

Eduqas A Level Media Studies

Exploring New Set Products

Autumn 2023



Audio Recording

WJEC Eduqas is required to make a recording of this event. This is a control designed to ensure that WJEC is able to demonstrate compliance with regulatory Conditions of Recognition; specifically, Conditions relating to the confidentiality of assessment materials. The recording will be made available to the qualifications regulator if required.

We will also send a link of a video recording of this event to all participants today. You will be provided with a password so that you can re-visit the content and disseminate to others within your centre, however, you should not share this link with anyone outside your centre.

Please note that delegates are **NOT PERMITTED** to make their own audio or video recording of any aspect of this event.

Agenda Presenter:



- 16.00 Welcome
- 16.05 An Introduction to the new set products
- 16.10 Component 1: Teaching the New Set Products
- 17.05 Component 2: Teaching the New Set Products
- 18.00 Close

Poll:
What experience do you have of teaching media studies?

Flag that although we will not be able to look at all texts, many of the strategies and ideas can be applied to any of the set texts.

Texts for Assessment in 2024

Component 1 (Section A)

| | |
|------------------|--|
| Newspaper | <i>Daily Mirror</i> (01 February 2022) |
| | <i>The Times</i> (01 January 2022) |

| | |
|----------------------------------|-----------------------------------|
| Advertising and marketing | <i>Tide</i> (1950s) |
| | <i>Super. Human.</i> (2020) |
| | <i>Kiss of the Vampire</i> (1963) |

| | |
|--|--|
| Music Video One to be studied from each group | Group 1 |
| | Formation, Beyoncé (2016) |
| | <i>Turntables</i> , Janelle Monáe (2020) |
| | <i>Underdog</i> , Alicia Keys (2020) |
| | Group 2 |
| | Riptide, Vance Joy (2013) |
| | Seventeen Going Under, Sam Fender (2021) |
| | Little Bit of Love, Tom Grennan (2021) |

New texts in green. **Reminder to study one music video from each group**

Texts for Assessment in 2024

Component 1 (Section B)

| | |
|--------------------|-------------------------------|
| Newspaper | <i>Daily Mirror</i> |
| | <i>The Times</i> |
| Advertising | <i>Tide</i> (1950s) |
| | <i>Super. Human.</i> (2020) |
| Film | <i>Black Panther</i> (2018) |
| | <i>I, Daniel Blake</i> (2016) |

| | |
|--------------|---|
| Radio | <i>Woman's Hour</i> |
| | <i>Have You Heard George's Podcast?</i> |

(extracts from at least 2 episodes)

| | |
|--------------------|-----------------------------------|
| Video Games | <i>Assassin's Creed</i> franchise |
|--------------------|-----------------------------------|

New texts in green.

Explain justification for Radio changes – LNWH has not produced new content for some time. For either product the industry research for LNWH is the same i.e. the BBC.

Film remains unchanged

Assassin's Creed franchise remains the same – there is the option to select a different game. Reminder that a specific game must be referenced in the examination, not just the franchise.

Assessment Objectives

| | | |
|------------|--|------------------|
| AO1 | Apply knowledge and understanding of the theoretical framework of media to: <ul style="list-style-type: none">• analyse media products, including in relation to their contexts and through the use of academic theories• make judgements and draw conclusions | Section B |
| AO2 | Demonstrate knowledge and understanding of: <ul style="list-style-type: none">• the theoretical framework of media• contexts of media and their influence on media products and processes | Section A |

Approaches to teaching new set products

Section A

Media Language and Representation



Section A

Super. Human

- Media Language question
- the unseen product



2023 Examiner's Report

Question 10



'It was encouraging to see that some candidates across the mark range were able to analyse the product in detail, showing understanding of the form, the relevant focus and employing various degrees of relevant media terminology. These candidates discussed specific examples of the use of media language and applied appropriate theories and theoretical perspectives to support their points including Barthes and Levi Strauss, with some candidates demonstrating an excellent understanding of semiotics and structuralism, in particular binary oppositions.'

Reminder that the unseen form in 2023 was an advertisement
The Advertising and Marketing set product should be used to prepare learners for the Media Language question and the unseen product

Super. Human: Media Language

Product context

- 2020 Paralympic Games
- Devised by Channel 4's in-house creative agency 4Creative,
- Produced by Serial Pictures and Somesuch
- Third campaign for the Paralympics and was part of a bigger campaign including posters and social media.

Theoretical Framework:

- Codes and conventions of media forms and products
- How media language associated with different forms communicates meanings

Consider:

- Audio codes
- Technical codes and editing
- Visual codes
- Narrative

Q: What subject specific terminology would you expect learners to use when analysing media language in a product?

Product context:

The advertisement *Super. Human.* was created to promote the 2020 Paralympic Games by Bradford Young, the Oscar nominated African American cinematographer. It was devised and created by Channel 4's in-house creative agency 4Creative and produced by Serial Pictures and Somesuch, a global production company. The trailer is the third campaign for the Paralympics undertaken by Channel 4, who were broadcasting the event, and was part of a bigger campaign including posters and social media.

Consider:

All advertisements employ a recognisable repertoire of elements of the advertising form but will also have a set of conventions specific to their sub-genre.

