

# GCSE Media Studies – Exam Guide

## Part One – General words and concepts.

This page gives general media terms and some of the important ideas that might be in a question.

**Media texts:** A term for any media product. It could be an advert, a radio programme, a video game, etc.

**Media codes:** Codes are the things that create meaning in a media text. They can be **technical** or **symbolic**.

**Media language:** A term similar to codes. It refers to the techniques and ways that the media text creates meaning (choice of music, use of POV camera, a type of font, a gesture code, etc)

**Technical codes** cover the techniques and features used by whoever made the media text. So the use of camera work is a **technical** code (eg a close up of Luther's face means that he has realised something and the audience need to see his reaction).

**Symbolic** codes are more creative ways to show meaning (eg Bond's apartment is quite empty to show that he has little life other than his work.) They can include setting, costume, acting, colours.

**Contexts:** This means the background to a media text. Contexts might be described as cultural, social or historical. It is what is happening at the time that might influence the way a media text looks.

*Cultural context:* Bond films may be affected by film trends and whether action films are in fashion.

*Social context:* Bond films have reduced the amount of sexist content as society works towards equality.

*Historical context:* Bond films might include villains who reflect fears of that era – eg a modern Bond villain might threaten the environment.

**Representation:** This term describes if and how a category of (usually) person is shown in a media text. If a film is made with no black characters then it could be said that the race is not represented at all (no representation). If a film is made where many of the females are shown as weak then this could be described as a negative representation. If representation of a race, gender, age, etc follows very familiar and probably incorrect assumptions, then it is called a stereotype.

**Stereotype:** A familiar, overused and probably inaccurate way of portraying a type of person. Eg elderly people as being weak and wise.

**Challenging the stereotype:** A phrase to indicate that a media text has tried to avoid the stereotype. Eg showing a gangster boss who is female.

**Industry:** A varied collection of organisations that create/distribute types of media texts. So all the companies that make films are called the film industry.

**Audience:** The term for people who watch / consume media texts. Target audiences are the people who a media text is created for. Eg the target audience for *Pride* would be black women aged 20-40

**Consumer:** Usually describes somebody who pays for a media text but can also mean simply a 'user'

**Creator:** A general term for a person who creates a media text.

**Signifier:** Any element of a media text that we can 'read'. This could be the style of text, the choice of photo.

**Denote:** a direct, exact meaning.

**Connote:** a hinted, suggested meaning.

**Narrative:** The term for when events are sequenced in such a way as to have a logical meaning. In a film the narrative would be the story/plot. Some music videos have a clear narrative, others do not.

**Genre:** A type of category of a media text. Crime is a genre of TV programme. R&B is a genre of music. Action is a genre of film. Soap Opera is a genre of radio broadcast. Battle Royale is a genre of video game.

**Conventions:** The expected features of a genre that make it what it is. So a horror film is likely to have dark scenes, special effects, scary music, jump scares, etc.

**Genre hybrid:** A media text that combines conventions of more than one genre.

**Subvert the genre:** A term for when a media text does something unexpected within a genre. Eg a horror film set in broad daylight.

**Ethnicity:** refers to grouping people by cultural factors such as race, nationality, ancestry, language.

**Gesture codes:** The way that people shown in media texts can convey meaning by their pose. Eg. A person with fists clenched might indicate strength, power, aggression.

**Mise-en-scene:** A term to describe all the things we can see in a frame of a media text. Eg This could be a screen image from Luther or a Katy Perry Video. The idea is to look at how details such as gesture codes, lighting, composition, setting, props, costumes, etc all contribute to creating the meaning.

## **Part Two – Media Theories.**

This section explains media theories that could come up in the exam or that might be useful when answering a question.

**Uses & Gratifications Theory (by Blumler and Katz).** *You **MUST** know about this one.*

In its simplest form the theory states that people choose a media text to suit their own needs. These needs are organised into 4 basic types.

Entertainment / Diversion – we may simply watch a James Bond Film to be entertained. It is a distraction from our real lives. Fortnite is a good example of this.

Information / Education – we may use a media text because we want to know something. Magazines and newspapers provide information.

Personal identity – we may watch a TV programme because it features characters we can relate to (eg our age, gender, preferences, etc). By seeing this person in the media we might better understand ourselves.

Social interactions – some media texts are appealing because they allow us to feel closer to others. We might watch Luther so that we can talk to people at work who also watch it. Katy Perry's website might allow us to interact with other people who enjoy her music.

**Enigma Codes (by Roland Barthes)**

This theory suggests that many media texts create a mystery to draw in an audience. These mysteries might be very small. So on a magazine cover we might wonder why the cover star is laughing. On a Bond Poster we might wonder whose skull is behind our hero. The Enigma codes draw us in and create interest for the audience.

**Male Gaze Theory (by Laura Mulvey)**

This theory suggests that in many media texts what the audience sees is what a male might choose to focus on. In a music video where there are lots of shots of an attractive female, this might be considered an example of 'male

gaze'. The theory supposes that many media texts are created to cater for the interests (usually sexual) of heterosexual males. This Girl Can advert challenges the 'male gaze' whereas some Bond films are very guilty of it.

### **Todorov's Narrative Theory (by Tzvetan Todorov)**

In its simplest form, the theory suggest that most narratives/stories have predictable stages: 1) Equilibrium (things ok) 2) Disruption (a problem) 3) Restoration (equilibrium is restored). Many adverts might show a moment that implies a disruption, the product being sold would allow the restoration.

### **Propp's Stock Characters (by Vladimir Propp)**

The basic version is that most narratives / stories have typical character types. These usually include: Hero, Mentor, Helper, Princess, Princess' father, the villain, the false hero.

### **Reception Theory (by Stuart Hall)**

This theory suggests that media texts contain a range of messages that encoded (made) by creators and then decoded (understood) by audiences. What the audience understands might be preferred (meaning it is what the creator wanted them to think); it might be oppositional (meaning it is not what the creator wanted them to think; or it might be negotiated (meaning it is somewhere between the two).

So a preferred reading of Katy Perry's 'Roar' might be that her character becomes strong and independent.

An oppositional reading of 'Roar' might be that if you are glamorous and sexualised you will have power over others.

## **Part Three – Exam Topic: Print Advertising.**

This section is about a topic from section A of Component One (The first media exam). You should be prepared to write about how adverts create meaning (Media Language).

Useful terms and concepts for this topic

**Product:** An item being sold eg a tin of Quality Street

**Brand:** A company that is generally well know which produces an item Nestle

**Consumer:** In this case, the consumer is likely to mean the person who buys products.

**Demographics:** This is the study of categories of people based on factors such as age, race, gender, education

**Slogan:** A memorable saying that is used by a brand. Eg Nike uses 'Just Do It'

**Logo:** A simple image or icon that is used to represent a company / brand. Eg the Nike tick (the 'swoosh')

**Brand values:** These are the things (usually positive qualities) that a brand is linked to. So Primark = value, Apple = quality

**Campaign:** This usually refers to a series of connected adverts during a period of time. It may include different adverts across different media but they will be connected (eg all have the same sort of ideas, colours, slogan). This Girl Can is part of a campaign to encourage women to exercise more.

**Small print:** A term for any areas of small text that might give less interesting details about a product.

**Buzz words / positive language:** Words and phrases that are designed to make the product sound good (eg 'thrilling' or 'state-of-the-art')

**Gesture codes:** The way that poses of people in adverts can create meaning. Eg somebody on their new phone may look like they are having a great time.

**Creating desire:** This is a technique used by adverts to make us want a product. It often involves showing somebody that we might be able to relate to benefitting from using the product. We see the person having a better life and might be tricked into thinking that the product could improve our life.

**Human needs:** Abraham Maslow suggested that most human behaviour could be linked to a range of human needs. These are arranged on a hierarchy starting with basic things like the need to eat, further up the hierarchy are needs that are less essential such as the need for status and self-esteem. Many adverts will try to tap into our human needs and suggest that a product will fulfil them.

**Implied narrative:** A print advert usually shows a single moment. However, it can give an implied narrative. This means we can sort of guess the story. In the case of Quality Street this would be the implied narrative that the women have been attracted to the man because of the chocolates. They have to choose the chocolate and he might have to choose his preferred woman!

