



# A-level MEDIA STUDIES

## Close Study Products

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For students entering for the 2021 examination  
To be issued to students at the start of the final academic year of their course of study.

### Information

- These Close Study Products (CSPs) have been selected for the analysis of media products as part of the A-level Media Studies course.
- Questions in the A level Media Studies examinations will be based on these products
- **All** of these products must be studied unless otherwise indicated.
- It is advised that this list is supplemented with other products.
- This booklet **cannot** be taken into the examinations.

## Close Study Products

### Introduction

#### What are Close Study Products?

Close Study Products (CSPs) are a range of media products that must be studied in order to meet the requirements of the specification and prepare for the exams. A 'product' means something produced by a media industry for a media audience, for example, a television programme, a website or a video game.

While CSPs are important in themselves as examples of the contemporary – and historical – media landscape, they are particularly significant to the study of the theoretical frameworks; a way of exploring the theories and debates required by the subject content.

The choice of CSPs will be reviewed regularly by the exam board.

#### How are the CSPs chosen?

The CSPs are chosen by the exam board and enable the study of all the following media forms:

- television
- film
- radio
- newspapers
- magazines
- advertising and marketing
- online, social and participatory media
- video games
- music video.

Some of these forms must be studied in-depth: including at least one audio/visual form, one print form and one online, social and participatory media form.

#### What does 'in depth study' mean?

The forms you will study in depth are:

- Television (audio/visual)
- Magazines (Print)
- Online, social and participatory media
- Video games.

For this specification you will study some linked online, social and participatory media products in conjunction with associated video games.

These forms and the associated CSPs will be studied in relation to all four elements of the A Level Media Studies Theoretical Framework:

- Media Language
- Media Representations
- Media Industries
- Media Audiences

### **What about the forms and products that aren't studied 'in depth'?**

The other forms and products must be dealt with just as thoroughly, but only in relation to one or two of the elements of the media framework, as follows:

#### **Media Language and Media Representations**

- Music videos
- Advertising and marketing

#### **Media Industries and Media Audiences**

- Radio
- Newspapers
- Film (industries only)

As with the in-depth CSPs, you will also need to study the ways in which these CSPs reflect the social, cultural, historical, economic and political contexts in which they were produced.

### **Is the study of all the CSPs compulsory?**

The short answer is *yes*. To prepare for the two exams and the coursework (NEA) all the CSPs will need to be studied, following the guidelines set out in the CSP booklet. In addition, it will obviously be helpful to look at other examples of media products in order to practise your skills of analysis and evaluation of theoretical approaches. This will help preparation for the exam as at least one media product in each paper will be included that is *not* a CSP.

### **What is included in the study of CSPs?**

That's what this CSP guide is for. Each CSP is briefly described and there are suggestions about how to link the CSP to the theoretical framework and the contexts.

### **How will CSPs feature in the exams?**

The first exam, **Media One** has sections on Media Language and Representations (Section A) and Media Industries and Audiences (Section B).

Section A features questions on the following forms: advertising/marketing, music videos.

Section B features questions on any two of radio, newspapers and film.

The questions themselves will focus on the theoretical framework and contexts of the media, but you will be expected to answer by reference to the relevant CSPs. Section A will also feature an unseen media product to be analysed.

The second exam, **Media Two** features questions based on all the in depth studies (Magazines, Video games and Online, social and participatory media, Television).

As with Media One, the questions themselves will focus on the theoretical framework and contexts of the media, but you will be expected to answer by reference to the relevant CSPs. There is also one unseen product on this paper.

**Are the CSPs linked to the coursework (Non Exam Assessment)?**

Yes, the range of production briefs to choose from are linked the CSPs. The knowledge and understanding built up in the study of the CSPs will help you to create your own cross-media production.

For the television in-depth study, you must only study one pair of television programmes:

Either Capital **and** Deutschland 83

**OR**

Witnesses **and** The Missing

**OR**

No Offence **and** The Killing

<p><b>Product: Capital TV series</b></p> <p>This is an in-depth CSP and needs to be studied with reference to <b>all four elements</b> of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts. <b>Series 1, episode 1</b> must be studied in detail.</p>
<p><b>Selection Criteria</b> Television – A product which will provide rich and challenging opportunities for interpretation and in depth critical analysis.</p> <p>This product can be accessed via DVD or i-tunes.</p>
<p><b>What needs to be studied? Key Questions and Issues</b></p> <p>This product relates to the theoretical framework by providing a focus for the study of:</p> <p><b>Media Language</b></p> <p><i>Capital</i> is a complex mainstream television product in which the codes and conventions of the crime drama are intertwined with aspects of social realism. Detailed analysis of this media form including the <b>process through which media language develops as genre</b> will provide students with an opportunity to understand and reflect on the <b>dynamic nature of genre</b>. <b>Analysis should include:</b></p> <ul style="list-style-type: none"> <li>• Mise-en-scene analysis</li> <li>• Semiotics: how images signify cultural meanings</li> </ul> <p><b>Narrative</b></p> <ul style="list-style-type: none"> <li>• Which <b>narrative techniques</b> are used to <b>engage the audience</b> in the opening episode of <i>Capital</i>?</li> <li>• How does the use of the <b>narrative conventions</b> of the <b>crime drama</b> – use of enigmas, restricted narration etc. – position the audience?</li> <li>• <i>Capital</i> is characteristic of contemporary TV narrative style in its use of multiple story structure.</li> <li>• The ways in which the <b>narrative structure</b> of <i>Capital</i> offers <b>gratification</b> to the audience.</li> <li>• <b>Narratology</b> including Todorov</li> </ul> <p><b>Genre</b></p> <ul style="list-style-type: none"> <li>• <b>Conventions of the TV mini-series</b> and the way in which this form is used to appeal to audiences; how it is distinct from, but related to series and serials.</li> <li>• Definition of the series as a <b>hybrid</b> genre, belonging to the <b>drama, social realism and crime genres</b></li> <li>• <b>Genre theory</b> including Neale</li> </ul> <p><b>Media Representations</b></p> <p><i>Capital</i> provides a wide range of representational areas to explore; the family, place, nation, class, ethnicity, race and issues.</p> <ul style="list-style-type: none"> <li>• <b>Negative and positive</b> use - or subversion - of <b>stereotypes</b></li> <li>• Representations of <b>family</b> and their <b>ideological significance</b> – <i>Capital</i> constructs its</li> </ul>

- representation of nation in part through contrasting images of the family.
- Representation of **place** – London and by implication, the nation
- Analysis of how the representations convey values, attitudes and beliefs about the world
- Theories of representation including **Hall**

### Media Industries

The central way into an institutional approach is to consider *Capital* as a BBC programme and to examine how it can be seen to fulfil the demands of **Public Service Broadcasting**. In addition to the remit to ‘inform, educate and entertain’ this could also be examined as part of the need to represent different groups, nations and regions.

- *Capital* is a Kudos production for the BBC, an independent company which also produces successful programmes for other broadcasters.
- Kudos specialises in TV series which can be sold or remade for the US market, making it typical of contemporary media institutions which operate globally rather than nationally.

### Media Audiences

Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.

- The **production, distribution and circulation** of *Capital* shows how audiences can be reached, both on a national and global scale, through different **media technologies** and platforms, moving from the national to transnational through broadcast and digital technologies.
- The way in which different audience interpretations reflect **social, cultural and historical** circumstances is evident in the analysis of *Capital* which is explicitly linked to contemporary issues.
- The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media **producers target, attract and potentially construct audiences**.
- Cultivation theory including **Gerbner**
- Reception theory including **Hall**

### Social, political, economic and cultural contexts

*Capital* was promoted specifically as a ‘state of the nation’ series, reflecting the BBC’s status as an institution with a unique remit to represent the country. The series – an adaptation of a best-selling novel – deals with pressing contemporary issues relevant to British society and culture; the financial crash and its repercussions, divisions in society based on wealth, Britain as a multi-cultural society, Britain as a European nation (or not), threat of terrorism and its effects. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally.

<p><b>Product: Deutschland 83 TV series</b></p> <p>This is an in-depth CSP and needs to be studied with reference to <b>all four elements</b> of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts. <b>Series 1, episode 1</b> must be studied in detail.</p>
<p><b>Selection Criteria</b> Television – product not in the English language.</p> <p>This product can be accessed via DVD or as a download via the Channel 4 website <a href="http://www.channel4.com/programmes/deutschland-83/on-demand">http://www.channel4.com/programmes/deutschland-83/on-demand</a></p>
<p><b>What needs to be studied? Key Questions and Issues</b></p> <p>This product relates to the theoretical framework by providing a focus for the study of:</p> <p><b>Media Language</b></p> <p>The series is visually interesting, constructing a stylised representation of ‘real’ places which transmit meanings about characters, places and issues. A detailed analysis of different aspects of mise-en-scene will provide students with a strong foundation to build on in terms of analysing representations, ideological meanings and audience positioning. Analysis should include:</p> <ul style="list-style-type: none"> <li>• Mise-en-scene analysis</li> <li>• Semiotics: how images signify cultural meanings</li> <li>• Postmodernism: Use of pastiche and bricolage</li> </ul> <p><b>Narrative</b></p> <ul style="list-style-type: none"> <li>• How does the use of the <b>narrative conventions</b> of the <b>spy thriller</b> and <b>crime drama</b> – use of enigmas, binary oppositions, restricted and omniscient narration etc. - position the audience?</li> <li>• The narrative of <i>Deutschland 83</i> has been controversial – particularly in Germany -through its use of binary oppositions to contrast East and West Germany</li> <li>• The role of the hero and effect of audience alignment with Martin Rauch, a Stasi Officer</li> <li>• The narrative of <i>Deutschland 83</i> can be defined as <b>postmodern in its self-reflexive</b> style</li> <li>• <b>Narratology</b> including Todorov</li> </ul> <p><b>Genre:</b></p> <ul style="list-style-type: none"> <li>• <b>Conventions of the TV series</b> and the way in which this form is used to appeal to audiences</li> <li>• Definition of the series as belonging to the <b>spy thriller genre</b></li> <li>• <b>Conventions</b> of the <b>period drama</b> and reasons for its <b>popularity</b></li> <li>• Analysing the use of specific genres to discuss wider issues in society</li> <li>• <b>Genre theory</b> including Neale</li> </ul> <p><b>Media Representations</b></p> <p><i>Deutschland 83</i> provides a range of representational areas to explore from the national and regional to political structures and gender roles. All of the areas tend to overlap with representations of a nation’s historical past allowing students to consider how representations reflect social, cultural and historical circumstances:</p>



- Representation of **national and regional identity** (East and West Germany (Europe))
- Representation of **gender**: male hero and spy, the female 'love interest' etc., the way characters signify wider issues in society.
- Analysis of how the representations convey values, attitudes and beliefs about the world – both contemporary and past.
- Theories of representation including **Hall**
- Feminist theories including **bell hooks** and **Van Zoonen (role of women)**

### Media Industries

*Deutschland 83* is part of a recent trend – which really started with BBC4's showing of *The Killing* – for foreign language series to perform well critically and commercially with particular UK audiences. It can be argued that *Deutschland 83* was a deliberate attempt by the German media industry to develop a prestige series which could take advantage of the new openness to 'foreign' products abroad.

- It is a co-production of AMC Networks' SundanceTV and RTL Television (German and American), positioning it to exploit the national and global market.
- Bought by C4 in Britain as part of their 'Walter presents...'
- Cultural industries including **Hesmondhalgh**

### Media Audiences

Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.

- The **production, distribution and circulation** of *Deutschland 83* shows how audiences can be reached, both on a national and global scale, through different **media** technologies and platforms, moving from the national to transnational through broadcast and digital technologies.
- The way in which different audience interpretations reflect **social, cultural and historical** circumstances is evident in the analysis of the series which are explicitly linked to contemporary issues.
- The reception of the series in Germany, Europe and the US
- The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media **producers target, attract and potentially construct audiences.**
- Cultivation theory including **Gerbner**
- Reception theory including **Hall**

### Social, political, economic and cultural contexts

*Deutschland 83* is part of cultural phenomenon of the early twenty first century which for the first time saw TV series not in the English language become part of mainstream UK broadcasting. It deals with the political past of Germany through the setting of the last decade of the cold war. This political past is explored through a revisionist approach to German and European history which questions some of the previous certainties about that period. This is a useful product to explore the vital issues of how nations explore their past through popular culture and how this is also a way of commenting on contemporary society. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally.

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**Product: The Missing TV series**

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts. **Series 2, episode 1** must be studied in detail.

**Selection Criteria**

Television – A product which will provide rich and challenging opportunities for interpretation and in depth critical analysis.

This product can be accessed via DVD, i-tunes or as a download from the BBC store

**What needs to be studied? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

**Media Language**

*The Missing* is a complex mainstream television product in which the codes and conventions of the crime drama are recognisable but they are also challenged and sometimes subverted. Detailed analysis of this media form including the **process through which media language develops as genre** will provide students with an opportunity to understand and reflect on the **dynamic nature of genre**.