Audio codes: The choice of the soundtrack effectively communicates the struggles of the disabled athletes whilst giving the advertisement a positive feel. The more typical conventions, for example a voice-over and dramatic music, appear at the start of the advertisement, but rapidly change to the alarm and the realities of daily life. Sound

effects underscore the music, emphasising the battle of training.

Technical codes and editing: The advertisement uses close-up shots of expressions to engage the audience and to portray aspects of disability in a non-victim way. Rapid editing engages the attention of the audience. A range of shots and angles are used to construct meaning including establishing shots and low angles (Ellie Simmonds clip).

Visual codes: The **iconography and settings** are related to the athlete and the sport.

Gestures communicate frustration, competition and celebration, visually.

Narrative: follows the lives of the Paralympians and their battles through training reinforcing the clash between the sport and family, establishing the athletes as real people. There are also stylised sequences illustrating aspects of their lives that are out of their control.

Chat box question. Aim: to reinforce the need to use the relevant terminology in a ML question. Not always evident in examination answers.

Super. Human: Media Language

Applying Theory:

Levi Strauss - Structuralism

- Binary oppositions
- Visual binary opposition
- Conceptual binary opposition

Classroom activity:

Select 5 examples from the *Super. Human* advertisement that illustrate aspects of media language, e.g.

- ✓ Visual codes
- ✓ Technical codes
- ✓ Audio codes
- ✓ Narrative

Applying Theory:

How texts are constructed using binary oppositions. The images of gruelling training regimes are contrasted with the celebratory images at the end of the advertisement when success is achieved.

Visual binary opposition is created between the dreamlike sequences with dramatic images, music and the rich colour palette, and the reality

The on-screen graphic 'To be a Paralympian there's got to be something wrong with you' creates a conceptual binary opposition between audience perception of Paralympic athletes and the reality.

Classroom activity task in pack. Just talk through it here as a suggestion to prepare learners for the unseen product.

Super. Human: Representation

Theoretical Framework:

- ✓ The way events, issues, individuals and social groups are represented through processes of selection and combination:
- ✓ How and why particular social groups may be under-represented or misrepresented.

Consider:

- How representations are constructed through media language
- Advertisers' choices
- Management of stereotypes (or lack thereof)
- Filming, editing and audio codes
- Challenge and impact

Q: What subject specific terminology would you expect learners to use when analysing representation in a product?



Consider:

How representations are constructed through media language

How in this advertisement choices have been made by the producers to create representations that challenge accepted ideas regarding disability and disabled athletes in particular.

The advertisement actively avoids negative stereotypical representations of Paralympians as victims to be pitied, or 'superhumans', to be viewed in awe. Instead, the representations create a realistic aesthetic.

The filming, editing and audio codes combine to construct a representation of this social group, raising awareness and creating positive representations

In constructing the representations as they have in *Super. Human.*, the producers have aimed to avoid the stereotypes of disabled athletes

- How this advertisement challenges the idea that dominant groups in society largely control what is produced and as a result, minority groups tend to be marginalised
- YouGov data showed that the positive representation of disability in the advertisement and the coverage of the games changed attitudes to disability.

Chat box question. Aim: to reinforce the need to use the relevant terminology in a ML question. Not always evident in examination answers.
Reminder that the k&u of media language can help to analyse how representations are constructed in media products

Classroom Activity


Key Terminology: Matching Activity

Learners need to have a 'Toolkit' of analytical terminology as well as terminology related to the media form. This will enhance their responses in the examination.

Activity: Match the representation terminology to the definition

| Term | Definition |
|------|------------|
| A | 6 |
| B | 1 |
| C | 9 |
| D | 7 |
| E | 4 |
| F | 2 |
| G | 3 |
| H | 5 |
| I | 8 |

Task/worksheet included in the pack.



Section A
Music Videos

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One music video to be chosen from each group:

Group 1:
Turntables, Janelle Monae
Underdog, Alicia Keys

Group 2:
Seventeen Going Under, Sam Fender
A Little Bit of Love, Tom Grennan

Q: Which music videos have you chosen to teach?

Remind teachers they can stay with existing set products if they want to; Group 1, Formation, Group 2, Riptide

Section A : Music Videos

Task:

Choose one of the new music videos from Group 1 and suggest 2 points you would expect learners to make about how **media language** incorporates viewpoints and ideologies.



Chat box task. If anyone has not seen the new set products because they are staying with the existing products., then they can use the one they are studying.

Group 1: *Turntables*

Consider how visual and technical codes construct viewpoints:

- Iconography
- Audio
- Narrative

Theoretical framework:
The way media language incorporates viewpoints and ideologies



***Turntables*:** Consider how visual and technical codes construct viewpoints:

Iconography: Monáe dragging the statue of the warrior queen out of the sea reinforces the idea of minorities standing up to injustice. Similarly, the juxtaposition of the American flag with the lyrics and the young girl choosing dolls constructs a discourse around inequality

Audio: the voice of James Baldwin is used to remind audiences how long the suppression of minority groups has been happening.