**Typography:** The use of text. This can include the arrangements, choice of font, etc

**Palette:** A term for the choice of colours used. A perfume advert might use a limited palette of greys and reds to connote class, passion, elegance etc.

## Quality Street advert ideas:

- painted picture emphasises tradition.
- Lots of happy expressions shows positive effects of product.
- Slightly sexualised image with man being surrounded by adoring women.
- Male figure conveys wealth power, authority (suit)
- Females shown as 'flirtatious'
- contrast in women (hair colour/style)
- Product shown in centre of advert (shows importance)
- Larger images of chocolates in sumptuous colours (red, gold)
- Brand and product in official font to reinforce brand awareness.
- Figures in the framed picture link with design of product tin.
- Mood of fun, parties, luxury created by scene.
- Slogan uses alliteration - double meaning for this advert (is the dilemma the choice of women or choice of choc?)
- Lots of positive buzz words 'delicious', 'delightfully', 'distinctive'

## Basic connotations of the print advertisement

Turquoise blue coloured walls are chosen to create a bright context to promote consumer culture.

Man is looking down at the sweets implies that he values the chocolates more than the flirtation. Another stereotype is that women are addicted to chocolate.

Three different types of sweets with patterned wrappers have phallic connotations due to their shape. The advertisement has a suggestiveness through eye contact, body language and various shapes.



A gold-framed oval painting features an admiral and a lady in a bonnet looking at the three people on the sofa relate to the product's heritage (Regency era) and emphasise Quality Street's continuing brand legacy.

Two women are kissing the man (in between them) wearing a smart suit whilst taking sweets from the tray in his hands. It is a suggestion that they are manipulating the man for chocolate through flirtation.

One man and two women are sitting on a sofa – the man between the two, with him as the centre of attention suggests a patriarchal context.

Alliteration and emotive language used to emphasise the product's appeal.

A purple and black artistic brand logo gives a stylish yet homely quality.

## LEVEL 7 ANNOTATIONS

Characters in the gold frame – halo effect - Miss Sweetly and Major Quality (part of the brand identity of the product since 1936) - symbolic of the **Regency Era** of British history (referenced by characters' dress codes in gold-framed picture within advert).

**Anchorage** of the gold frame – halo effect – the deification of the brand legacy.

**Mulvey's 'object of the male gaze'** – **male hegemony**. The **geometric position** of the man-centrally framed reinforces his dominance. There are also threesome male fantasy connotations – male character anchors audience's eyes to the product, framed by the bodies of each woman.

Connotations of female characters dressed similar to sweets (intentional **association**).

Male hero choosing between two **'damsels in distress' (Propp's theory)** - females choosing the chocolate (suggestion of **female stereotyping**) – use of superlative "most" to emphasise how good the sweets (and women) are.

The **phallic symbolism** of this golden sweet creates an association between sweets and sexuality. The man's eye contact seems close to this, as if to suggest that his libido is a driving force for his decision-making.



Primary and secondary colour **aesthetic** (blue, red, yellow, green) – links to **aspirational post-war consumerist culture**.

Women have two **stereotypes** in advert – need for chocolate and subservient body language to the **dominant man** – implication is that to be successful, you will need to be romantically led by a man.

Dress code relates to modern working businessman - playboy bachelor **target audience** – a **patriarchal narrative** has been established.

Persuasive advertising language – **alliteration, emotive language, superlatives**.

"18" implies **connotations** of variety in relation to bachelor lifestyle and the age of adulthood.

Hand-drawn, artist brand logo – purple (Harold Mackintosh is the creator) **serif font** for brand.

## This Girl Can advert ideas:

- photo looks natural and not 'photoshopped'.
- Dynamic image - creates a sense of movement.
- Woman not shown clearly (perhaps easier to imagine ourselves in her place).
- Gesture code is not overtly sexual - woman appears to be enjoying herself without any male attention.
- Expression suggests satisfaction from exercise and enjoyment.
- mix of 'feminine' colours (pinks) and darker, bolder tones

- Armpits and wet hair emphasise 'sweating'
- Woman is still shown as feminine with jewellery, suggestion of make-up (but not overt).
- Figures in background are blurred - she is centre of attention.
- Creates energetic, positive mood.
- Slogan is large and dominates design. Play on words to challenge stereotypes
- Logo reinforces positive message 'can'.

### [LEVEL 5 ANNOTATIONS]

#### CONNOTATIONS/EFFECTS IN BLUE

There are logos for the National Lottery, Sport England and #thisgirlcan as a social media tag. **This is an example of convergence between different industries. This suggests that the collective effort will lead to social change – a campaign to bring more women into regular sports participation.**

This is the slogan for the advert: 'Sweating like a pig, feeling like a fox.' It is an example of antithesis and juxtaposition. **The idiom intends to subvert the sexist stereotype that women sweating during exercise is ugly. The alliteration 'feeling like a fox' emphasises breaking free from the stereotype, liberating women from the notion that they can't participate in sport because they're not a professional athlete.**

Other gym members are wearing lots of pink clothing. **This suggests that women usually conform to gender stereotypes but the lead character does not.**

She is wearing patterned neon leggings. **This is unconventional clothing in the gym, but it is a sign that this woman is not simply conforming, she is being herself and she's not ashamed of this.**

There are other people in the background. It looks like a gym. The background is blurred whilst the foreground is in focus. **This still suggests that they are in a gym class performing vigorous exercises as a group.**

A thirtysomething woman is sweating – she has wet hair. Her arms are raised in the air revealing her armpits. She has a smiley expression on her face. **This shows how liberated and carefree she feels. Sweating could cause self-consciousness, but she has lost her inhibitions and is joyful about it.**

'This Girl Can' is the masthead for the advertising campaign. **It is an iconic illustration formatted in capitals in a box. It has an authoritative tone and the positive connotations resounds**

She is wearing a loose turquoise vest that is wet from a workout. This looks like second-hand clothing and not top-of-the-range sporting clothing. **This shows that she does not exercise for fashion or the sake of appearances.**



## Part Four – Exam Topic: Magazines.

This section is about a topic from section A of Component One (The first media exam). You should be prepared to write about how magazines – particularly the front covers – reflect their context and represent people. The question is likely to be about the *Pride* magazine cover and another magazine cover that you will not have seen before.

Useful terms and concepts for this topic

**Issue / edition:** most magazines are monthly. These terms describe the version that comes out at a given time eg 'This edition of *Pride* features...'

**Masthead:** The title of the magazine as it appears on the front page (is almost its own logo). Some magazine mastheads are so distinct that they are not afraid to cover part of it, knowing that readers can still identify the magazine.

**Cover lines:** A term for articles or headlines on the front cover that indicate what things are in the magazine this month.

**Banner/skyline:** long strips of text that run across the front page – often at the top or the bottom.

**Puff:** A graphic that looks a bit like a sticker (eg might say 'exclusive interview!')

**Main image:** The large picture that dominates the front page, often of a celebrity.

**Typography / text:** Areas of writing.

**Font:** The style of letter used. A bold font might be considered modern, youthful. A font with serif (little lines at the ends of the letters) can connote tradition and class. NB 'Sans-serif' means it is without those little lines!

**Palette:** The range of colours used. This can convey ideas or might be seasonal. Eg a Christmas edition might use reds and greens.

**Buzzwords:** A magazine front cover is advertising itself. It will use engaging, positive words to encourage us to buy it.

**Modes of address:** These are any techniques that the magazine uses to build a connection with the audience. It could include use of the word 'you' or the gaze of the cover star.

**Direct address:** A term used to describe the way a cover star might look directly at us. This can have the effect of inviting the potential reader into the magazine.

**Gesture codes:** On magazine covers, gesture codes are important in creating meaning – what is the cover star saying with their body / face? On *Pride*, Naomie Harris' gesture codes are confident, relaxed, sophisticated, inviting, friendly.

**Enigma codes:** These are mysteries set up by a media text. A magazine may use images or cover lines that raise questions. We have to buy the magazine to find out what is meant by 'Bond and Beyond'.