**Analysis should include:**

- Mise-en-scene analysis
- Semiotics: how images signify cultural meanings

**Narrative**

- Which narrative **techniques** are used to **engage the audience** in the opening episode of *The Missing*?
- How does the use of the **narrative conventions** of the **crime drama** – use of enigmas, binary oppositions, restricted narration etc. - position the audience?
- A narrative approach to crime drama could include **analysing the appeals of the structure** as reassuring and predictable – even when dealing with difficult subject matter.
- The ways in which the **narrative structure** of *The Missing* offers **gratification** to the audience.
- **Narratology** including Todorov

**Genre**

- **Conventions of the TV series** and the way in which this form is used to appeal to audiences; how it is distinct from, but related to series and serials.
- Definition of the series as belonging to the **drama and crime genres**
- Analysing the current popularity of the crime genre – how might it work as metaphor for society
- The relationship between **Genre** and **Myth**
- **Genre theory** including Neale

## Media Representations

*The Missing* provides a range of representational areas to explore; gender, the family, place, issues, events, class

- **Negative and positive** use of **stereotypes**
- Opportunities for discussion of performative identities in the representation of **gender** in *The Missing* – **Judith Butler**
- Feminist debates - Violence and the representation of gender. This could include the controversy around using violent crime against women as popular entertainment
- Representations of **family** and their **ideological significance**
- Representation of **place** – northern Europe and the Middle East
- Analysis of how the representations convey values, attitudes and beliefs about the world
- Theories of representation including **Hall**
- Feminist theories including **bell hooks** and **Van Zoonen**

## Media Industries

*The Missing* is the BBC's response to the success of ITV's *Broadchurch* which reintroduced the English language extended serial format to UK drama schedules following the success of foreign language series such as *The Killing* and the *The Bridge*. It is an example of co-operation between the BBC, STARZ (USA) and the Belgian government's Tax Shelter scheme.

- The **regulatory framework** of contemporary media, with the focus on PSB in the UK
- New Pictures and Two Brothers Pictures, STARZ and Film Flanders provide a case study for the specialised nature of media production, distribution and circulation within a **transnational and global** context.
- Understanding of how media products are **shaped** by the **processes of production, distribution and circulation**
- Cultural industries including **Hesmondhalgh**

## Media Audiences

Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.

- The **production, distribution and circulation** of *The Missing* shows how audiences can be reached, both on a national and global scale, through different **media technologies** and platforms, moving from the national to transnational through broadcast and digital technologies.
- The way in which different audience interpretations reflect **social, cultural and historical** circumstances is evident in the analysis of *The Missing* which is explicitly linked to contemporary issues.
- The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media **producers target, attract and potentially construct audiences**.
- Cultivation theory including **Gerbner**
- Reception theory including **Hall**

**Social, political, economic and cultural contexts**

*The Missing's* parallel storylines, set in the past and present foregrounds the Iraq war and the political debates and controversies about the British involvement in it. The role of popular culture in examining past history is relevant here. The institution of the army frequently operates as a microcosm of wider social and cultural contexts in the exploration of changing expectations of gender roles as well its relationship to family structures. Values and ideologies of different cultures are represented through different religious and ethnic beliefs. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally.

<p><b>Product: Witnesses TV series</b></p> <p>This is an in-depth CSP and needs to be studied with reference to <b>all four elements</b> of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts. <b>Series 1, episode 1</b> must be studied in detail.</p>
<p><b>Selection Criteria</b> Television – product not in the English language.</p> <p>This product can be accessed via DVD</p>
<p><b>What needs to be studied? Key Questions and Issues</b></p> <p>This product relates to the theoretical framework by providing a focus for the study of:</p> <p><b>Media Language</b></p> <p>The series is visually interesting, constructing a stylised representation of ‘real’ places which transmit meanings about characters, places and issues. A detailed analysis of different aspects of mise-en-scene will provide students with a strong foundation to build on in terms of analysing representations, ideological meanings and audience positioning.</p> <p><b>Analysis should include:</b></p> <ul style="list-style-type: none"> <li>• Mise-en-scene analysis</li> <li>• Semiotics: how images signify cultural meanings</li> <li>• Postmodernism: Use of pastiche and bricolage</li> </ul> <p><b>Narrative</b></p> <ul style="list-style-type: none"> <li>• How does the use of the <b>narrative conventions</b> of the <b>crime drama</b> – use of enigmas, binary oppositions, restricted and omniscient narration etc -- position the audience?</li> <li>• A narrative approach to crime drama could include <b>analysing the appeals of the structure</b> as reassuring and predictable – even when dealing with difficult subject matter.</li> <li>• The narrative of <i>Witnesses</i> can be defined as <b>postmodern in its self-reflexive</b> style – particularly in its narrative about the family.</li> <li>• <b>Narratology</b> including Todorov</li> </ul> <p><b>Genre</b></p> <ul style="list-style-type: none"> <li>• <b>Conventions of the TV series</b> and the way in which this form is used to appeal to audiences; how it is distinct from, but related to series and serials.</li> <li>• Definition of the series as belonging to the <b>drama and crime genres</b></li> <li>• Analysing the current popularity of the crime genre – how might it work as metaphor for society</li> <li>• <b>Genre theory</b> including Neale</li> </ul> <p><b>Media Representations</b></p> <p><i>Witnesses</i> provides a range of representational areas to explore from the national and regional to family structures and gender roles. All of the areas tend to overlap with representations of nation signified through aspects of ethnicity, religion and class, while the reinforcement and subversion of gender stereotypes allow students to consider how representations reflect social, cultural and historical circumstances:</p> <ul style="list-style-type: none"> <li>• Representation of <b>national and regional identity</b> (Northern France)</li> </ul>

- Representation of **gender**: The woman as detective, the male boss, gender stereotypes etc.
- Feminist debates - Violence and the representation of gender. This could include the controversy around using violent crime against women as popular entertainment
- Analysis of how the representations convey values, attitudes and beliefs about the world
- Theories of representation including **Hall**
- Feminist theories including **bell hooks** and **Van Zoonen**

### Media Industries

*Witnesses* is part of a recent trend – which really started with BBC4's showing of *The Killing* – for foreign language series to perform well critically and commercially with particular UK audiences. *Witnesses*, as an example of French **Public Service Broadcasting** provides the opportunity to study PSB in a different national context. Originally broadcast on Channel 4 in the UK, *Witnesses* was also part of the new online channel 'Walter Presents' providing an example of the influence of new technology and convergence on media industries.

- The **regulatory framework** of contemporary media, with the focus on PSB in the UK and France
- CinéTévé provides a case study for the specialised nature of media production, distribution and circulation within a **transnational and global** context.
- Cultural industries including **Hesmondhalgh**

### Media Audiences

Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.

- The **production, distribution and circulation** of *Witnesses* shows how audiences can be reached, both on a national and global scale, through different **media technologies** and platforms, moving from the national to transnational through broadcast and digital technologies.
- The way in which different audience interpretations reflect **social, cultural and historical** circumstances is evident in the analysis of the series which are explicitly linked to contemporary issues.
- The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media **producers target, attract and potentially construct audiences**.
- Cultivation theory including **Gerbner**
- Reception theory including **Hall**

### Social, political, economic and cultural contexts

*Witnesses* is part of cultural phenomenon of the early twenty-first century which for the first time saw TV series not in the English language become part of mainstream UK broadcasting. That these series were dominated by the crime genre was part of a wider cultural phenomenon which saw the crime genre become the key form for exploring social and cultural contexts. The series used the genre to explore – amongst other themes - society's fear of and desire for violence, social isolation and changing gender roles. The debate around the representation of violence against women has become particularly controversial and is part of the political context of the series. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally.

**Product: No Offence TV series**

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts. **Series 1, episode 1** must be studied in detail.

**Selection Criteria**

Television – A product which will provide rich and challenging opportunities for interpretation and in depth critical analysis.

This product can be accessed via DVD and as a download from the Channel 4 website <http://www.channel4.com/programmes/no-offence>

**What needs to be studied? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

**Media Language**

*No Offence* is a mainstream television series in which the codes and conventions of the police procedural crime drama are intertwined with aspects of social realism. Detailed analysis of this media form including the **process through which media language develops as genre** will provide students with an opportunity to understand and reflect on the **dynamic nature of genre**.

**Analysis should include:**

- Mise-en-scene analysis
- Semiotics: how images signify cultural meanings

**Narrative**

- Which **narrative techniques** are used to **engage the audience** in the opening episode of *No Offence*?
- How does the use of the **narrative conventions** of the **crime drama** – use of enigmas, restricted narration etc. - position the audience?
- The ways in which the **narrative structure** of *No Offence* offers a range of **gratification** to the audience.
- **Narratology** including Todorov

**Genre**

- **Conventions of the TV drama series** and the way in which this form is used to appeal to audiences.
- Definition of the series as a **hybrid** genre, belonging to the **drama, social realism and crime genres**
- **Genre theory** including Neale

**Media Representations**

*No Offence* provides a wide range of representational areas to explore; gender, place, class, ethnicity, race etc.

- **Negative and positive** use - or subversion - of **stereotypes**, particularly around the **representation of women** and the **police**.
- *No Offence* is unusual in popular television series due to the **dominance of female characters**.
- Representation of **place** – Manchester – by implication the nation?

- Representation of issues – series 1 deals with the disappearance and murder of children with Down's Syndrome and raises questions about attitudes to and treatment of people with disabilities.
- Analysis of how the representations convey values, attitudes and beliefs about the world
- Theories of representation including **Hall**

### Media Industries

The central way into an institutional approach is to consider *No Offence* as a Channel 4 programme and to examine how it can be seen to fulfil the demands of its **Public Service remit**. *No Offence* can be studied in the context of Channel 4's commitment to be innovative and distinctive.

- *No Offence* is an AbbottVision production, an independent company founded by the writer Paul Abbott who also wrote *Shameless*
- *No Offence* was a critical and commercial success in the UK, it was also a ratings success in France where it was shown on the national broadcast channel, France2.
- Channel 4 uses series such as *No Offence* to add value to the channel through the availability of the 'box set' on All4.

### Media Audiences

Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.

- The **production, distribution and circulation** of *No Offence* shows how audiences can be reached, both on a national and global scale, through different **media technologies** and platforms, moving from the national to transnational through broadcast and digital technologies
- *No Offence* was broadcast on Channel 4, can still be accessed on All4, it was also broadcast in France.
- The way in which different audience interpretations reflect **social, cultural and historical** circumstances is evident in the analysis of *No Offence* which is explicitly linked to contemporary issues.
- **Audience positioning** through the construction of characters who are morally ambiguous.
- The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media **producers target, attract and potentially construct audiences**.
- Cultivation theory including **Gerbner**
- Reception theory including **Hall**

### Social, political, economic and cultural contexts

*No Offence* deals with a range of social, cultural and political issues arising from contemporary contexts. The Manchester police force is used as a microcosm of society through which to examine changing gender roles, the focus of the case which features children and adults with Down's syndrome examines the position of people with disabilities in the wider society. Political contexts are evident in the nature of the approach to police work which refers to a history of corruption and the role of police power in society. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally.



## Product: The Killing TV series – The Danish Version

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts. **Series 1, episode 1** must be studied in detail.

### Selection Criteria

Television – product not in the English language.

This product can be accessed via DVD.

### What needs to be studied? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

#### Media Language

The use of a noir visual style, conventions of the police procedural and multiple narrative strands, *The Killing* provides a rich area of study for media language, which would form the foundation for work on the other theoretical frameworks.

#### Analysis should include:

- Mise en scene analysis
- Semiotics: how images signify cultural meanings

#### Narrative

- How does the use of the **narrative conventions** of the **crime drama** – use of enigmas, binary oppositions, restricted and omniscient narration etc. - position the audience?
- A narrative approach to crime drama could include **analysing the appeals of the structure** as reassuring and predictable – even when dealing with difficult subject matter.
- Focus on multiple plot lines related to the central crime.
- **Narratology** including Todorov

#### Genre

- **Conventions of the TV series** (*The Killing* had three series which had links but were also stand-alone series) and the way in which this form is used to appeal to audiences; how it is distinct from, but related to series and serials.
- Definition of the series as belonging to the **drama and crime genres**
- Analysing the current popularity of the crime genre
- **Genre theory** including Neale

#### Media Representations

*The Killing* provides a range of representational areas to explore, including gender roles, family structures and the political class. It can be argued that these are innovative representations which have been influential in the development of the genre. Part of *The Killing's* original appeal was in its representation of Danish culture to a UK audience.

- Representation of **gender**: The woman as police detective, representation of marriage, gender stereotypes etc.
- Feminist debates - Violence and the representation of gender. This could include the

controversy around using violent crime against women as popular entertainment

- Representation of **national identity** – Denmark including issues of multiculturalism.
- Analysis of how the representations convey values, attitudes and beliefs about the world
- Theories of representation including **Hall**
- Feminist theories including **bell hooks** and **Van Zoonen**

### Media Industries

*The Killing* was the catalyst for the wider distribution of foreign language crime programming on UK television, its unexpected success influencing BBC4's scheduling but also that of other UK channels. *The Killing* was produced the Danish national public service broadcaster DR, providing the opportunity to study PSB in a different national context.