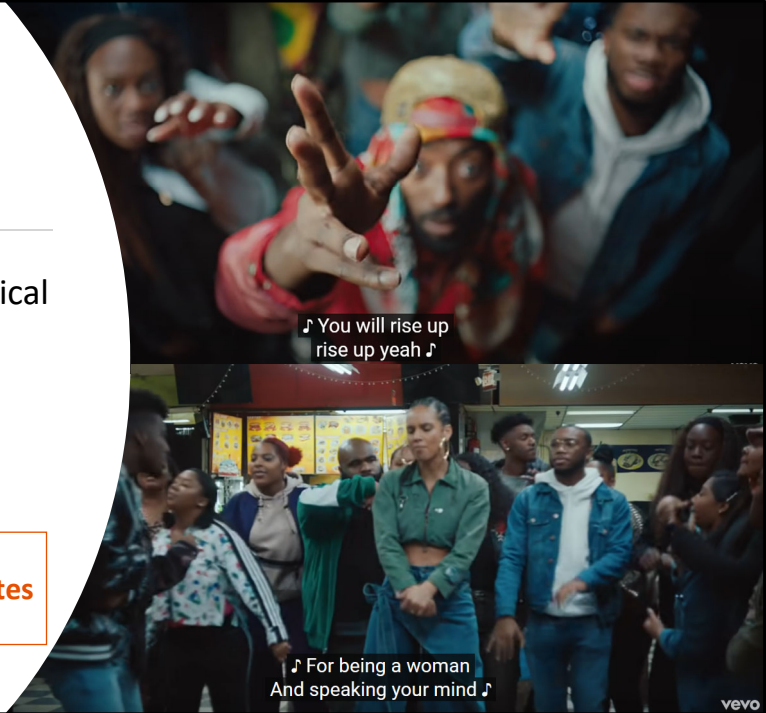
Narrative: the non-linear narrative combines elements of the past, present and the future to highlight the injustices of the past and those still perpetrated in the present. How the elements of media language communicate the artist's viewpoint reinforcing the ideology, gained from their own and past experiences, that contemporary society must learn from past mistakes

Group 1: *Underdog*

Consider how visual and technical codes construct viewpoints:

- Technical codes
- Narrative

Theoretical framework:
The way media language incorporates viewpoints and ideologies



***Underdog*:** Consider how visual and technical codes construct viewpoints

Technical codes: The establishing shots of the urban milieu anchors the narrative in a realistic setting, representing real life and experiences. Tracking shots follow the characters in their everyday lives (the man on the pavement and the young woman on the bus), which involves the audience in their narrative. The use of slow motion is a reminder that this is a stylised construction.

Narrative: this is linear, featuring disruptions and a resolution that reflects the dominant ideology of triumph over adversity. The narrative focuses on the central premise that those that are underestimated in life can defy the odds and 'rise up'. How the elements of media language mentioned above communicate the artist's viewpoint, reinforcing the ideology gained from her own experience that everyone deserves a chance regardless of who they are or what their circumstances are. *'They said I would never make it, but I was built to break the mould.'*

Music Videos: Group 2

Theoretical framework:
The way media language incorporates viewpoints and ideologies

Seventeen Going Under



Little Bit of Love



Consider how the combination of elements of media language influence meaning:

Seventeen Going Under:

Learners should consider how elements of media language, including technical and visual codes, work together e.g.

Settings and iconography: the music video is filmed in real locations in order to create realism. The binary oppositions of the urban streets and the sunny beach scenes reinforce the reflective narrative.

Expressions and gestures: the focus of the track is introspective; this is signified through the code of expression of Fender as the artist. His expression throughout is serious with a direct mode of address.

Technical codes: **close-up shots** are used frequently in the music video to enable Fender and the characters to engage with the audience. The **establishing shots** place the artist at the centre of his community and the narrative. **Montage editing** conveys the chaos of being seventeen.

Narrative: is non-linear, moving between the past and the present, featuring disruptions and a sort of resolution that reflects Fender's dominant message of learning from the mistakes of the past

Little Bit of Love:

Clothing: The clothing of the young people in the music video is relatable to the young audience and carries cultural connotations.

Expressions and gestures: The focus of the track is introspective, and this is signified through the code of expression of Grennan as the artist.

Technical codes: **close-ups** convey meaning rapidly, for example the close-up of the bag of money. The **editing** cuts between the powerful performance of the artist and the parallel narrative of his relationship with his brother and his inner conflict, all conveyed through visual signifiers.

Narrative: The different narrative strands are dominated by the performance of the artist who acts as the storyteller, a typical convention of this style of music videos. the extended metaphor of learning to swim to survive is an important element of the narrative.

Intertextual references to the conventions of coming-of-age films also convey meaning to the audience.

Media Language

Consider how these shots illustrate how elements of media language influence meaning.

Classroom activity:
Use grid in pack to encourage learners to select a range of elements of media language and to discuss how they influence meaning.



Give time to write answers in Chat Box. Pick out some to share.

Music Videos: Representation

Choose one of the music videos and suggest why the product is a good choice for learners to study in relation to representation.

Give time and take feedback in the CB

Music Videos: Representation

Turntables

- ✓ Consider how Janelle Monáe has created a political music video positioning the audience to engage with a discourse around the representation of issues related to ethnicity and identity.
- ✓ Consider how Monáe, as an activist, demonstrates feminism as a political commitment rather than a lifestyle choice in attempting to challenge the under-representation and misrepresentation of social groups (bell hooks).
- ✓ Consider how they use the music video form to invoke discussion around social inequality, ethnicity and identity and is not afraid to point the finger of blame.
- ✓ Consider how the music video challenges perceptions that may originally stem from colonial attitudes.



