# Unit 1 Revision checklist

| Media messages | Class notes/ booklet | Current confidence (red, amber, green) | Revised? | Confidence (red, amber, green) |
|---|---|---|---|---|
| **1. *Media representations in context*** | | | | |
| • How media products construct representations – the media messages conveyed and comparisons of representations across media products | | | | |
| Products that do this: | | | | |
| • Film and TV clips | | | | |
| • Advertising | | | | |
| • Games | | | | |
| • Music videos | | | | |
| • Magazines | | | | |
| Representations of: | | | | |
| • Gender | | | | |
| • Ethnicity | | | | |
| • Age | | | | |
| • Social groups | | | | |
| • Places | | | | |
| **2. *Introduction to theories of media representation*** | | | | |
| • How theories of media representation have helped to shape and define the concept. | | | | |
| *Re*-presenting (Hall): | | | | |
| ➢ media products as a 're-presentation' of reality from the producer's point of view <br> ➢ media constructions of 'truth' through cultural and technical codes <br> ➢ understanding mediated representations (representations shaped by selection/omissions) <br> ➢ challenging and accepting representations | | | | |
| Stereotyping (Dyer): | | | | |
| ➢ positive and negative representations <br> ➢ categorisation and hierarchy <br> ➢ oversimplification (homogeny) of people and social groups constructed through the use of a few immediately recognisable and defining traits <br> ➢ used as shorthand and shortcuts to meaning <br> ➢ challenging and evolving stereotypes <br> ➢ how identities are constructed, communicated and negotiated | | | | |
| Audience positioning (Mulvey): | | | | |
| ➢ representations as a construction to be seen from a certain vantage point (the 'gaze') <br> ➢ audience and spectator positioning (to identify or alienate) <br> ➢ voyeurism, scopophilia and exhibitionism | | | | |

| Understanding media messages | Class notes/ booklet | Current confidence (red, amber, green) | Revised? | Confidence (red, amber, green) |
|---|---|---|---|---|
| **1. Constructing messages** | | | | |
| Media products are constructed to convey messages and values through the process of: | | | | |
| ➢ selection, construction and anchorage | | | | |
| ➢ presence and absence | | | | |
| ➢ encoding | | | | |
| **2. Audience decoding** | | | | |
| • Media products are deconstructed as audiences 'read' media material and determine their associated messages. Key terms: | | | | |
| ➢ Types of reading – preferred, negotiated, oppositional, aberrant | | | | |
| ➢ Open and closed texts – polysemy | | | | |
| ➢ Intertextuality | | | | |
| ➢ Decoding | | | | |
| ➢ Passive and active viewing – 'hypodermic' and 'uses and gratifications' models | | | | |
| **3. Semiotics: media language** | | | | |
| Semiotic analysis is one approach to understanding the messages and meaning in media products: | | | | |
| ➢ semiotics – signs and symbols which are 'read' by the audience (Ferdinand de Saussure, C.S. Peirce are the theorists) | | | | |
| ➢ signification – signs, their systems and their role in the construction of meaning when contextualised in a media product | | | | |
| ➢ denotation | | | | |
| ➢ connotation | | | | |
| **4. Expectations and subversion of genre** | | | | |
| The construction of media texts using established codes and conventions: | | | | |
| ➢ audience expectations of genre | | | | |
| ➢ subversion of expectation and its impact | | | | |
| ➢ generic codes – content, theme, setting, characterisation | | | | |
| ➢ subgenres, hybrids and subversions of genre | | | | |
| Stylistic codes | Class notes/ booklet | Current confidence (red, amber, green) | Revised? | Confidence (red, amber, green) |
| **1. Camerawork and photography** | | | | |
| The camerawork and photography create meaning and communicate messages through: | | | | |
| ➢ framing – medium shot, close-up, long shot, medium close-up, extreme close-up, medium long shot | | | | |
| ➢ establishing shot or lack of (to locate or disorientate) | | | | |
| ➢ overhead, point of view (POV), two-shot, over shoulder shot, associated POV | | | | |

