

MEDIA STUDIES

@ ST. EDMUND'S COLLEGE



A LEVEL COURSE INFORMATION BOOKLET

— 2019/20 —



COURSE BREAKDOWN

Please find below a breakdown of the course. Further information can be found in the full specification, which is available on the Eduqas AS/A level Media Studies webpage. Assessment for all three components is completed at the end of Rhetoric II. This means that students will not complete the AS Level, however students will sit a stringent end-of-year examination in the Trinity term of Rhetoric I.

COMPONENT 1 - MEDIA PRODUCTS, INDUSTRIES AND AUDIENCES Written examination (2 hours 15 minutes) - 35% of qualification

- Section A: Analysing Media Language and Representation

There are two questions in this section, the first of which involves analysing the media language of an *unseen* print or audiovisual media product. The second question requires students to compare the use of representation in an unseen product and one set product.

- Section B: Understanding Media Industries and Audiences

This section will assess students' understanding of two different media platforms and require them to discuss the different contexts that impact media products. There will be one question on media industries and another on audiences.

COMPONENT 2 - MEDIA FORMS AND PRODUCTS IN DEPTH Written examination (2 hours 30 minutes) - 35% of qualification

- Section A – Television in the Global Age

There will be one two-part question *OR* one extended response question in relation to two set products, one of which must be a non-English language television production.

- Section B – Magazines: Mainstream and Alternative Media

There will be one two-part question *OR* one extended response question in relation to two set products, one of which will be an historical magazine product and the other a non-mainstream magazine.

- Section C – Media in the Online Age

There will be one two-part question *OR* one extended response question in relation to two set products, both of which will be contemporary online blogs and websites.

COMPONENT 3 - CROSS-MEDIA PRODUCTION Coursework - 30% of qualification

- The coursework unit consists of an individually produced cross-media production, across two forms (print & audiovisual) in response to a choice of briefs set by the exam board.
- Students must apply their knowledge and understanding of the theoretical framework and digital convergence.

ACROSS EACH OF THESE COMPONENTS, STUDENTS WILL BE ASSESSED ON THE FOLLOWING OBJECTIVES:

- AO1: Demonstrate knowledge and understanding of the theoretical framework of media, contexts of media and the influence of these contexts on media products and processes.
- AO2: Apply knowledge and understanding of the theoretical framework of media to analyses of media products and their contexts. Use and evaluate academic theories to make judgements and draw conclusions.
- AO3: Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.



THEORETICAL FRAMEWORK

The course is predominantly structured around a framework of four **theoretical concepts**, each of which the students must apply to their studies of different media platforms and products. A definition of each of the concepts can be found below, as well as some of the set theories that students must learn to apply and critique.

Media Language	Media Representation
<ul style="list-style-type: none"> The ways in which media forms, codes and conventions are used in products to communicate meaning. 	<ul style="list-style-type: none"> How the media portray events, issues, individuals and social groups through the re-construction of reality.
<p>KEY THEORISTS:</p> <ul style="list-style-type: none"> Roland Barthes (Semiotics) Tzvetan Todorov (Narratology) Steve Neale (Genre theory) Claude Lévi-Strauss (Structuralism) Jean Baudrillard (Postmodernism) 	<p>KEY THEORISTS:</p> <ul style="list-style-type: none"> Stuart Hall (Representation theory) David Gauntlett (Identity theory) Liesbet van Zoonen (Feminist theory) bell hooks (Feminist theory) Judith Butler (Gender performativity) Paul Gilroy (Postcolonialism)
Media Industries	Media Audiences
<ul style="list-style-type: none"> How the media industries' processes of production, distribution and circulation affect media forms and platforms. 	<ul style="list-style-type: none"> How media forms target and address audiences, how audiences interpret and respond to them, and how members of audiences become producers themselves.
<p>KEY THEORISTS:</p> <ul style="list-style-type: none"> Paul Curran & Jean Seaton (Power & the Media) Sonia Livingstone & Peter Lunt (Regulation) David Hesmondhalgh (Cultural industries) 	<p>KEY THEORISTS:</p> <ul style="list-style-type: none"> Albert Bandura (Media effects) George Gerbner (Cultivation theory) Stuart Hall (Reception theory) Henry Jenkins (Fandom) Clay Shirky (End of audience theory)

A LEVEL MEDIA STUDENTS: TIPS FOR SUCCESS:

- Organisation skills:** Use your folder effectively and keep it neat. Ensure that all of your classwork, prep work, handouts and resources are organised chronologically and by topic. You will thank yourself for doing this come revision time.
- Media consumption:** Despite the wealth of technology and media content available to us, we are often not the broad media consumers we like to think we are. Push yourself to seek out new things; read, listen and watch; this will engage you with invaluable wider issues and contexts.
- Production practice:** Take every opportunity to enhance your media production skills, particularly camerawork and editing, in and out of school. Be creative and make things!
- Independent thinking:** Be original in your ideas and discussion of media issues. Try to avoid basic and obvious points by thinking critically and 'outside the box'. Expressing an opinion in your work is not a bad thing so long as you can do so in a constructive manner.



PLATFORMS & PRODUCTS

Across their time on the course, students will study **nine different media platforms**, with as many as two or three set products covered on each. Students will need to know these products inside-out, be confident in discussing their historical, political and social contexts and be prepared to apply key theories where appropriate.

Many of them are readily available online and easily found through a search engine, whilst others have been published on the Eduqas website. Copies will be provided by the Media department as we cover them in lessons.

Platform	Set Text(s)
Advertising & Marketing	<ul style="list-style-type: none"> • Tide print advertisement (1950s) • Kiss of the Vampire film poster (1963) • WaterAid audiovisual advertisement (2016)
Newspapers	<ul style="list-style-type: none"> • The Daily Mirror (incl. 10 November 2016 - post-US election) • The Times (incl. 10 November 2016 - post-US election)
Music Videos	<ul style="list-style-type: none"> • Formation by Beyonce (2016) • Riptide by Vance Joy (2013) • Dream by Dizzee Rascal (2004)
Film Marketing*	<ul style="list-style-type: none"> • I, Daniel Blake (2016) • Straight Outta Compton (2015)
Video Games*	<ul style="list-style-type: none"> • Assassin's Creed III: Liberation (2012)
Radio	<ul style="list-style-type: none"> • Late Night Woman's Hour (28 October 2016)
Television	<ul style="list-style-type: none"> • Life on Mars (2006, UK - Season 1 Episode 1) • The Bridge (2015, Denmark/Sweden, Season 3 Episode 1)
Magazines	<ul style="list-style-type: none"> • Woman's Realm (7-13 February 1965) • Huck (Feb/Mar 2016, Issue 54)
Online	<ul style="list-style-type: none"> • PointlessBlog: http://www.youtube.com/user/PointlessBlog • DesiMag: http://www.desimag.co.uk

* Students will only study the marketing and promotion of these products, not the films or video games themselves.



READING LIST

There is no expectation that students purchase any of the below books; they are all stocked in the department and in the College library. However, students may wish to use some of the texts to enhance and enrich their understanding of the course's theoretical concepts. The list below is therefore intended to give a flavour of the course and provide a reference point if any topics prove particularly challenging.

Course textbook: Bell, C. and Johnson, L. (2017). *Eduqas Media Studies for A Level Year 1 & A*.

- Available from: <http://amzn.eu/887AG4H>

Butler, J. (2006). *Gender Trouble*. Oxon: Routledge.

- Available from: <http://amzn.eu/gGqy4pz>

Chandler, D. (2017). *Semiotics: The Basics*. Oxon: Routledge.

- Available from: <http://amzn.eu/2FdTOMX>

Curran, J. and Seaton, J. (2003). *Power Without Responsibility*. 6th ed. Oxon: Routledge.

- Available from: <http://amzn.eu/8hBzdFS>

Gauntlett, D. (2008). *Media, Gender and Identity: An Introduction*. Oxon: Routledge.

- Available from: <http://amzn.eu/hmCZVeh>

Gauntlett, D. (2012). *Making is Connecting*. Cambridge: Polity Press.

- Available from: <http://amzn.eu/duFeBkr>

Gilroy, P. (2002). *There Ain't No Black in the Union Jack: The Cultural Politics of Race & Nation*. Routledge.

- Available from: <http://amzn.eu/2chh2Yt9>

Hesmondhalgh, D. (2012). *The Cultural Industries*. 3rd ed. London: SAGE.

- Available from: <http://amzn.eu/3trRCFI>

hooks, b. (2000). *Feminist Theory: From Margin to Center: From Margin to Centre*. London: Pluto Press.

