



# A Level Media Studies Student Handbook



*We will achieve excellence and inspire generations the Cass Way*  
**WE LEARN TOGETHER WE PRAY TOGETHER WE ACHIEVE TOGETHER**

“Do unto others as you would have them do unto you.”

Luke 6:31

# Contents

Teachers Who's Who – 3

Specification – 3

Need to Know – 4

Theoretical Framework – 5

Contexts of Media – 6

Component 1 Overview – 7

Component 2 Overview – 9

Component 3 Overview – 9

Exam Paper Example Questions – 10

Example mark schemes – 11

Reading List – 15

## A Level Media Studies

### Department Who's Who - Teaching A Level Media Studies

Ms Sophie Lording

Head of Film & Media

[sophie.lording@stepneyallsaints.school](mailto:sophie.lording@stepneyallsaints.school)

Mr Mark Long

Media Teacher & KS5 Coordinator

[mark.long@stepneyallsaints.school](mailto:mark.long@stepneyallsaints.school)

### Exam Board Details & Specification Structure

We follow WJEC Eduqas A Level in Media Studies. The WJEC Eduqas A level in Media Studies offers a broad, engaging and stimulating course of study which enables learners to:

- demonstrate skills of enquiry, critical thinking, decision-making and analysis
- demonstrate a critical approach to media issues
- demonstrate appreciation and critical understanding of the media and their role both historically and currently in society, culture, politics and the economy
- develop an understanding of the dynamic and changing relationships between media forms, products, industries and audiences
- demonstrate knowledge and understanding of the global nature of the media
- apply theoretical knowledge and specialist subject specific terminology to analyse and compare media products and the contexts in which they are produced and consumed
- make informed arguments, reach substantiated judgements and draw conclusions about media issues
- engage in critical debate about academic theories used in media studies
- appreciate how theoretical understanding supports practice and practice supports theoretical understanding
- demonstrate sophisticated practical skills by providing opportunities for creative media production.

#### Component 1 Media Products, Industries and Audiences

- Written exam; 2 hours 15 minutes (35% of your A Level )
- Breadth of media forms (Advertising and Marketing, Film, Music Video, Newspapers, Radio, Video Games); a range of set products studied in relation to key areas of the theoretical framework (Key Concepts – Media Language, Representation, Media Industries and Audiences)
- Exam includes analysis of unseen resources (Print and/or Audio Visual)

#### Component 2 Media Forms and Products in Depth

- Written exam: 2 hours 30 minutes (35% of your A Level )
- Three forms (Television, Magazines, Online/Social Media) studied in depth in relation to all areas of the theoretical framework (Key Concepts – Media Language, Representation, Media Industries and Audiences)
- Exam based on set products.

#### Component 3 Cross-Media Production

- Non-exam assessment - Coursework (30% of your A Level)
- Individual cross-media production in two forms.
- Brief to be set annually

### **Learning and teaching**

Through all of our subjects we aim to teach students the skills required to gain independence and to take ownership of their own work and progress in preparation for Higher Education.

### **Folders**

All students are required to bring an A4 lever arch folder of notes to each lesson. Students will be helped to prepare their folders in lessons by teachers.

### **Homework and Supervised Study time**

In the majority of lessons you will be set a Homework task and a task for you to complete in your Supervised Study sessions. Every task set will be integral to the teaching and learning of the next lesson so it is very important you complete this work or you may not be able to participate in the lesson. It is expected you spend four hours per week on independent learning at A Level and the tasks are designed to help to support you to do this.

### **What are the minimum requirements for exam entries?**

All coursework must be completed at deadline for students to be entered for the exam.

### **How do we monitor the regularity and quality of written marking to improve your learning?**

All students work will be subject to a folder sample once each half term. Your assessed work will include a mark, grade, feedback and targets linked to your next steps in your learning.