- The **regulatory framework** of contemporary media, with the focus on PSB
- *The Killing* provides a case study for the specialised nature of media production, distribution and circulation within a **transnational and global** context.
- *The Killing* personifies a successful transnational, contemporary media product with long duration (it was broadcast in the UK nearly five years after its success in Denmark) has been shown in its original form across Europe and remade by Turkish and US TV (AMC)
- Cultural industries including **Hesmondhalgh**

### Media Audiences

Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.

- The **production, distribution and circulation** of *the Killing* shows how audiences can be reached, both on a national and global scale, through different **media technologies** and platforms, moving from the national to transnational through broadcast and digital technologies.
- The way in which different audience interpretations reflect **social, cultural and historical** circumstances is evident in the analysis of the series which are explicitly linked to contemporary issues – often related to **gender and feminist** issues
- New types of characters to construct **alignment** for the audience/audience positioning.
- The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media **producers target, attract and potentially construct audiences**.
- Audience behaviour in response to the series – the interest in Scandinavian culture and lifestyle.
- Cultivation theory including **Gerbner**
- Reception theory including **Hall**

### Social, political, economic and cultural contexts

*The Killing* is part of cultural phenomenon of the early twenty-first century which for the first time saw TV series not in the English language become part of mainstream UK broadcasting. That these series were dominated by the crime genre was part of a wider cultural phenomenon which saw the crime genre become the key form for exploring social contexts – particularly changing gender roles. *The Killing* was also a key factor in the surge in interest in Scandinavian culture in the UK. *The Killing* also uses the crime genre to explore contemporary political contexts of multiculturalism and debate the effects of immigration. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally.

For this course, the study of Online, Social and Participatory media and Video Games is linked. You will study some Online Social and Participatory media products (*Teen Vogue* and *The Voice*) and you will study some video games (*Metroid* and *Tomb Raider Anniversary*). You will also study *SIMs Freeplay*. For this product you will study both the game and its online, social and participatory media products. This will help you develop your understanding of the digitally convergent nature of media products. The grids below make it clear what you need to study.

**Product: Teen Vogue website** <http://www.teenvogue.com/>

**Facebook page** <https://www.facebook.com/teenvogue/>

**Twitter feed** <https://twitter.com/TeenVogue>

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

### Selection Criteria

Online, social and participatory: Fashion, lifestyle, political and campaigning website and social media sites. The different sites should be studied in detail including the home page of the website and the 'Culture' section.

### What needs to be studied? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

#### Media Language

How are the codes and conventions of a website used in the product? How are these conventions used to influence meaning?

The website should be analysed in terms of:

- the composition of the images, positioning, layout, typography, language and mode of address

The application of a **semiotic approach** will aid the analysis of the way in which the website creates a narrative about the world it is constructing – often to do with age, beauty and social and political issues.

The **genre conventions** of websites will be studied and the genre approach should also include reference to the content of lifestyle websites.

**Narrative** in the context of online material can refer to the way that the images and the selection of stories construct a narrative about the world – one which is likely to be ideological.

#### Media Representations

The choice of this online product provides a wide range of representational issues. These include the representation of the target audience of young women in the United States but also globally. The focus on representation will build on work done in the analysis of visual images and can also be used to explore target audiences and ideological readings

- Representation of particular groups (age, gender, race), construction of a young female identity.
- Who is constructing the representation and to what purpose? (Stuart Hall)
- The focus on politics, social issues and technology (in addition to fashion and celebrity) suggests a new representation of young women.
- Analysis of the construction and function of **stereotypes**
- Representation and news values – how do the stories selected construct a particular representation of the world and particular groups and places in it? ('Rise, Resist. Raise your Voice' is the slogan for the website).

### Media Industries

*Teen Vogue* is a commercial media product but could also be seen as fulfilling a public service through its political reporting and social campaigns. The website also demonstrates the way that publishing institutions (in this case Conde Nast) have developed their reach through new technology and convergence.

- *Teen Vogue*'s web and social media sites show how institutions respond to changes in consumption
- The use of digital platforms to expand the output and reach of the products demonstrates how institutions have responded to the **impact of new technology**

### Media Audiences

The close study product provides an example of a clearly targeted, primary audience through demographics of gender and age which should encourage the study of issues of identity. Related to this would be a discussion of the changing relationship between producers and audiences in the context of participatory media. (**Clay Shirky 'End of audience'** theories).

- Definitions of mass and minority or **specialised audiences**.
- Debates around the idea of **targeting specialised audiences** (by age, gender, lifestyle etc.) and how successful that targeting is.
- Differing interpretations by different groups – those belonging to and outside the primary audience. (**Stuart Hall – reception theory**)
- Opportunities for audience **interactivity and creativity**.

### Social, political, cultural and economic contexts

*Teen Vogue* is culturally significant in its marrying of the political with fashion and lifestyle to target a young female audience more traditionally seen as interested in more superficial issues. Its explicit feminist stance and reporting on the Trump presidency has made it a relatively radical voice in the context of mainstream US media. The social and economic contexts can be addressed in terms of how the product has been received and how it has succeeded when other magazines (online) are struggling to maintain audiences.

**Product: The Voice website**

<http://www.voice-online.co.uk/>

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

**Selection Criteria**

Online, social and participatory – news website, produced by and targeting a minority group.

**What needs to be studied? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

**Media Language**

How are the codes and conventions of a website used in the product? How are these conventions used to influence meaning?

The website should be analysed in terms of

- the composition of the images, positioning, layout, typography, language and mode of address

The application of a **semiotic approach** will aid the analysis of the way in which the website creates a narrative about the world it is constructing – often to do with race, ethnicity and age.

The **genre conventions** of news websites will need to be studied and the genre approach should also include reference to news values.

**Narrative** in the context of online material can refer to the way that the images and the selection of stories construct a narrative about the world – one which is likely to be ideological.

**Media Representations**

The choice of online product provides a wide range of representational issues. These include the representation of the target audience – black Britons – but also the selection and construction of news stories and their subjects. The analysis of representation will build on work done in the analysis of visual images and can be used to explore target audiences and ideological readings

- Representation of particular groups (race, gender), construction of a Black British identity in *The Voice*.
- Who is constructing the representation and to what purpose? (Stuart Hall)
- Analysis of the construction and function of **stereotypes**
- Representation and news values – how do the stories selected construct a particular representation of the world and particular groups and places in it?

**Media Industries**

*The Voice* is a commercial media product but could also be seen as fulfilling a public service through its targeting of an ethnic minority audience. The website also demonstrates the way that news institutions have had to respond to **new technology** through *The Voice*'s **bi-media** presence and use of **convergence**.

- *The Voice* provides a case study for the specialised nature of media **production, distribution and circulation** within a regional and national context.
- The use of digital platforms to expand the output and reach of the products demonstrates how institutions have responded to the **impact of new technology**

### Media Audiences

The close study product provides an example of a clearly targeted, primary audience through demographics of ethnicity, race and age which should encourage the study of issues of identity. Related to this would be a discussion of the changing relationship between producers and audiences – is there a need for media aimed at specialised audiences in the context of audience as producer? (**Clay Shirky 'End of audience' theories**)

- Definitions of mass and minority or **specialised audiences**.
- Debates around the idea of **targeting specialised audiences** (by race, age, lifestyle etc.) and how successful that targeting is in reality.
- Differing interpretations by different groups – those belonging to and outside the primary audience. (**Stuart Hall – reception theory**)
- Opportunities for audience **interactivity and creativity**.

### Social, political, cultural and economic contexts

*The Voice* as an institution has historical and cultural significance in its origins (1982) as the UK's first (and only) newspaper aimed specifically at a black British audience, dealing with relevant political and social issues. The website continues this function but is perhaps considered more mainstream and less political than in the past. The economic context can be explored through a consideration of the nature of the production and distribution and move to online content to reach a wider audience and attract advertisers.

**Product: *Metroid: Prime 2 Echoes***

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

**Selection Criteria**

Video Game

The study focuses on:

- the game
- the game cover

<http://www.mobygames.com/game/metroid-prime-2-echoes/cover-art/gameCoverId,49848/>

For *Metroid Prime 2: Echoes* (PEGI rated 12) you should have knowledge and understanding of this product as a contemporary action adventure game in terms of the relevant issues of representation and its use of media language. In order to develop this awareness, you should consider the following examples of gameplay, **which may be accessed online**. You may play the game but this is not a requirement. Note that the following examples are age appropriate.

<https://www.youtube.com/watch?v=EmrW0kelwjQ>

<https://www.youtube.com/watch?v=f1kbBLur6ow>

These examples will offer ample opportunity to explore those elements of the theoretical framework which are detailed below.

**What needs to be studied? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

**Media Language**

The semiotic analysis of the visual style is indivisible from the study of genre and narrative with the mise-en-scene of the game – apparent in the gameplay and the cover art work – referencing sci-fi, action adventure as well as the conventions of different types of game play.

- Mise-en-scene analysis
- Semiotics: how images signify cultural meanings

**Narrative**

- Building on the **semiotic analysis**, consider the way the trailer **constructs narratives** of transformation and change in the central character of Samus Aran.
- Analyse the way video games artwork conforms to particular styles of **fantasy and hyper realism** and how this might link to narrative and audience.
- Analyse the way narrative techniques such as **binary oppositions** are used to create meaning and to position the audience.
- Narratology including **Todorov**
- Structuralism including **Lévi-Strauss**



## Genre

The **genre conventions** of different types of games can be identified such as

- first person, shooter and role playing games.
- The study of **genre conventions** will also overlap with issues of audience – such as mode of address and target audience.
- Genre theory including **Neale**

## Media Representations

The focus of representational issues in *Metroid* is clearly gender – the central character is unusual in the world of gaming where gender characteristics are usually clearly delineated. Representation of Samus Aran as implicitly male, transgender and female has been the subject of heated debate.

- Representation of **gender** – Samus Aran can be analysed within the context of debates around gender representations in the gaming industry.
- Representations of **future worlds** as part of the video game sci-fi genre
- Gender and video games can also be considered in the wider context of the games industry which has been accused of misogyny – who designs and consumes video games?

## Relevant approaches covered from the specification:

- Theories of representation including Hall
- Feminist theories including bell hooks and Van Zoonen
- Theories of gender performativity including Butler

## Media Industries

As a Nintendo game *Metroid* is the product of one of a handful of conglomerates which dominate the video games industry, a context which means that the study of the industry raises issues which are central to contemporary media studies:

- The structure of Nintendo as a company and its control of **production, distribution and circulation**
- The use of **digital platforms** to expand the output and reach of the games demonstrates how institutions have responded to the impact of **new technology**.
- Regulation of games through PEGI
- Cultural industries including Hesmondhalgh

## Media Audiences

Discussion of audience in the game industry interconnects with issues of representations in the assumptions about the nature of the typical gamer.

- **Psychographics and demographics** of the **target audience** for *Metroid*
- Categorisation of types of games around the concept of a **gendered audience**
- Controversies around the playing of video games
- Opportunities for **audience interactivity and creativity**
- Cultivation theory including Gerbner
- Reception theory including Hall
- Fandom including Jenkins
- 'end of audience' theories including Shirky

**Social and cultural contexts**

Metroid is a Japanese, sci-fi, action adventure video game developed by Nintendo. It is one of Nintendo's most successful franchises with 11 games available across all of the company's platforms. *Metroid* is a culturally significant game in the gaming universe due to its mix of style and tone which combines Super Mario Bros style platforming with darker content, but also due to the representation of the central character, Samus Aran. Aran is a bounty hunter whose gender identity has been the subject of controversy and debate, leading some commentators to identify the character as transgender reflecting contemporary social and cultural contexts.

**Product: *Tomb Raider Anniversary* (2007)**

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries and Audiences) and all relevant contexts.

**Selection Criteria**

Video Game

The study focuses on:

- the game
- the game cover

<http://www.mobygames.com/game/xbox360/lara-croft-tomb-raider-anniversary/cover-art/gameCoverId,196760/>

For *Tomb Raider Anniversary* (PEGI rated 16) you should have knowledge and understanding of this product as a contemporary action adventure game in terms of the relevant issues of representation and its use of media language. In order to develop this awareness, you should consider the following examples of gameplay, **which may be accessed online**. You may play the game but this is not a requirement. Note that the following examples are age appropriate.

<https://www.youtube.com/watch?v=UU8Sw0KDHcg>

<https://www.youtube.com/watch?v=ITKB4bbYPDI>

These examples will offer ample opportunity to explore those elements of the theoretical framework which are detailed below.

**What needs to be studied? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

**Media Language**

A semiotic analysis of the visual style inevitably engages with the study of genre and narrative with the mise-en-scene of the game – apparent in the gameplay and the cover art work – referencing sci-fi, fantasy and action adventure as well as the conventions of different types of game play.

Analysis must include:

- Mise-en-scene analysis
- Semiotics: how images convey cultural meanings

**Narrative**

- Building on the **semiotic analysis**, consider the way the gameplay works through narrative codes to **construct narratives of adventure and enigma** for the character.
- Analyse the way the video game's artwork conforms to particular styles of **fantasy and hyper realism** and how this might link to narrative and audience.
- Analyse the way narrative techniques such as **binary oppositions** and conflict are used to create meaning and to position the audience.
- Consider the ways in which the video game allows participation in and development of narrative
- Narratology including **Todorov**

- Structuralism including **Lévi-Strauss**

## Genre

The **genre conventions** of different types of games can be identified such as

- third person, shooter and role playing games.
- Action adventure conventions which reference Hollywood cinema
- The study of **genre conventions** will also overlap with issues of audience – such as mode of address and target audience.
- Genre theory including **Neale**

## Media Representations

The focus of representational issues in *Tomb Raider* is clearly gender – the central character, Lara Croft, is iconic in gaming and has become central in the controversial debates around the representation of women in gaming.

