

Roland Barthes	Tzvetan Todorov	Steve Neale	Claude Levi-Strauss	Jean Baudrillard	A LEVEL MEDIA STUDIES THEORY KNOWLEDGE - LANGUAGE
Semiotics	Narratology	Genre Theory	Structuralism	Postmodernism	
<ul style="list-style-type: none"> ❑ the idea that texts communicate their meanings through a process of signification ❑ the idea that signs can function at the level of denotation, which involves the 'literal' or common-sense meaning of the sign, and at the level of connotation, which involves the meanings associated with or suggested by the sign ❑ the idea that constructed meanings can come to seem self-evident, achieving the status of myth through a process of naturalisation. 	<ul style="list-style-type: none"> ❑ the idea that all narratives share a basic structure that involves a movement from one state of equilibrium to another ❑ the idea that these two states of equilibrium are separated by a period of imbalance or disequilibrium ❑ the idea that the way in which narratives are resolved can have particular ideological significance. 	<ul style="list-style-type: none"> ❑ the idea that genres may be dominated by repetition, but are also marked by difference, variation, and change ❑ the idea that genres change, develop, and vary, as they borrow from and overlap with one another ❑ the idea that genres exist within specific economic, institutional and industrial contexts. 	<ul style="list-style-type: none"> ❑ the idea that texts can best be understood through an examination of their underlying structure ❑ the idea that meaning is dependent upon (and produced through) pairs of oppositions ❑ the idea that the way in which these binary oppositions are resolved can have particular ideological significance. 	<ul style="list-style-type: none"> ❑ the idea that in postmodern culture the boundaries between the 'real' world and the world of the media have collapsed and that it is no longer possible to distinguish between reality and simulation ❑ the idea that in a postmodern age of simulacra we are immersed in a world of images which no longer refer to anything 'real' ❑ the idea that media images have come to seem more 'real' than the reality they supposedly represent (hyper reality). 	

*** how the media through their forms, codes, conventions and techniques communicate meanings**

Stuart Hall	David Gauntlett	Liesbet van Zoonen	bell hooks	Judith Butler	Paul Gilroy	A LEVEL MEDIA STUDIES THEORY KNOWLEDGE - REPRESENTATION groups
Representation	Identity	Feminist theory	Feminist theory	Gender performativity	Ethnicity and post-colonial	
<ul style="list-style-type: none"> ❑the idea that representation is the production of meaning through language, with language defined in its broadest sense as a system of signs ❑the idea that the relationship between concepts and signs is governed by codes ❑the idea that stereotyping, as a form of representation, reduces people to a few simple characteristics or traits ❑the idea that stereotyping tends to occur where there are inequalities of power, as subordinate or excluded groups are constructed as different or 'other' 	<ul style="list-style-type: none"> ❑the idea that the media provide us with 'tools' or resources that we use to construct our identities ❑the idea that whilst in the past the media tended to convey singular, straightforward messages about ideal types of male and female identities, the media today offer us a more diverse range of stars, icons and characters from whom we may pick and mix different ideas. 	<ul style="list-style-type: none"> ❑the idea that gender is constructed through discourse, and that its meaning varies according to cultural and historical context ❑the idea that the display of women's bodies as objects to be looked at is a core element of western patriarchal culture ❑the idea that in mainstream culture the visual and narrative codes that are used to construct the male body as spectacle differ from those used to objectify the female body. 	<ul style="list-style-type: none"> ❑the idea that feminism is a struggle to end sexist/patriarchal oppression and the ideology of domination ❑the idea that feminism is a political commitment rather than a lifestyle choice ❑the idea that race and class as well as sex determine the extent to which individuals are exploited, discriminated against or oppressed. 	<ul style="list-style-type: none"> ❑the idea that identity is performatively constructed by the very 'expressions' that are said to be its results (it is manufactured through a set of acts) ❑the idea that there is no gender identity behind the expressions of gender ❑the idea that performativity is not a singular act, but a repetition and a ritual. 	<ul style="list-style-type: none"> ❑the idea that colonial discourses continue to inform contemporary attitudes to race and ethnicity in the postcolonial era ❑the idea that civilisation -ism constructs racial hierarchies and sets up binary oppositions based on notions of otherness. 	

*** how the media portray events, issues, individuals and social groups**

Albert Bandura	George Gerbner	Stuart Hall	Henry Jenkins	Clay Shirky
Media effects	Cultivation	Reception	Fandom	'End of Audience'
<ul style="list-style-type: none"> ❑ the idea that the media can implant ideas in the mind of the audience directly ❑ the idea that audiences acquire attitudes, emotional responses and new styles of conduct through modelling ❑ the idea that media representations of transgressive behaviour, such as violence or physical aggression, can lead audience members to imitate those forms of behaviour. 	<ul style="list-style-type: none"> ❑ the idea that exposure to repeated patterns of representation over long periods of time can shape and influence the way in which people perceive the world around them (i.e. cultivating particular views and opinions) ❑ the idea that cultivation reinforces mainstream values (dominant ideologies). 	<ul style="list-style-type: none"> ❑ the idea that communication is a process involving encoding by producers and decoding by audiences ❑ the idea that there are three hypothetical positions from which messages and meanings may be decoded: <ul style="list-style-type: none"> ❑ the dominant-hegemonic position: the encoder's intended meaning (the preferred reading) is fully understood and accepted ❑ the negotiated position: the legitimacy of the encoder's message is acknowledged in general terms, although the message is adapted or negotiated to better fit the decoder's own individual experiences or context ❑ the oppositional position: the encoder's message is understood, but the decoder disagrees with it, reading it in a 	<ul style="list-style-type: none"> ❑ the idea that fans are active participants in the construction and circulation of textual meanings ❑ the idea that fans appropriate texts and read them in ways that are not fully authorised by the media producers ('textual poaching') ❑ the idea that fans construct their social and cultural identities through borrowing and inflecting mass culture images, and are part of a participatory culture that has a vital social dimension. 	<ul style="list-style-type: none"> ❑ the idea that the Internet and digital technologies have had a profound effect on the relations between media and individuals ❑ the idea that the conceptualisation of audience members as passive consumers of mass media content is no longer tenable in the age of the Internet, as media consumers have now become producers who 'speak back to' the media in various ways, as well as creating and sharing content with one another.