**Composition:** The general layout of the front page.

**Iconic:** If something (usually a visual image) is so well known or recognised it can be said to be iconic. It reflects its era.

## Pride Magazine:

White background connotes modern, pure, no-nonsense. Draws emphasis to cover star and features.

Website shows mag aimed at young, modern readers.

Banner at top indicates quality, fun and success - matches values of readers.

Masthead is bold in a modern but uncomplicated font. Connotes modern, classy, confident values.

Feature articles arranged along sides of main image - uncluttered.

Main article headline linked to cover star. Use of alliteration to attract interest.

Reference to Bond challenges expectations (white male character) for this magazine.

Cover star's gesture code suggests confidence with hand on hip. Relaxed, at ease. Links to values and title of magazine.

Direct address, invites reader into magazine - engages audience who can relate to the star (race and gender)

Feature article font is more traditional (use of serif). Mainly capitals to connote confidence and authority.

Feature articles contain 'buzz' words to attract readers and reflect tone - 'sexualised' 'beautiful' etc link to modern female readership.

Range of font sizes and some variation (bold, italics) but overall a consistent look.

Use of questions to entice reader and create a mode of address where the magazine talks directly to readers

Red, white, black palette - bold, modern

Cover star appears elegant and sophisticated - subtle dress and jewellery. Challenging stereotypes of black women.

Cover star expression is friendly, calm, confident - invites reader as a friend and equal. Role model woman of colour.

Dress looks expensive to connote success in life.

Layering of head over masthead draws attention to image.

Shadow behind cover star reinforces layering of masthead to create depth (almost 3D effect)



## Context explained:

CONTEXT can be defined as background and circumstances. Usually context is needed to fully understand something. It is the information that helps us know why a thing is like it is.

**Social context** – what was happening in society. Peoples values, attitudes, beliefs.

**Cultural context** – what was happening in terms of culture, eg music and fashion trends, popular types of film, art

**Historical context** – what historical events were happening, eg wars, big news stories

**Political context** – what was happening politically. Especially things like movements such as Black Lives Matter, Me Too, whether the mood of the country is right or left wing.

In all of these situations it is about the background and circumstances around a media text. But obviously each has a slightly different focus.



Explain how social context influences adverts.

This question could be written as:

**Explain how the things going on in society (eg how people treat each other, attitudes of most people, what people think is important in life) can affect what we are shown in adverts.**

So you would be thinking about how old fashioned adverts might have shown things that we would not be happy with today. This could be racist or sexist stereotypes. In explaining this you might refer to a real advert or a hypothetical one.

Eg: An advert from the past might have shown a woman happily doing work in the kitchen while her husband relaxes with his feet up. However, by modern standards this would probably be considered inappropriate and unfairly placing women as domestic servants.

GQ Magazine:



**Coverlines about topics that reflect values of reader - fashion, celebrity, sport**

**Strapline creates mode of address - talking directly to reader**

**Contrast of fonts to show different sides to GQ readers - sophisticated, strong**

**Tattoos = rebellion**

**Plus sign appears like a target.**

**Layering of text and image create depth / 3D effect**

**Orange text = modern, offers contrast to traditional colours**

**Bright white at base of magazine represents heaven?**

**Ambiguous facial expression to intrigue reader**

**Boots = a symbol of work, strength**



**Imagery of religion - bold, dramatic subverts expectations**

**Masthead is iconic - modern font (no serif) looks like technology**

**gold colour used on text matches jewellery - connotes wealth, success, class**

**Enigma codes - cover raises questions - why an angel?**

**Strong, masculine use of black text and image details**

**Direct address engages reader, inviting them into magazine**

**Gesture code is confident, defiant, challenges reader**

**Dramatic buzzwords to entice reader**

**Contrast of aggression and angelic theme**

**Grey background is modern, functional**

**Physically fit cover star - an ideal / role model for readers**

**Unusual to have a whole body image on the cover - composition creates an X shape**

## Part Five – Exam Topic: Film Industry / James Bond ‘No Time To Die’.

This section is about a topic from section B of Component One (The first media exam). You should be prepared to write about the film industry with likely connections to James Bond No Time To Die.

Useful terms and concepts for this topic

**Classification / rating:** The BBFC (British board of film classification) decide what age groups may see a film. A certificate is given to say the film has been approved for that age group. This is its rating. Decisions are based on swearing, sex, violence, themes, etc.



**Production company:** The company that have the job of actually making a film.

**Studio:** A larger organisation that pays for and arranges production and distribution of a film. Examples include MGM, Warner Bros, Disney, Paramount.

**Distribution:** The way a film is released and made available for cinemas or home viewing.

**Star vehicle:** A film that has been created mainly because it has a big star in the leading role. Hollywood has used the star system for many years – where a big star will be a significant reason why a film is made and what attracts the audience to it.

**Release date:** When a film is actually first shown at the cinema

**Box office:** A term for how much money a film makes. This might be then analysed in more detail such as ‘gross profits’ which means how much money it has made after the cost of the film has been taken account of.

**Critical reception:** This term means how the film was reviewed. A film with lots of 5 star reviews could be said to be ‘a critical success’

**Commercial reception:** This means how successful the film was with audiences. A film like ‘Spiderman No Way Home’ is a ‘commercial success’ as it has made lots of money because lots of people have seen it.

**Marketing:** The way that a film is advertised. This includes trailers, TV spots, posters, websites, merchandising

**Genre:** The type of film. Bond could be described as a spy, action, thriller or adventure film.

**Franchise:** An collection of related media (so the Bond films form a franchise that has been running for many years)

**Media conglomerate:** An institution is a company that owns numerous companies involved in mass media enterprises. Sony is an example as it owns many smaller companies.



Film is a huge, global industry generating massive sums of money each year. Films themselves can be divided into different categories and defined according to:

Category	Description
Genre	Comedy, Thriller, Horror, Action, Fantasy etc.
Actors	Some actors are recognisable to a specific audience. For example, Jason Statham to an Action fan or Adam Sandler to a Comedy fan.
Production companies	Major Hollywood studios (Universal, Paramount, Warner Bros, 20th Century Fox and Sony amongst others) and Independent ones (Film Four, BBC Films, Warp Films etc.)
Production values	Is it big budget or low budget?
Certification	What age group is the film appropriate for?

There are two main production contexts in the film industry:

- **Studio:** mainstream films with big budgets made by major Hollywood studios. Studio films have high **production values** and star actors. Examples of this might be *The Hunger Games* series, *Batman v Superman: Dawn of Justice* or a James Bond film like *Spectre*.
- **Independent:** films with smaller budgets and sometimes as a result, lower production values. They are less likely to have so called **A-list** actors. Examples might be *Juno*, *Birdman* or *Brooklyn*.

Film posters use different strategies to market a film to a target audience

Studio films are 'hyped' up by the companies that produce them.

**Cross-platform** strategies are used to appeal to a full range of potential audiences. The James Bond film *Spectre* used a marketing method which included:

- An official website for the film, produced by Sony Pictures
- A **viral** campaign, using **teasers** and trailers on YouTube with associated **hashtags** (#spectre) as well as mobile games and apps like *James Bond 007: World of Espionage*.
- Adverts or interviews with the stars of the film in the print media (newspapers and magazines), including feature articles about the film, along with posters and billboards advertising the film.
- Press releases announcing the production of the film, and then the film release
- Theatrical and TV trailers
- Actors on talk shows to promote the film, for example the *Spectre* stars on *The Graham Norton Show*
- The use of **merchandise** and official products to promote the film. Accessories like *Spectre* wallets and notebooks, collector's items like *Spectre* jewellery and promotional artwork.



The BBFC is the UK's regulator of film and video, providing age ratings such as U, PG and 12A. We are a designated body so have legal powers to rate, and sometimes cut or even reject works. We also age rate some online material.



The U symbol stands for Universal. A U film should be suitable for audiences aged four years and over. However, it is impossible to predict what might upset a particular child, especially at this lower end of the category range. E.g. Inside out.  
At U we only allow infrequent use of very mild bad language (e.g. 'damn' and 'hell'). Characters may be seen kissing or cuddling and there may be references to sexual behaviour. Violence will generally be very mild.