- Representation of **gender** – Lara Croft has been interpreted differently by different groups.
- The physical representation of Lara as a case study in the history and development of computer games
- Gender and video games can also be considered in the wider context of the games industry which has been accused of misogyny – who designs and consumes video games?
- Theories of representation including Hall
- Feminist theories including bell hooks and Van Zoonen
- Theories of gender performativity including Butler

## Media Industries

*Tomb Raider* is published by Eidos Interactive a UK company – the release of the anniversary edition is typical of the way in which institutions remake and 'reimagine' their products in order to extend the life of the franchise.

- The structure of Eidos Interactive as a company and its control of **production, distribution and circulation**
- The availability of different **platforms** for gaming (moving from exclusive availability as a PlayStation game to a variety of platforms)
- How the institution reflects gaming's origins in small, **independent companies** in contrast to its current status as a global, billion dollar industry.
- **Regulation** of games through PEGI
- Cultural industries including Hesmondhalgh

## Media Audiences

Discussion of audience in the game industry interconnects with issues of representations in the assumptions about the nature of the typical gamer. *Tomb Raider* has been one of the most successful games franchises reaching a mass, global audience.

- **Psychographics and demographics** of the **target audience** for *Tomb Raider*
- Use of a female protagonist to **target** a female audience.
- Controversies around the playing of video games – **moral panics**.
- Cultivation theory including Gerbner
- Reception theory including Hall
- Fandom including Jenkins

- 
- 'end of audience' theories including Shirky

**Cultural context**

*Tomb Raider Anniversary* is an entry in the long running franchise; a remake of the original Lara Croft game in 1996. Its longevity is a mark of its cultural significance with the character of Lara Croft a recognisable icon beyond the gaming audience, signifying a range of meanings around contemporary femininity.

<p><b>Product: Sims Freeplay</b></p> <p>This is an in-depth CSP and needs to be studied with reference to <b>all four elements</b> of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.</p>
<p><b>Selection Criteria</b></p> <p>Video game with online, social, participatory links. The game provides rich and challenging opportunities for analysis and study in relation to all four elements of the theoretical framework.</p> <p>You will need to study:</p> <ul style="list-style-type: none"> <li>• the game</li> <li>• its Facebook page <a href="https://www.facebook.com/thesimsfreeplay/">https://www.facebook.com/thesimsfreeplay/</a></li> <li>• its twitter feed <a href="https://twitter.com/TheSimsFreePlay?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor">https://twitter.com/TheSimsFreePlay?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor</a> .</li> </ul>
<p><b>What needs to be studied? Key Questions and Issues</b></p> <p>This product relates to the theoretical framework by providing a focus for the study of:</p> <p><b>Media Language</b></p> <ul style="list-style-type: none"> <li>• How are the <b>codes and conventions</b> of a video game used in the product? How are these conventions used to influence meaning?</li> <li>• Have <b>developing technologies</b> affected the media language? Some familiarity with the development of the Sims franchise (2000 – present) will be necessary.</li> <li>• The way media language incorporates <b>viewpoints and ideologies</b>. As a life simulation game <i>Sims Freeplay</i> includes many normative codes and values.</li> <li>• The application of a <b>semiotic approach</b> will aid the analysis of the way in which the website creates a <b>narrative</b> about the world it is constructing.</li> <li>• The <b>genre conventions</b> of video games, particularly the subgenre of life simulation or sandbox games, can be identified and discussed in relation to other CSP video games.</li> <li>• How is the game's <b>narrative</b> driven? What is the motivation for continuing engagement with the product and for the purchase of 'premium' content?</li> <li>• <b>Narrative</b> in the context of online material can refer to the way that the images and the selection of stories construct a narrative about the world – one which is likely to be ideological.</li> <li>• <i>Sims Freeplay</i> provides a useful case study for the discussion of <b>Baudrillard's</b> concepts including simulation, simulacra, implosion and hyperreality.</li> </ul> <p><b>Media Representations</b></p> <p>This product provides a wide range of opportunities to study representation. These include self-representation and representations of reality. The representations of gender (<b>van Zoonen</b>), ethnicity (<b>Gilroy</b>), religious affiliation and age in the Sims franchise have been an on-going subject of debate and there have been notable changes as the series has evolved.</p>

- Representation of particular social groups
- Who is constructing the representation and to what purpose? (**Stuart Hall**)
- What are the values, attitudes and beliefs embodied in the representations found in *Sims Freeplay*?
- Analysis of the construction and function of **stereotypes**
- Representation of the real world and **claims about realism**
- **Audience response** to representation and issues around identity (**Gauntlett**)

### Media Industries

*Sims Freeplay* is a spin-off from the highly popular and successful Sims franchise (Electronic Arts). It is an example of the 'freemium' commercial model – increasingly popular for app developers – in which the basic content is free but premium content is a paid for supplement. This game is a case study example of diversification and technological change as the video game industry has started to shift away from a reliance on hard copy console and PC products to streaming and (as here) to apps for tablets and mobile phones.

- The use of diverse digital platforms
- How are video games rated and **regulated** in the UK? (**Livingstone and Lunt**)
- A study of the Sims franchise will also engage with the **effect cultural producers have on media industries**.

### Media Audiences

This CSP can be discussed in relation to some general trends in the industry such as the gradual shift away from a heavily male-dominated target audience. Also, the reaction of some reviewers and regulators to *Sims Freeplay* is indicative of wider concerns about the potentially negative influences that video games are claimed to exert on players, particularly young players. These debates can be seen in the context of competing theoretical approaches to the audience, e.g. **effects theory (Bandura)**, **cultivation theory (Gerbner)** and **reception theory (Hall)**

- The role of fans and fandom in video gaming (**Jenkins**).
- How *Sims Freeplay* is marketed to a predominantly youth audience
- The interaction between audience, product and digital platform and the opportunities for audience involvement
- Differing interpretations by different groups – those belonging to and outside the primary audience.

### Social and cultural contexts

A discussion of the social and cultural context of *Sims Freeplay* will focus on the rapid growth and development of the video game industry and the debates about representation and effects.

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**Product: Men's Health Magazine**

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

**Selection Criteria**

Print: Magazine. The magazine should be studied in depth – the front pages and extracts from the Jan/Feb 2017 edition must be studied are shown the pages following this information. You will also need to study the magazine in relation to Media Industries and Media Audiences. This means looking beyond the specific edition to consider issues of ownership, production, funding, technologies and regulation (Media Industries) and targeting, marketing, sales and readership, audience interpretation, fulfilment, uses and gratifications ideas and theories (Media Audiences).

**What do I need to study? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

**Media Language**

The magazine front cover and specified content should be analysed in terms of the composition of the images, positioning, layout, typography, language and mode of address etc. this will then provide detailed evidence for application of the other theoretical frameworks

- Semiotics: how images signify cultural meanings

**Narrative and Genre**

The genre conventions of the magazine cover will need to be studied. While narrative may be more familiar to students as an approach to apply to moving image forms, it can also be very productively applied to print media as a way of examining audience targeting, positioning and interpretation.

- Consider the way the front cover creates a narrative about character and lifestyle in order to attract an audience
- The way in which the cover stories create enigma and anticipation for the reader – to be fulfilled by reading on.
- Structuralism including Lévi-Strauss
- Narratology including Todorov

The cover and specified content can be analysed in the context of genre in terms of conventions of layout and composition – which will overlap with analysis of visual language – but also as part of the genre of men's health and lifestyle magazines.

- Genre study would include an analysis of the conventions of magazine front covers – a study which would overlap with visual analysis and audience positioning.
- Students should extend their genre approach by analysing the conventions of content of the magazine.
- Genre theory including Neale



## Media Representations

Clearly the key areas of representation suggested by the magazine are to do with gender, primarily masculinity but also how this affects the representation of women.

- The emphasis on male beauty and grooming challenges some conventions of traditional stereotypes of masculinity.
- The types of images selected refer to concepts of hyper masculinity and gender as performance
- Men as object of a homosexual and heterosexual gaze
- Theories of representation including Hall
- Feminist theories including bell hooks and Van Zoonen
- Theories of gender performativity including Butler

## Media Industries

The main focus for industry for this close study product is Hearst publishing, the multinational conglomerate which publishes *Men's Health* and a range of other fashion and lifestyle magazines. This will provide a case study of a commercial media institution where the primary - though not sole – focus is print.

- Case study of Hearst as a conglomerate.
- Developments in new technology mean that many of their brands are now online as well as in print – including the *Men's Health* website.
- Institutional strategies for keeping print popular and relevant in the contexts of developing technology and competition from other brands.
- Cultural industries including Hesmondhalgh.

## Media Audiences

As ever the theoretical framework of audience intersects with the study of visual codes and genre crucial to analysing mode of address and techniques of persuasion with the front cover functioning as a form of advertising.

- The mode of address can be analysed through the visual and written codes
- Study of target audiences in terms of demographics and psychographics for magazines – publishing companies provide a great deal of data online in relation to their audience research for specific publications.
- The way in which different audience interpretations over time reflect social, cultural and historical contexts.
- Reception theory including Hall

## Social and cultural contexts

*Men's Health* magazine represents a notable social and cultural shift in expectations of contemporary masculinity (a shift which could be usefully compared with the advert for Score Hair cream). The study of *Men's Health* can be linked to social and cultural contexts through reference to body image and changes in what society deems acceptable and unacceptable representations.

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Why Social's Going Mental

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VIN DIESEL, 49, LARGER THAN LIFE, SMARTER BY HALF



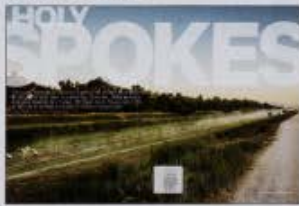


# EDITOR'S LETTER

NEW YEAR GOALS WORTH THE RESOLVE

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Meet the men traversing war-torn Israel by bike on an epic three-day endurance challenge



PAGE **76**

Take New Year fitness up a class with our definitive round-up of 2017's best group workouts for men

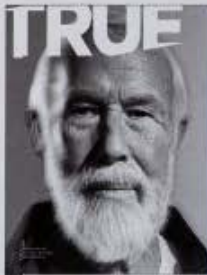
PAGE **84**

They say an apple a day keeps the doctor away, but could your iPhone aptly treat mental health ills? *MH* investigates



PAGE **90**

Our love letter to bread french-sticks. It to anyone who believes you can't du pain and gain



PAGE **96**

Like your PBs, age is just a number. *MH* profiles the men running, lifting, swimming and climbing into elderhood



PAGE **125**

Our guide to making sure cold-weather adventures are an haute affair this ski season

DIESEL'S SLANT IS ONE TO ASPIRE TO



MENSHEALTH.CO.UK

**S**o this is Christmas. And what have you done? I'd wager it goes like this: you started the year with good intentions, bought new trainers, hit a few new classes and gave up drinking earlier in the week than Thursday.

You faltered a bit late Feb, but got into the swing of things again come spring and made a good fist of your goals by July, so you felt happy enough with your topless self on a Greek island beach.

All this you managed to keep going into early autumn until the mercury dipped and you suddenly realised come December that you'd slowly let it go and were in need of a reboot.

Sound familiar? Hey, I'm no Nostradamus, I've just been doing this a few years. In fact, I've been doing it long enough to find the cycle just a little bit dispiriting.

Bertrand Russell thought that love and happiness were related to spontaneity – but when we're this predictable, how can we ever claim to be truly unshackled by restraint? I have similar misgivings with the

whole 'new year, new you' bandwagon. For starters, what was wrong with the old you? And at what point does the new you become washed-up you again? Like Sisyphus, the Greek king forced to roll a boulder uphill for eternity, such thinking is an exercise in futility.

Am I being hypocritical? Maybe a touch. This month's package has been curated to include a wealth of tools and tricks to help you return to your fighting weight and undo the damage of a festive season well spent. But it's not about flagellation or denial, nor are we in the business of redemption. So yes we can help you lose the gut (p76), cleanse the liver (p27) and generally get back on the straight and narrow. But we're also here to tell you to have your bread and eat it (p90).

A line in our Vin Diesel profile gives me real cheer. It's from Ang Lee, who says that he has never seen the actor unhappy. I don't know about you, but to me that's a real goal. Because true prosperity isn't just for Christmas or New Year. It's for life.

**TOBY WISEMAN**  
BSME EDITOR OF THE YEAR

MEN'S HEALTH 17



“Your only limit is your self-belief”

**794**  
The number of miles  
competitively run by  
Howells in 2016

**TRUE  
GRIT**



## THE MARATHON MAN

Phillip Howells - 69



### Accomplishments

Crowned ‘Britain’s most overactive pensioner’ Howells has 233 marathons and five completions of the 56-mile Comrades ultra under his belt. What’s more, he claims he’s far from the finish line...

