> .	The Target Audience <b>People in the 1950s</b> - very different from today's audience. <b>Men</b> could buy this for their wives and girlfriends <b>Working, educated families</b> - new techniques made it cheaper to make, big words used in the copy <b>Women</b> - fits the idea that all women like chocolate. <b>Adults</b> - features adults in the advert	Messages and Values <b>Aspirational message</b> linked to class - this product was symbolic of elegance and higher class but now working men can buy it for their families as a treat. <b>Brand identity</b> - The chocolate is luxurious even though it is now cheaper = references to the Regency Era, use of gold and purple, pose of people in the frame				
Social/ Cultural Context Luxury and high class things were <b>now more available</b> (chocolate). Very <b>traditional gender roles</b> - men <b>worked</b> , women <b>stayed at home</b> and had to make husbands happy	Media Language <table><tr><td>Technical Codes <b>Composition</b> - Triangular arrangement Of people, halo effect around man, product is framed in the central = attention <b>Camera</b> - Mid shot of people so we can see what they are doing. <b>Lower third</b> - where all the text is found (less important) <b>Logo</b> - at the bottom but in colour (stands out)</td><td>Visual Codes <b>Costumes</b> look like sweets (girls), Man is in a suit = professional/working. <b>Use of Gold</b> = wealth/ luxury <b>Rich warm colour palette</b> =attention, wealth <b>Facial Expressions</b> = excited by chocolates (treat) <b>Body language</b> (Kiss) = girls stealing sweets, man happy! <b>Typography</b> - bold, strong, colourful (purple = royalty) <b>Hand drawn images</b> - lack of technology</td><td>Written Codes PERSUASIVE LANGUAGE <b>Alliteration</b> = delicious dilemma <b>Superlatives</b>=delicious, delightful, distinctive <b>Description</b> of new sweets = we need to buy and try <b>Formal</b> - educated audience.</td></tr></table>			Technical Codes <b>Composition</b> - Triangular arrangement Of people, halo effect around man, product is framed in the central = attention <b>Camera</b> - Mid shot of people so we can see what they are doing. <b>Lower third</b> - where all the text is found (less important) <b>Logo</b> - at the bottom but in colour (stands out)	Visual Codes <b>Costumes</b> look like sweets (girls), Man is in a suit = professional/working. <b>Use of Gold</b> = wealth/ luxury <b>Rich warm colour palette</b> =attention, wealth <b>Facial Expressions</b> = excited by chocolates (treat) <b>Body language</b> (Kiss) = girls stealing sweets, man happy! <b>Typography</b> - bold, strong, colourful (purple = royalty) <b>Hand drawn images</b> - lack of technology	Written Codes PERSUASIVE LANGUAGE <b>Alliteration</b> = delicious dilemma <b>Superlatives</b> =delicious, delightful, distinctive <b>Description</b> of new sweets = we need to buy and try <b>Formal</b> - educated audience.
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Historical/Political Context <b>Rationing</b> had ended= more sugar available. <b>The Regency Era</b> (elegance) is referred to ( <b>Major Quality Miss Sweetly</b> ) - the 1950s was a similar time post war.	Representation <b>Male dominated</b> - he is in control (chocolate/women), he is higher in class, the 'provider' (suit) and high status (central image), traditional stereotype that was common at the time of the advert. He is rewarding the women with chocolate. <b>Major Quality</b> - of higher class than Miss Sweetly, has power (military uniform) and status <b>Women</b> - love of chocolate, subservient body language suggest that they do as they are told, please the man (implies that this is what all women need to do to be successful). Women are also shown as manipulative - distracting the man to get to the chocolate. <b>Miss Sweetly</b> - very typical feminine colours and showing of skin. Even her name is suggesting a stereotype. <b>Age</b> - makes young people look fun and exciting (ad with old people show them knitting - less fun )					
Key Terms and conventions Structural features, slogan, logo, copy, central image, typography, lines of appeal, superlative, alliteration, brand identity, rationing, Regency Era, patriarchal, intertextuality, rule of thirds, Z line composition, Triangular composition, Male Gaze	Link to Theorists and theories <b>Intertextuality</b> - the people in the frame are from Quality Street ads from the 1930s. <b>Narrative/ Propp</b> - male is the 'hero' choosing between two 'damsels in distress' (distressed over the dilemma of which chocolate to choose), he has a more serious dilemma to solve. <b>Patriarchal Society</b> - This adverts is showing that men are seen as having more power and status than women. <b>Laura Mulvey</b> and the male gaze - the two women are shown in a way that men would like. They are slim and pretty, acting like they really like the man and are being subservient.					