Underdog

- ✓ Consider how the music video constructs positive representations, challenging audience perceptions of certain social groups.
- ✓ *Underdog* constructs a version of reality using real locations and believable characters. The paradigmatic choices of visual and technical codes work together to construct representations.
- ✓ Alicia Keys is a politically aware philanthropist who understands how dominant groups in society control what is produced and how representations are constructed, and stereotypes reinforced.
- ✓ Keys has created a political music video which positions the audience to engage in a discourse around representation gender, ethnicity and identity.



Summing up slide hopefully covering some of the points made in CB – no need to go through in detail, but signal that is there in pack for future reference.

Music Videos: Representation

Seventeen Going Under

- ✓ Representations of masculinity feature prominently throughout the music video. The toxic masculinity of Sam Fender's 17-year-old past is the subject of his recent introspection.
- ✓ Representations of youth are also evident, illustrating issues relating to young people, particularly in underprivileged areas, including poverty, violence, and drugs.
- ✓ The representations constructed invoke discussion around social inequality and identity.
- ✓ The representations of youth are anchored in a sense of belonging to a particular place and community.
- ✓ Video demonstrates that stereotypes can misrepresent individuals from certain social groups and reinforce audience perceptions and assumptions.



Little Bit of Love

- ✓ Representations of toxic masculinity are juxtaposed with emotional engagement from the artist. Grennan effectively articulates the emotions of young working-class men who may feel trapped by their lives and environment.
- ✓ Representations of class are also featured, with a suggestion that, because of his background and social situation, Grennan's character has adopted a life of crime as a way out so using the form as social commentary.
- ✓ There is also evidence of self-representation. Grennan uses the music video, which he has said is semi-autobiographical, to explore aspects of his own identity.



Summing up slide hopefully covering some of the points made in CB - no need to go through in detail, but signal that is there in pack for future reference.

Classroom Activity

Using one of the music video set products and an additional product studied in class, plan a response to a representation question.

Bear in mind that you will be required to:

- compare the two products discussing similarities and differences
- engage with relevant contexts
- cover the bullet points
- construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

Consider points in the light of the PE report



Newspapers: Media Language

Theoretical framework:
How audiences respond to and interpret aspects of media language.

Choose one of the newspaper set products.
Give an example of how an audience may respond to the aspects of media language used on the newspaper front page.

Remind teachers that for the Daily Mirror the front page and the article must be studied. The products are new but the newspaper has not changed.
Give time and discuss suggestions.

Newspapers: Representation

Theoretical framework:

- Consider the way events, issues and individuals are represented through processes of selection and combination
- How media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations

Suggest some examples of subject specific terminology you would expect learners to use when writing a representation response with newspapers as a focus.



Newspapers: Representation

Theoretical framework:

- Consider the way events, issues and individuals are represented through processes of selection and combination
- How media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations



The way events, issues and individuals are represented through processes of selection and combination:

Consider in both front pages:

The paradigmatic choices used to construct the front page and its effect on the audience

How the front page reflects the discourse of the newspaper and the focus of the representation.

The choices made about the image and the anchorage constructed by the caption

The use of language devices to construct representations e.g. emotive terminology, ellipsis, mode of address, direct quotations

The choice of vocabulary used to construct representations

Visual codes and their impact e.g., use of colour, expressions, layout and design

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

Consider in both front pages:

Is it clear what the newspaper thinks about the issue/individuals?

The focus of the representation and how selection, construction and mediation manipulates the audience and conveys the attitude of the paper

How both front pages construct a negative representation of BJ, one explicit and one

more implicit. Is this unusual for *The Times*?

How values and attitudes are conveyed through the representations and how this may reinforce the preconceptions of the audience

How the newspaper constructs a version of reality

Newspapers: Representation

Classroom Activity:

View the front pages of newspapers for the same day. Consider the choices that have been made in how to represent the news stories. How does this reflect the ideology of the newspaper and position the audience?

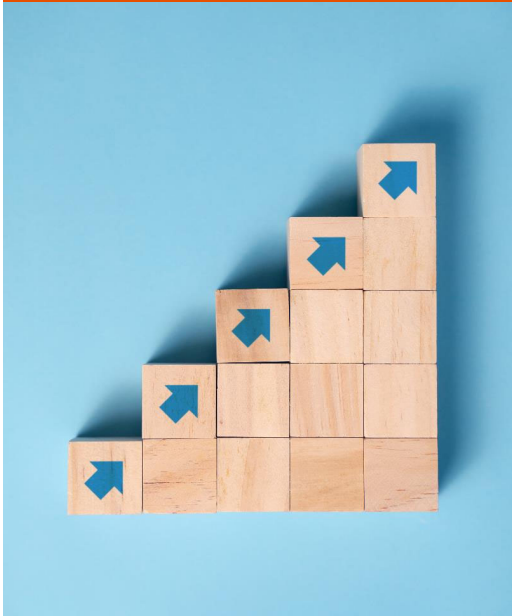
Section A: Any questions?

Take any questions from Section A in the CB.