### How has your fitness developed over the years?

I had a ‘road to Damascus’ moment after my wife died when I was 50. I was four stone overweight and knew I had to do something. I ran a five-hour 20-minute London Marathon two years later. The next year I cut that down to under four.

### Marathons are one thing, but South Africa’s Comrades ultramarathon is another entirely. What drives you?

I knew I could run a marathon, but two and a bit marathons? I started thinking about it and it wouldn’t go away. It’s a very emotive race. I did the first one in 10 hours and seven minutes. A friend said, “Your only limit is your self-belief.” It’s become something of a mantra.

### Have you peaked yet?

I’d say running a 35-mile ultra aged 61 while feeling mentally

and physically strong was my best performance.

### How does your training routine work?

I feel fitter if I do more than just running, so I cycle and swim. I get on the crosstrainer for core and upper-body strength and I do free weights, too. In a week I’ll run 30 miles, swim two miles and cycle 40. It recharges me mentally as much as physically.

### Do you take much notice of advances in sports science?

To an extent, but I believe the greatest performances in sport come from mental training.

I know people with more talent than me, but often the people with the right attitude triumph. I also think having an understanding of nutrition makes for a better athlete. If something is more than 10% sugar, I won’t eat it.

### What’s changed the most?

I have to go slower now. I was diagnosed with atrial fibrillation in 2012, which can cause stroke. My doctor told me I wouldn’t be able to run marathons any more, but I’m very bloody minded. As long as I take it fairly easy during the races I should be OK.

### Do you often suffer from racing injuries?

No, but I have friends who get injured and take months off. If it’s achilles, groin or hamstring, you probably do need to rest up. But for most injuries it’s a case of active recovery. Dial down your ego, slow up a bit and you’ll be back to full speed in no time.

### What does the future hold?

I’m hoping to complete 333 marathons. Then I’ll do park runs. I will always set targets, albeit within my limits. Being fit improves your quality of life. The key is to keep going. I’ll be doing it until I collapse.

## Product: Oh Comely Magazine

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

### Selection Criteria

Print: Magazine (Independent). *Oh Comely* is an alternative magazine, aimed at a niche audience. The front pages and extracts from issue 35 must be studied are shown the pages following this information. You will also need to study the magazine in relation to Media Industries and Media Audiences. This means looking beyond the specific edition to consider issues of ownership, production, funding, technologies and regulation (Media Industries) and targeting, marketing, sales and readership, audience interpretation, fulfilment, uses and gratifications ideas and theories (Media Audiences).

### What do I need to study? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

#### Media Language

The magazine front cover and specified content should be analysed in terms of the composition of the images, positioning, layout, typography, language and mode of address etc. this will then provide detailed evidence for application of the other theoretical frameworks. *Oh Comely* uses a deliberately alternative design to other magazines aimed at young women and this is evident from the front cover and throughout the magazine.

- Semiotics: how images signify cultural meanings

#### Narrative and Genre

The genre conventions of the magazine cover will need to be studied. While narrative may be more familiar to students as an approach to apply to moving image forms, it can also be very productively applied to print media as a way of examining audience targeting, positioning and interpretation.

- Consider the way the front cover creates a narrative about character and lifestyle in order to attract an audience
- *Oh Comely* uses a minimal aesthetic for its cover design. It clearly values design as part of its identity.
- The way in which the cover stories create enigma and anticipation for the reader – to be fulfilled by reading on.
- Structuralism including Lévi-Strauss
- Narratology including Todorov

The cover and specified content can be analysed in the context of genre in terms of conventions of layout and composition – which will overlap with analysis of visual language – but also as part of the genre of women's fashion and lifestyle magazines.

- Genre study would include an analysis of the conventions of magazine front covers – a study which would overlap with visual analysis and audience positioning.
- Students should extend their genre approach by analysing the conventions of content of the magazine.

- Genre theory including Neale

### **Media Representations**

Clearly the key areas of representation suggested by the magazine are to do with gender, primarily femininity but also how this affects the representation of men.

- *Oh Comely* constructs a representation of femininity with its focus on creativity and quirkiness.
- The focus is on women as artists, entrepreneurs, athletes and musicians and female empowerment is a major theme.
- The absence of men as part of the representation of masculinity in *Oh Comely* magazine.
- Representation of social groups: *Oh Comely* constructs a lifestyle through its focus on culture and the environment. This analysis would offer the opportunity to question some of the messages and values constructed by the magazine.
- Theories of representation including Hall
- Feminist theories including bell hooks and Van Zoonen
- Theories of gender performativity including Butler

### **Media Industries**

In contrast to *Men's Health* magazine, *Oh Comely* is an independent magazine published by Iceberg Press, a small London publisher which publishes only one other title.

- Case study of Iceberg as an independent media company.
- Developments in new technology mean that small companies can also use the internet to communicate and target audiences.
- Institutional strategies for keeping print popular and relevant – Iceberg's branding includes a commitment to print over other media forms.
- Cultural industries including Hesmondhalgh

### **Media Audiences**

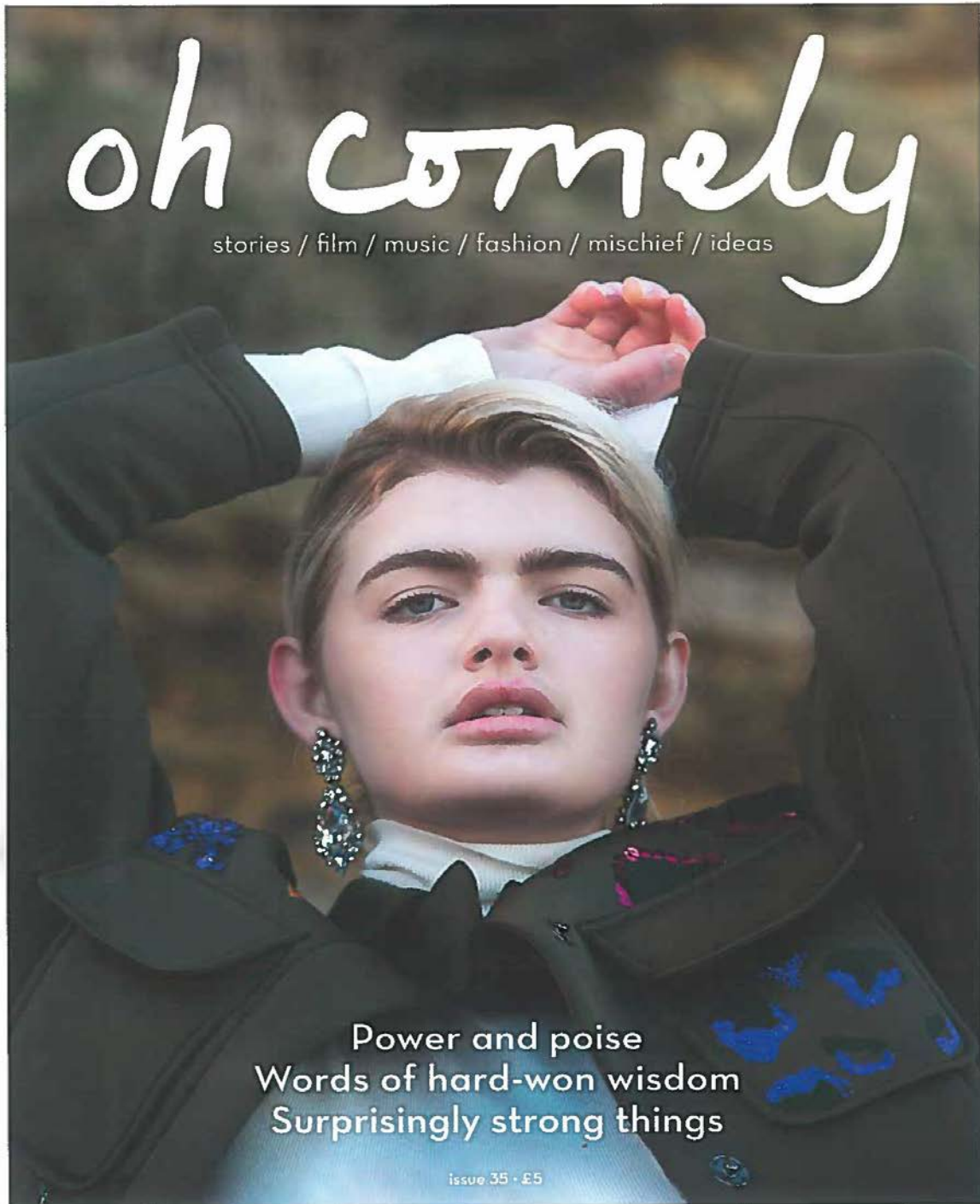
As ever the theoretical framework of audience intersects with the study of visual codes and genre crucial to analysing mode of address and techniques of persuasion with the front cover functioning as a form of advertising.

- The mode of address can be analysed through the visual and written codes.
- Study of target audiences in terms of demographics and psychographics for magazines – publishing companies provide a great deal of data online in relation to their audience research for specific publications.
- *Oh Comely* has a niche target audience of young women (average age 27) with high disposable incomes, who are not addressed by other magazines. The publisher defines the magazine as 'a genuinely alternative read for creative young women.'
- The way in which different audience interpretations over time reflect social, cultural and historical contexts.
- Reception theory including Hall

### **Social and cultural contexts**

*Oh Comely* is part of a development in lifestyle and environmental movements of the early twenty first century which rebrand consumerism as an ethical movement. Its representation of femininity reflects an aspect of the feminist movement which celebrates authenticity and empowerment.





Power and poise  
Words of hard-won wisdom  
Surprisingly strong things

issue 35 • £5

# Speaking out

*Introducing five women you need to know about – the next generation  
of strong voices to admire, follow and inspire your own revolution*

words aimee-lee abraham





portrait gareth iwan jones

*"People go to extraordinary lengths  
to control the humble vagina"*

**Fahma Mohamed, FGM Campaigner**

At 14, Fahma Mohamed discovered that female genital mutilation was rife within her own Somali community in Bristol, and was shocked into action. Since then, she has juggled her high-school studies with a fierce campaign to emphasise the needless, illegal damage that is occurring behind closed doors. That campaign has translated into solid legislation, and at just 19 she has persuaded key government players to commit to ending FGM by 2030. Because of Fahma and her team, public sector workers are now helping teachers, doctors and social workers to identify and assist girls at risk. She has already been awarded an honorary PHD in law in recognition of her hard campaign work, and is due to begin her undergraduate degree in Biomedicine. An unstoppable force, and a Sister of which we can collectively be proud.

@FahmaEndFGM



*“Possess an opinion / Get noticed through it”*

**Deanna Rodger, Poet**

At 18, Deana Rodger became the youngest British Poetry Slam Champion ever to be crowned. Since then, she has written commissions for and performed at the 2012 Olympics, at Buckingham Palace and at Downing Street—bringing life and urgency to the issues that affect the most disenfranchised members of society. Whether speaking on behalf of London’s homeless, addressing the housing crisis, or rapping about the conflicts of her identity as a Jamaican-Scottish Brit, her goal is always the same: to empower young people to “see themselves as protagonists in their lives, and as creative entrepreneurs within their territories”. Arming the unconfident and unsure with prose and power they need to become activists, she is also a fearless facilitator and mentor working with a number of youth engagement programmes and universities internationally.

@DeannaRodger



*"My beauty ripples. My thighs make waves"*

**Megan Jayne Crabbe, Body Positivity Blogger**

Standing up for unapologetic self-love in a self-loathing world, Megan lights up our lives and Instagram feeds with her wry commentary and joyful #donthatetheshake jiggle-dance routines. A recovered anorexic, she has paved her own way to freedom, and reminds us every day that pretty is not the rent you pay to exist in the world. We love a woman who has this to say about cellulite: "I know that I'm supposed to hate it, but I don't. The canvas of my body is made up of so many textures... I place my fingers in those tiny crevices and trace them lovingly while I sit. I see magical constellations sprawling across my skin." She's a warrior in a mermaid costume, bravely treading where most will not - posting candid photos, fiercely holding the diet industry to account, and maintaining authenticity and honesty in a space so frequently filled with nothing but highlight reels.

@bodyposipanda

55



*"I'm sure every woman can build their life again if they are just given that chance"*

**Meltem Avcil, Former Child Detainee, Activist**

Aged 13, Meltem was woken at 6am by the sound of eight immigration officers breaking down her front door, their heavy footsteps filling every room of the house. From there, Meltem and her Mother were thrown into a caged van and driven to Yarl's Wood detention centre. Robbed of all autonomy and deprived of her basic rights, Meltem gathered signatures and support from behind bars and spearheaded the 2010 campaign that ended the detention of children seeking asylum in the UK. Now, she is hell-bent on achieving the same for all refugee women. She is currently writing a film script, in which she aims to provide different portrayals of the lives of refugees, and is particularly keen to spread her campaign throughout schools and universities.