- Available from: <http://amzn.eu/6OUGpS8>

hooks, b. . (2006). *Outlaw Culture: Resisting Representations*. Oxon: Routledge.

- Available from: <http://amzn.eu/4TwJjk3>

Lane, R.J. (2008). *Jean Baudrillard*. Oxon: Routledge.

- Available from: <http://amzn.eu/aaCCUWUW>

Lunt, P. and Livingstone, S. (2012). *Media Regulation*. London: SAGE.

- Available from: <http://amzn.eu/acVzEci>

Neale, S. (1999). *Genre and Hollywood*. Oxon: Routledge.

- Available from: <http://amzn.eu/gGqy4pz>

Said, E. (2003). *Orientalism*. Oxon: Routledge.

- Available from: <http://amzn.eu/cPSPlnp>

Shirky, C. (2009). *Here Comes Everybody*. London: Penguin.

- Available from: <http://amzn.eu/9Sjb0il>

Thomas, B. (2015). *Narrative: The Basics*. Oxon: Routledge.

- Available from: <http://amzn.eu/2chh2Yt>

van Zoonen, L. (1994). *Feminist Media Studies*. London: SAGE.

- Available from: <http://amzn.eu/8EGXBMk>



MEDIA CONSUMPTION

One of the keys to success on this particular course is broad media consumption. Engaging with a variety of media, and different products from outside of many students' comfort zone, is vital to developing a rich understanding of media issues and debates.

Just small habits can make a major difference in this regard, such as reading a newspaper every day, choosing something a bit more challenging on Netflix or listening to a podcast on the bus. Below are some websites, Twitter feeds and podcasts that can help students to develop these habits. There are obviously many other alternatives out there, but below can be used as a starting point.

TWITTER FEEDS:

@TheMediaTweets
@SightSoundmag
@TIME
@BBCr4today
@mediaguardian
@davidgauntlett
@COLFESmedia
@mashable

PODCASTS:

The Media Show (BBC Radio 4)
Yeah, But It's Not As Simple As That (VICE UK)
The Media Podcast with Olly Mann

WEBSITES:

<http://www.huffingtonpost.co.uk>
<http://www.theatlantic.com>
<http://www.theguardian.com>
<http://www.theringer.com>
<http://www.vice.com>
<http://www.brandrepublic.com>

MAGAZINES:

TIME
The Economist
The Spectator
Rolling Stone
The New Yorker





DEPARTMENT INFORMATION

Department Rationale

Media Studies equips students to understand the ever-shifting and changing role of the mass media in contemporary society. As technology continues to change the fundamental ways in which messages and information are communicated, students will be encouraged to think critically in evaluating the influence of the media, and the extent to which it shapes our views and experiences of the world. Effectively tackling these issues and debates requires engagement with literature from a range of disciplines, from social sciences and gender studies to semiotics, linguistics and audience reception theory.

Equally, media production stimulates students' creative and technical abilities. It provides students with an insight into the intricacies involved in planning, organising, executing and presenting products across different media platforms. This practical experience further develops students' analytical eye by allowing them to experiment with different codes, conventions, techniques and devices. Both the examined and practical elements of the subject promote students' debating, reasoning and social skills and their ability to work effectively with others.

