

Year 10 Media Knowledge Booklet

Term 4

Name:

Class:



Knowledge Booklet - GCSE Media Studies – Term 4

1. Advertising
2. Radio

Advertising - Big Questions:

- What are the key terms and conventions in relation to the topic of print and audio/visual advertising?
- How do adverts target and gratify specific demographics?
- How are adverts constructed to appeal to targeted audiences?
- How can Uses and Gratifications Theory (UGT) be used to explain the effectiveness of adverts?
- How is narrative, USP and ESP used in advertising?
- What are the key elements of the history of the advertising industry and how do they help our understanding of social, cultural and technological contexts?
- How are adverts regulated and who regulates them?
- How are groups represented differently in adverts (eg. How does the representation of gender or ethnicity differ between certain adverts?)
- How do the set products (Quality Street, This Girl Can) appeal to audiences?
- What are the contextual factors surrounding the set products?

SET PRODUCTS:

- **QUALITY STREET PRINT ADVERT (1956)**
- **THIS GIRL CAN PRINT ADVERT (2015)**



ADVERTISING: KEY CONCEPTS AND TERMINOLOGY

<i>Deconstructing</i>	<i>Physical platforms:</i>	<i>Image</i>	<i>Theory</i>
<i>Constructing</i>		<i>Photographic codes</i>	Uses and Gratifications
Graphics	Newspaper	<i>Camera Shots:</i>	Theory:
Slogan/Strapline	Magazine	• High Angle	• Entertainment
Product endorsement	Billboard	• Over the Shoulder	• Information
Typography	Ambient media	• Long Shot	• Personal Identity
Campaign	Stunt media	• Establishing Shot	• Social Interaction
Hard sell	Sales promotion	• Mid Shot	
Soft sell	Flyer	• Low Angle	Gerbner's Cultivation Theory
Rule of thirds	<i>Digital platforms:</i>	• Extreme Close Up	
Synergy		• Close Up	
Colloquialism	Banner	<i>Mise en Scene:</i>	Mulvery's Male/Female Gaze Theory
Imperatives	Floating adverts	• Setting	
Stereotypes	Pop-ups	• Colourisation	
Advertising awareness	Sponsors	• Lighting	<i>Narrative (story line)</i>
Copy	Clickbait	• Camera angles	
Demographics	TV adverts	• Camera movement	<i>Narrative Theory</i>
Target market	Radio adverts	• Editing	Todorov's Narrative Stages
Anchorage	Mobile advertising	• Pose	
Cross-platform	Social networking	• Facial expression	Propp's Character Theory
Alliteration	Viral adverts	• Hair and make-up	
Brand image	Vlogging	• Costume	
Brand recognition	Email	• Positioning	
Connotation	Niche market (small, specific audience)	• Framing	USP – Unique Selling Point
Denotation	Exposure	•	
<i>Target audience</i>	Production value	Iconography	
Demographic		Polysemic image (an image with several meanings)	ESP – Emotional Selling Point
Core buyer			
Social class categories: A,B,C1,C2,D,E			VALS – Values, Attitudes and Lifestyle

EXEMPLAR EXAM QUESTIONS:

- Explore how the *Quality Street advert (1956)* uses Media Language to appeal to audiences (10).
- Explain how the *Quality Street advert (1956)* has been influenced by historical, cultural and social contexts (10).
- Compare the ways in which the *Quality Street advert (1956)* and the *This Girl Can (2015)* advert are constructed to appeal to audiences (25).
- Compare the representation of gender in the *Quality Street advert (1956)* and the *This Girl Can advert (2015)* (20).



What a delicious dilemma!

18 delightfully different
toffees and chocolates in

Mackintosh's
'Quality Street'

CHOCOLATE

STRAWBERRY CUP

The delicious, smooth, soft
chocolate is flavoured with
natural strawberry essence.