@MeltemAvcil



portrait lauren maccabee

*"Why aren't there more women in tech?  
It shouldn't just be a boy's club"*

**Amali De Alwis, CEO of Code First: Girls**

Amali is passionate about helping to demystify the world of tech, encouraging women to enter technology industries and start their own businesses. Over the past three years, her social enterprise Code First: Girls has taught over 2,500 women how to code for free, helping to directly, pragmatically and unapologetically address the gender imbalance in an industry where women currently represent just 17 per cent of the workforce. Speaking of her time with Alwis' team, alumna Josephine Shaddock recently wrote: "I learnt that the I-don't-understand feeling is nothing to be ashamed of, but rather a stage to work through... Your brain cannot be full. Coding might not be everyone's cup of tea, but it is an ideal way to open someone up to how the world will be built from now on." There's magic in that.

@omali\_d



# More than gender

*Siblings Andrea and Ash Allan talk about their experience with shifting identity, and share the local landscapes that freed them up to talk things through*

words and photos andrea allan





In January 2014, what we thought was the final stage of transition happened, and my brother Andrew finally became my sister, Ash. After three years, a second transition has taken place, the androgynous name remains, but gender shifts on its axis for Ash, oscillating once again between the two binary codes. As we've discovered while growing up and talking these things through together, gender is only one part of the transition.

**Andrea Allan:** There's a quote in the TV series *Transparent* that I love: "When one person in the family transitions, everyone transitions". You haven't watched it though, and you've said that you don't want to - why was that?

**Ash:** It's a bit like watching a documentary about yourself in a way, or about a group that you're a part of without it being an interest, like music for example. It's an issue I've had to deal with. Would every person with depression really want to watch a documentary on depression? It's a personal journey.

**AA:** I get that. It's quite interesting as the creator of *Transparent*, Jill Soloway, was inspired to write it based on her own experience of having a transgender father, and has used the series to explore gender identity. Writing it perhaps helped her to deal with it. I like that it shows the family side, how it affects different members of the family. That's what was so potent for me while watching it. It's good in the sense that some of the issues it raises are going to a wider audience, and stops people from being closed-minded.

**Ash:** That is good. We've always been open-minded though I think. I think it trends back to having a mother who's religious and fought hard for us to be able to attend religious services with her and a father who's not religious and who also fought for us to choose not to be part of a religion. We were encouraged to see choices: you don't just do it because someone else is.

**AA:** What I've noticed since you've been living as a man again is that you're not

suddenly Andrew, going back to before you transitioned, with everything involved in that. It's not possible to go back. We've all gone through that experience of changing and then moved on to where we are now.

**Ash:** It's an evolution, another step forward. I agree, there's no reversing. When I got my hair cut, Mam got upset as it reminded her of her son. That's not who I am anymore, no matter what happens going forward. I'm Ash, I've forged a new identity now. I don't have a reason as to why it feels comfortable to be in this more masculine mode, when I think back there's no 'why' to answer behind my previous transition to female. It's about what feels right now, at this moment.

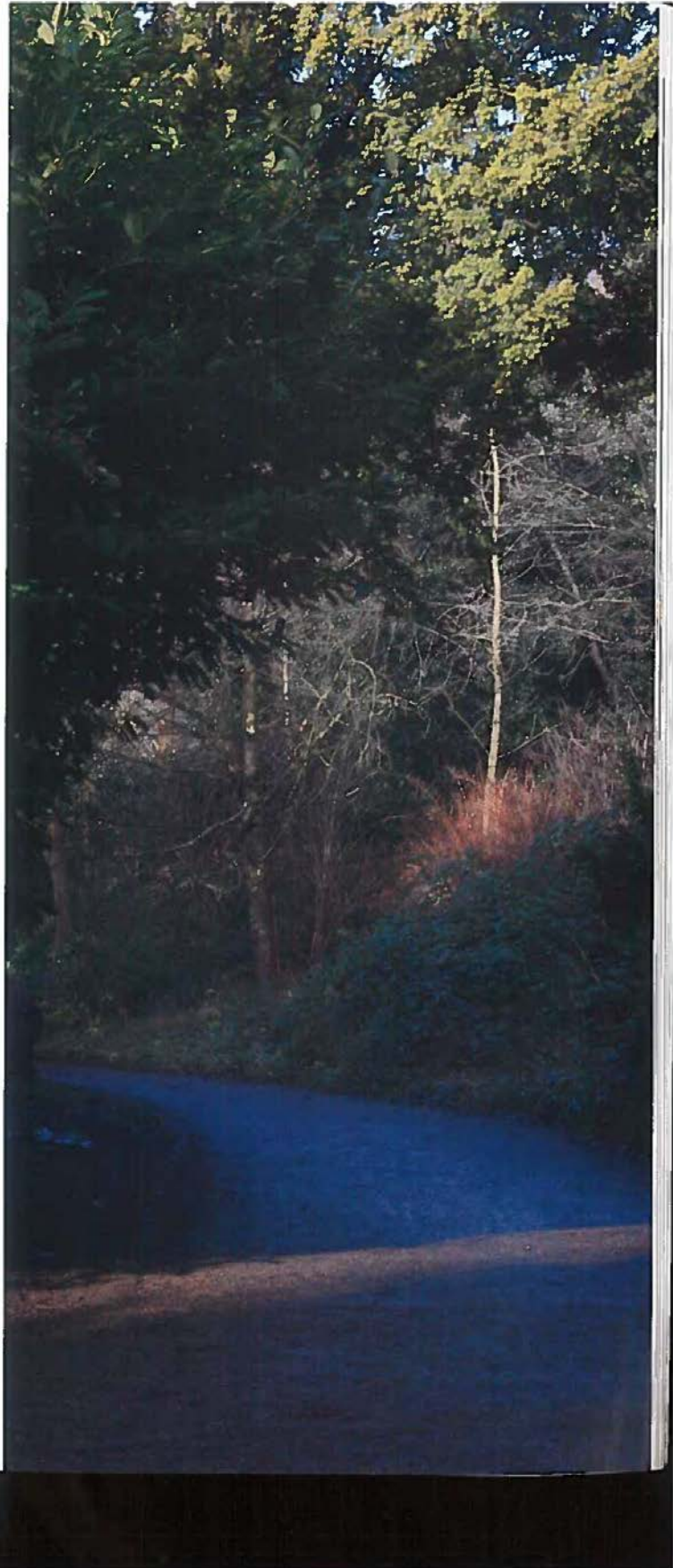
**AA:** One of the things I think helped a lot, especially in the beginning when we were still living at home, was going for drives and walks. A neutral space for both of us so we could open up. Places we've both grown up playing or walking in, that feel safe. Also, when you're driving or out walking there's

the opportunity to not talk, which is equally important, to feel completely comfortable with the person you're with to have silence.

**Ash:** It may sound strange but there doesn't have to be eye contact when you're walking or driving beside someone. Sometimes this made it easier to be a little more open; it wasn't like we were sitting across a table from each other. There were no physical barriers but in those open spaces we could create one to duck behind while we expressed something that was difficult to get out.

**AA:** Yeah, I totally agree. There are other things to focus on as well, if we were out walking in the dene I could break up the conversation with something light-hearted, or even mundane, collect my thoughts and then pick up the conversation again. It gave me time to see things from your perspective, and be a little more diplomatic in my response.

**Ash:** I found myself having less awareness of time as well; they were conversations for →







their own sake and in that space. In that context, other priorities slipped away so there could be a focus on the 'now'. For me those conversations were a way of navigating personal topics we were both heavily caught up in; we're like two sides of a coin. Inviting in your perspective broadened my own understanding.

**AA:** It's about making the effort to be in that situation as well, and like you say to have less awareness of time. On many occasions I remember driving round Newcastle late at night, going round in loops, down roads we'd never been on before, just to continue the conversation.

**Ash:** Yeah - creating physical spaces to fill with thoughts and words. Something else I've been thinking about is that because we've both had mental health issues, depression and transitioning, we've had to find a strength in ourselves to overcome. We might never feel we're at a stage where that part of our lives is a closed chapter. I don't think there is a moving on, but an evolution

that shapes us as we grow. Do you feel there's a moving on from your depression? Or is it just different?

**AA:** I would say different. A few years ago, I didn't feel like I'd gotten over it, but I felt like a weight had been lifted off my shoulders. There was more light. But I still get depressed; when I feel myself slipping I know what to do to get out of that mindset. But it's always at the back of my mind: 'Am I going to make things difficult for myself?'

**Ash:** That's a key, though. Hearing you talk about your depression back then upset me quite a bit. But it made me realise how important people are, how important you are. When you're faced with the possibility of a loss, it reaffirms the bond we built and shared growing up. You realise this is an important person, and you need them.

**AA:** Absolutely. I think it's always been instilled in us as siblings to look out for one another, and to always be there for each other. •



Ash Allan is a composer and sound designer based in Newcastle upon Tyne, perched on the beautiful north-eastern coast of the UK. He's quite tall, dislikes travelling by boat, and rides a red Ducati on sunny days. He provides samples of his audio creations and game design at [valkyrie-sound.com](http://valkyrie-sound.com).

Andrea Allan is a photographer and writer also based in Newcastle. Her photography work draws on personal experiences and observations, culminating in photographic series that she exhibits across the UK in installation and book format. She is also the editor of *Enthra* magazine.

## Product: Newspaper The Daily Mail

This is a Targeted Close Study product for which you will need to focus on the following areas of the Theoretical Framework:

Media Industries

Media Audiences

You will need to be familiar with the Daily Mail newspaper as an institution and have knowledge and understanding the newspaper as a media product in terms of the relevant newspaper industry and audience issues it illustrates. In order to develop this knowledge and understanding, you should consider **one complete print edition of the newspaper** chosen by your teacher and **selected key pages from the newspaper's website**, including the **homepage** and **at least one other page** as context for the role of newspapers in the contemporary media landscape.

### Selection Criteria

Print, Newspapers

The *Daily Mail* is a national daily tabloid newspaper that has historical, social, cultural and political significance. This product offers opportunity for interpretation and in-depth critical analysis and invites close comparison with the *i*. These two newspapers operate within contrasting political and economic contexts with clear differences in style, address, ideological viewpoint and target audience.

### What needs to be studied? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

#### Media Industries

The *Daily Mail*, launched in 1896 offers many opportunities for studying the relationship between ownership patterns, economic factors and political viewpoints. The history of the *Daily Mail* provides many examples of the paper's political influence including some high-profile clashes between the paper and its political opponents. In the context of declining print sales for all newspapers, the *Daily Mail* has been relatively successful, particularly by embracing the opportunities of digital technology, adjusting its style to an evolving target readership and by adopting popular campaigns.

Industries issues to be studied include:

- How **processes of production, and circulation** shape the *Daily Mail*
- The **specialised and institutionalised nature of media production** and circulation
- The impact and effects of **technological change** including **digital convergence** and the relationship between the print product and *Mail Online*
- Editorial control by owners and the influence of the editor (the **effect of individual producers** on media industries)
- The significance of **economic factors**
- The **regulation** of the newspaper industry through the Independent Press Standards Organisation (IPSO) Post-Leveson debates re Impress, Royal Charter, etc.

#### Media Audiences

The study of audience in the context of newspapers is of particular importance. The theoretical framework of audience intersects with the study of visual codes and representations which are crucial to analysing the mode of address and techniques of persuasion used to create a consensus for a particular set of beliefs and values. Areas of investigation include:

- Demographics and Psychographics of target audience
- How the *Daily Mail* **reaches, addresses and positions** its audience
- How the **content** of individual news stories **attract** the audience
- The **effect** that newspapers such as the Daily Mail have on audiences (media effects theory, reception theory)
- The **uses** made by audiences of a daily newspaper including aspects of identity and cultural capital

### **Social, political, economic and cultural contexts**

The Daily Mail's robust right of centre stance, the controversies arising from its campaigns and attitudes and its success in terms of circulation make it a useful case study of the social and cultural contexts of the media, particularly as part of a comparative study alongside the other CSP newspaper. From an economic perspective, it will be useful to consider how print newspapers have responded to declining revenue particularly considering the reach of its associated website.



**Product:****Print: Newspaper - The *i***

This is a Targeted Close Study product for which you will need to focus on the following areas of the Theoretical Framework:

Media Industries

Media Audiences

You will need to be familiar with the *i* newspaper as an institution and have knowledge and understanding the newspaper as a media product in terms of the relevant newspaper industry and audience issues it illustrates. In order to develop this knowledge and understanding, you should consider **one complete print edition of the newspaper** chosen by your teacher and **selected key pages from the newspaper's website**, including the **homepage** and **at least one other page** as context for the role of newspapers in the contemporary media landscape.

**Selection Criteria**

Print – A national daily ‘quality tabloid’ which will enable students to compare products and the context in which they are produced and consumed. It will be studied alongside the Daily Mail.