### **What shall I do if I'm experiencing problems on the course?**

Speak to your teacher either in lesson or arrange a meeting outside of class time. The worst thing you can do is not talk to us!

### **Study Skills**

Students are expected to develop knowledge and understanding of key media concepts and theory. You will be asked to apply ideas to actual media case studies and practice in preparation for the exam. The practical production encourages creativity and the use of digital technology in constructing media artifacts. ***Students are required to write substantial essays for both the course work projects and the final examinations.***

### **Extending your learning**

Students are encouraged to collect reviews/articles about the media areas that are being studied and bring in an article to share with the rest of the group as and when appropriate. Students are also encouraged to access social media to conduct research for their coursework. There are so many ways to access different elements of the media and we encourage students to be independent and further their knowledge through research and reading into contemporary media debates

### **Extracurricular opportunities**

**BFI** – students are encouraged to attend film screenings related to areas of study, which form part of a national screening programme and film festivals.

We update @StepneyASMedia on Twitter regularly with external filming opportunities and work experience

### **Materials & Resources used**

PremierePro, Photoshop, CakeBand, DSLR cameras, sound equipment, green screen room, lighting rigs, mobile phone filming accessories, recording studio.

## Theoretical Framework

This A Level Media Studies specification is based on the theoretical framework for analysing and creating media, which provides learners with the tools to develop a critical understanding and appreciation of the media. The framework consists of four inter-related areas:

- **media language:** how the media through their forms, codes, conventions and techniques communicate meanings
- **representation:** how the media portray events, issues, individuals and social groups
- **media industries:** how the media industries' processes of production, distribution and circulation affect media forms and platforms
- **audiences:** how media forms target, reach and address audiences, how audiences interpret and respond to them, and how members of audiences become producers themselves.

### Theories

Learners will study a wide range of theoretical approaches and theories, including advanced approaches, to inform and support their analysis of media products and processes. Those listed below must be studied:

#### ***Media Language***

- 🎬 Semiotics, including Roland Barthes
- 🎬 Narratology, including Tzvetan Todorov
- 🎬 Genre theory, including Steve Neale
- 🎬 Structuralism, including Claude Lévi-Strauss
- 🎬 Postmodernism, including Jean Baudrillard

#### ***Representation***

- 🎬 Theories of representation, including Stuart Hall
- 🎬 Theories of identity, including David Gauntlett
- 🎬 Feminist theory, including Liesbet van Zoonen
- 🎬 Feminist theory, including bell hooks
- 🎬 Theories of gender performativity, including Judith Butler
- 🎬 Theories around ethnicity and postcolonial theory, including Paul Gilroy

#### ***Media Industries***

- 🎬 Power and media industries, including Curran and Seaton
- 🎬 Regulation, including Livingstone and Lunt
- 🎬 Cultural industries, including David Hesmondhalgh

#### ***Audiences***

- 🎬 Media effects, including Albert Bandura
- 🎬 Cultivation theory, including George Gerbner
- 🎬 Reception theory, including Stuart Hall
- 🎬 Fandom, including Henry Jenkins
- 🎬 'End of audience' theories - Clay Shirky.

## 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.

### **Skills**

This specification enables learners to develop a range of skills required for both analysing and creating media products.

In analysing media products, learners will:

- 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 and reflect critically upon a range of complex theories of media studies and use specialist subject-specific terminology appropriately in a developed way
- Debate critically key questions relating to the social, cultural, political and economic role of the media through discursive writing.

In creating media products, learners will:

- Apply knowledge and understanding of media language, representation, media industries and audiences to a cross-media production
- Apply knowledge and understanding of the digitally convergent nature of contemporary media
- Use media language across media forms to express and communicate meaning to an intended audience.