Approaches to teaching new set products

Section B

Media Industries and Audiences



Section B Radio

New set products:

Woman's Hour

OR

Have You Heard George's Podcast?

Learners should consider extracts from at least **two episodes** of *Woman's Hour* or *Have You Heard George's Podcast?*

Remind teachers that they are not analysing the set product but using it as a way to illustrate aspects of industry and audience.

- Learners should have knowledge and understanding of *Woman's Hour* or *Have You Heard George's Podcast?* as evolving media products in terms of the relevant radio industry and audience issues they illustrate
- Learners should have an awareness of the historical significance of the programmes and how they have been created and circulated in response to industry and audience demands.

Classroom activity: Radio Industry

Knowledge and Understanding Grid

| What do I know? | What do I need to find out? (Hmwk research task) | What have I learned? (Completed at the end of teaching) |
|-----------------|---|--|
| | | |

Q: What do learners need to know about the radio industry? Give two suggestions

Suggest this activity before starting Radio.
Copy of grid in pack

Radio set products

Production contexts



Have You Heard George's Podcast?

is a podcast recorded by award-winning rapper and spoken word artist, George the Poet, for BBC Radio 5Live.

is not a conventionally scheduled radio show. It is recorded in 'chapters' (like seasons) and released on BBC Sounds. The show is hosted by George the Poet and produced by Benbrick, with guest contributions. Each episode focuses on a particular theme relevant to its young, diverse, educated audience, e.g. 'Flying the Flag' (about celebrity, and US history) and 'Sabrina's Boy' (about exploring trauma through Black art).

the podcast is acclaimed for its engaging mix of drama, music, poetry and intelligent discussion of social issues.

Woman's Hour

is a long-running BBC Radio 4 daily magazine programme. The first edition was broadcast in October 1946 on the BBC's Light Programme. This was a station which broadcast entertainment programmes and music from 1945 to 1967 and was

originally presented by a man, Alan Ivimey.

The programme has evolved to cover hard-hitting topics including abortion, domestic violence and Ukrainian women soldiers , alongside lighter elements including the psychology of list-making and women in heavy metal

Woman's Hour is the cornerstone of the BBC Radio 4 weekly schedule, with new episodes being broadcast every day at 10am for an hour. There is also an omnibus edition broadcast on a Saturday afternoon at 4pm. It is also available as a podcast. The current presenters including Emma Barnett and Anita Rani and the availability of the programme across different platforms reflect how it has evolved and its aim to target modern women.

Radio set products

Media Industries



Theoretical framework:
Consider recent technological change and media production, distribution and circulation and the impact of digitally convergent media platforms

- Radio broadcasts vs. podcasts
- Radio production and distribution
- BBC Sounds: technical convergence
- Changes to the radio industry – digital technology

Theoretical framework:
Consider the specialised and institutionalised nature of media production and the significance of economic factors to media industries and their products

- Public Service broadcasting
- Financial considerations
- Distinctly BBC?
- BBC v commercial radio

Consider recent technological change and media production, distribution and circulation and the impact of digitally convergent media platforms:

- the significance of the difference between radio broadcasts and podcasts? What do the different platforms tell us about radio production and distribution?
- the impact of BBC Sounds on technical convergence and how audiences access and consume radio content
- How the programme and its podcasts offer a number of ways to explore recent changes to the radio industry in relation to digital technology, such as the profound changes that have been brought about by changes to technology

Consider the specialised and institutionalised nature of media production and the significance of economic factors to media industries and their products:

- explore issues relating to Public Service Broadcasting (PSB) and consider the extent to which the set products meets the BBC remit to inform, educate and entertain.
- the significance of licence fee funding in comparison to the financial considerations of commercial radio.
- whether the set products are typical of those created for BBC Radio along with

what makes a programme distinctively a Radio 4/Radio 5 Live broadcast.

- why commercial institutions would be less likely to produce similar products.

Radio set products

Audiences



Theoretical framework:
How media organisations reflect the different needs of mass and specialised audiences, including through targeting

- BBC remit
- Appealing to a specialised audience – how?
- Consider the profile of Radio 4 – audience demographic

How media organisations reflect the different needs of mass and specialised audiences, including through targeting:

Consider:

- As a PSB, the BBC has a remit to produce content for all audience demographics. Consider how the set products have been designed to explicitly appeal to a specialised audience as part of the remit of the organisation.
- Specialised audiences contribute to the diversity of the BBC and enhance the profile of Radio 4 as a station that caters for a broader demographic. In the case of the set products, it is through the choice of presenters, guests and topics/themes selected.

Radio set products Applying Theory



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- Reception Theory: Hall
- Feminist Theories
- Fandom: Henry Jenkins



Reception theory: Hall

Consider possible different readings of the broadcasts. What is the intended meaning and the preferred reading? What might be a negotiated meaning? What might be an oppositional response?

Feminist Theories

Consider to what extent *Woman's Hour* achieves Van Zoonen's assertion that gender stereotypes in the media can only change if more women produce and appear in the media?

Fandom: Henry Jenkins

Consider how *Have You Heard George's Podcast?* encourages audiences to creatively engage with the content. How does some of the content reflect the importance of entertainment stars and the way they inspire under-privileged communities?