**What do I need to study? Key Questions and Issues**

This newspaper product relates to the theoretical framework by providing a focus for the study of:

**Media Industries**

The *i* is a newspaper, launched in 2010, which offers a range of opportunities for discussion of the ways in which the newspaper industry is owned and controlled and how it has responded to the impact of new technologies. A case study of Johnston Press will allow students to demonstrate knowledge and understanding of:

- How processes of production, and circulation shape the *i*
- The specialised and institutionalised nature of media production and circulation
- The effect of recent technological change
- Issues concerning newspaper ownership and influence
- The significance of economic factors
- The regulation of the newspaper industry through the Independent Press Standards Organisation (IPSO)

**Media Audiences**

The study of audience in the context of newspapers is of particular importance. The theoretical framework of audience intersects with the study of visual codes and representations which are crucial to analysing the mode of address and techniques of persuasion used to create a consensus for a particular set of beliefs and values. Areas of investigation include:

- Demographics and Psychographics of target audience
- How the *i* **reaches, addresses and positions** its audience
- How the **content** of individual news stories **attract** the audience
- How and why the audience can **interpret** news stories in different ways
- How different **responses** can be linked to aspects of identity and cultural capital

- Media effects including **Bandura**
- Cultivation theory including **Gerbner**
- Reception theory including **Hall**

**Social, political, economic and cultural contexts**

The *i* launched to pose a challenge to existing 'quality' newspapers with low cover price and tabloid format in the context of declining newspaper sales and can be considered in relation to the social and cultural contexts surrounding the sale of print newspapers. From an economic perspective, it will be useful to consider how print newspapers have responded to declining revenue and its slightly left of centre political positioning mirrored its 'parent' paper, the *Independent*, now defunct in print form.

**Product: Music Video – *Letter to the Free* – Common ft Bilal**

This is a targeted CSP and needs to be studied with reference to **two elements** of the Theoretical Framework (Media Language and Media Representation) and all relevant contexts. A suitable version of this video can be found at <https://www.youtube.com/watch?v=KO7tVuPHOxA>

**Selection Criteria**

Music Video – *Letter to the Free* is a product which possesses cultural and social significance. It will invite comparison with other CSP music videos allowing for an analysis of the contexts in which they are produced and consumed.

**What needs to be studied? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

**Media Language**

Detailed study of *Letter to the Free* should help students to develop an understanding of how music video can serve a range of functions while **communicating multiple meanings**.

**Analysis should include:**

- Mise-en-scene analysis
- Cinematography
- Semiotics: how images signify cultural meanings
- Aesthetics

**Narrative**

- How does *Letter to the Free* appeal to its target audience?
- How is the narrative being constructed by the song lyrics reinforced?
- How does the narrative position the audience?
- How can the narrative invite a **range of responses**?
- What pleasures does the narrative offer the audience?
- How is the narrative **incorporating views and ideologies**?
- What is the role of Common in the narrative?

**Genre**

- Identification of the **conventions** of the Performative music video.
- How music videos serve the needs of media producers
- How music videos meet the expectations of audiences
- **Genre theory** including **Neale**

**Media Representations**

*Letter to the Free* explicitly focuses on the history and contemporary experience of African Americans and allows for an exploration of the effect of social, cultural and political context on representations of ethnicity.

- Representation of ethnicity, with focus on how Common is a black man exploring black culture-specific issues.
- Use of specific historical and contemporary experience to construct a political narrative and argument

- How representations invoke discourses and ideologies and position audiences
- Representation of gender within the video and in the context of wider representations of women in the music industry
- Representation of place
- Common as celebrity persona
- Theories of representation including **Hall**
- Theories of gender performativity including **Butler**
- Drawing on theories of Postcolonialism (**Gilroy**)

### **Social, political, economic and cultural contexts**

Common is an Oscar and Grammy award winning hip/hop rap artist who wrote *Letter to the Free* as a soundtrack to *The 13<sup>th</sup>* – a documentary by Ava DuVernay named after the American 13<sup>th</sup> amendment (the abolition of slavery). Some of Common's output is highly politicised, existing in the context of a variety of social and cultural movements aimed at raising awareness of racism and its effects in US society (e.g. Black Lives Matter). The product can also be considered in an economic context through the consideration of if and how music videos make money (through, for example, advertising on YouTube).



**Product: Music Video – *Ghost Town* – The Specials (1981)**

This is a targeted CSP and needs to be studied with reference to **two elements** of the Theoretical Framework (Media Language and Media Representation) and all relevant contexts.

The official version of this video can be found at <https://www.youtube.com/watch?v=RZ2oXzrnti4>

**Selection Criteria**

Music Video – *Ghost Town* is a product which possesses cultural, social and historical significance. It will invite comparison with the other CSP music video allowing for an analysis of the contexts in which they are produced and consumed.

**What needs to be studied? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

**Media Language**

Detailed study of *Ghost Town* should enable students to demonstrate appreciation and critical understanding of the historical development of music videos and allow for social, cultural and political comparison with contemporary CSPs.

**Analysis should include:**

- Mise-en-scene analysis
- Cinematography
- Semiotics: how images signify cultural meanings
- Postmodernism

**Narrative**

- Construction of a narrative and links to song lyrics (the journey through a deserted landscape, lyrics which refer to effects of political and economic conditions)
- Narrative appeal and pleasures offered
- Audience positioning and invited responses
- **Narratology**

**Genre**

- How the music video genre uses intertextuality and hybridity to establish meanings
- The historically relative and dynamic nature of genre
- How music videos serve the needs of media producers
- How music videos meet the expectations of audiences
- **Genre theory** including **Neale**

Directed by the graphic designer Barney Bubbles (there's an interesting overview of his work at <https://daily.redbullmusicacademy.com/2015/03/barney-bubbles-feature>), the video combines eerie shots of a deserted East End of London with the band in a 1962 Vauxhall Cresta lip syncing. The mise-en-scene and cinematography seem to reference a range of film styles including British social

realism, thriller and horror genres, with the expressionist lighting drawing attention to the different meanings of the lyric 'ghost town'. The hybrid mix of references and music video forms – an experimental combination of narrative (the journey), performance and concept – means that the video can be read through a postmodern approach with reference to intertextuality and hybridity.

The strong political message of the video is a challenge to the audience with a direct mode of address which is both angry and plaintive. The video was unusual for the time in conveying a strong social message (in contrast to the dominant style of pop music in the charts at the time), meaning that the audience of the time might well have been shocked or discomfited by it.

### Media Representations

- Analysis of *Ghost Town* can help develop an understanding of the **processes of selection and combination** which **construct versions of reality**
- The **effect of social and cultural and historical contexts** on representations of ethnicity (British multiculturalism)
- How representations invoke **discourses and ideologies** and **position audiences**
- Representation of **time and place** within the video – England in the early 1980s, specifically London as shown in the video, but also Coventry which is referred to in the song and was the home city of the band
- Theories of representation including **Hall**

The aesthetic of the music video, along with the lyrics, represents an unease about the state of the nation, one which is often linked to the politics of Thatcherism but transcends a specific political ideology in its eeriness, meaning that it has remained politically and culturally resonant.

The representations in the music video are racially diverse. This reflects its musical genre of ska, a style which could be read politically in the context of a racially divided country. This representation of Britain's emerging multiculturalism, is reinforced through the eclectic mix of stylistic influences in both the music and the video.

The following articles provide a useful overview of the development of ska music in the UK:

- *Ska story: the sound of angry young England*: (<https://www.chicagoreader.com/chicago/ska-story-the-sound-of-angry-young-england/Content?oid=875398>)
- *Reggae: the sound that revolutionised Britain* (<https://www.theguardian.com/music/2011/jan/30/reggae-revolutionary-bob-marley-britain>)

### Historical, social, political, economic and cultural contexts

*Ghost Town* by The Specials conveys a specific moment in British social and political history while retaining a contemporary relevance. The cultural critic Dorian Lynskey has described it as "a remarkable pop cultural moment" one that "defined an era". The video and song are part of a tradition of protest in popular music, in this case reflecting concern about the increased social tensions in the UK at the beginning of the 1980s. The song was number 1 post-Brixton and during the Handsworth and Toxteth riots.

The continued relevance of *Ghost Town* (particularly in light of the 2011 London riots) and its political context of Thatcherism is discussed in the following articles which would be useful for study:

- *The Specials: How Ghost Town Defined an Era* (<https://www.bbc.co.uk/news/magazine-13780074>)
- Abigail Gardner (an academic specialising in pop music and the media) *Ghost Town: A Haunting 1981 Protest Song That Still Makes Sense Today*.  
<https://theconversation.com/ghost-town-a-haunting-1981-protest-song-that-still-makes-sense-today-88733>
- Alexis Petridis (Guardian music journalist) *Ska for the madding crowd: **The Specials and the story of the UK's most remarkable chart-topper*** | Culture | The Guardian

In 1981 opportunities for revenue directly from music videos were very limited and their economic value came as a marketing tool to advertise the single. This function was particularly important pre-internet, with the popularity of broadcast pop shows such as *Top of the Pops* (MTV was launched in 1981 but had limited availability in the UK initially). However the *Ghost Town* video is now on YouTube with revenue opportunities through viewing and advertising. It also provides a link to The Specials YouTube subscription channel which has opportunities to purchase their back catalogue and new material.

An overview of the different ways music videos can make money in the contemporary economic context is discussed in this article from the US *Rolling Stone* magazine:

<https://www.rollingstone.com/music/music-news/seven-ways-musicians-make-money-off-youtube-192629/>

### Product: Advertising and Marketing – Score

This is a targeted CSP and needs to be studied with reference to **two elements** of the Theoretical Framework (Media Language and Media Representation) and all relevant contexts.

### Selection Criteria

Advertising and Marketing – Score pre-1970 product. It will invite comparison with other CSP adverts allowing for an analysis of the contexts in which they are produced and consumed.

Get what you've always wanted

the great grooming action  
of a hair cream from a liquid.

If you haven't been getting all you want from a liquid hair groom, get new Score Liquid. Gives you the great grooming action of a cream. That's because new clear Score Liquid is made by the men who make clear Score Hair Cream. So you get great grooming action. And you also get Score's famous greaseless look, Score's famous masculine scent.

**Score® Liquid Hair Groom**

Score—Three Ways.™ Hair Cream. Spray Deodorant. Liquid Hair Groom.

© 1967 Bristol-Myers Co.

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© Bristol Myers Co. 1967

### What needs to be studied? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

#### Media Language

Detailed study of *Score* should enable students to develop an understanding of the dynamic and changing relationships between media forms, products and audiences.

#### Analysis should include:

- Mise-en-scene analysis
- Production values and Aesthetics
- Semiotics: how images signify cultural meanings
- How advertising conventions are socially and historically relative
- The way in which media language incorporates viewpoints and ideologies

#### Narrative

- How does *Score* construct a narrative which appeals to its target audience
- How and why audience responses to the narrative of this advert may have changed over time
- How does this advert create desire for the product

#### Techniques of Persuasion

- Students should be able to demonstrate knowledge and understanding of the persuasive techniques used in the advert and issues surrounding brand values, brand message, brand personality and brand positioning should inform the analysis

#### Media Representations

Discussion of the *Score* advertisement will focus mainly on **representation of gender** including

- The processes which lead media producers to **make choices** about how to **represent social groups**
- How audience **responses to interpretations** of media representations reflect social, cultural and historical attitudes
- The **effect of historical contexts** on representations
- Theories of representation including **Hall**
- Theories of gender performativity including **Butler**
- Feminist theories including **bell hooks and van Zoonen**
- Theories of identity **including Gauntlett**

#### Historical, social and cultural contexts

The *Score* hair cream advert is an historical artefact from 1967, as such it can be examined productively by considering its historical, social and cultural contexts, particularly as it relates to gender roles, sexuality and the historical context of advertising techniques. 1967 can be seen as a period of slow transformation in western cultures with legislation about and changing attitudes to the role of women – and men – in society, something that the advert can be seen to negotiate. Produced in the year of decriminalisation of homosexuality the representation of heterosexuality could be read as signaling more anxiety than might first appear. The reference to colonialist values can also be linked to social and cultural contexts of the ending of Empire. The advertising techniques of fifty years ago are fundamentally similar to today – if more explicit.

**Product: Advertising and Marketing – Maybelline ‘That Boss Life part 1’ Manny Gutierrez**  
(online ad)

This is a targeted CSP and needs to be studied with reference to **two elements** of the Theoretical Framework (Media Language and Media Representation) and all relevant contexts.

### Selection Criteria

Advertising and Marketing – The *Maybelline* advertisement possesses cultural, social and historical significance and provides rich and challenging opportunities for interpretation and in depth critical analysis.

A copy of the advertisement is available at <https://vimeo.com/196780341>

### What needs to be studied? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

#### Media Language

Detailed study of *the Maybelline ‘That Boss life’* should enable students to develop an understanding of how conventions of advertising are socially and historically relative, dynamic and can be used in a hybrid way.

#### Analysis should include:

- Mise-en-scene analysis
- Cinematography and Aesthetics
- How developing technologies affect media language
- Intertextuality and hybridity
- Semiotics: how images **signify cultural meanings**
- How advertising **conventions are socially and historically relative**
- **The significance of challenging or subverting advertising conventions**
- The way in which media language **incorporates viewpoints and ideologies**

#### Narrative

- How does the *Maybelline* advert position its audience?
- How does the *Maybelline* advert construct a narrative which appeals to its target audience?
- The ways in which the advert can attract a range of responses and interpretations
- How does this advert create desire for the product?

#### Techniques of Persuasion

- Students should be able to demonstrate knowledge and understanding of the persuasive techniques used in the advert and issues surrounding brand values, brand message, brand personality and brand positioning should inform the analysis

#### Media Representations

Discussion of the *Maybelline* advert will focus mainly on **representation of gender, age, ethnicity and lifestyle** with opportunities for direct comparison with other advertising CSPs.