PG stands for Parental Guidance. This means a film is suitable for general viewing, but some scenes may be unsuitable for young children. A PG film should not unsettle a child aged around eight or older. E.g. Tangled.  
PG film will not contain any theme which is inappropriate for a child. PG works can explore challenging issues such as bullying, bereavement or racism.



Films classified 12A and video works classified 12 contain material that is not generally suitable for children aged under 12. No one younger than 12 may see a 12A film in a cinema unless accompanied by an adult. E.g. Harry Potter.  
At 12A, moderate violence is allowed but it should not dwell on detail. Action sequences and weapons may be present at 12A or 12, and there may be long fight scenes or similar. Sexual violence, such as scenes of rape or assault.



No-one under 15 is allowed to see a 15 film at the cinema or buy/rent a 15 rated video. 15 rated works are not suitable for children under 15 years of age. E.g. Trainwreck.  
15 films might include: strong violence, frequent strong language, portrayals of sexual activity, strong verbal references to sex, sexual nudity, brief scenes of sexual violence, discriminatory language or behaviour and drug taking.



Films rated 18 are for adults. No-one under 18 is allowed to see an 18 film at the cinema or buy / rent an 18 rated video. No 18 rated works are suitable for children. E.g. Legend  
18 films might include: very strong violence, frequent/very strong language, strong portrayals of sexual activity, scenes of sexual violence, strong horror, discriminatory language and behaviour and strong blood and gore



## Characteristics of James Bond character:

What he is like, what values he represents.

cool	confident	violent
highly skilled/capable	witty	clever
unemotional	sophisticated	loyal(?)
charming	isolated	
ruthless	sexist(?)	

## Conventions / features of Bond movies:

What things are usually present that make a Bond film distinct.

pre-title action sequence	Chases, fights, action.
long, dramatic titles	Evil mastermind
recurring characters (Q, M, Moneypenny)	Henchman/woman
	Exotic locations
	Love interests
	Gadgets (?)



### TMWTGG:

- Collage style layout with 'moments' from the film
- Bond is centrally positioned, everything else points to him
- Bond gesture code = power, control, confidence
- use of oppositional characters (girls and enemies) creates drama
- Lots of enigma codes
- Design puts viewer in POV of the titular character
- Lots of guns - phallic symbols?
- Women represented as sexual but also with some power
- Palette is bright, garish
- Images separate from text areas

## Analysing poster example of reading images:



Her gesture code suggests she is a lively likeable character. She is striding forwards in a positive way. Her expression connotes friendliness but also seems to imply that she is assertive.

The man's gesture code seems to suggest that he is perhaps a lazy or stubborn character - he is literally 'digging in his heels'. The hands in the pockets make him seem relaxed but could also indicate that he is reluctant to do something. Like the actress, the actor's facial expression is friendly but the raised eyebrows may imply that he is....

## No Time To Die Poster



- cropped 007 logo. Exploits familiarity with franchise. Sense of it 'bursting out of the screen' Surface behind is rough, distressed, possibly metal = danger.
- montage style with key characters and locations.
- colour palette creates 'fade effect' going from warm colours at the bottom to cold colours at the top.
- characters do not make direct address
- enigma codes: man in mask, neon lighting, etc
- main image of Bond contains all other images - as if they all exist as part of him.
- antagonist is centrally placed to emphasise importance.
- Bond appears 3 times, each image shows him as strong and masculine.
- representation of women is mixed - glamorous but also suggesting strength
- links to Bond tradition especially Aston Martin car and suit.
- guns symbolise violence and reflect action genre

- Bond's expression is cold, stern, enigmatic - is he 'turning his back on something/somebody?'
- The white surround draws attention to the images.
- poster includes billing block, conveys importance - a cinematic event.
- Film title font connotes a range of ideas:
  - stencil effect = military
  - style is cold, modern, efficient (like Bond)
  - repetition of shapes, almost like a code
  - sharp edges and corners
- Title itself suggests urgency and risk. Connection to the surprise ending of the film.
- Ana DeArmas character in glamorous tradition of Bond girls but gun shows strength.
- No tagline - confidence that the franchise is immediately recognised.

Director(s) Cary Joji Fukunaga

Production Year 2020

Genre(s) Action, Drama

Distributor: Universal Pictures (UK) Ltd

Production companies: Metro-Goldwyn-Mayer, Eon Productions

Budget \$250–301 million

Box office \$774.2 million

## Information about No Time to Die from the BBFC website:

Rated 12 moderate violence, infrequent strong language

There are a number of scenes of violence, including crunchy blows, an arm-break and shootings, but these lack any focus on detail. There is occasional sight of injuries resulting from violence, including cuts and grazes, as well as sight of blood on faces, hands and clothing. People who have been exposed to a weaponised biochemical substance choke and collapse, and their flesh becomes disfigured and bloody. There is infrequent strong language. There are a number of scenes in which characters are threatened or in danger, including in sustained chase sequences. A small child shows fear as she is held hostage and used as a bargaining tool by a villainous character. There are mild sex references and innuendo, as well as occasional discreet establishments of sex. A racist remark is made to a black character who meets it with a very firm and forceful challenge.

## **INFO ABOUT NTTD:**

No Time to Die is a 2021 spy film and the twenty-fifth in the James Bond series produced by Eon Productions, starring Daniel Craig in his fifth and final portrayal of fictional British MI6 agent James Bond. The plot follows Bond, who has left active service with MI6, and is recruited by the CIA to find a kidnapped scientist, which leads to a showdown with a powerful and vengeful adversary armed with a technology capable of killing millions.

It was directed by Cary Joji Fukunaga from a screenplay he co-wrote with Neal Purvis, Robert Wade and Phoebe Waller-Bridge, based on a story conceived by Purvis, Wade and Fukunaga. Léa Seydoux, Ben Whishaw, Naomie Harris, Jeffrey Wright, Christoph Waltz, Ralph Fiennes, and Rory Kinnear reprise their roles from previous films, with Rami Malek, Lashana Lynch, Billy Magnussen, Ana de Armas, David Dencik and Dali Benssalah also starring. It is the first James Bond film to be distributed by Universal Pictures, which acquired international distribution rights after the expiration of Sony Pictures' contract following the release of Spectre in 2015. United Artists Releasing holds the rights for North America, as well as worldwide digital and television rights; Universal also holds the worldwide rights for physical home media.

## **Part Six – Exam Topic: Video games / Fortnite**

This section is about a topic from section B of Component One (The first media exam). You should be prepared to show knowledge of Fortnite and Video Games – Questions are likely to be linked to audience (so you should be ready to write about U&GT here and know some facts about number of users etc).

**Free-to-play:** A game that has no upfront charges.

**In game purchases:** Features / items in the game that can be purchased. In Fortnite this is done with V bucks – an in-game currency that is bought with real money.

**Battle pass:** a pass / account that allows extra content to a user.

**Seasonal pass:** a pass/account that allows extra privileges / features for a period of time. Not free.

**Subscription:** when people sign up for a service a make regular payments to receive benefits.

**Microtransaction:** A term for small payments made within a game – for example the purchase of a new 'skin'

**Skins:** The appearance / costumes of characters (or avatars)

**Platform:** The device or system being used to play the game (eg Windows, Playstation etc).

*Here is some information about Fortnite and its success:*

**Fortnite Battle Royale is a free-to-play battle royale video game developed and published by Epic Games. It is a companion game to Fortnite: Save the World, a cooperative survival game with construction elements. It was initially released in early access on September 26, 2017, for Microsoft Windows, macOS, PlayStation 4, and Xbox One, followed by ports for iOS, Android, and Nintendo Switch the following year. Epic dropped the early access label for the game on June 29, 2020. Versions for the PlayStation 5 and Xbox Series X/S were released as launch titles in late 2020.**

The concept of the game is similar to previous games of the genre: 100 players skydive onto an island and scavenge for gear to defend themselves from other players. Players can fight alone (Solo), with one additional player (Duos), three players (Trios), or with a group of four (Squads). As the match progresses, the playable



area within the island gradually constricts, giving the players less and less room to work with; outside this safe zone is "the Storm", which inflicts damage on those caught inside it, with the amount of damage growing as the Storm itself does. The last player or team alive wins the match. The main distinction from others in the genre is the game's construction elements, letting players build walls, obstacles, and other structures from collected resources to take cover from incoming fire or give one a strategic view advantage. *Battle Royale* uses a seasonal approach with battle passes to introduce new character customization content in the game, as well as limited-time events, some of which correspond with changes to the game map. Since its initial release, several other game modes have been introduced, including "Battle Lab" and "Party Royale".