MACKINTOSH'S

TOFFEE

The delicious, smooth, soft
chocolate is flavoured with
natural toffee essence.

CHOCOLATE TOFFEE FINGER

Delicious toffee covered
with golden chocolate.

© 2011 MACKINTOSH'S & SONS LTD. MALAYSIA



QUALITY STREET (1956)

<p>Production Context</p> <p>Quality Street made by Mackintosh in 1936. In the 1930's chocolate was expensive. This product was cheaper for families. The tin was introduced in the 1950s.</p>	<p>The Target Audience</p> <p>People in the 1950s - very different from today's audience. Men could buy this for their wives and girlfriends Working, educated families - new techniques made it cheaper to make, big words used in the copy Women - fits the idea that all women like chocolate. Adults - features adults in the advert</p>	<p>Messages and Values</p> <p>Aspirational message linked to class - this product was symbolic of elegance and higher class but now working men can buy it for their families as a treat. Brand identity - The chocolate is luxurious even though it is now cheaper = references to the Regency Era, use of gold and purple, pose of people in the frame</p>
<p>Social/ Cultural Context</p> <p>Luxury and high class things were now more available (chocolate). Very traditional gender roles - men worked, women stayed at home and had to make husbands happy</p>	<p>Technical Codes</p> <p>Composition - Triangular arrangement of people, halo effect around man, product is framed in the central = attention Camera - Mid shot of people so we can see what they are doing. Lower third - where all the text is found (less important) Logo - at the bottom but in colour (stands out)</p>	<p>Media Language</p> <p>Visual Codes</p> <p>Costumes look like sweets (girls), Man in a suit = professional/working. Use of Gold = wealth/ luxury Rich warm colour palette = attention, wealth Facial Expressions = excited by chocolates (treat) Body language (Kiss) = girls stealing sweets, man happy! Typography - bold, strong, colourful (purple = royalty) Hand drawn images - lack of technology</p> <p>Written Codes</p> <p>PERSUASIVE LANGUAGE Alliteration = delicious dilemma Superlatives=delicious, delightful, distinctive Description of new sweets = we need to buy and try Formal - educated audience.</p>
<p>Historical/Political Context</p> <p>Rationing had ended= more sugar available. The Regency Era (elegance) is referred to (Major Quality Miss Sweetly) - the 1950s was a similar time post war.</p>	<p>Representation</p> <p>Male dominated - he is in control (chocolate/women), he is higher in class, the 'provider' (suit) and high status (central image), traditional stereotype that was common at the time of the advert. He is rewarding the women with chocolate. Major Quality - of higher class than Miss Sweetly, has power (military uniform) and status Women - love of chocolate, subservient body language suggest that they do as they are told, please the man (implies that this is what all women need to do to be successful). Women are also shown as manipulative - distracting the man to get to the chocolate. Miss Sweetly - very typical feminine colours and showing of skin. Even her name is suggesting a stereotype. Age - makes young people look fun and exciting (ad with old people show them knitting - less fun)</p>	
<p>Key Terms and conventions</p> <p>Structural features, slogan, logo, copy, central image, typography, lines of appeal, superlative, alliteration, brand identity, rationing, Regency Era, patriarchal, intertextuality, rule of thirds, Z line composition, Triangular composition, Male Gaze</p>	<p>Link to Theorists and theories</p> <p>Intertextuality - the people in the frame are from Quality Street ads from the 1930s. Narrative/ Propp - male is the 'hero' choosing between two 'damsels in distress' (distressed over the dilemma of which chocolate to choose), he has a more serious dilemma to solve. Patriarchal Society - This advert is showing that men are seen as having more power and status than women. Laura Mulvey and the male gaze - the two women are shown in a way that men would like. They are slim and pretty, acting like they really like the man and are being subservient.</p>	

