**Year 12 A Level Media**

**Component 1 – Section A**

**Section A – Analysing Media Language and Representation**

In this section, learners will analyse media language, considering how elements of media

language incorporate viewpoints and ideologies, the significance of genre and how

audiences may respond to media language. Learners will consider the factors that

influence representations and will explore representations of events, issues, individuals

and social groups in the media, using relevant theoretical perspectives or theories in their

analysis of media products. In addition, learners will consider how representations relate

to relevant contexts of media.

Learners will develop the ability to:

analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response

use a range of complex theories of media studies and use specialist subject specific

terminology appropriately in a developed way

debate key questions relating to the social, cultural, political and economic role of the media through discursive writing

construct and develop a sustained line of reasoning which is coherent, relevant,

substantiated and logically structured in an extended response.

Learners **must** study the following media forms and products set by WJEC:

**Advertising and Marketing**

* ***Tide* print advertisement** (1950s)

***and***

* ***WaterAid* audio-visual advertisement** (2016)

https://www.youtube.com/watch?v=Uiy3dkTwPcQ

***and***

* ***Kiss of the Vampire* film poster** (1963)

It is recommended that learners study additional, contrasting products from each of

the above forms to enable them to develop their analytical skills and explore a range

of representations to support analysis of the representation issues highlighted in the

set products.

For Section A, learners will develop their knowledge and understanding of the following

aspects of the theoretical framework.

**Media Language**

*how the media through their forms, codes, conventions and techniques communicate meanings*

How the different **modes** and **language** associated with different media forms communicate multiple **meanings**

How the **combination** of elements of **media language** influence **meaning**

The **codes and conventions** of media forms and products, including the processes through which media language develops as **genre**

The processes through which meanings are established through **intertextuality**

How **audiences respond** to and **interpret** the above aspects of media language

The significance of the **varieties** of ways **intertextuality** can be used in the media

The way media language incorporates **viewpoints** and **ideologies**

**Theories:**

**Semiotics**

(including Roland Barthes)

**Structuralism**

(including Claude Lévi-Strauss)

Narratology, including Tzvetan Todorov

Genre theory, including Steve Neale

Postmodernism, including Jean Baudrillard

**Representation**

*how the media portray events, issues, individuals and social groups*

The way **events**, **issues**, **individuals** (including **self-representation**) and **social groups** (including **social identity**) are represented through processes of **selection** and **combination**

The way the media through **re-presentation construct versions of reality**

The **processes** which lead media producers to make **choices** about how to represent events, issues, individuals and social groups

The effect of **social and cultural** context on representation

How and why **stereotypes** can be used positively and negatively

How and why particular **social groups**, in a national and global context, may be **underrepresented** or **misrepresented**

How media representations convey **values, attitudes and beliefs** about the world and how

these may be systematically reinforced across a wide range of media representations

How audiences **respond** to and **interpret** media representations

The effect of **historical context** on representations

How representations invoke **discourses and ideologies** and position audiences

How audience responses to and interpretations of

media representations reflect **social, cultural and**

**historical circumstances**

**Theories:**

**Theories of representation** (including Stuart Hall)

**Theories of identity** (including David Gauntlett)

**Feminist theories** (including Liesbet Van Zoonen and bell hooks)

**Theories of ethnicity and postcolonial theory** (including Gilroy)

Theories of gender performativity, including Judith Butler

**Contexts of Media**

In order to inform their study of the media, learners will develop knowledge and

understanding of media products in relation to relevant key social, cultural, economic,

political and historical contexts.

***Historical Contexts***

how genre conventions are historically relative and dynamic

the effect of historical context on representations

the relationship of recent technological change and media production, distribution and circulation

the way in which different audience interpretations reflect historical circumstances

***Social and Cultural Contexts***

how genre conventions are socially relative

the effect of social and cultural context on representations

how and why particular social groups, in a national and global context, may be underrepresented or misrepresented

how audience responses to and interpretations of media products reflect social and

cultural circumstances

***Economic Context***

how media products relate to their economic contexts in terms of:

o production, distribution and circulation in a global context

o the significance of patterns of ownership and control

o the significance of economic factors, including funding

***Political Context***

how media products reflect the political contexts in which they are made through their

representations, themes, values, messages and ideologies

how media products reflect the political contexts in which they are made through aspects of their ownership and political orientation, production, distribution, marketing, regulation, circulation and audience consumption.