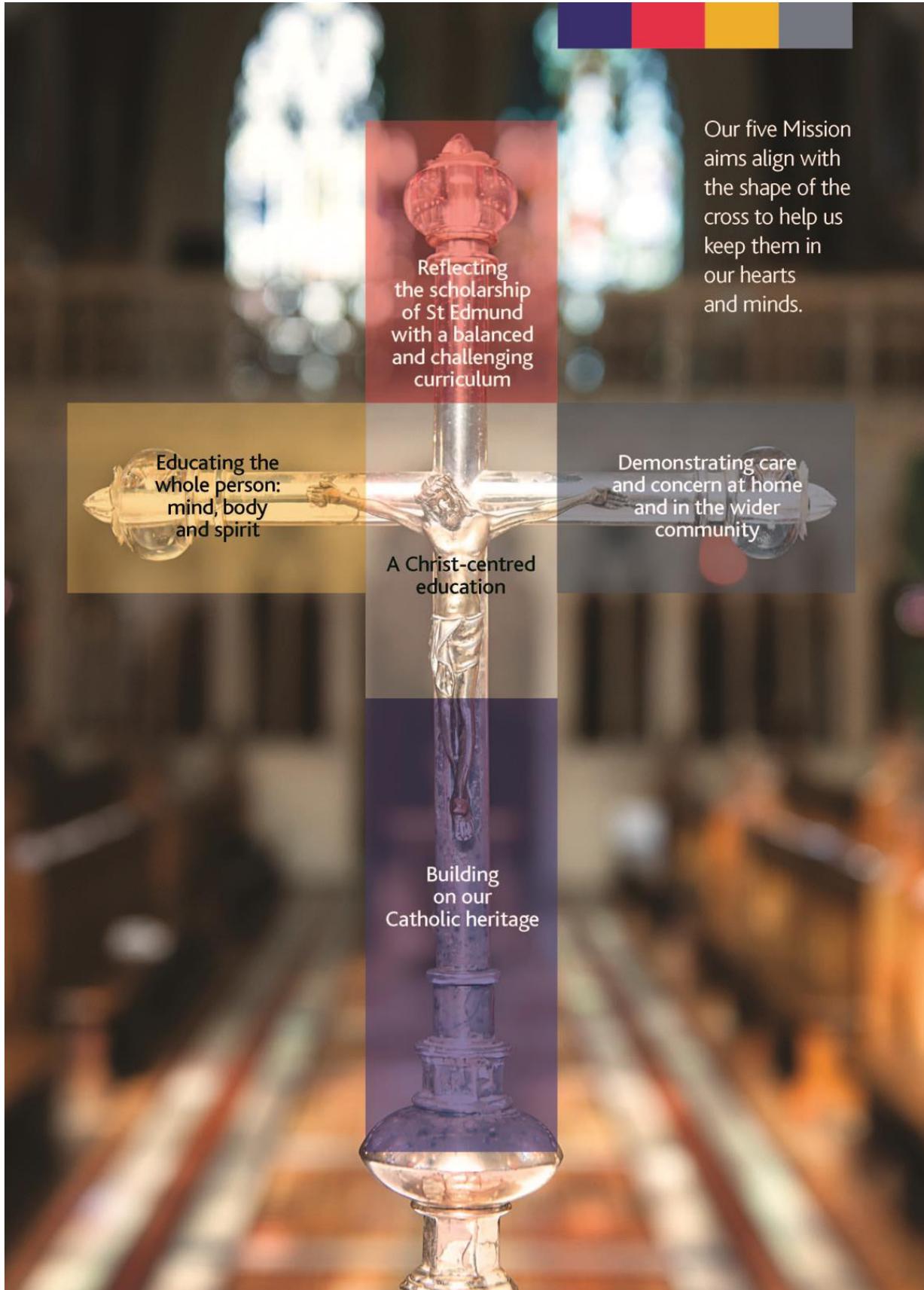
Department Aims & Objectives

1. To develop [textual analysis](#) skills through the deconstruction of media texts across a range of different platforms (micro analysis).
2. To develop [critical autonomy](#) through the exploration of wider political, social and cultural contexts, and the issues and debates that influence media production (macro analysis).
3. To be able to apply and discuss all of the four [theoretical concepts](#) of Media Studies, along with relevant theory and subject terminology.
4. To promote academic [essay writing](#) skills and techniques that allow students to write critical and reflective essays in a balanced and structured way.
5. To enhance students' appreciation of the [attention to detail](#) required in successfully producing print and moving image media products.
6. To develop students' ability to undertake thorough [independent research](#) into existing media products across a range of different sources.
7. To understand the necessity of rigorous planning and [pre-production](#) of media texts, including an awareness of the logistics and practicalities of media production.
8. To enhance and diversify young people's [media consumption](#), through exposure to a range of mass media industries as well as more niche styles and products from other cultures.
9. To promote engagement with [current affairs](#) and contemporary social/cultural trends through the discussion of media texts.
10. To prepare students for the demands of [Higher Education](#) by promoting engagement with academic scholarship and independent approaches to learning.



AVITA PRO FIDE

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Reflecting the scholarship of St Edmund with a balanced and challenging curriculum

Our five Mission aims align with the shape of the cross to help us keep them in our hearts and minds.

Educating the whole person: mind, body and spirit

Demonstrating care and concern at home and in the wider community

A Christ-centred education

Building on our Catholic heritage