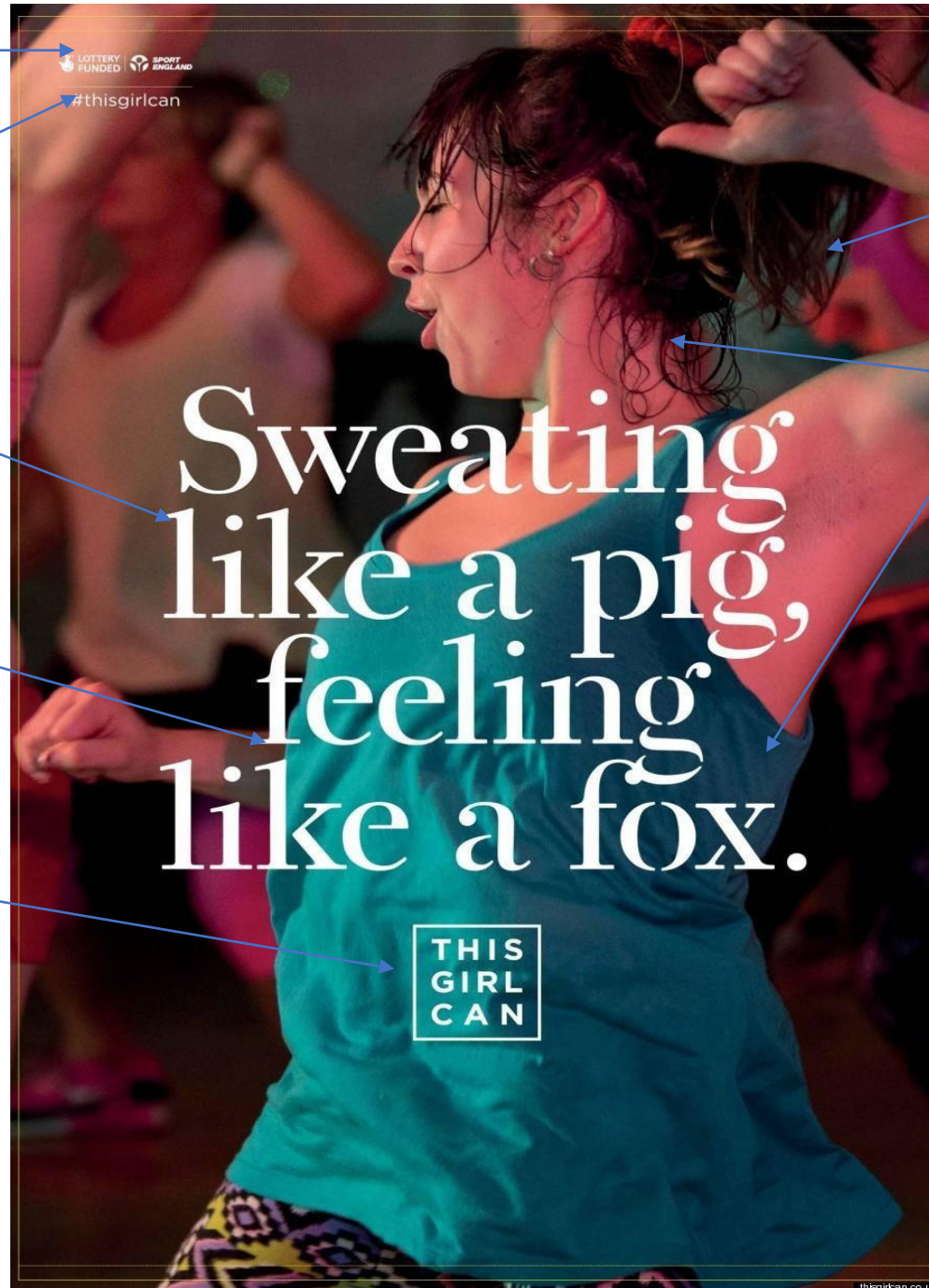
Sponsors tell us ...

# suggests ...

'sweating' and 'like a pig' connotes ...

'feeling like a fox' connotes ...

THIS GIRL CAN Campaign title connotes ...



Released in 2016

Background blurred connotes ...

Shot is \_\_\_\_\_

The woman looks ...

is wearing (condition of + colour ... )

connotations are ...

Props character type is ...