## **Component 1 - Media Products, Industries and Audiences**

Written examination – 2 hours 15 minutes

35% of qualification - 90 marks

### **Overview**

In this component, learners will develop knowledge and understanding of key aspects of the theoretical framework - media language and representation – as an essential basis for analysing media products from a variety of forms. In addition, learners will study products from specific media industries and for specific audiences to develop their knowledge and understanding of those areas of the theoretical framework. Learners will also explore how media products relate to their social, cultural, historical, political and economic contexts. In this component, learners will develop their ability to use relevant subject-specific terminology and theories.

The following media forms will be studied.

### **Newspapers (sections A and B)**

In-depth study covering all areas of the theoretical framework:

- Media language (section A)
- Representation (section A)
- Media industries (section B)
- Audiences (section B)
- Media contexts (sections A and B)

### **Advertising and Marketing (sections A and B)**

- Media language (section A)
- Representation (section A)
- Audiences (section B)
- Media contexts (sections A and B)

### **Music video (section A)**

- Media language
- Representation
- Media contexts

### **Radio (section B)**

- Media industries
- Audiences
- Media contexts

### **Video games (section B)**

- Media industries
- Audiences
- Media contexts

### **Film: cross-media study, including film marketing (section B)**

- Media industries
- Media contexts

## 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.

## Section B – Understanding Media Industries and Audiences

In this section, learners will develop knowledge and understanding of key aspects of media industries, including the significance of ownership and funding, the role of regulation in global production and distribution, the impact of digitally convergent platforms and the effect of individual producers on media industries. In addition, learners will study media audiences, considering aspects such as the targeting of mass and specialised audiences, the categorisation and construction of audiences, as well as how audiences' use of and responses to the media reflect identity and social, cultural and historical circumstances.

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

### Advertising

*Tide* print advertisement (1950s) **and** *Superhumans* audio-visual advertisement

### Film(cross-media study, including film marketing)

*Black Panther* (2018) **and** *I, Daniel Blake* (2016)

### Newspapers

*The Daily Mirror* **and** *The Times*

### Radio

*Woman's Hour*

### Video Games

*Assassin's Creed III: Liberation*

## **Component 2 - Media Forms and Products in Depth**

Written examination: 2 hours 30 minutes

35% of qualification -90 marks

### **Overview**

In this component learners are required to study three media forms in depth, exploring all areas of the theoretical framework - **media language, representation, media industries, and audiences** - in relation to audio-visual, print and online products set by WJEC. The forms to be studied in depth are:

- 📺 Television
- 📰 Magazines
- 📱 Blogs and websites.

Learners will explore these three media forms through close analysis of the set products, comparing their use of media language and the representations they offer in relation to relevant social, cultural, economic, political and historical contexts.

Learners will study the role of media industries in shaping media products, as well as considering the way in which both mass and specialised audiences are targeted and addressed. Relevant and advanced theories will inform study of the set products and learners will reflect critically upon these theoretical perspectives. Learners should continue to develop their ability to use relevant subject-specific terminology in this component.

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 and reflect critically upon a range of complex theories of media studies and use specialist subject-specific terminology appropriately in a developed way
- 📺 debate critically key questions relating to the social, cultural, political and economic role of the media through sustained discursive writing
- 📰 construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.

## **Component 3**

### **Cross-Media Production**

30% of qualification - 60 marks

Non-exam assessment: internally assessed and externally moderated by WJEC

This component synthesises knowledge and understanding of the media theoretical framework gained throughout their course by requiring learners to apply their knowledge and understanding of the media synoptically to practical production. In Components 1 and 2, learners gain a detailed understanding of the theoretical framework in relation to a range of media forms. In this component, learners are required to apply their knowledge and understanding of media language, representation, audiences, media industries and the digitally convergent nature of the media in an **individual** production for an intended audience. The production must be based on two media forms and completed in response to a **choice of briefs set by WJEC**. The set production briefs will change **every year**. The precise requirements of the set briefs will differ each year and learners will be required to create a production for a **different intended audience and industry context**. Learners must develop a response to the specific requirements of the chosen brief by selecting a genre/style (or topic/issue) appropriate to the specified intended audience and industry context for their cross-media production.