Classroom Activity:

- Research the content of the podcasts for the set product you are studying by looking at the programme's website. Write a short audience profile for the programme's listeners.
- Create a 5-minute pitch for a radio programme/podcast to be broadcast on BBC Radio. Explain the audience to be targeted, the production format and the content to be included to appeal to the selected target audience.

These activities will encourage learners to engage with BBC radio and its output



Section B Advertising

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New set product:

Super. Human.

This new set product will be studied alongside the existing product: *Tide*.

In Section A, learners study media language and representation in the two set advertisements. In Section B, learners will develop knowledge and understanding of the same two advertisements in terms of the relevant audience issues they illustrate.

The two advertisements reflect different historical contexts, purposes and target audiences.

Remind teachers that they are not analysing the set product but using it as a way to illustrate aspects of audience. Only audience is studied in relation to Advertising



Advertising new set product: *Super. Human*

Theoretical framework:

- Consider how the advertisement targets, reaches and addresses its audience.
- Consider how audiences may interpret this advertisement in different ways.

Consider how the advertisement targets, reaches and addresses its audience.

The use of **personalisation** will reach the audience. The individual narratives are constructed to encourage the audience to identify with the athletes and their lives.

Technical codes gives the audience access to views with which they may be unfamiliar. The editing cuts between the athletes' gruelling routines and clips of cartoon moments, lightening the mood and engaging the audience through humour. Direct mode of address is used at times to communicate messages to the audience

Audio codes: recognisable soundtrack and diegetic sounds from training and everyday life

The unique selling point is the 'showing' of the athletes' stories. There is no voice-over or graphics moralising on the plight of the disabled. Instead, there is an attempt to give a realistic portrayal of the lives of disabled athletes.

Consider how audiences may interpret this

advertisement in different ways.

The *Super. Human.* advertisement sets out to challenge audiences' perceptions of disability

Regular audiences of Channel 4 may be familiar with the approach taken by the broadcaster when promoting the Paralympics. Audiences would expect the advertisement to raise the profile of the event.

The advertisement may make some audiences feel uncomfortable as it uses shock tactics to make audiences aware of the issues facing disabled people in their sport as well as in their everyday lives.

The advertisement also challenged audiences to examine how they may use outdated language to categorise disabled people by the on-screen slogan at the end of the advertisement 'To be a Paralympian there's got to be something wrong with you'. The aim of this is to encourage audiences to see this as something positive and that being a Paralympian is something of which to be proud.

Classroom Activity:

- Design a question 4 1 using *Super. Human* as the set product focus
- Deconstruct the question indicating AO s to be assessed, mark tariff etc.
- Write the Indicative Content for this question.

Section B: Any questions?

Take questions in CB for Section B

Approaches to teaching new set products

Component 2

Television

Q: Which option have you chosen to study with your learners?

Reminder that in studying the Component 2 set products all areas of the Theoretical Framework must be covered

Poll

Television: New Set Products

| Option 1: Crime drama | Option 2: Science-Fiction and Supernatural Thriller | Option 3: The Spy Thriller |
|--|--|--|
| <i>Peaky Blinders</i> (UK) Series 1, Episode 1 (2013) | <i>Black Mirror</i> (UK) Series 3, Episode 4: 'San Junipero' (2016) | <i>Killing Eve</i> (US/UK) Series 1, Episode 1 (2018) |
| | | <i>Tehran</i> (Israel) Season 1, Episode 1 (2020) |

Q: Give an example of an activity you have used successfully to introduce learners to the industry element of the theoretical framework in relation to the Television set products.

Peaky Blinders:

A British crime drama created by Steven Knight and starring Cillian Murphy. Produced for the BBC by Caryn Mandabach Productions and Tiger Aspect Productions. First broadcast on BBC Two in 2013

Black Mirror:

British science fiction anthology series created by Charlie Brooker. The set episode was produced by House of Tomorrow for Netflix and was released in 2016

Killing Eve:

A British spy thriller produced for BBC America and BBC Three by Sid Gentle Films. First broadcast in 2018

Tehran:

An Israeli spy drama thriller series created for the Israeli public channel Kan 11, a state-owned free-to-air television channel operated by the Israeli Public Broadcasting Corporation (IPBC).

Reminder that Option 3 is new and replaces the previous Documentary option

Take feedback in relation to the Industry question

Option 1: *Peaky Blinders*



Media
Language

Representation

Audience

Q: What would be
included for Industry?

Can't cover everything – these are just suggestions to start a discussion:

Media Language:

- Cross genre/hybrid crime and historical drama. Also inspired by the Western.
- Uses conventions of 'gangster' genre e.g. family loyalty, the antihero.
- Narrative is typical of gangster genre – power of criminal family threatened.
- Visual codes e.g. clothing, iconography and setting reinforce genre
- Technical codes e.g. Camera shots and editing used to create tension and sense of energy

Representation

- Representations of men as brutal and violent is complicated by the Shelby boys' experiences in the war.
- There are several strong and empowered female characters in the programme. These are more complex and significant in the narrative for example, Polly, a matriarchal figure.
- The effect of historical contexts on representations – a darker and less upper-class view of British history

Audience

- Offers a range of audience pleasures
- Fans of different genres would enjoy how the conventions are used and innovated
- Female viewers, especially with feminist values, would admire the strong and complex female characters that defy stereotypes.
- Some men may enjoy the representations of strong male characters

Suggest what would be included in the box for Industry? E.g.