The game quickly rose in popularity following its release, eventually surpassing *Battlegrounds* in overall player count and revenue. Player count had exceeded 350 million by May 2020. The game has gone on to become a cultural phenomenon, with promotion through social media and several celebrities, such as Ninja, Marshmello, and Drake, contributing to the game's popularity, achieving record-high viewership on streaming platforms in the process.

Since release, Epic Games has added more features, such as new weapon and items and makeshift vehicles such as shopping carts and golf carts. Epic is also able to deploy hotfixes to the game to adjust aspects like weapon attributes and distribution, pushing these out in minutes if necessary should they or players discover critical issues or glitches, as well as removing older or not well received items from the game in a process called "vaulting"

Shortly after the launch of the film *Avengers: Infinity War*, Epic ran a Marvel-sponsored event that featured the Infinity Gauntlet that randomly spawned on the map; any player that equipped it became Thanos with added abilities. A second *Avengers*-based mode was released upon release of *Avengers: Endgame*, where players are randomly split between Avenger and Chitauri armies, seeking out the Infinity Stones or the Infinity Gauntlet. Since then, other promotional content from other commercial properties, including cosmetic items and map features, has been available for limited periods in *Fortnite*, typically around the time of premieres or first broadcasts for these works. These commercial properties have included *Ralph Breaks the Internet*, *John Wick*, *Stranger Things*, *Star Wars* and several others.

*Fortnite Battle Royale* has become a phenomenon and has been compared by analysts to *World of Warcraft* and *Minecraft* for successfully drawing in people who do not usually play video games



Individual platform releases saw initial surges in player counts. Within a day of becoming available, the Nintendo Switch version had been downloaded over 2 million times, according to Nintendo



At the time of Tencent's investment into Epic in 2012, Epic Games had a US\$825 million valuation.<sup>[236]</sup> Because of *Fortnite Battle Royale*, Epic's valuation increased to US\$4.5 billion as of May 2018.<sup>[237]</sup> *Bloomberg* raised the estimate to around US\$8.5 billion by the end of 2018 should *Fortnite Battle Royale* reach US\$2 billion during the year.

Journalists attributed *Fortnite Battle Royale's* success over *PlayerUnknown Battlegrounds* as a combination of several

factors: besides being free-to-play and available on consoles, the game was released at a time when *Battlegrounds* was struggling with game cheaters and a toxic community, and that it features a less violent, cartoonish quality to it that, like *Minecraft*, was able to draw in a younger and mixed-gendered audiences to play.<sup>[247][248]</sup> Further, Epic has maintained frequent updates for the game, adding new weapons and in-game tools alongside limited-time events and longer-term narrative elements that help to further draw in players.

## Part Seven – Exam Topic: TV Crime Drama / Luther

This section is about a topic from section A of Component Two (The second media exam). You should be prepared to write about the genre of TV crime with particular reference to the BBC crime drama 'Luther'. You may be asked to write specifically about technical codes – eg the use of camera angles in a clip of the programme.

**Narrative:** The story or sequence of events in a logical order

**Story arc:** A longer story that can be carried over a few episode or even multiple seasons.

**Character arc:** The changes and development of a character during the story

**Plotlines:** Smaller parts of the story that make up the narrative (soap operas have multiple plotlines at any given time).

**Stock characters:** These are typical characters. Propp's theory labels the most common types. In TV Crime drama you are likely to see variations of these characters: maverick cop, brilliant but flawed cop, angry boss, rookie partner, reliable sidekick/friend, criminal's wife, criminal mastermind, forensic expert, and others.

**Themes / issues:** These are ideas, possibly linked to the real-world, explored in the drama. So an episode of *Luther* might explore the theme of racism.

**Camera angles / shots:** The way that the camera is positioned when filming events. Different angles/shots are used to convey different things. Typically a scene begins with a longshot (or wide-angle) to establish the setting. A dramatic moment might use close-ups to reveal the character's emotions.

**Transitions:** How one shot goes to the next. Eg fade, dissolve, wipe, jump cut, etc.

**Editing:** (In TV and film) the process of putting together shots in order to tell a clear story.

**Soundtrack:** What we can hear when watching. May include sound effects, music, etc.

**Diegetic sound:** Sounds on screen that characters could hear. Eg a gunshot.

**Non-diegetic sound:** Sounds that characters could not hear. Eg fast paced music during a chase sequence.

**Settings:** The places where the narrative happens. In TV crime these tend to include: police station, court, lab, crime scene, dangerous streets, offices, interrogation rooms, detective's home.

**Tropes:** Very familiar (possibly cliched) conventions / ideas. Eg the main detective having a drink problem.

*Types of TV crime drama include:*

**Adventure-of-the-week** – a different crime to be solved each episode.

**Procedural** – a drama that concentrates on showing how police solve crimes, often in a realistic and detailed way.

**Police / detective** – drama that concentrates on the work of law enforcers

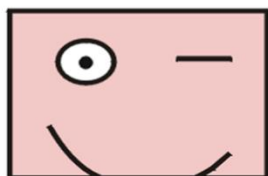
**Legal drama** – concentrates on court cases

**Catch-up:** A term for watching a programme online after its broadcast.

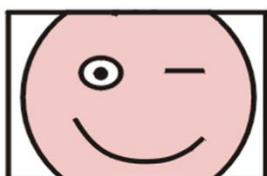
**Streaming:** Watching programmes via the internet on a platform such as iPlayer or Netflix

**Broadcast:** A term for when the programme is first shown on a TV channel.

### CLOSE-UP SHOTS



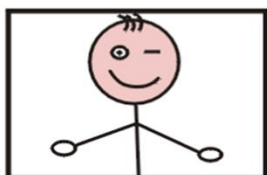
Extreme Close-Up (ECU)



Big Close-Up (BCU)

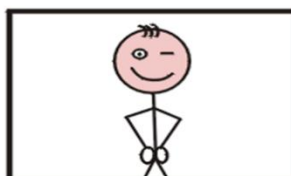


Close-Up (CU)

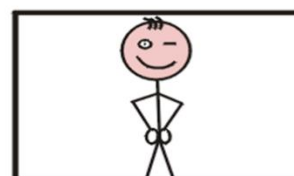


Medium Close-Up (MCU)

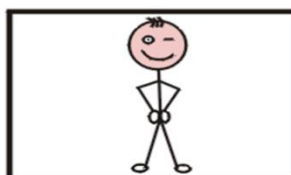
### MEDIUM & LONG SHOTS



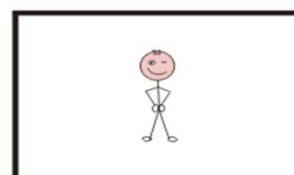
Medium Shot (MS)



Medium Long Shot (MLS)

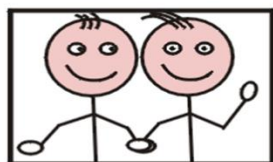


Long Shot (LS)

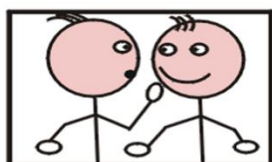


Very Long Shot (VLS)

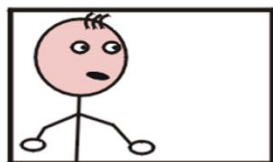
### SPECIAL TYPES OF SHOTS



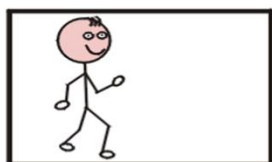
Two Shot (CU / MCU / MS)



Over the Shoulder Shot

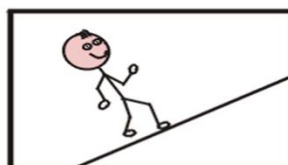


Interviewee looks / talks into space in the frame (and towards the interviewer)

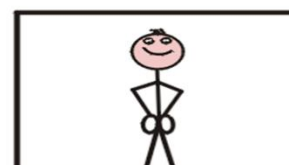


Moving subject walks into space

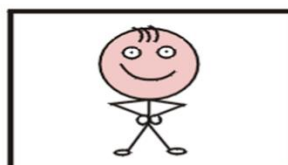
### SPECIAL SHOTS



Tilted frame



Low Angle Shot (looking up)



High Angle Shot (looking down)

Camera angles and shots can go by different names and there are plenty of variations. You might have notes that include different shots or have some named slightly differently to the ones above.