## Exam Paper Example Questions

### **Component 1**

#### **Sec A – Representation**

1. Compare how audiences are positioned by the **representations of women** in **Woman Like Me (2018)** by Little Mix and **The Daily Mirror (2018)** front page you have studied. [30]

In your answer you must:

- consider how the representations construct versions of reality
- consider the similarities and differences in how audiences are positioned by the representations
- make judgements and draw conclusions about how far the representations relate to relevant media contexts.

#### **Sec A – Media Language**

2. Explore how codes and conventions create meaning in this film poster. [15]

#### **Sec B – Industry**

3a) Briefly explain two key features of Public Service Broadcasting (5)

3b) Explain how the producers of video games ensure their financial success. Refer to *Assassin's Creed III: Liberation* to support your points. [15]

3c) Explain how ownership shapes media products. Refer to *The Times* in your answer (12)

#### **Sec B – Advertising Audiences**

4. (a) Explain how advertisements target audiences. Refer to the *Superhumans* advertisement you have studied to support your points [8]

4b) Explain how historical contexts influence audience interpretations of media products. Refer to the Tide advert you have studied to support your points. (12)

4c) Explain how national and global audiences can be reached through different media technologies and platforms. Refer to *Woman's Hour* to support your points (18)

## **Exam Paper Example Questions**

### **Component 2**

#### **TV in the Global Age**

1 (a) Compared with the past, David Gauntlett argues that in the media today 'we no longer get singular, straightforward messages about ideal types of male and female identities.' Evaluate the validity of this claim with reference to the set episode of *The Bridge*. (15)

1 (b) Explore how organisations target audiences through marketing. Refer in detail to *Life on Mars* in your response. (15)

#### **Magazines**

2. How far are the representations constructed in the set edition of *Vogue* and *The Big Issue* stereotypical? Explore three different pages in your responses. (30 marks)

#### **Media in the Online Age**

3 (a) Explore how media producers **attract**, **address** and potentially **construct** audiences. You should refer to Zoella in your answer. [15]

3 (b) Explore how representations on *Attitude's* website and social/participatory media positions audiences (15)

**EXAMPLE - A LEVEL MEDIA STUDIES MARKING AND FEEDBACK SHEET**

<b>Component and Area</b>	<b>Comp 1 Sec B – Video Games 3. (b) Explain how the producers of video games ensure their financial success. Refer to <i>Assassin's Creed III: Liberation</i> to support your points.</b> [15]
---------------------------	--

**Name**

<b>Band</b>	<b>AO1 1a and b</b> Demonstrate knowledge and understanding of the theoretical framework of media
<b>5</b>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li> Excellent, detailed and accurate knowledge of how producers ensure financial success in the video games industry</li> <li> A thorough understanding of the impact of different techniques used to ensure financial success, which is likely to use examples to support points</li> </ul>
<b>4</b>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li> Good, accurate knowledge of how producers ensure financial success in the video games industry</li> <li> A secure understanding of the impact of different techniques used to ensure financial success, which may use examples to support points</li> </ul>
<b>3</b>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li> Satisfactory knowledge of how producers ensure financial success in the video games industry</li> <li> A reasonable understanding of the impact of different techniques used to ensure financial success, although this may lack development</li> </ul>
<b>2</b>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li> Basic knowledge of how producers ensure financial success in the video games industry</li> <li> A basic understanding of the impact of different techniques used to ensure financial success, although this will be limited</li> </ul>
<b>1</b>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li> Minimal knowledge of how producers ensure financial success in the video games industry</li> <li> Minimal, if any, understanding of the impact of different techniques used to ensure financial</li> </ul>
	<b>0 marks</b> No response attempted or no response worthy of credit