Production Context Developed by Sport England. Funded by Lotto. Purpose was to break down the key barrier that stopped women from doing sport (fear of being judged). Wanted to celebrate active women. Included TV adverts as well	The Target Audience: Females aged 24-40. This group were identified as least likely to take part in sport for fear of being judged because of their appearance. Appeal – young woman as the model, appearance, not a celebrity, she is clearly enjoying being active, group working out together, bright colours, positive slogan (fox), Use of hashtag = appeal to modern audience, way to get info, create social cohesion by bringing people together	Messages and Values Key message is that women should be proud of what they look like and therefore not be afraid of being judged when doing sport or physical activity. Values woman not based on looks (she does not look typical), instead the value is not being healthy and happy. Brand name/identity - 'This girl can' suggests that anyone can get active.
Social/ Cultural Context Research showed that there was a massive gender gap in participation. As a result of the campaign 1.6m got involved. Numbers of women joining teams is now increasing faster than men. Nike copied this idea.	Technical Codes Mid shot = focus on action (enjoying it) Central Image – centre= important Logos at the top/small = less important Slogan – Large/ central in front of image) = very important (covers the woman) No Photoshop = looks are not important Colour Palette – bright and eye catching	Media Language Visual Codes Costume – ordinary = anyone can do this, bright = eye-catching, not stereotypical Hair/Make up – messy = she does not care Body Language – full movement/ enjoying it Facial Expressions – eyes closed/ singing, happy Colour – red (passion/happy), text is white = stands out Written Codes Mantra – made up of two similes, turning a negative into a positive -change attitude about sport Simile 1 –sweating like a pig = unladylike. Simile 2 - feeling like a fox=sexy dong exercise. Language =informal simple but positive. Typography bold, unusual font. "GIRL" = wide appeal. #thisgirlcan – encourages involvement
Historical/Political Context The campaign was run by 'Sport England' who are a government organisation . There is no commercial aspect to the campaign – they were not aiming to make money.	Representation Challenging dominant ideology that women can't do sport by portraying physical activity for women in an extremely positive way. Counter-stereotype – She is enjoying sport, doesn't care about being judged on how she looks, she is not weak or unsuccessful at sport. She is independent, confident and happy (body language and facial expression) Aspirational role model – she is not a famous sports person, shows that anyone can do this Focusing on what 'real' women –no airbrushing, photoshopping, no glossy not perfect but happy. Other adverts don't do this 'Girl' use to represent all women but some women may not like this word as it has negative connotation (childish, silly, too young)	
Key Terms and conventions Copy, Slogan, Logo, Central Image, Typography, Brand Identity, Propp, Rule of Thirds, Mantra, Protagonist, Dominant Ideology, Stereotype, Counter-Stereotype, Hashtag, Social Cohesion, Enigma Code, Use and Gratification Theory, Personal Identity, The Male Gaze (Laura Mulvey), objectify/ objectification	Link to Theorists and theories Propp - Dominance of image suggests she is the 'protagonist' / hero as she has overcome fear Laura Mulvey - this images does not objectify woman, it is not focused on how they look or portraying them in a way that men stereotypically would like. Use and Gratification - Personal Identity, the audience can see themselves in this person because she is not a celebrity. They can identify with her because she is ordinary, normal and like her they too could learn not to fear being judged and get active. Enigma Code (Barthes) - 'this girl can' - what can she do? Creates a sense of mystery, wonder	

Radio - Big Questions:

- What are the key terms and conventions in relation to the topic of radio?
- How do radio channels and programmes target and gratify specific demographics?
- How is The Archers constructed to appeal to audiences?
- How can Uses and Gratifications Theory (UGT) be used to explain why audiences listen to The Archers?
- What are the differences between public service and commercial radio?
- What are the key elements of the history of the radio industry and how do they help our understanding of social, cultural and technological contexts?
- How has technology changed the way people listen to the radio?
- How is radio regulated and who regulates it?
- How are key character and events represented in The Archers?
- What were the national implications of the 'Helen Stabs Rob' episode?

