







HOW has the text been constructed?

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|----------|---|---|--|
| 1 |  | <p>Describe what you see*</p> <p>Be specific and use media terminology (overleaf)</p> <p><small>*Also explore what has been omitted or combined for effect</small></p> | <p>E.g. We see Bond holding a gun. This use of a prop...</p> <p>Or: The producers have placed a prop gun in Bond's hand...</p> |
|----------|---|---|--|

WHY has it been constructed this way?

APPLY WHICH ARE RELEVANT TO THE QUESTION OR POINT YOU ARE MAKING

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|----------|---|---|--|
| 2 |  | <p>Explain what idea(s) this “connotes” or “symbolises”</p> <p>Use abstract nouns (overleaf)</p> | <p>E.g. [This] connotes power, Or: ...which connotes death, power and strength,</p> |
| 3 |  | <p>Explain what this suggests or implies about the scene, character, subject, producer(s) or topic</p> | <p>E.g. ...implying that Bond is strong and authoritative. Or: ...suggesting that the producers want Bond to appear strong and authoritative to the audience.</p> |
| 4 |  | <p>Explain how it supports or challenges a particular ideology</p> <p>See list of ideologies (overleaf)</p> | <p>E.g. This supports patriarchal ideology because it reinforces the idea of male domination. Or: This challenges feminist ideology because it reinforces the idea of male domination.</p> |
| 5 |  | <p>Explain how this aspect of the text has been affected by its context</p> | <p>E.g. Such sexist attitudes were typical of the 1970s. Or: This is typical for a film made in the 1970s - an era when the industry was heavily dominated by men.</p> |
| 6 |  | <p>Explain why the audience may find this element appealing</p> <p>See audience appeal (overleaf)</p> | <p>E.g. This has been constructed to appeal to the audience by providing young men with a strong role model that they may relate to. Or: The use of the gun may appeal to the audience by providing escapism - suggesting the film will be full of action, which may help divert them from their problems, fulfilling one of the uses and gratifications outlined by Blumler and Katz.</p> |

1 MEDIA TERMINOLOGY

IMAGES:



mise-en-scène (inc. **setting, costume, props, non-verbal codes/gesture codes, high/low-key lighting**) (p.6*); **composition** (p.7); **foreground/background** (p.7); **cropping** (p.13)

NEWSPAPERS:



newspaper layout (inc. **masthead, headline, image, caption, copy** and **puff**) (p.19); **broadsheet/tabloid/red-top** newspapers (p.20, **SERIF** or **SANS-SERIF font** (p.24).

MAGAZINES:



magazine cover layout (inc. **masthead, cover lines, main cover line, strapline, direct mode-of-address**) (p.21); feature article layout (inc. **headline, pull-quote** and **subheads**) (p.22)

FILM POSTERS & ADVERTS:



film poster layout (inc. **central image, tag-line, title, release date, credit-block** and **film company logo**) (p.14); print advert layout (inc. **heading, sub-heading, copy, image, graphic, slogan** and **z-line**) (p.16); advertising techniques (p.17) (inc. **slogan, logo, mode-of-address**)

WEB-PAGES:



Web-page layout, (inc. **banner/header, block ad, menu** and **footer**) (p.18)

LEXICAL/VERBAL CODES:



lexical/verbal codes (inc. **lexical field, hyperbole, emotive language, rhetorical questions** etc.) (p.25)

GENERAL TERMS (INC. GENRE CODES)



anchorage (p.13); **juxtaposition**, contrasting... (p.7); **media text** (p.5); **media code** (p.5); genre codes (inc. **genre, sub/hybrid-genre, genre code/convention, iconography, trope, repertoire of elements**) (p.31); **intertextuality** (inc. **parody, homage, pastiche**) (p.33)

NARRATIVE CODES:



Disequilibrium (problem), **enigma codes** (mystery), **binary opposites, action codes** (p.30), etc.

2 CONNOTATIONS (ABSTRACT NOUNS)

See semiotics – denotations/connotations/signifiers (p.34-35)



power/strength



vulnerability/fragility



weakness/submission



bravery



confidence/authority



conflict/violence



poverty



anger



danger/death



love



happiness



tradition



intelligence/cunning



wealth/success



peace/tranquillity



modernity

4 IDEOLOGY

This supports/challenges...



- **patriarchal ideology** (the idea that men are superior to women – p.36) **because...**
- **feminist ideology** (the idea that men and women are equal – p.37) **because...**
- **racist/colonial ideology** (the idea that some races are superior - p.36) **because...**
- **a left wing/liberal ideology** (advocating equality/social responsibility - p.37) **because...**
- **a right wing/conservative ideology** (advocating tradition/individual freedom) **because...**
- **consumerist ideology** (the idea that we should buy things to be happy, express ourselves and maintain a healthy economy – p.38) **because...**
- **the view that...** (see **other ideologies** on p.36-38)

6 AUDIENCE APPEAL

This has been constructed to appeal to the audience by...



- providing them with useful **information** on.../helping them learn about...
- helping them **identify** with...
- providing them with a role model who they can **relate** to by...
- providing **escapism** by..., helping divert them from their problems
- helping them **connect** with people in real life by...

.., fulfilling one of the uses and gratifications outlined by Blumler & Katz.

*page numbers refer to **Media Studies Key Concepts** booklet