<b>WWW</b>	<b>EBI</b>

<b>Targets for next assessment point</b>

## Component 1

### Q2. Media Language (15)

Band	Apply knowledge and understanding of the theoretical framework of media to analyse media products
5	<b>13-15 marks</b> ■ Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the set text/product ■ Analysis of the set text is perceptive, detailed and is likely to be informed by relevant theories
4	<b>10-12 marks</b> ■ Good, accurate application of knowledge and understanding of the theoretical framework to analyse the set text/product ■ Analysis of the set text/product is logical and may be informed by relevant theories
3	<b>7-9 marks</b> ■ Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the set text/product ■ Analysis of the set text/product is reasonable and straightforward
2	<b>4-6 marks</b> ■ Basic application of knowledge and understanding of the theoretical framework to analyse the set text/product, although this is likely to lack clarity, relevance and accuracy ■ Analysis of the set text/product is undeveloped and there may be a tendency to simply describe features
1	<b>1-3 marks</b> ■ Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the set text/product, with significant inaccuracies, irrelevance and a lack of clarity
	<b>0 marks</b> ■ Analysis of the set text/product is superficial and generalised ■ Response not attempted or not worthy of credit.

#### \*\*Indicative content to be used from Eduqas SAMs

Grade	Mark	Band Equiv
A*	15	Band 5
A	14-13	Band 5
B	12-10	Band 4
C	9-7	Band 3
D	6-4	Band 2
E	3-2	Band 1
U	1-0	Band 1

#### TOTAL (45)

Grade	Mark	Band Equiv
A*	45-43	Band 5
A	42-38	Band 5
B	37-32	Band 4
C	31-23	Band 3
D	22-16	Band 2
E	15-11	Band 1
U	10-0	Band 1

THESE ARE GUIDES – WE HAVE NO GRADE BOUNDARIES YET

**Component 2 Q1. Representation (30)**

Band	<p style="text-align: center;"><b>AO2 1 and 3 -Apply knowledge and understanding of the theoretical framework of media to:</b></p> <ul style="list-style-type: none"> <li>● analyse media products, including in relation to their contexts</li> <li>● make judgements and draw conclusions</li> </ul>
5	<p><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>■ Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set text/product</li> <li>■ Analysis of how representations in the set text/product construct versions of reality is perceptive, detailed and may be informed by relevant theories</li> <li>■ Detailed and appropriate comparisons of audience positioning by the set text/product</li> <li>■ Judgements and conclusions regarding how the set text/product the set text/product(s) relate to relevant media contexts are perceptive, insightful and fully supported with detailed reference to specific aspects of the set text/product.</li> </ul>
4	<p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>■ Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set text/product</li> <li>■ Analysis of how representations in the set text/product construct versions of reality is logical and may be informed by relevant theories</li> <li>■ Reasonably detailed, appropriate comparisons of audience positioning by the set text/product</li> <li>■ Judgements and conclusions regarding how the set text/product(s) relate to relevant media contexts are logical and are supported with appropriate reference to relevant aspects of the set text/product.</li> </ul>
3	<p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>■ Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set text/product</li> <li>■ Analysis of how representations in the set text/product construct versions of reality is reasonable and straightforward</li> <li>■ Satisfactory comparisons of audience positioning by the set text/product, although there may be more focus on one of the products</li> <li>■ Judgements and conclusions regarding how the set text/product relate to relevant media contexts are straightforward and supported with some reference to relevant aspects of the set text/product.</li> </ul>
2	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>■ Basic application of knowledge and understanding of the theoretical framework to analyse the unseen and set text/products, although this is likely to lack clarity, relevance and accuracy</li> <li>■ Analysis of how representations in the set text/product construct versions of reality is undeveloped and there may be a tendency to simply describe features of the set text/product</li> <li>■ Basic comparisons of audience positioning by the set text/product may be made, although there is likely to be more focus on one of the products</li> <li>■ Basic judgements are made regarding how the set text/product relate to relevant media contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples.</li> </ul>
1	<p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>■ Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen and set text/product, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>■ Analysis of how representations in the set text/product construct versions of reality is superficial and generalised</li> <li>■ Minimal, if any, comparisons of audience positioning by the set text/product are made and the response is likely to focus only on one product</li> <li>■ Lacks judgements and conclusions regarding how the set text/product relate to relevant media contexts</li> </ul>
	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>■ Response not attempted or not worthy of credit.</li> </ul>