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|---|---|---|---|---|
| ➤ angle – high, low | | | | |
| ➤ height – high, low, mid | | | | |
| ➤ level – straight, canted | | | | |
| ➤ movement – static, pan, whip pan, tilt, track, dolly, crane, hand-held (Steadicam®), zoom, aerial | | | | |
| ➤ composition – aspect ratio, rule of thirds, depth of field (deep and shallow focus), focus pulls | | | | |
| ➤ colour – warm, cold, black and white, multi or monochromatic palette, exposure, filters | | | | |
| ➤ visual effects – green/blue screen, computer-generated imagery | | | | |
| **2. Lighting** | | | | |
| Lighting creates meaning and communicates messages through: | ███████████████████████████████ | | | |
| ➤ classic three-point system – key, back, fill | | | | |
| ➤ direction and shadows – overhead, under, side | | | | |
| ➤ colour – warm, cold, natural | | | | |
| ➤ quality – hard or soft, high key, low key | | | | |
| **3. Editing** | | | | |
| Editing techniques create meaning and communicate messages through: | ███████████████████████████████ | | | |
| ➤ narrative sequencing – continuity and non-continuity editing | | | | |
| ➤ image editing techniques – 180 degree rule, cutaways, shot/reverse shot, eyeline match, action match, cross-cutting, flashback or forward, intercutting, parallel editing, elliptical editing, montage | | | | |
| ➤ image editing transitions – continuity cuts, jump cuts, fade in and fade out (to black or white) wipe, dissolve | | | | |
| ➤ visual effects – slow motion, fast motion, freeze frame. | | | | |
| **4. Sound** | | | | |
| Sound creates meaning and communicates messages through: | ███████████████████████████████ | | | |
| ➤ diegetic and non-diegetic, ambient, synchronous/asynchronous sound | | | | |
| ➤ music – soundtrack, score, incidental music, theme music, sound/musical motifs | | | | |
| ➤ sound effects – Foley sound effects, background | | | | |
| ➤ dialogue – voice-over, mode of address/direct address, accent, tone, rhythm, overlapping dialogue | | | | |
| ➤ sound editing transitions – fade in, fade out, sound bridges, edit on the beat, edit on the cut | | | | |
| ➤ audio effects – reverberation, delay, distortion, echo. | | | | |

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| ➢ music – soundtrack, score, incidental music, theme music, sound/musical motifs | | | | |
| **5. Design** | | | | |
| Media products have carefully crafted visual styles that create meaning and communicate messages through: | | | | |
| ➢ images – mise-en-scène, setting, props, costume (hair and make-up), colour, figure expression | | | | |
| ➢ sizing, image manipulation and effects, juxtapositions | | | | |
| ➢ design elements – line, shape, direction, size, texture, colour, 2D, 3D | | | | |
| ➢ design principles – balance alignment, repetition, contrast, space | | | | |
| ➢ perspectives – first person, third person, scrolling, aerial, context-sensitive | | | | |
| ➢ page layout – font, hierarchy of type, typography, white space | | | | |
| ➢ page composition – consistency, visual hierarchy | | | | |
| ➢ gaming worlds – interface and interactive elements. | | | | |
| **Effects of media messages** | **Class notes/ booklet** | **Current confidence (red, amber, green)** | **Revised?** | **Confidence (red, amber, green)** |
| **1. Effects of representation** | | | | |
| • Each representation carries the values of the producer and shapes the opinions and beliefs of the audience. | | | | |
| ➢ Positive and negative effects: | | | | |
| o copycat behaviour (positive and negative) | | | | |
| o education and information | | | | |
| o socialisation | | | | |
| o moral panics | | | | |
| ➢ Objectification | | | | |
| ➢ Stereotypes and archetypes | | | | |
| ➢ Impact on individuals, groups and society (changes in behaviour, attitudes) | | | | |
| ➢ Reinforcement of an ideology (dominant, counter) | | | | |
| ➢ Challenging dominant ideology | | | | |