

A Level Media Studies Personal Learning and Revision Checklist

Use this checklist to make sure that all topics are covered in your revision and to ensure you know what your focus areas are.

Component 1: Media Products, Industries and Audiences

Section	Advance information: Areas of Theoretical Framework/Media Contexts and/or Media Forms/Products
Section A: Analysing Media Language and Representation	This section will assess: <ul style="list-style-type: none"> • Media Language: 'unseen' Music Video • Representation: Marketing – <i>Kiss of the Vampire</i> Film Poster and 'unseen' Film Poster
Section B: Understanding Media Industries and Audiences	This section will assess: <ul style="list-style-type: none"> • Media Industries and Media Contexts: Newspapers – the <i>Daily Mirror</i> and <i>The Times</i>; includes synoptic assessment • Audiences: Advertising – <i>WaterAid</i> audio-visual Advertisement

Topic Section A - Media Language Unseen - Music Video	RAG Rate	Further support required?
Can understand and apply ML Theorists to unseen products		
Semiotics Roland Barthes Narratology Tzvetan Todorov Genre theory Steve Neale Structuralism, Claude Lévi-Strauss Postmodernism, Jean Baudrillard		
How the different modes and language associated with different media forms communicate multiple meanings How developing technologies affect media language The codes and conventions of media forms and products, including the processes through which media language develops as genre		

<p>The processes through which meanings are established through intertextuality</p> <p>How audiences respond to and interpret the above aspects of media language</p> <p>The significance of the varieties of ways intertextuality can be used in the media</p> <p>The way media language incorporates viewpoints and ideologies</p>		
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Topic Section A - Media Representation and Context (KOTV)	RAG Rate	Further support required?
<p>Can understand and apply Representation theorists to unseen products</p> <p>Theories of representation Stuart Hall Theories of identity, Gauntlett Feminist theory, van Zoonen Feminist theory, bell hooks Theories of gender performativity, Butler Theories around ethnicity and postcolonial theory Paul Gilroy</p>		
<p>The way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination</p> <p>The way the media through re-representation construct versions of reality</p> <p>The processes which lead media producers to make choices about how to represent events, issues, individuals and social groups</p> <p>The effect of social and cultural context on representation</p> <p>How and why stereotypes can be used positively and negatively</p> <p>How and why particular social groups, in a national and global context, may be underrepresented or misrepresented</p> <p>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</p> <p>How audiences respond to and interpret media representations</p>		

<p>The effect of historical context on representations</p> <p>How representations invoke discourses and ideologies and position audiences</p> <p>How audience responses to and interpretations of media representations reflect social, cultural and historical circumstances</p>		
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Topic Section B - Media Industry and Context Newspapers	RAG Rate	Further support required?
<p>Can apply Industry theories to newspapers such as Power and media industries (including Curran and Seaton) Cultural Industries (including Hesmondhalgh) Regulation (Livingstone and Lunt)</p>		
<p>Processes of production, distribution and circulation by organisations, groups and individuals in a global context</p> <p>The specialised and institutionalised nature of media production, distribution and circulation Film</p> <p>The relationship of recent technological change and media production, distribution and circulation</p> <p>The significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification</p> <p>The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products</p> <p>How media organisations maintain, including through marketing, varieties of audiences nationally and globally</p> <p>The regulatory framework of contemporary media in the UK</p> <p>The impact of 'new' digital technologies on media regulation, including the role of individual producers</p> <p>How processes of production, distribution and circulation shape media products</p> <p>The impact of digitally convergent media platforms on media production, distribution and circulation, including individual producers</p> <p>The role of regulation in global production, distribution and circulation</p> <p>The effect of individual producers on media industries</p>		

Topic Section B - Audiences - Wateraid	RAG Rate	Further support required?
Can apply Audience theories to advertising such as Cultivation theory (including Gerbner) Reception theory (including Hall)		
<p>How audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste</p> <p>How media producers target, attract, reach, address and potentially construct audiences</p> <p>How media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated</p> <p>How audiences interpret the media, including how and why audiences may interpret the same media in different ways</p> <p>How audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital</p> <p>The way in which different audience interpretations reflect social, cultural and historical circumstances</p>		

Component 2: Media Forms and Products in Depth

Section	Advance information: Areas of Theoretical Framework/Media Contexts and/or Media Forms/Products
Section A: Television in the Global Age	This section will assess: <ul style="list-style-type: none"> • Audiences: <i>Life on Mars</i> or <i>Humans</i> or <i>The Jinx</i> • Representations: <i>The Bridge</i> or <i>The Returned</i> or <i>No Burqas Behind Bars</i>
Section B: Magazines – Mainstream and Alternative Media	This section will assess: <ul style="list-style-type: none"> • Media Language: <i>Woman</i> and <i>Adbusters</i> or <i>Woman's Realm</i> and <i>Huck</i> or <i>Vogue</i> and <i>The Big Issue</i>
Section C: Media in the Online Age	This section will assess: <ul style="list-style-type: none"> • Media Contexts and Media Industries: <i>PointlessBlog/Alfie Deyes</i> and <i>gal-dem</i> or <i>Zoella/Zoe Sugg</i> and <i>Attitude</i>

Section A - Life on Mars - Audiences	RAG Rate	Further support required?
Fandom - Jenkins Reception theory (including Hall)		
<p>How audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste</p> <p>How media producers target, attract, reach, address and potentially construct audiences</p> <p>How media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated</p> <p>How audiences interpret the media, including how and why audiences may interpret the same media in different ways</p> <p>How audiences use media in different ways, reflecting</p>		

demographic factors as well as aspects of identity and cultural capital		
The way in which different audience interpretations reflect social, cultural and historical circumstances		

Section A - The Bridge - Representation	RAG Rate	Further support required?
Theories of representation (including Hall) Feminist Theories (including bell hooks and Van Zoonen) Theories of gender performativity (including Butler)		
<p>The way events, issue, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination</p> <p>The effect of social and cultural context on representations</p> <p>How and why stereotypes can be used positively and negatively</p> <p>How and why particular social groups, in a national and global context, may be under-represented or misrepresented</p> <p>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</p> <p>How audiences respond to and interpret media representations</p> <p>The way in which representations make claims about realism</p> <p>The impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups</p> <p>The effect of historical context on representations</p> <p>How representations may invoke discourses and ideologies and position audiences</p> <p>How audience responses to and interpretations of media representations reflect social, cultural and historical circumstances</p>		

Section B - Woman/ Adbusters - ML	RAG Rate	Further support required?
Semiotics (Barthes) Structuralism (Levi-Strauss)		
<p>How the different modes and language associated with different media forms communicate multiple meanings</p> <p>How the combination of elements of media language influence meaning</p> <p>The codes and conventions of media forms and products, including the processes through which media language develops as a genre</p> <p>The dynamic and historically relative nature of genre</p> <p>The processes through which meanings are established through intertextuality</p> <p>How audiences respond to and interpret the above aspects of media language</p> <p>How genre conventions are socially and historically relative, dynamic and can be used in a hybrid way</p> <p>The way media language incorporates viewpoints and ideologies</p>		

Section C - Zoella/ Attitude - Industry	RAG Rate	Further support required?
Regulation (including Livingstone and Lunt) ACultural industries (including Hesmondhalgh)		
<p>Processes of production, distribution and circulation by organisations, groups and individuals in a global context</p> <p>The relationship of recent technological change and media production, distribution and circulation</p> <p>The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products</p> <p>The impact of 'new' digital technologies on media regulation, including the role of individual producers</p> <p>The impact of digitally convergent platforms on media production, distribution and circulation</p>		