**SOCIAL CONTEXT** OF CAMPAIGN

<b>Production Context</b> <b>Developed</b> by Sport England. <b>Funded</b> by Lotto. <b>Purpose</b> was to break down the key barrier that stopped women from doing sport ( <b>fear of being judged</b> ). <b>Wanted to</b> celebrate active women. Included TV adverts as well	<b>The Target Audience:</b> <b>Females</b> aged 24-40. This group were identified as least likely to take part in sport for fear of being judged because of their appearance. <b>Appeal</b> – young woman as the model, appearance, not a celebrity, she is clearly enjoying being activity, group working out together, bright colours, positive slogan (fox), <b>Use of hashtag</b> = appeal to modern audience, way to get info, create social cohesion by bring people together		<b>Messages and Values</b> <b>Key message</b> is that women should be proud of what they look like and therefore not be afraid of being judged when doing sport or physical activity. <b>Values</b> woman not based on looks (she does not look typical), <b>instead</b> the value is not being healthy and happy. <b>Brand name/Identity</b> - ‘This girl can’ suggests that anyone can get active.			
<b>Social/ Cultural Context</b> <b>Research</b> showed that there was a massive gender gap in participation. <b>As a result</b> of the campaign 1.6m got involved. <b>Numbers of women joining teams</b> is now increasing faster then men. Nike copied this idea.	<b>Media Language</b> <table><tr><td><b>Technical Codes</b> <b>Mid shot</b> =focus on action (enjoying it) <b>Central Image</b> – centre= important <b>Logos</b> at the top/small = less important <b>Slogan</b> – Large/ central in front of image) = very important (covers the woman) <b>No Photoshop</b> = looks are not important <b>Colour Palette</b> – bright and eye catching</td><td><b>Visual Codes</b> <b>Costume</b> – ordinary = anyone can do this, bright = eye-catching, not stereotypical <b>Hair/Make up</b> – messy = she does not care <b>Body Language</b> – full movement/ enjoying it <b>Facial Expressions</b> – eyes closed/ singing, happy <b>Colour</b> – red (passion/happy), text is white = stands out</td><td><b>Written Codes</b> <b>Mantra</b> – made up of two similes, turning a negative into a positive -change attitude about sport <b>Simile 1</b>—sweating like a pig = unladylike. <b>Simile 2</b>- feeling like a fox=sexy dong exercise. <b>Language</b> =Informal simple but positive. <b>Typography</b> bold, unusual font. <b>“GIRL”</b> = wide appeal. <b>#thisgirlcan</b> – encourages involvement</td></tr></table>			<b>Technical Codes</b> <b>Mid shot</b> =focus on action (enjoying it) <b>Central Image</b> – centre= important <b>Logos</b> at the top/small = less important <b>Slogan</b> – Large/ central in front of image) = very important (covers the woman) <b>No Photoshop</b> = looks are not important <b>Colour Palette</b> – bright and eye catching	<b>Visual Codes</b> <b>Costume</b> – ordinary = anyone can do this, bright = eye-catching, not stereotypical <b>Hair/Make up</b> – messy = she does not care <b>Body Language</b> – full movement/ enjoying it <b>Facial Expressions</b> – eyes closed/ singing, happy <b>Colour</b> – red (passion/happy), text is white = stands out	<b>Written Codes</b> <b>Mantra</b> – made up of two similes, turning a negative into a positive -change attitude about sport <b>Simile 1</b> —sweating like a pig = unladylike. <b>Simile 2</b> - feeling like a fox=sexy dong exercise. <b>Language</b> =Informal simple but positive. <b>Typography</b> bold, unusual font. <b>“GIRL”</b> = wide appeal. <b>#thisgirlcan</b> – encourages involvement
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<b>Historical/Political Context</b> The campaign was run by ‘Sport England’ who are a <b>government organisation</b> . There is no <b>commercial aspect</b> to the campaign – they were not aiming to make money.	<b>Representation</b> <b>Challenging</b> dominant ideology that women can’t do sport by portraying physical activity for women in an extremely positive way. <b>Counter-stereotype</b> – She is enjoying sport, doesn’t care about being judged on how she looks, she is not weak or unsuccessful at sport. She is independent, confident and happy (body language and facial expression) <b>Aspirational role model</b> – she is not a famous sports person, shows that anyone can do this <b>Focusing</b> on what ‘real’ women –no airbrushing, photoshoping, no glossy not perfect but happy. Other adverts don’t do this <b>‘Girl’</b> use to represent all women but some women may not like this word as it has negative connotation (childish, silly, too young)					
<b>Key Terms and conventions</b> Copy, Slogan, Logo, Central Image, Typography, Brand Identity, Propp, Rule of Thirds, Mantra, Protagonist, Dominant Ideology, Stereotype, Counter-Stereotype, Hashtag, Social Cohesion, Enigma Code, Use and Gratification Theory, Personal Identity, The Male Gaze (Laura Mulvey), objectify/ objectification	<b>Link to Theorists and theories</b> <b>Propp</b> - Dominance of image suggests she is the ‘protagonist’ / hero as she has overcome fear <b>Laura Mulvey</b> - this images does not objectify woman, it is not focused on how they look or portraying them in a way that men stereotypically would like. <b>Use and Gratification</b> - Personal Identity, the audience can see themselves in this person because she is not a celebrity. They can identify with her because she is ordinary, normal and like her they too could learn not to fear being judged and get active. <b>Engima Code (Barthes)</b> - ‘this girl can’ - what can she do? Creates a sense of mystery, wonder					

## Section B: Exploring Media Industries and Audiences

Answer all parts of Questions 3 and 4.