- It is a co-production between Caryn Mandabach productions, Tiger Aspect (both independent) and Yorkshire Screen Fund.
- Well known and respected creator –Steven Knight – as an individual producer would attract finance
- Netflix bought rights from Weinstein Co. It fulfills Netflix commitment to ‘tell global stories on a local platform’. Importance of Netflix as a streaming service of the global distribution of the programme.
- Netflix (subscription) and the BBC (psb) are free from some economic constraints and so can be more experimental and take more risks (Hesmondhalgh)
- Role of BBC as a psb. Also aim to make programmes in regions outside of London

Option 2: *Black Mirror*



Media
Language

Representation

Industry

Q: What would be
included for
Audience?

Can't cover everything – these are just suggestions to start a discussion:

Media Language

- Consider the hybridity and **intertextual elements** of the set episode and the relevant conventions: sci fi, romance and a period piece
- The **narrative** in dystopian fiction usually has an unhappy ending – San Junipero is unusual for *Black Mirror* as it ends on a positive note
- **Visual codes** influence meaning – clothing gives clues to characters.
- **Iconography and setting** evoke historical periods and challenge genre expectations.

Representation

- Brooker has said he deliberately wanted to create more female and non-heteronormative characters in *Black Mirror* after realising the first season focused on straight male protagonists.
- The fact that there is an inter-racial relationship between two elderly women, one of whom is physically disabled challenges more stereotypical representations
- The representation of a healthy, optimistic same-sex relationship is positive and

was well received by audiences

Industry

- Consider what the production model illustrates about the television industry e.g., initially a co-production then exclusively Netflix.
- Channel 4 were concerned about budget, illustrating the significance of economic contexts and competition
- Consider how the different production models had an impact on the style and tone of the programme

What would be included for Audience?

- Appeal of themes e.g. the impact technology has on individuals and society
- Appeal of this episode to under-represented groups (LGBT+). Positive narrative and representations
- Format of anthology show means different audiences may be attracted to different episodes
- Active fan group following for this episode (Jenkins). Prosumers have created spin off content
- What might be the different audience readings (Hall)

Option 3: *Killing Eve*

Representation

Industry

Audience

Q: What would be included for Media Language?



Can't cover everything – these are just suggestions to start a discussion:

Representation

- A deliberate effort has been made to challenge female stereotypes and show the kind of female characters that had not been seen on TV before. The characters are complex and three-dimensional and also capable of unsterotypical violent acts.
- By replacing what are traditionally male roles with women, *Killing Eve* subverts the machismo of the genre.
- The male roles are also constructed to challenge stereotypical ideas in this genre
- Although Villanelle's sociopathic violence is an inherent element of the plot, her fans see her as an empowered and fiercely uncompromising anti-hero, as well as a fashion icon.

Industry

- Consider the differences between BBC America, the original commissioner of the series and BBC Three.
- When *Killing Eve* was broadcast BBC Three was an online-only streaming service. This provided the channel with a greater opportunity to fulfil

its mission statement to provide “innovative programming”.

- Marketing: *Killing Eve* is an excellent example of a ‘word-of-mouth’ hit. Though critically acclaimed, the audience responses on social media are credited with fuelling a record-breaking 82% rise in viewing figures after episode 1 aired.

Audience

Consider the different appeals offered by *Killing Eve*:

- The appeal of the genre with the subversions of expectations through the central character
- Narrative appeal e.g. enigma codes, cliffhangers, challenging expectations
- Appeal of particular representations e.g. Villanelle and Eve
- The feminist ideology and subversion of genre conventions would clearly target an educated, politically progressive, and culturally engaged audience.

What may be included for Media Language

- Cross genre drama spy/thriller. Subversions of conventions particularly with regard to gender roles
- Narrative is typical of crime/investigation drama but interesting audience positioning
- Use of enigma codes
- Intertextuality
- Visual codes e.g. the use of costume to construct characters
- Gesture & expression and how this advances the narrative and engages the audience
- Iconography and setting e.g. props related to characters
- Technical codes e.g. the construction of the opening scene in the café
- Audio codes – the importance of dialogue and music

Option 3: *Tehran*

Media Language

Audience

Industry



Q: What would be included for Representation?

Can't cover everything – these are just suggestions to start a discussion:

Media Language

- Consider how *Tehran* displays the codes and conventions of a spy thriller. the narrative set within the real-life context of the Iran-Israel proxy conflict.
- Consider how *Tehran* fits with Neale's genre theory of repetition and difference. How is *Tehran* similar to a traditional spy thriller series and how is it different?
- **Visual codes** - the cultural context of the show is anchored by the characters' dress codes
- **Technical codes**- consider how they position the audience, for example at the beginning of episode one, the use of a handheld camera positions the audience within the action from the start.
- **Audio codes**: fast-paced, tension-building music is used during the more dramatic scenes which is typical of the genre.

Industry

- *Tehran* an internationally-produced and collaborative venture with involvement from multiple organisations and professionals.
- Consider the role of Cineflix Media and Apple TV in the success of the

programme

- Consider the potential change in landscape for film and TV productions now that it is easier to collaborate globally on productions.