Focusing on:-

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

- How and why **stereotypes** can be used **positively and negatively**
- The processes which lead media producers to **make choices** about how to **represent social groups**
- How audience **responses to interpretations** of media representations reflect social, cultural and historical attitudes
- The **effect of social and cultural contexts** on representations
- Theories of representation including **Hall**
- Theories of identity **including Gauntlett**

### **Social and cultural contexts**

Analysis of the *Maybelline* advert will enable students to enter discourses on gender fluidity and engage with the idea that for advertisers, gender is no longer important – the only identity that matters is as consumer. The changes in cultural and social norms are well-reflected in this product and the changing expectations of audiences and consumers can be explored through this product.



**Product:**

**Radio – *War of the Worlds* (1938) Broadcast available at:**

<https://archive.org/details/OrsonWellesMrBruns>

This is a Targeted Close Study product for which you will need to focus on the following areas of the Theoretical Framework:

Media Industries

Media Audiences

You will need to listen to excerpts from the broadcast but the main focus will be the technological development of radio as an institution.

**Selection Criteria**

Radio. *War of the Worlds* is an **early example of a hybrid radio form**, adapting the H.G. Wells story using **news and documentary** conventions. The broadcast and the initial response to it has **historical significance** as an early, documented, example of the mass media apparently having a direct effect on an **audience's behavior**. The academic research carried out into the broadcast (and the ongoing dispute about the extent of the effect) provided some of the early media audience research and the findings have been extremely influential in the media, advertising and political campaigning.

A useful overview and discussion of the context can be found here (not part of the CSP for assessment): <https://www.wnycstudios.org/story/war-worlds>

**What do I need to study? Key Questions and Issues**

This radio product relates to the theoretical framework by providing a focus for the study of:

**Media Industries**

*War of the Worlds* provides an historical context for broadcasting, being produced at a period when radio was the only form of domestic media; the 1930s and 1940s became known as the 'golden age' of radio.

- *War of the Worlds* was broadcast by Columbia Broadcasting Company – an institution still in existence (in a very different form) today. In 1938 there were only two **national broadcasting companies** – known as the networks.
- Radio broadcasting was seen as direct competition to newspapers which had previously been the only way of *receiving* news. *War of the Worlds* was drawing on new forms – and referring to its main competitor – by using the news format.
- The broadcast is typical of the way institutions are always looking for new styles in order to **attract audiences**.
- Regulation – radio broadcasting was regulated by the Federal Communications Commission and it investigated the broadcast to see if it had broken any laws. In the 1930s there were concerns over the power of radio to cause distress.
- The broadcast provides an excellent example to consider the effect of individual producers on media industries as this is the work of Orson Welles who can be seen as the author of the work, pushing the boundaries of what was thought to be possible in radio.



### Media Audiences

War of the Worlds has become a real-world test case for a variety of audience theories, although the exact nature of the audience response is still disputed.

- What techniques does the broadcast use to convince the audience that what they're hearing is really happening?
- Consider the way that external factors – **global political context, gender, religion, education** etc. - are likely to also affect audience response
- The ways in which **audiences interpret** the same media product differently – at the time of broadcast and now. Would audiences react in the same way today?
- Cultivation theory including Gerbner
- Reception theory including Hall

### Historical, social, political and cultural contexts

*War of the Worlds* can be considered in a historical context as it provides an interesting study of the power and influence of radio as a form during its early days of broadcasting. It is also useful to consider the product in a social, cultural and political context when considering audience responses to the programme. It was first broadcast on the eve of World War II and reflected fears of invasion in the US and concerns about international relations.

**Product:****Radio – *Life Hacks***

Broadcast available: <https://www.bbc.co.uk/programmes/b09c189d>

This is a Targeted Close Study product for which you will need to focus on the following areas of the Theoretical Framework:

Media Industries

Media Audiences

You will need to listen to excerpts from the broadcast but the focus will be considering industry matters and audience response.

**Selection Criteria**

Radio. *Life Hacks* is an example of a transitional media product which reflects changes in the contemporary media landscape (it is the replacement for a previous, similar programme, *The Surgery*). *Life Hacks* is both a traditional radio programme with a regular, scheduled broadcast time, but is also available online after broadcast for streaming and downloading. The broadcast itself and the accompanying website provides opportunities for audience interaction, which is central to the programme's address to its audience. *Life Hacks* also exemplifies the challenges facing the institution as a public service broadcaster that needs to appeal to a youth audience within a competitive media landscape.

**What do I need to study? Key Questions and Issues**

This radio product relates to the theoretical framework by providing a focus for the study of:

**Media Industries**

- *Life Hacks* is a Radio 1 product and therefore has a public service status as part of the BBC.
- Identification of funding for Radio 1 through the license fee, concept of a hypothecated tax.
- Issues around the role of a public service broadcaster – how does *Life Hacks* reflect the need to represent the nation. Arguments over the need for addressing a youth audience already catered for commercially.
- Consider the programme as distinctive in its public service remit.
- The influence of new technology on media industries – *Life Hacks* as multi – platform media product.

**Media Audiences**

*Life Hacks* is reflective of the way the industry targets niche audiences and provides an opportunity to consider industry regulation and the availability of new technology shapes audience targeting and response.

- What techniques does the broadcast use to target a youth audience?
- Consider the way that external factors – such as demographics and psychographics – are likely to also affect audience response and produce differing interpretations
- Consider the opportunities for audience interaction and self-representation
- cultivation theory including Gerbner
- reception theory including Hall

**Social and cultural contexts**

*Life Hacks* reflects an acceptance of diversity and a degree of openness in contemporary culture around personal, social and identity issues.

<p><b>Product:</b>  <b>Film – <i>Chicken</i>: (Joe Stephenson, UK, 2014) production and distribution context</b></p>
<p>This is a Targeted Close Study product for which you will need to focus on the following areas of the Theoretical Framework:  Media Industries  Students are not required to watch the film for the assessment.</p> <p>A link to the trailer can be found here <a href="https://www.youtube.com/watch?v=M1e-d57_7kg">https://www.youtube.com/watch?v=M1e-d57_7kg</a></p>
<p><b>Selection Criteria</b>  Film: <i>Chicken</i> is an example of <b>micro budget</b> film making and raises issues around the role and future of national cinema as well as the viability of media products produced outside of the mainstream for niche audiences. Students do not need to watch the film but will need to be familiar with the <b>production context and distribution</b> materials including the official website, posters, trailer, social media presence (twitter, facebook etc).</p> <p>The film should only be studied in relation to Media Industries.</p>
<p><b>What do I need to study? Key Questions and Issues</b>  This film product relates to the theoretical framework by providing a focus for the study of:</p> <p><b>Media Industries</b></p> <ul style="list-style-type: none"> <li>• Identification of how <i>Chicken</i> is characteristic of an <b>independent film</b> release, with consideration of budget, distribution, circulation.</li> <li>• Micro budget rather than low budget film (approximately £110,000) – entirely independent financing.</li> <li>• Distribution techniques – reliance on new technology; VOD, streaming, audience ‘programming’ (open screen etc.)</li> <li>• Continued use of traditional marketing and distribution; trailers, posters, film festivals etc.</li> <li>• The concept of “risk-taking” in terms of narrative choice available to independent studios</li> <li>• Regulation of the industry through <b>BBFC</b> (British Board of Film Classification).</li> <li>• Regulation including <b>Livingstone and Lunt</b></li> </ul> <p><b>Social, economic and cultural contexts</b></p> <p><i>Chicken</i> is characteristic of contemporary cultural production in its use of new technology at production and distribution stages. Reflects shifting patterns of audience consumption. As a low budget film, it will be interesting to consider this film in its economic context, especially in comparison to big-budget Hollywood films.</p>

## **Additional Notes for Teachers**

### **Availability and age suitability of CSPs**

AQA has provided links to online versions of the majority of the CSPs. Some products will, however, need to be purchased by centres. Where this is the case, we have made it clear where they can be accessed. Further information is provided below.

There may be issues relating to age appropriateness for some of the CSPs. Teachers should use their discretion in previewing and selecting suitable material, but it should be noted that all age-rated CSPs are suitable for audiences of below 18.

### **Television**

Capital can be purchased on DVD.

Deutschland 83 can be accessed at <http://www.channel4.com/programmes/deutschland-83> or can be purchased on DVD.

The Missing Series 2 can be purchased on DVD.

Witnesses can be purchased on DVD.

No Offence can be accessed at

<http://www.channel4.com/programmes/no-offence/on-demand/56409-001> or can be purchased on DVD.

The Killing can be purchased on DVD. Please note that this should be the Danish version of the series and not the American re-make.

An outline knowledge of the series will be sufficient to place narrative, plot and genre elements of the specified episodes in context. For The Missing, students do not need to be familiar with Series One of this programme. They only need to be familiar with Series Two.

### **Online, social, participatory media**

Links to the Teen Vogue and social media presence are available in the CSP booklet.

A link to The Voice website is available in the CSP booklet.

### **Video games**

Tomb Raider Anniversary, Metroid Prime 2 Echoes and Sims freeplay are available as PC games and on a range of consoles or as an app. Students should have knowledge and understanding of these products in terms of the relevant issues of representation and use of media language. In order to develop this awareness, learners can either play the game or consider extracts of gameplay that are available online. Links to appropriate extracts of gameplay are provided in the CSP booklet.

### **Newspapers**

Centres should choose an edition of The i and The Daily Mail and also study the websites of both of these newspapers.

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## **Advertisements**

A link is provided in the CSP booklet to the online advertisement for this course. A digital version of the print advertisement is available in the CSP booklet.

## **Radio**

A link to The War of the Worlds is provided in the CSP booklet. An additional link to a podcast about The War of the Worlds is also provided. The podcast is not a product to be studied for assessment but will provide interesting additional information on the way the product was received.

Life Hacks can be accessed online and a link to the website is provided in the CSP booklet.

## **Film**

Film is an inextricable part of the wider media landscape, which is intimately connected with other media, such as television, video games and online media. However, to avoid overlap with A level Film Studies, film should not be a primary object of study in this context. Students may study individual feature films, but, for this specification, this must only be in the context of the study of media industries.

Students do **not** need to watch the film CSP.

A link to an age appropriate trailer for the film is available in the CSP booklet. The study focus should be on media industry aspects of this CSP: the nature of production, distribution and circulation.

## **Magazines**

Digital versions of the magazine cover and pages to be studied are available in the CSP booklet.

## **Music Video**

Links to online versions of the music videos are available in the CSP booklet.

The table below shows each of the CSPs, the areas of the framework in relation to which they must be studied, the contexts in which they should be studied and where they will be tested.

<b>CSP</b>	<b>Framework areas</b>	<b>Contexts</b>	<b>Question Paper/Section</b>
Capital	Media Language Media Representations Media Industries Media Audiences	Social, political, economic, cultural	Paper 2
Deutschland 83	Media Language Media Representations Media Industries Media Audiences	Social, political, economic, cultural	Paper 2
The Missing	Media Language Media Representations Media Industries Media Audiences	Social, political, economic, cultural	Paper 2
Witnesses	Media Language Media Representations Media Industries Media Audiences	Social, political, economic, cultural	Paper 2
No Offence	Media Language Media Representations Media Industries Media Audiences	Social, political, economic, cultural	Paper 2
The Killing	Media Language Media Representations Media Industries Media Audiences	Social, political, economic, cultural	Paper 2
Teen Vogue	Media Language Media Representations Media Industries Media Audiences	Social, political, economic, cultural	Paper 2
The Voice	Media Language Media Representations Media Industries Media Audiences	Social, political, economic, cultural	Paper 2
Metroid: Prime 2 Echoes	Media Language Media Representations Media Industries Media Audiences	Social, cultural	Paper 2
Tomb Raider Anniversary	Media Language Media Representations Media Industries Media Audiences	Cultural	Paper 2
The Sims Freeplay	Media Language Media Representations Media Industries Media Audiences	Social, cultural	Paper 2
Men's Health	Media Language Media Representations Media Industries Media Audiences	Social, cultural	Paper 2
Oh Comely	Media Language Media Representations Media Industries Media Audiences	Social, cultural	Paper 2

The Daily Mail	Media Industries Media Audiences	Social, political, economic, cultural	Paper 1 Section B
The i	Media Industries Media Audiences	Social, political, economic, cultural	Paper 1 Section B
Letter to the Free	Media Language Media Representations	Social, political, economic, cultural	Paper 1 Section A
Ghost Town	Media Language Media Representations	Historical, social, political, economic, cultural	Paper 1 Section A
Score	Media Language Media Representations	Historical, social, cultural	Paper 1 Section A
That Boss Life	Media Language Media Representations	Social, cultural	Paper 1 Section A
War of the Worlds	Media Industries Media Audiences	Historical, social, political, cultural	Paper 1 Section B
Life Hacks	Media Industries Media Audiences	Social, cultural	Paper 1 Section B
Chicken	Media Industries	Social, economic, cultural	Paper 1 Section B

## END OF CLOSE STUDY PRODUCTS BOOKLET

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