### Media Industries

3. (a) Name the organisation that regulates Video games in Britain. [1]
- (b) 3 and 7 are examples of age ratings used in the UK. Give two other examples of age ratings for video games. [2]
- (c) Briefly explain the difference between the two age rating you have chosen. [2]
- (d) Explain why a game may be given a 3 rating. Refer to Pokémon GO to support your points. [12]

### Audiences

4. (a) Which company owns The Sun newspaper? [1]
- (b) Identify one audience for The Sun. [1]
- (c) Explain two ways in which The Sun is aimed at the audience you have identified. [4]
- In Question 4(d), you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.
- (d) Explain why audiences might read The Sun. Refer to the Uses and Gratifications theory in your response. [12]

Film (media industries only)	Gaming
<i>Spectre</i> , 12 (2015) <a href="http://www.007.com/spectre/">http://www.007.com/spectre/</a>	<i>Pokémon Go</i> (2016) <a href="http://www.pokemon.com/uk/">http://www.pokemon.com/uk/</a>
The Archers	Newspapers
<i>The Archers</i> <a href="http://www.bbc.co.uk/programmes/b006qpgr">http://www.bbc.co.uk/programmes/b006qpgr</a>	<i>The Sun</i> <a href="https://www.thesun.co.uk/">https://www.thesun.co.uk/</a>

Ownership	Conglomerate ownership, diversification and vertical integration. Commercial / government funded
Production, distribution, exhibition	Convergence
Technology	Proliferation, CGI, Social Media
Regulation	Gatekeepers, Self-regulation, Desensitisation, challenges for media regulation presented by 'new' digital technologies
Marketing	Above the Line, Below the line, traditional, disruptive

Target audience	Mass, Niche, Active, passive
Appeal	Psychographics, demographics
Uses	Katz & Blumler: Personal identity, Information, Escapism, Social interaction
Response	Reception Theory: Preferred, negotiated, oppositional



When did the Archers begin?  
Why (its original purpose)?  
Who makes it?  
How long is an episode?  
When and where is it on?  
Daily:  
Omnibus:  
Who is the main target audience now?  
Apply the U+G theory:  
P  
I  
E  
S

Radio regulator is:  
Complaints about the Archers?



Example storylines (not just Rob and Helen):

1

2

3

How audience hear about it:

About the community of fans – how they stay connected:

The website:  
Twitter:

Facebook:

BBC Sounds:

<p><b>Production Context</b></p> <p>Produced by the BBC, publicly funded broadcaster. Aired on Radio 4 the main spoken word station.</p> <p>Convergence with other technologies. Available on I player and has presence on social media with websites/Twitter etc.</p>	<p><b>The Target Audience</b></p> <p>Original audience was agricultural workers. Now audience mainly female</p> <p>ABC1 demographic</p> <p>Older demographic 40 plus listeners who are targeted with storylines which they can relate to</p>	<p><b>Messages and Values</b></p> <p>Strong community values. Set in fictional village where everyone knows each other.</p> <p>Family values: based round the Archer family</p> <p>Specific messages delivered through storylines. For example introduced gay marriage and surrogacy and issues of drug supply in rural communities</p>
<p><b>Social/ Cultural Context</b></p> <p>Covers contemporary issues which are in the news. Helps shape national debate on issues such as domestic abuse with the Helen &amp; Rob story.</p> <p>Would include real events like the death of Princess Di, foot and mouth outbreak, and 9/11. They would often re-record episodes to do this. In the 1950s it was seen as a way of bring people together and even now people will discuss it but now that happens mostly online</p>	<p><b>Uses and Gratifications</b></p> <p><b>Simple entertainment</b> – Story lines are designed to entertain the audience with trivial events like the ‘Flower and Produce’ show, they would be engaged by the on-going storylines, reflect that their relationship was better than Rob and Helen’s</p> <p><b>Information and education</b> – Many story lines are designed to inform the public about current issues in agriculture such as intensive farming. The plots educate the audience about issues like domestic violence. Gave information out about domestic abuse - warning signs and helpline, info about ‘Battered Women’s Syndrome’</p> <p><b>Personal identity</b> – The audience relates their own lives to those of the characters, see Helen as a role model as she stood up to Rob</p> <p><b>Social Interaction</b> – By using social media outlets, the audience can share their reactions to the programme with other listeners</p> <p><b>Escapism</b> – Many listeners wish they lived in an ‘idyllic’ English village and use the programme to imagine that they live in Ambridge.</p>	
<p><b>Historical/Political Context</b></p> <p>Oldest ‘soap opera’ has been running for 65 years. Originally for farmers to gain information on crop developments. Broadly neutral politically but covers issues of political interest to rural communities</p>	<p><b>Representation</b></p> <p>The tag line of ‘An everyday story of country life’ positions the listener to believe that the characters are typical of those found in rural communities.</p> <p>A number of stereotypical representations are used. The large scale farmer, the small contractor, the village busybody. These simplify the characters for the audience</p> <p>Increasing representation of gay and minority ethnic characters used to increase audience and to reflect the diversity of British life</p> <p>Clear use of victims and villain following gender stereotypes</p>	
<p><b>Key Terms and conventions</b></p> <p>Radio Soap Opera, Public Service Broadcasting, Convergence, OFCOM, licence fee, remit, omnibus, market share, brand identity. cliff-hangers, ongoing narratives, multi strand narratives, melodrama</p>	<p><b>Industry Information</b></p> <p>The radio industry was considered under threat from digital media like YouTube but has embraced change and found new ways of attracting listeners through digital platforms. The BBC especially has been at the forefront with the introduction of the Radio I Player which The Archers can be accessed on. Radio 4 has maintained its position as the UK’s flagship spoken word station. Radio is regulated by OFCOM. There are two type of radio - commercial (has adverts) and Public Service (govt money, licence fee), not for profit, to benefit people and this is BBC Radio 4. BBC remit - education, inform and entertain. There is a tight production schedule that includes biannual meeting (pre-production) monthly recording session that last for 6 day (production) and the shows go to air 3-6 weeks after recording (post-production/ distribution)</p>	

Type of paper?

Publisher / owner?

Connotations of title (masthead)?

Typical Sun reader profile?

Regular features in the paper?

Apply the U+G theory:

P

I

E

S

Who regulates the printed press?

Sun controversy – Liverpool? Phone hacking? (News of the World – now folded)

Sun + - the history – how the website began, why it changed:

How the website now makes money:

Content on website not available in print:





<p><b>Industry</b></p> <p>The newspaper industry is very powerful.</p> <p>News UK owns both the Sun &amp; the Times and is owned by the international conglomerate NewsCorp.</p> <p>News values set by gatekeepers</p> <ul style="list-style-type: none"> <li>• Negativity – bad news is good news!</li> <li>• Familiarity – local news is most relevant!</li> <li>• Immediacy – new News is News!</li> <li>• Continuity – people want to find out more about things in the public eye. They want updates on existing News stories.</li> <li>• Amplification – Is it a big event? Involves lots of people? Plane crash kills one or Plane crash destroys city – what's more exciting?</li> <li>• Unambiguity – Is it clear and definite?</li> <li>• Uniqueness - 'Man Bites Dog' is more exciting than 'dog bites man'.</li> <li>• Simplicity – a simple story is easier to read.</li> <li>• Personalisation – human interest draws on heart-strings.</li> <li>• Predictability – did people think there would be a riot and there was? People love knowing they were right!</li> <li>• Unexpectedness – Surprise!</li> <li>• Elite Nations / People – Celebs, Royals, US and UK.</li> </ul>	<p><b>Funding</b></p> <p>Newspapers earn revenue from ads - the purpose is mainly for profit. £1 in every £7 spent on groceries is spent by a Sun reader making it a very attractive advertising vehicle.</p> <p>Readership continue to drop and advertisers will leave if figures drop too low. Newspapers need audiences to sell copies - the dominant image and the main article is to sell papers.</p> <p>In 2016, The Sun lost more than £250m including £50m for legal costs/pay-offs for phone-hacking scandal (previously cost News Corp. £366m).</p> <p><b>Technology and convergence</b></p> <p>August 2013, The Sun launched Sun+, a subscription service digital entertainment package. Subscribers paid £2 per week to access all of The Sun's regular content AND exclusive access to Premier League clips, a variety of digital rewards and a lottery. Sun+ had 117k subscribers who they could engage with on a more personal level due to the brand loyalty - just one of the ways The Sun adapted to people's reading habits, with people now having little time to spare and increasingly 'reading on the go'. However, in November 2015, the paper had to remove the paywall and offer most of its web content for free in order to compete with major rivals such as The Mail Online. Since removal of the paywall, it now has around 1 million browsers per day.</p> <p><b>Audience</b></p> <p><i>The Sun</i> targets the <b>middle social classes</b>, most of whom haven't attended higher education. Two thirds of its readers are over <b>35 years old</b>, <b>54% are male</b> and its biggest audience share comes from the <b>C2DE demographic</b>.</p> <p>According to <a href="http://www.see-a-voice.org">www.see-a-voice.org</a>, the average reading age of the UK population is 9 years old. <i>The Sun</i> has a reading age of 8 years. Use of words in bold, lots of visuals and smaller chunks of text means they are purposefully making their product <b>accessible to everyone</b> and especially appealing to members of our society who have <b>weaker literacy skills</b>. In addition, this way of formatting makes it easier to read at speed – on the daily commute for example - and to skim and scan the paper to find specific articles that interest you. This could help explain why <i>The Sun</i> is "<b>Britain's most popular paper</b>" as stated by its tagline, as it is an easy read.</p> <p><b>Active/Passive audience.</b> Historically, readers of print newspapers were considered to be passive (i.e. they read what was in front of them and believed it); especially as there is an expectation that what is shared in the news genre is true. However, today's audiences are much more <b>active</b> and understand how <b>tabloids</b> often don't report full facts. This potentially changes the way they interpret the information they are given.</p> <p><b>Regulation</b></p> <p>The <b>IPSO</b> (independent press standards organisation) regulates the newspaper industry. It is self-regulated and IPSO offer guidance and handle complaints made. Newspapers have to follow the editor's code, which include <b>accuracy, privacy and harassment</b>.</p> <p>The <b>News International phone-hacking scandal</b> was a controversy involving the now-defunct News of the World and other British newspapers owned by Rupert Murdoch. Employees of the newspaper were accused of engaging in phone hacking, police bribery, and exercising improper influence in the pursuit of stories. Whilst investigations conducted from 2005 to 2007 appeared to show that the paper's phone hacking activities were limited to celebrities, politicians, and members of the British royal family, in July 2011 it was revealed that the phones of murdered schoolgirl Milly Dowler. In the first quarter of 2016 <i>The Sun</i> recorded more than <b>£250 million in losses</b> predominantly through loss of publishing rights but also due to having to set aside another £50 million to cover legal costs and pay-offs for the ongoing phone-hacking scandal. This scandal has previously cost News Corp £366 million.</p>
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When released?

Film company who made it?

Distributor?

Director?

Original writer of Bond novels?

How many Bond films have there been?

When was the first Bond film released?

Who is the main actor in Spectre?

Who sang the theme tune?

Why would this be good?

How much did Spectre cost to make?

How much did it make at the box office?

Why is it both significant and important that Bond is still filmed in the UK?



What are the typical conventions used on a film poster:

Age rating – original?

Age rating when released?

Why was it cut? Reason 1:

Reason 2:

What was cut (example scenes)?

1

2

3

How is the film funded / financed?

Give examples of product placement used in the film.

1

2

3

How else is the film marketed?