## BBC website details about 'Luther':

The first episode of Luther aired on BBC One on 4 May 2010. It was a star vehicle for Idris Elba as the brilliant but self-destructive DCI John Luther. Elba found fame in US drama The Wire as charismatic drug lord Stringer Bell. With Luther - written by Neil Cross - he broke the mould of British television, becoming the first black British actor to headline a primetime BBC drama series. Luther overcame the cliches of the genre with Elba's casting and a fine supporting cast, including Ruth Wilson as his nemesis Alice Morgan. Over five series Luther grew its audience at home and abroad, winning several awards including an Emmy for Elba.

The atmosphere of Luther was swiftly established with atmospheric shots of the streets of London - beautifully filmed in muted tones - and a moody theme tune by Massive Attack. Luther encountered a wide variety of villains and received help from a number of police officers and friends. In Luther's world, they tended not to thrive in their encounters with the big detective!

The popularity of Luther – and in particular Elba's star power - paved the way for increased diversity in BBC dramas and gradually saw more BAME actors getting roles on the small screen. BAME actors now take key roles in mainstream drama from Undercover to EastEnders and Noughts and Crosses, and Jo Martin was recently seen as the first black Doctor in Doctor Who.



## Det. Ch. Insp. John Luther

Played By: Idris Elba

*"Why did I come here? 'Cause I wanted to tell you I know you kept the gun, and sooner or later I'll find it."*

A detective chief inspector for the Metropolitan Police Service, working in the Serious Crime Unit. He is a legendary figure in London's police force both for his dedication and his ingenious approaches to solving cases. However, the horrors of Luther's job have given rise to emotional demons which often put him at odds with colleagues and loved ones.

- **Anti-Hero:** John is relatively good, but dangerous. John has proved that he will go beyond the law and beyond 'good' to do what he needs to ultimately.



*"Hell is empty and all the devils are here."*

## Alice Morgan

Played By: Ruth Wilson

*"Oh, and if you ever betray him like this again, I'll kill you and eat you."*

A research scientist and highly intelligent psychopath who killed her parents in a calculated fashion that not even Luther is able to prove despite knowing she did it. Her core belief, that nothing in life ultimately matters, comes into direct conflict with Luther's own beliefs and thus she frequently insinuates herself into his business and personal life both as an enemy and ally from stalking him to helping him avoid criminal prosecution.



The Sweeney is a 1970s crime drama. It reflects its historical / social context – Most characters are male and white.

## Part Eight – Exam Topic: Music videos and Music Industry.

This section is about a topic from section B of Component Two (The second media exam). You should be prepared to write about representation in Taylor Swift 'Bad Blood' and/or Bruno Mars 'Uptown Funk'. You will also be expected to write about the music industry – particularly the use of websites such as Taylor Swift / Bruno Mars official website.

**Artist:** The person who creates/performs the music (Bruno Mars, Taylor Swift)

**Persona:** The personality that the artist creates – this might be close to the real person or highly fictionalised. Music videos allow artists to develop and present their personas to fans.

**Promote:** To encourage somebody to buy something. Music videos are a key way of promoting an artist and their music. Music websites support this and promote the music, ticket sales, merchandising, etc.

**Narrative video:** A music video that tells a story.

**Performance video:** A music video that concentrates on showing the artist performing music.

**Merchandise:** Products (eg T Shirts, mugs) that show images etc connected to an artist and are usually purchased by fans.

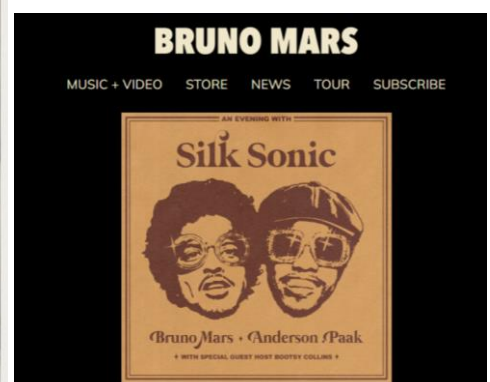
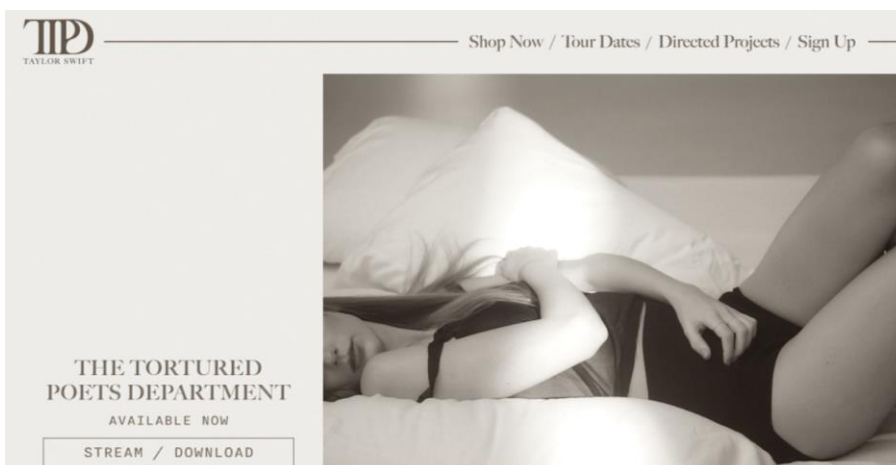
**Genre:** In music this means the type of category of music. It includes: pop, rap, R&B, indie, rock, metal

**Sub-genres:** Genres of music often have sub genres. So within dance music you will find trance, electronica, rave, house etc. Each of those may have sub genres too.

**Retro:** a term meaning inspired by the past. Bruno Mars 'Uptown Funk' has a retro sound which is reflected in the video that appears to be set late 70's or early 80s.

### Music websites.

Swift and Mars both use websites and social media to establish a close connection with fans. Websites reflect current design/style of music releases (eg Swift using colours/fonts from The Tortured Poets Department). Websites allow fans to explore back-catalogue, buy merchandise and interact with fellow fans. Artists can use websites and social media to shape their public persona – they have total control over their representation.



## Summary of studied music videos:



Video has narrative inspired by action, superhero, sci-fi films.

Narrative mirrors song theme of conflict, anger, standing up for yourself, betrayal.

Use of numerous celebrity females show how women can be empowered.

Swift adopts a fictional persona – but like Swift's public persona she is strong and independent.

Female representation shows strength, determination but preserves femininity.

High production values with sets, special effects, costumes.

Almost all female cast. Positive representation though at times shown with some possible male gaze (revealing outfits).

Video plays with narrative (Todorov) and characters (Propp)



Video has a loose narrative of preparing for a big night with friends but has strong elements of performance.

Style copies blaxploitation films of late 70s with urban setting and largely black cast.

Black men subvert some expectations – they appear successful and non-violent. Shown as highly concerned with appearance to the point of having hair in curlers.

POV shots used to put viewer into the group and create intimacy.

Some links to Michael Jackson videos with dancing on street.