**\*\*Indicative content to be used from Eduqas SAMs**

Grade	Mark	Band Equiv
A*	30-28	Band 5
A	29-25	Band 5
B	24-19	Band 4
C	18-13	Band 3
D	12-7	Band 2
E	6-4	Band 1
U	3 -0	Band 1

THESE ARE GUIDES – WE HAVE NO GRADE BOUNDARIES YET

## Reading List

### Textbooks and resources for learners

#### **WJEC Eduqas Media Studies for AS and A level by Christine Bell and Lucas Johnson. Published by Illuminate Publishing**

*The Media Students' Book* by Gill Branston and Roy Stafford. Published by Routledge; 5th edition (27 May 2010) ISBN: 9780415558426

*Media Studies: Text, Production, Context* by Paul Long and Tim Wall. Published by Routledge; 2<sup>nd</sup> edition (27 Jul 2012); ISBN: 9781408269510

*Narrative and Genre: Key Concepts in Media Studies* by Nick Lacey. Published by Palgrave Macmillan (22 Feb. 2000); ISBN: 978-0333658727

*Image and Representation: Key Concepts in Media Studies* by Nick Lacey. Published by Palgrave Macmillan (15 April 2009); ISBN: 978-0230203358

*Media, Institutions and Audiences: Key Concepts in Media Studies* by Nick Lacey. Published by Palgrave Macmillan (7 May 2002); ISBN: 978-0333658703

*An Introduction to Theories of Popular Culture* by Dominic Strinati. Published by Routledge; 2<sup>nd</sup> edition (26 Feb 2004); ISBN: 0415235006 Covers a lot of theoretical perspectives including Structuralism (Barthes and Levi-Strauss), feminist theory and postmodernism.

*Media Magazine* - published quarterly by The English and Media Centre. Available on subscription only – for institutions or individuals. Covers a range of media issues, theories and texts with articles written by academics, media professionals, teachers and students.

### Books, articles and web-based resources for specific media forms

#### **Music Video**

*Dancing in the Distraction Factory: Music Television and Popular Culture* by Andrew Goodwin. Published by University of Minnesota Press (31 Dec. 1992); ISBN: 978-0816620630

*Experiencing Music Video: Aesthetics and Cultural Context Paperback* by Carol Vernallis. Published by Columbia University Press (5 Sep 2004); ISBN: 978-0231117999

Article: *Audio-visual poetry or a commercial salad of images?* By Sven Carlsson.  
[http://filmsound.org/what\\_is\\_music\\_video/](http://filmsound.org/what_is_music_video/)

*Music Video and the Politics of Representation (Music and the Moving Image)* by Diane Railton and Paul Watson. Published by Edinburgh University Press (7 Jul 2011); ISBN: 978-0748633234

#### **Television**

National Media Museum – various articles and resources related to TV history (e.g. history of TV advertising) and technology. Useful for background information.