*** how media forms target, reach and address audiences, how audiences interpret and respond to them, and how members of audiences become producers themselves.**

Historical	<ul style="list-style-type: none"> ❑ how genre conventions are historically relative and dynamic ❑ the effect of historical context on representations ❑ the relationship of recent technological change and media production, distribution and circulation ❑ the way in which different audience interpretations reflect historical circumstances 	C O N T E X T S O F M E D I A - P R O D U C T I O N	Curran and Seaton	Livingstone and Lunt	David Hesmondhalgh	A L E V E L M E D I A S T U D I E S T H E O R Y K N O W L E D G E - I N D U S T R I E S
Social and Cultural	<ul style="list-style-type: none"> ❑ how genre conventions are socially relative ❑ the effect of social and cultural context on representations ❑ how and why particular social groups, in a national and global context, may be underrepresented or misrepresented ❑ how audience responses to and interpretations of media products reflect social and cultural circumstances 			Power and Media	Regulation	
Economic	<ul style="list-style-type: none"> ❑ how media products relate to their economic contexts in terms of: ❑ production, distribution and circulation in a global context ❑ the significance of patterns of ownership and control ❑ the significance of economic factors, including funding 		<ul style="list-style-type: none"> ❑ the idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power ❑ the idea that media concentration generally limits or inhibits variety, creativity and quality ❑ the idea that more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions. 	<ul style="list-style-type: none"> ❑ the idea that there is an underlying struggle in recent UK regulation policy between the need to further the interests of citizens (by offering protection from harmful or offensive material), and the need to further the interests of consumers (by ensuring choice, value for money, and market competition) ❑ the idea that the increasing power of global media corporations, together with the rise of convergent media technologies and transformations in the production, distribution and marketing of digital media, have placed traditional approaches to media regulation at risk 	<ul style="list-style-type: none"> ❑ the idea that cultural industry companies try to minimise risk and maximise audiences through vertical and horizontal integration, and by formatting their cultural products (e.g. through the use of stars, genres, and serials) ❑ the idea that the largest companies or conglomerates now operate across a number of different cultural industries ❑ the idea that the radical potential of the internet has been contained to some extent by its partial incorporation into a large, profit-orientated set of cultural industries 	
Political	<ul style="list-style-type: none"> ❑ how media products reflect the political contexts in which they are made through their representations, themes, values, messages and ideologies ❑ how media products reflect the political contexts in which they are made through aspects of their ownership and political orientation, production, distribution, marketing, regulation, circulation and audience consumption. 		* how the media industries' processes of production, distribution and circulation affect media forms and platforms			

Media Representations		Media Language		Media Audiences	
Stuart Hall	Media language is used to create representations. Stereotyping is often used to assert power.	Roland Barthes	All elements of a media text are codes that need to be read. These can all be understood as the thing they are (denotative level) and the responses they create (connotative level).	Albert Bandura	If an audience sees aggressive behaviour they are likely to mimic it*. (*This theory is often over simplified and criticised)
Liesbet van Zoonen	Men and women are represented differently in the media. Women are objectified as a result of Western culture.			George Gerbner	The more we see the same representations and messages the more we believe they are true.
David Gauntlett	We use the internet and other media texts to help us to create our identity. We now have more of a variety of representations to identify with.	Steve Neale	Genre is recognisable but does change over time or borrow from other genres. Genre is important to institutions because it helps them to market texts.	Stuart Hall	Producers want audiences to respond in a particular way to a text. Some audiences do (preferred), some don't (oppositional) some are in the middle (negotiated)
				Tzvetan Todorov	Narratives follow a pattern of equilibrium → disruption → new equilibrium.
Bell hooks	Feminism is a political struggle to end patriarchal domination. Other factors affect this domination, including race and class.	Claude Levi-Strauss	The conflict between binary oppositions drives forward the narrative.	Clay Shirky	We are now more likely to use the internet and other technologies to respond to texts, including creating our own.
		Jean Baudrillard	The lines between created texts and reality are becoming blurred. Hyper-reality.		
Judith Butler	Gender is a social construction. 'Masculine' and 'feminine' are created through repetition.	Media Industries			
		Livingstone & Lunt	Who is regulation for? Can regulation keep up with new technology?		
Paul Gilroy	Even though we no longer have colonies*, the representation of these groups is still affected by that time.	Curran & Seaton	If we had more of a variety of media companies we'd have more of a variety of texts.		
		David Hesmondhalgh	Industry uses tried and tested strategies to appeal to us- but we should be concerned that only a few companies hold a lot of power.		

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