## Part Nine – Newspapers / News websites.



**New year greetings show / build relationship with readers**

**Masthead font quite modern (sans serif), italics suggest emphasis.**

**PM shown looking stately, powerful in command**

**Red and white masthead colours = patriotic (st.george flag), passionate, eye-catching**

**Pun headline. Brexit topic important to readers of The Sun (right wing politics)**

**Banner /headline shows that The Sun sees itself as influential - a campaign to achieve a positive goal**

**Font here connotes old fashioned typewriter - sort used during the war**

**Language and here copies wartime call up propaganda. 'Force' also suggests a fight or battle.**

**Celebrity images show readers are influenced by TV personalities. Views are in speech bubbles - shows opinions (subjective news)**

**The Sun says' shows that newspaper gives its opinion (bias)**

**Main image of Big Ben clock = symbol of Britain. Syringe = vaccine. Image is powerful.**

**Small amount of copy (text to image ratio)**

**'Jabs' is slang - shows informal style**

**Badge style graphic - uses design/font of 'Dad's Army' a popular, old TV show. (intertextual ref) Union jack is patriotic.**

**Alliteration of Js is eye-catching.**

**'Our' = inclusive language to build relationship with reader**

**Army = connotations of war. Dramatic but celebrating Britain's spirit.**

**White headline text on black background is dramatic/eye-catching**



**Office work reflects typical, educated reader. Images are intertextual references to TV shows. 'We' creates a relationship with reader.**

**Reference to artist and wine. Reflects sophisticated / arty readers**

**Masthead is modern - looks like an email layout. But also emphasises tradition (200 years)**

**Yellow font = contrast. Style is modern but 'classy'**

**White font on blue background is in contrast with 'redtops'**

**Surname shows readers are politically knowledgeable**

**Newspaper boasts of prestige / award**

**Strong wording 'accuses' and 'lying' reflects anti-conservative bias.**

**Splash image makes Boris Johnson look foolish - silly hat, shorts, pale legs. Suggests he is not to be taken seriously - clownish.**

**Party has double meaning (political or get together).**

**Dog almost appears to be flying - slightly surreal image.**

**Large amount of copy**

**Darkness around figure might connote negative feelings towards Johnson.**

**Secondary stories are hard news**

**Icons encourage readers to continue reading inside newspaper**

<b>Masthead</b>	The distinctive name and logo of the newspaper which creates a brand identity
<b>Headline</b>	The eye-catching large font that introduces the main story
<b>Caption</b>	Written beneath a picture to anchor the meaning of the photo
<b>Copy</b>	The main body of text
<b>Pug</b>	Top right 'ear' of the newspaper which usually has promotions and other persuasive features
<b>Puff</b>	A graphic device that has a promotion or offer
<b>Secondary story</b>	An extra story on the front page
<b>By-line</b>	This tells the reader who wrote the story
<b>Standfirst</b>	This adds further detail about a story that is not in the headline
<b>Splash</b>	The main picture of the lead story
<b>Trail</b>	This is a panel that tempts the reader inside the newspaper
<b>Turn</b>	Most stories continue inside (cont'd 2,3,4)

### Newspaper types:

**Daily papers - published daily (though maybe not Sundays)**

**Weekly papers - published weekly (free local/regional often weekly)**

**National papers - available across the country**

**Broadsheet - large paper (traditionally 117x81cm) aimed at educated reader**

**Compact broadsheet - as above but in a tabloid size format**

**Tabloid - smaller paper (58x41cm) aimed at a populist audience**

**National Sunday - published on Sundays across country**

**Regional/local - papers for smaller areas**



## Part Ten – Example questions and answers.

This section shows some typical questions with example answers.

**Write about how the advert for quality street uses media language to promote the product.**

The advert for Quality Street promotes its product in many ways. To begin with, the design implies a narrative that engages a potential consumer. We see a situation that could be read in different ways - perhaps the man has seduced the women by luring them with chocolates. Alternatively, the women are taking advantage of the man to get his chocolates. How we read this might depend on our gender. In each case it suggests that the product will benefit us and so is creating desire. Chocolates are a luxury so in terms of human needs I think the advert is actually linking to Maslow's need for intimacy and status - it suggests the adverts might make us seem special and more attractive. The advert itself uses a bright palette of colours to connote a sense of happiness or celebration. The wide use of purple and gold could be seen as a way to present the product as luxurious. The chocolates are shown in a way that makes them seem like jewels, making them seem more appealing. Text features lots of positive language to make the product desirable - 'delicious' but the 'dilemma' aspect also introduces an enigma code as we try to understand the dilemma. Is it the choice of chocolates or the choice of women? Showing people who are dressed as if they are wealthy and successful further presents the product as being high status.

**How does the magazine Pride reflect its social context?**

The magazine Pride is the UK's most successful magazine aimed a black female readership. It reflects its social context by appealing to its target audience in a number of ways. To begin with, the cover star will always be a successful black female. For many of its target readers this is very appealing. Perhaps they have grown up with negative stereotypes of black women. This might include the way they can be presented as 'streetwise' rather than sophisticated. The cover stars of Pride (for example Naomi Harris on the issue I studied) often challenge this type of representation. The women are shown in elegant clothing rather than sportswear. They signify money but without making it too obvious. As such, these cover stars are aspirational role models for young black women who have felt that their opportunities are limited. The content of the magazine will generally reinforce this but including issues and matters that are likely to have affected the target readers during their lives. So for example, an interview with an athlete may appeal to women who have been discouraged from sporting activity. Again, the magazine is looking to provide aspiration for its target readership. Media codes such as the use of colour and fonts might also connect to the social context, perhaps redressing perceived stereotypes. In the case of Pride this might be in the use of a modern but understated masthead font which again challenge the idea of readers being 'urban' and lacking sophistication.

**Write about the representation of males on this magazine cover.**

On this magazine cover the male figure (Roger Federer) is shown in a way that both follows male stereotypes and also challenges them. So, in one way he is presented as a typical male with the traits that are often linked to the gender. He appears strong, holding a large bag with some definition in his muscles shown. His gesture code connotes power with the clenched fist and the way he is looking up indicates a degree of pride. It may also reflect his status and success. However some aspects of the image challenge the stereotypical male figure. In his other hand is a baby carrier, which shows that he is not only a sports star but also a parent. It is far more typical for women to be shown as parents than men. He is also shown wearing clothes that are not traditionally 'masculine' colours. The

meaning of this image is reflected in the main coverline that says 'Federer: A Man for the Ages'. This seems to imply that he has old fashioned male qualities but is also modern. Many of the other coverlines seem to show men as being driven by success and power. For example 'Find Your Inner Beast'. However, there is also a focus on appearance and this could be seen as something that has changed in recent years with men being shown as more interested in their looks (eg A Skincare Guide).

**Explain how the poster for 'No Time To Die' creates interest for the film.**

The poster for 'No Time to Die' creates interest for the film by connecting to the well-known traditions of James Bond which have been established over many years. The franchise is popular and so the poster uses our existing knowledge and understanding of the character. Bond is presented in a powerful central position, wearing his trademark smart suit. His gesture code is both powerful and mysterious - his back slightly towards us as if concealing something. The inclusion of guns and cars signify that the film will contain action and so appeal to fans of that genre. However, the poster also subverts some expectations we may have of Bond films. For example, the female characters are shown as powerful. This might encourage female audiences, who previously regarded Bond films as 'boys-own'. The prominent use of the official 007 logo could be seen as a guarantee of quality and continuity with the series. The poster also creates interest by including a number of enigma codes. Questions raised by these details could encourage people to see the film to find answers. An example of this would be who the masked figure is at Bond's side. The title itself is enigmatic and raises questions about the plot (which were intensified by rumours of Bond's death). Direct address of some characters engage the viewer and invite them into the film. The inclusion of a character from the previous film (Madelaine) implies a continuation of the story, so fans of the last instalment will want to know how the story progresses.

**Explain the reasons for the popularity of Fortnite. Include the Uses and gratifications theory in your answer.**

There are a number of reasons for the popularity of Fortnite. Beginning with U&GT, Fortnite provides entertainment / diversion for users. The world in the game is very different to real life and so people can forget their problems and real lives when playing. This effect is enhanced by the cartoonish graphics which are stylised. Fortnite also allows social interaction - people are able to connect with each other online while playing the game. This might appeal to people who are introverted and less likely to form friendships. The game connects people in competition but also unites them in their enjoyment of the experience. Beyond this, more social interaction is encouraged as people may discuss Fortnite with friends who are also playing the game - it is a common interest.