British Film Institute *Screenonline* resource – guide to British TV industry, history, genres etc.  
<http://www.screenonline.org.uk/tv/index.html>

Information about the BBC/Public Service Broadcasting  
<http://www.bbc.co.uk/aboutthebbc/insidethebbc/howweare/ataglance>

Article about funding and other issues in relation to *The Bridge*:

[https://ec.europa.eu/programmes/creative-europe/content/creative-europe-backs-scandinavian-crime-saga\\_en](https://ec.europa.eu/programmes/creative-europe/content/creative-europe-backs-scandinavian-crime-saga_en)

*Life on Mars: From Manchester to New York (Contemporary Landmark Television)* edited by Stephen Lacey and Ruth McElroy. Published by University of Wales Press (15 March 2012); ISBN: 978-0708323595

*The Television Genre Book* by Glyn Creeber. Published by BFI Palgrave Macmillan; 3rd edition (17 Aug. 2015); ISBN: 1844575268

### Advertising

History of advertising in the USA: <http://adage.com/article/adage-encyclopedia/history-1950s/98701/>

Jean Kilbourne (creator of *Killing Us Softly: Advertising's Image of Women* film series) discusses the issue of female body image in advertising and the potential effects that images of unrealistically thin and flawless women can have in society:

[https://www.youtube.com/watch?annotation\\_id=annotation\\_493134379&feature=iv&src\\_vid=PTlmho\\_RovY&v=jWkXit\\_3rpQ](https://www.youtube.com/watch?annotation_id=annotation_493134379&feature=iv&src_vid=PTlmho_RovY&v=jWkXit_3rpQ)

### Online

Articles related to blogging: <http://www.independent.co.uk/news/people/zoella-manager-on-what-brands-ask-youtubers-to-do-a7181251.html>

<https://www.theguardian.com/culture/2017/feb/24/zoe-sugg-zoella-the-vlogger-blamed-for-declining-teenage-literacy>

<https://www.ft.com/content/fa5e47c6-0d9b-11e4-815f-00144feabdc0>

### Video Games

*The Videogame Business* by Randy Nichols. Published by BFI Palgrave Macmillan (Aug 2014); ISBN: 9781844573172

*VideoGames* by James Newman. Published by Routledge (2004); ISBN: 0-415-28192-X

*Assassin's Creed III: Liberation* review: <http://metro.co.uk/2014/01/15/assassins-creed-liberation-hdreview-girl-fight-4264164/>

Interview with writer about the process of creating the game: [http://business.financialpost.com/fptech-desk/post-arcade/assassins-creed-iii-liberation-writer-jill-murray-on-how-story-and-gameplay-can-go-hand-in-hand?\\_\\_lsa=b295-dd1e](http://business.financialpost.com/fptech-desk/post-arcade/assassins-creed-iii-liberation-writer-jill-murray-on-how-story-and-gameplay-can-go-hand-in-hand?__lsa=b295-dd1e)

Interview with composer of music for the game

<http://www.gamezone.com/originals/interviewassassin-s-creed-iii-liberation-composer-winfred-phillips>

### Radio

Information about the BBC/Public Service Broadcasting:

<http://www.bbc.co.uk/aboutthebbc/insidethebbc/whoweare/ataglance>

BBC Radio 4's service licence document, covers Radio 4's specific remit:

[http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/regulatory\\_framework/service\\_licences/radio/2016/radio4\\_apr16.pdf](http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/regulatory_framework/service_licences/radio/2016/radio4_apr16.pdf)

Articles about the launch of *Late Night Woman's Hour*:

<https://www.theguardian.com/media/2016/jan/27/late-night-womans-hour-become-permanent-radio-4-fixture>

<http://www.bbc.co.uk/mediacentre/latestnews/2016/late-night-womans-hour>

<https://www.spectator.co.uk/2015/09/late-night-womans-hour-assumes-that-all-women-think-about-is-dating-desire-and-drinking/#>

The history of *Woman's Hour*: <http://www.bbc.co.uk/programmes/p0165mfd>  
<http://www.telegraph.co.uk/women/life/jane-garvey-looks-back-on-70-years-of-womans-hour---andwhy-men/>

RAJAR – audience figures for radio: [http://www.rajar.co.uk/listening/quarterly\\_listening.php](http://www.rajar.co.uk/listening/quarterly_listening.php)

### Extended Reading List – Higher level textbooks and sources

*Representation: Cultural Representations and Signifying Practices* by **Stuart Hall**, Jessica Evans and Sean Nixon. Published by Sage Publications Ltd; 2nd edition (30 April 2013); ISBN 9781849205634 Comprehensive and in-depth study of representation, theoretical approaches and also a focus on semiotics.