1

2

3

<p><b>Terminology</b></p> <p><b>Development</b>—ideas are created, screenplay is written, financing is secured</p> <p><b>Pre-production</b>—cast and film crew are hired, sets are constructed, locations chosen</p> <p><b>Production</b>—filming of the film</p> <p><b>Post production</b>—the film is edited, special effects added, sound edited in</p> <p><b>Distribution</b>—the finished film is sent off to cinemas</p> <p><b>Exhibition</b>—the ways a film is shown to the public, 1st at the cinema, 2nd on home exhibition on DVDs</p> <p><b>IMAX</b>—a format of cinema exhibition on large screens with very high resolution film images.</p> <p><b>BBFC</b>—the regulatory body of the film industry in Britain</p> <p><b>Vertical integration</b> - when the steps of production are carried out by companies who are all owned by the same parent company. This keeps the profits all 'in house'</p> <p><b>Conglomerate</b> - a massive media company that owns various smaller companies that all produce different types of media e.g. radio, TV, news, magazines, films etc. E.g. Disney or Sony</p> <p><b>Iconography</b>—iconic images and signs associated with a particular thing. E.g. the Bond logo or Aston Martins</p> <p><b>Franchise</b>—a collection of related media products that are produced from one original idea/product. The Bond franchise started in 1952; Spectre was the 24th Bond film in the franchise.</p> <p><b>Synergy</b>—when two different media products are released in conjunction with each other to promote each other and mutually increase profits</p> <p><b>Billing block</b>—the small text that appears on a film poster at the bottom, crediting the cast and crew</p> <p><b>Target audience</b>—the main audience the film is trying to reach</p> <p><b>Demographic</b>—factual information about the target audience, e.g. age and gender</p> <p><b>Mass audience</b>—the way in which media products reach a large number of people</p> <p><b>Mainstream</b>—something that is in popular appeal and accepted by people on a large level. E.g. mainstream blockbuster films</p>	<p><b>Industry</b></p> <p>The theatrical poster for Spectre features the production information of the film. For example, the production company logo for MGM and distribution company logo for Columbia. The 007 logo is shown three times on the poster to reinforce the Bond brand and iconography being globally recognised by anyone. At the top, where we first look, it highlights EON productions who 'present Daniel Craig' showing off his A list star appeal and targeting his core fan base. The billing block features the names of other star actors, all who have their own fan base, as well as information on Sam Mendes the director (an Oscar winning director) who has a name of being a high class quality director, appealing to the audience to know this will be a top film. It states the soundtrack is released on Decca (an example of synergy) and that the film will be released in IMAX, appealing to fans that this will be a big blockbuster and spectacular to see on an IMAX screen.</p> <p><b>Production</b></p> <p>The <b>budget</b> of Spectre was <b>\$245 million</b>, the most expensive Bond ever. During production of the previous Bond film Skyfall, MGM the production company went <b>bankrupt</b>, which delayed Skyfall's production until Sony stepped in to co-finance. Skyfall ended up being a box office smash, securing financing for the next Bond instalment Spectre. Heineken paid \$28 million to have product placement in the film and film advertising. Production took 11 months, with location shooting in Mexico, Morocco, Austria, Italy and the Vatican City, as well as at Pinewood Studios in the UK. Sam Mendes, the Oscar winning director of Skyfall (most successful Bond film ever) was hired back for Spectre.</p> <p><b>Exhibition</b></p> <p>Spectre was released in <b>IMAX</b> (Skyfall was the first Bond to have an IMAX release) due to the previous success of Skyfall. It made <b>\$10.9 million</b> from IMAX sales. It was released November 2015.</p> <p>It was released for digital download, DVD and Blu Ray in February 2016. Cinema exhibition was handled by <b>Columbia</b> (owned by Sony) and home video exhibition was handled by <b>20th Century Fox</b> (owned by MGM). This is an example of <b>vertical integration</b> as the profits remain with the parent companies. ITV screened Spectre as their New Year's Day 8pm film, in 2018. ITV own the terrestrial TV rights to the Bond franchise (SKY won the rights for one year in 2011)</p> <p><b>Marketing</b></p> <p>Bond as a <b>franchise</b> relies on <b>synergy</b> to market its films, which are known to have a lot of product placement (Aston Martins, Omega watch, Heineken beer, Sony phones and laptops). Other <b>synergy</b> examples that raised awareness of Spectre with audiences were the Sam Smith track 'The Writing's On The Wall' which he promoted on his social media, he posted a very cryptic image of a Spectre logo ring on Instagram with no other information before the official statement was released, causing a lot of buzz on social media. Sneak previews of the song were released with additional trailers. The Aston Martin DB10 was made specifically for the film, only 10 were produced (8 for the film and 2 for promotion) and debuted at an event in London shortly after the name announcement of Spectre. Bond is known for marketing through big publicity events, including the use of social media, to create hype about the latest Bond film release.</p> <p><b>Regulation</b></p> <p>The British Board of Film Classification (BBFC) is in charge of regulating the film industry in Britain. They give each cinema release an age rating, as well as online films, trailers and DVD releases. There are five main cinema release ages: U (Universal), PG (Parental Guidance), 12A (under 12s need an adult), 15 and 18.</p> <p>Spectre is a 12A. This is the 'golden rating' for films in the cinema to reach both a younger audience without alienating the older audience to increase profits. Many blockbuster films make cuts to make sure they are released as a 12A. Spectre originally was classified as a 15 until Sony cut some of the violence (the <u>Hinx</u> eye-gouging scene, and aftermath of the Mr White suicide). In a 12A, there may be moderate threat and violence with no emphasis on injury or blood, brief and discreet sexual activity, and some moderate language. The torture scene remained uncut due to audience expectations that Bond will survive, and lack of detail on bodily injury. The DVD and Blu Ray releases are certificated as 12. The BBFC allow film producers to send them early versions of the film for advice and guidance about what the expected age classification would be. Sony sent off Spectre early on and used the advice given to them to ensure it got a 12A rating without causing further delays in editing scenes. action genre even though they were featured in Spectre and in powerful roles (e.g. M and Money Penny)</p>
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Which games company made POGO?