Away from U&GT, the game is popular because it is free to play. This means anybody can start straight away with no cost. It is also available on almost all popular gaming platforms / devices so it can have a wider base of users. The game itself is simple enough that people can enjoy playing straight away but it does encourage and reward development of skills making it satisfying for users. The game stays popular by having tie-ins with other franchises such as Marvel. The use of season passes and 'chapters' brings changes to the game that keep players interested. All of these features along with the appealing graphics, effective gameplay and promotion on social media, keep the game popular.

**Write about the use of two camera angles in this sequence of Luther**

The sequence uses long shots (or wide angles) to establish the setting. These shots emphasise the isolation of the factory and so the characters appear vulnerable - particularly the man being chased.

Since the characters appear small in the long shot, a sense of mystery is created (enigma codes), the audience wonder who they are and what the situation is. Long shots allow the viewer to see the run-down factory which creates a mood of decay.

The second type of shot I will discuss is the close-up. These are used later to bring the viewer into the drama. We are suddenly part of the action, amongst the characters. Their interaction is fully revealed so we can easily see how they react to each other. The close-up of Luther's face as he weighs up what to do encourages us to start building a relationship with the character. We can see his emotions and sense his turmoil. After the long shots, there is a sense of intimacy here.

**How far does this sequence of Luther follow expectations of TV Crime Drama?**

This sequence of Luther contains many conventional elements of crime drama. The interrogation scene is quite familiar in procedural dramas. Here it uses the familiar dynamic of a brilliant detective questioning a criminal mastermind. The setting is what the audience would expect, the interrogation room is quite minimalist forcing the audience to focus on the dual between the two characters. The use of close-ups create intensity where the conflict can be seen in expressions. I think the use of only diegetic sound is also quite typical as it creates a sense of realism. However some conventions are subverted. The character of Luther is not the typical white detective. He is maybe younger than we would expect, his race subverts some tropes and he is shown as not only intelligent but physically imposing. His counterpart, Alice, is maybe more surprising. Often in crime drama, attractive females are victims or princess type characters who need saving. Alice can be seen using these stereotypes to her favour but reveals herself to be brilliant and deadly. The scene ends with a 'breakthrough' moment that I think is quite typical of crime drama. Luther realises something that could crack the case (so the disruption may be moving towards resolution). This moment is accompanied by non-diegetic sound to emphasise its significance.

**Write about gender representation in Taylor Swift's 'Bad Blood' video.**

Taylor Swift's 'Bad Blood' challenges some stereotypes in the way that it represents women. At the start, a character (played by Swift) is shown as easily beating up an office full of men. This scene might be subverting stereotypes about how men are sometimes regarded as being more powerful in business - here they are shown as weak victims. Unusually, it is another woman who emerges as the main antagonist/villain. This sets up the video as focusing almost entirely on women - in itself, quite unusual. The narrative shows Swift being rebuilt and then preparing to do battle with her nemesis. This plotline is very typical of action sci-fi genres but the tropes are changed slightly by putting women into these roles. The video concentrates on the skills and strength of Swift and her colleagues, showing that women can be dangerous, skilful and independent. While this subverts some stereotypes, the representation maintains some objectification and sexualising. Notable, the way that the women are dressed could be seen as appealing to male gaze as the outfits are tight and/or revealing. There are some vanity products shown but these turn out to be weapons so it seems that Swift is playing with the traditional ideas about women wanting to look pretty. A male character does appear briefly (Kendrick Lamar). While he is not shown as a hero figure he does seem to project intelligence and is certainly not dressed in a sexualized way like the women. The women in the video do not fit the role of Propp's princess, instead appearing to be a mixture of heroes and villains. In that they are all shown as powerful and dangerous, Swift offers a fairly positive and non-traditional representation of women.

### **How does the frontpage for 'The Sun' create meaning?**

The frontpage for 'The Sun' creates meaning by reporting on the vaccine for COVID as if this was a wartime event. This can be seen in the way that the frontpage uses language similar to a call-up / propaganda poster (eg Your Country Needs You!) There is a clear sense of the newspaper speaking directly to the audience and appealing for support. Words such as 'force' gives the page a powerful tone, indicating the significance of the times. Since the The Sun sees itself as patriotic, the use of a wartime theme creates a mood of collective strength and responsibility. This message is reinforced by the positive representation of Boris Johnson - the photo makes him seem friendly but confident and in control. The thumbs-up gesture code conveys a positive message of the people of Britain winning the war against the pandemic. The headline grabs attention through alliteration (repeated Js) and also has an intertextual reference to a TV show (Dad's Army). This was a popular show in the past and creates a humorous feeling of nostalgia - welcome in the uncertain times of the pandemic. The main splash image is bold with Big Ben's clock face shown with a syringe as the hands. This connotes patriotism (Big Ben being a symbol of Great Britain) as well as the seriousness COVID. By including small celebrity pictures, the newspaper speaks to its audience who likely respect and admire these people. The frontpage as a whole is very much an opinion story with The Sun seeking to shape, rather than simply report, the news. The use of patriotic colours (red and white) and the union flag on the badge/puff, make the audience feel proud to be British and reflect the values of the newspaper (to support your country). Reference to Brexit feed into this patriotism.

### **Explain why newspapers remain a popular and influential media form.**

Newspapers have suffered some decline in recent years due to the popularity of the internet. Social media and websites allow people free news and opinion. However, newspapers do retain popularity for a number of reasons. Firstly, a newspaper is traditional and older audiences like the familiar format. Reading a newspaper can be a moment of freedom - a time when we are not doing jobs - and so it can feel relaxing and enjoyable. Newspapers are physical - for many people this tactile object is preferable to reading on a small screen. Newspapers require no battery or data and so once they are purchased they can be used no matter where you are. A newspaper can be shared or passed onto others, in this sense it might be seen as more sociable than a website on a phone. Websites can be hard to trust and unreliable whereas newspapers have owners who are responsible (to a certain degree) for the accuracy of the information.

### **Explain how film websites help promote films. Refer to the James Bond 007 website in your answer.**

Film websites are an essential way for filmmakers to engage with audiences. These days, almost everybody has access to an internet enabled device and so a website can reach an almost unlimited audience - other marketing media such as posters and TV trailers are much more costly. The websites themselves can present the film in an exciting and intriguing way. This might include the use of enigma codes to create mystery. For passive audiences, the homepage, images and trailer (which is always included on the website) would get them interested in seeing the film. The Bond website includes a number of galleries and plot summaries. But websites can offer greater depth and will allow active users to find out much more about the film. This might include behind-the-scenes footage, bios and further interactive activities. Film websites may also include a store so that fans can buy merchandise. In the case of Bond, these are a range of clothing and gadgets.

## Part Ten – Final tips and advice.

- Read questions carefully and do your best to do everything they ask. If they say you should refer to Uses & Gratifications Theory then you MUST do that.
- Present media text titles correctly eg 'Pride', 'The Guardian'
- Where explaining ideas, you may have to give hypothetical examples. Eg 'So an advert for nappies might show a woman doing the work as this follows the gender stereotype'
- Look for opportunities to use what you know. Enigma Codes might not be mentioned in any question but that does not mean you should not mention them.
- Try to explain things clearly but using media terms when you can.
- Refer to real or hypothetical examples to show what you mean. Eg: 'Film posters often indicate the genre of the film through the use of the star's gesture code. For example, a film that features The Rock on the poster, holding a gun and looking powerful, is likely to be in the action genre.'
- Always have a go at the question. If the question confuses you try to think what it could be asking. Any written response is much better than nothing and you might happen to be on the right track!
- Try to check your work. Good ideas will not get good marks if they are presented in a confusing way that the examiner cannot read.
- If you use a theory make it clear eg 'This creates a sense of mystery (Enigma codes)'
- Obviously keep an eye on the marks for each question. Try to ensure your answer is a sensible length for the marks available.

## What else can I do to prepare?

- Study your notes
- Watch the music videos
- Study websites for: Fortnite, The Sun Online, Taylor Swift, Bruno Mars, The Archers, James Bond 007
- Try to watch episode 1 of Luther (on BBC iplayer)
- Youtube has videos with people talking about the exam texts. (Just google 'media magazines Pride' etc)