*Media, Gender and Identity: An Introduction* by **David Gauntlett**. Published by Routledge; 2<sup>nd</sup> edition (18 March 2008); ISBN 9780415396615

*Simulacra and Simulation (The Body in Theory: Histories of Cultural Materialism)* by **Jean Baudrillard** (Author), Sheila Glaser (Translator). Published by University of Michigan Press; 1<sup>st</sup> edition (31 Dec. 1994); ISBN: 978-047206

*Gender Trouble: Feminism and the Subversion of Identity* by **Judith Butler**. Published by Routledge; new edition (12 May 2006); ISBN: 9780415389556.

*Feminist Media Studies* by **Lisbet Van Zoonen**. Published by Sage Publications Ltd; 1st edition (19 May 1994); ISBN: 978-0803985544

*Feminism is for Everybody: Passionate Politics* by **bell hooks**. Published by Pluto Press; Old edition (20 Oct. 2000); ISBN: 978-0745317335

*Feminist Theory: From Margin to Center* by **bell hooks**. Published by Pluto Press; New edition (20 May 2000); ISBN: 978-0745316635

*After Empire: Melancholia or Convivial Culture?* by **Paul Gilroy**. Published by Routledge; 1 edition (23 Sept. 2004); ISBN: 978-0415343084

*Power Without Responsibility: Press, Broadcasting and the Internet in Britain* by **James Curran and Jean Seaton**. Published by Routledge; 7th edition (20 Aug. 2009); ISBN: 978-0415466998

*Media Regulation: Governance and the Interests of Citizens and Consumers* by **Peter Lunt and Sonia Livingstone**. Published by Sage Publications Ltd; 1st edition (14 Jan. 2012); ISBN: 978-0857025708

*The Cultural Industries* by **David Hesmondhalgh**. Published by Sage Publications Ltd; 3rd edition (26 Dec. 2012); ISBN 978-1446209264

*Textual Poachers: Television Fans and Participatory Culture* by **Henry Jenkins**. Published by Routledge; 2nd edition (5 Dec. 2012); ISBN: 978-0415533294

*Fans, Bloggers, and Gamers: Exploring Participatory Culture: Essays on Participatory Culture* by **Henry Jenkins**. Published by NYU Press; (1 Sep 2006); ISBN: 978-0814742853

### Web-based resources for theories/theoretical approaches

**David Gauntlett's** website (<http://theory.org.uk/>) covers a range of theories and theorists with substantial context and links to further articles and interviews, e.g. a section on **Judith Butler** <http://www.theory.org.uk/but-int1.htm>; <http://www.theory.org.uk/ctr-butl.htm>

Daniel Chandler's website (<http://visual-memory.co.uk/daniel/media/>) covers a range of theories and theoretical approaches, including: **Cultivation theory (Gerbner)** <http://visual-memory.co.uk/daniel/Documents/short/cultiv.html>

**Semiotics** <http://visual-memory.co.uk/daniel/Documents/S4B/>

**Introduction to genre theory** [http://visual-memory.co.uk/daniel/Documents/intgenre/chandler\\_genre\\_theory.pdf](http://visual-memory.co.uk/daniel/Documents/intgenre/chandler_genre_theory.pdf)

**Henry Jenkins'** blog covers a wide range of media forms – mostly based around fandom: <http://henryjenkins.org/>

Clay Shirky: **video talk on 'end of audience' at LinkedIn's Brand Connect 12 in New York:** [https://www.youtube.com/watch?v=-8ChDh-\\_y8Q](https://www.youtube.com/watch?v=-8ChDh-_y8Q)