Who is the franchise owner?

Who is the distributor?

When was it released?

What was so unique about it?

What was its age rating?

Why did this become an issue?

Why wasn't it spotted before release?

What did the company then do to protect itself?



Apply the U+G theory:

P

I

E

S

What were some of the concerns / dangers?

What were some of the benefits?

Name other things that are part of the whole Pokémon franchise:

<p><b>Production Context</b> Produced by <b>Niantic</b> and <b>Nintendo</b>. Uses <b>augmented reality</b> and is <b>playable</b> on iOS and Android devices. Uses the same tech as Google Maps (GPS). Had an <b>extended release</b>: 6<sup>th</sup> July 2016 USA, Australia and NZ then later in other countries (e.g. South Korea in Jan 2017). <b>Free</b> to download and play but there is the ability to spend real money by purchasing <b>Poke Coins</b> which allow you to get <b>extra items and enhancement</b></p>	<p><b>The Target Audience</b> It was aimed at <b>young boys</b> but appealed to a much wider audience. In the first month the <b>average player</b> was a highly educated, well paid 25 white women. <b>Now the average player</b> (according to <b>YouGov</b>) is aged 18 - 34, male, likes Kinder, Smirnoff and fast food especially Domino's Pizza and is 'more likely to be unmotivated'. This <b>information</b> was used to help market the film e.g. MacDonald's, movie theatres and pubs were a Pokestops.</p>	<p><b>The Funding Model</b> <b>Funding</b> was provided by Nintendo, Google and App distributor for Apple and Android - each would benefit if the game was successful. The game generated a lot of revenue via <b>in-app purchases</b> (pokecoins), <b>in-game events</b> like Halloween where ghost Pokémon and candy (to upgrade and evolve) were more available and distances were shorter. <b>Sponsored Location</b> (Poke stops) - companies pay to show up as prominent locations in the game. This <b>helped</b> businesses to increase/ attract customers</p>
<p><b>Cultural Context</b> Part of a very popular global franchise. Many different parts e.g. films, TV, merchandise, theme parks. Given the success of the franchise it was safe to assume it would be successful.</p>	<p><b>The Impact of technologies and convergence</b> For an industry to survive they <b>need to constantly evolve</b> especially video games. <b>Virtual reality and augmented reality</b> are the 'next big thing' and the game uses both. More and more people are gaming (<b>casual gamers</b>) because of mobile devices, Pokémon takes advantage of this and the way phones have many technologies in them (<b>convergence</b>). The mobile gaming market took in an estimated <b>\$38 billion in 2016</b> - Pokémon Go was part of this (and is still popular now with regular updates).</p>	<p><b>Regulation</b> Video games are rated by <b>PEGI</b> and based on an age rating system with key areas of focus (e.g. violence, drug use, online). The <b>Video Standards Council</b> uses PEGI to rate all games in the UK. In the UK Pokémon Go was awarded <b>PEGI 3+</b> but the Apple store states it is suitable for those 9 and over (mild fantasy violence) and the group <b>Commonsense Media</b> recommends 13+ due to <b>privacy and personal safety concerns</b></p>
<p><b>Use and Gratifications Theory</b> <b>Entertainment/Diversion</b> - can play the game for fun, easy to play, can play anywhere, can easily progress and feel good about this <b>Social Interaction</b> - can interact with other players online esp. via Twitter and Facebook, they challenge each other to battle, meet in 'gyms' to train, meet up at events etc.</p>	<p><b>Issues around Audiences</b> <b>Core fan base</b> is those who grew up with the franchise but it has more fans because of its innovative nature. Within the first few days of release there were issues. Every time the game was released in a new place there were issues with <b>downloading</b> it (due to demand), <b>safety concerns</b> included players getting injured while play due to being distracted, or playing and driving, trespassing and players being targeted by criminals due to people being unaware of their surroundings. There was also concern about the risks associated with <b>online social media</b> - not knowing who you are chatting to, keeping personal information safe and concerns around arranging to meet strangers offline. Pokémon character could also be placed in dangerous places as the game just used GPS and did not consider where the location were - it just made them a certain distance from players.</p> <p><b>The Pokémon Franchise</b> Started in <b>1995</b> and the trademark is owned by Nintendo. It began as a pair of video games for the <b>Gameboy</b> but now includes more video games, an animated TV series, a trading card game, 17 films, comics, books and toys. It is the <b>second best-selling video game</b> franchise behind Mario and is one of the highest grossing media franchises of all time. It has a huge fan base because of its long history and the way in which it has adapted to include <b>new technology</b> and a changing fan base</p>	