Audience

- Consider the broad target audience for this genre and its appeal
- The inclusion of a female protagonist widens the audience of the show as it offers a more diverse representation and the opportunity to reflect the dynamic, evolving nature of the genre.
- The involvement of Apple TV+ for the distribution of the show has made the show accessible for global audiences
- The themes within *Tehran* also make it appealing to a global audience. They are contemporary and may offer an informative insight.
- The political narrative and representation of issues will have an impact on audience responses

What would be included for Representation. Consider:

- The effect of the social and cultural context on representations
- The process of selection and construction employed in the representation of Iran and Iranian culture
- The construction of versions of reality
- The diversity of the narrative and the characters
- The way in which bell hooks' theory is challenged and reinforced
- Van Zoonen – alternative representation of Rabinyan challenging stereotypes

Classroom Activity:

- Design a two-part question using the television set products as a focus
- Deconstruct the question indicating AOs to be assessed, mark tariff, etc.
- Write the Indicative Content for this question.

Approaches to teaching new set products

Component 2

Media in the Online Age

Q: Which option have you chosen to study with your learners?

Reminder that in studying the Component 2 set products all areas of the Theoretical Framework must be covered

Poll



Media in the Online Age

eduqas
Part of WAEC

New set product:

JJ Olatunji/KSI

Remind teachers that they are not analysing the set product but using it as a way to illustrate aspects of audience. Only audience is studied in relation to Advertising

Websites and blogs are, by their very nature, dynamic and updated to respond to industry and audience needs. Learners are required to study the following elements of their chosen websites and blogs:

- the codes and conventions of the home page, including aspects of layout and design
- examples of posts, such as specific blogs, vlogs or articles from the online products
- examples of interactivity, including links to and use of social and participatory media

New set product: *JJ Olatunji/KSI*



Can't cover everything – these are just suggestions to start a discussion:

Media Language

Consider the codes and conventions of the vlog/blog as a format:

- He uses direct address to camera, the setting is usually a bedroom or small studio with cheap, lo-fi production.
- Use of **language** associated with young urban men; slang mixed with street dialect and gaming/social media terms. This reinforces KSI's authenticity.
- He regularly has guests, sometimes these are members of his own family or other internet celebrities establishing the sense of an online community and creating an informal aesthetic.
- This helps to build a personal relationship with his fanbase, who feel like they're part of his 'family'

Representation

- Consider how KSI constructs and disseminates representations of himself that appear unmediated but are constructed for his audiences
- He also constructs representations of the issues that concern him through his social media platforms

- The interactive nature of social media means that shifts in cultural values and phenomena like the MeToo or Black Lives Matter movements, are reflected in the comments of KSI's audience and his responses.
- How does he use semiotics to represent his concepts and ideology, for example the choice of images and the anchoring text?

Industry

- Consider the impact of technological change on the creation and dissemination of media products
- Vlogs and blogs can be said to demonstrate the democratisation of the media
- However, consider the fact that KSI is also part of a multi-national conglomerate that will benefit from his success

Audience

- KSI's content clearly targets a young, mostly male audience. His 'laddish' banter, edgy mischief and 'beefs' are stereotypically masculine behaviours, though more light-hearted than explicitly violent.
- Consider how his, sometimes controversial, content may illicit oppositional responses

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Classroom Activity:

- Explore Henry Jenkins' theories of fandom in relation to the new online set product.
- Research and apply to the product

Any final questions?

Take questions in CB for Section B

Resources for teachers

Supporting teaching and learning

Free subject specific resources available for all to download from [our website](#).


[Free digital resources](#)

To support the teaching and learning of a broad range of subjects.

[Free online exam review](#)

It allows teachers to analyse item level data, critically assess sample question papers and receive examiner feedback.






Further support

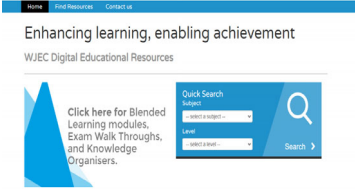
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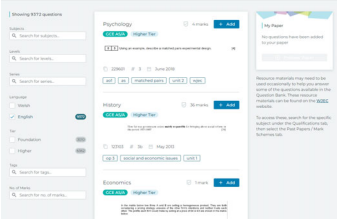


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Free resources



Question Bank



Secure website



Professional Learning 2023-2024

15th Oct. Feedback on NEA (online)

Spring Face-to-face events in London, Manchester and Birmingham

Highlight importance of signing up for subject updates.

Highlight resources website.

Highlight further PL opportunities.

Highlight Qbank if relevant or delete.

Highlight upcoming PL opportunities:

- NEA feedback will go through this year's NEA assessment to support accurate assessment and demonstrating characteristics of different bands
- Face-to-face events are being planned for the Spring term, and three different events held across the country will focus on teaching theory, teaching contexts, and supporting teachers who are new to teaching Media Studies.

Event Feedback Survey

Please help us evaluate our events by completing the survey that will now appear on your screen.

We will use your feedback to determine how we can improve our future events.

This link has also been sent to the email address entered during course registration.



<https://www.surveymonkey.co.uk/r/Eduqasonline2023-24>

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