SET PRODUCT:

- ***THE ARCHERS (BBC RADIO 4, 'Helen Stabs Rob' 2016)***
- ***Available here:***
<https://www.youtube.com/watch?v=LreifWt6zos>
- ***The Archers website:*** <https://www.bbc.co.uk/programmes/b006qpgr>



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THE ARCHERS

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THE AMBRIDGE CALENDAR

The Ambridge Calendar
Your indispensable guide to the year in Ambridge...

Available now

28/06/2018

Coming Up

29/06/2018
TODAY 19:00
BBC RADIO 4

All available episodes (27 total)

Upcoming episodes (13 new and 8 repeats)

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We asked Archers fans to help out with Pip's birth
And this is how much help they were...

Who would thrive in a post-apocalyptic Ambridge?
Writer of Radio 4's new drama First World Problems gives us his take...

The Ambridge Crime List
What are Ambridge's most memorable crimes?

The 10 Archers storylines that have made you cry
Ambridge's 10 most emotional moments...

Which silent character are you?
We could not have predicted your Top 5!

Why you listen to The Archers
We asked why Archers fans started listening - here's what they said.

Who knows their character best?
Actors Timothy Bentinck (David Archer) and Felicity Finch (Ruth Archer) go head-to-head.
• [Watch now](#)

Podcasts and Downloads
Subscribe for every episode or download the ones you want.
• [Listen to The Archers whenever you like](#)
• [Download the Omnibus](#)

Olwen is unleashed on The Food Programme's Sheila Dillon
Olwen gives the Food and Farming judge a piece of her mind.

How to do a job interview the Jazzier way
At least it wasn't boring...

The moment Nigel fell to his death
Nigel decides to take down the New Year banner from the roof and loses his footing.

Meet honest Olwen - "I got into one or two disputes"
Olwen tells Pat her story.

[See all clips](#)

Related Links

[The Archers on Facebook](#)

[Lowfield \(daily episodes summarised\)](#)

[Archers Appreciation \(fan forum on Facebook\)](#)

[The Archers on Twitter](#)

[Peet's 'Mustardland' \(fan forum\)](#)

[The Archers - The Official Unofficial Discussion Group \(fan forum on Facebook\)](#)

[The Ambridge Observer](#)

[The Village Pump \(fan forum\)](#)

[UMRA \(uk.media.radio.archers - the longest-established Archers fan forum\)](#)

[Shambridge \(affectionate pastiches of The Archers\)](#)

[Ambridge Addicts \(fan forum on Facebook\)](#)

[Upstairs at The Bull \(fan forum on Facebook\)](#)

<p>Production Context</p> <p>Produced by the BBC, publicly funded broadcaster. Aired on Radio 4 the main spoken word station.</p> <p>Convergence with other technologies. Available on I player and has presence on social media with websites/Twitter etc.</p>	<p>The Target Audience</p> <p>Original audience was agricultural workers. Now audience mainly female ABC1 demographic</p> <p>Older demographic 40 plus listeners who are targeted with storylines which they can relate to</p>	<p>Messages and Values</p> <p>Strong community values. Set in fictional village where everyone knows each other.</p> <p>Family values: based round the Archer family</p> <p>Specific messages delivered through storylines. For example introduced gay marriage and surrogacy and issues of drug supply in rural communities</p>
<p>Social/ Cultural Context</p> <p>Covers contemporary issues which are in the news. Helps shape national debate on issues such as domestic abuse with the Helen & Rob story.</p> <p>Would include real events like the death of Princess Di, foot and mouth outbreak, and 9/11. They would often re-record episodes to do this. In the 1950s it was seen as a way of bringing people together and even now people will discuss it but now that happens mostly online</p>	<p>Uses and Gratifications</p> <p>Simple entertainment – Story lines are designed to entertain the audience with trivial events like the ‘Flower and Produce’ show, they would be engaged by the on-going storylines, reflect that their relationship was better than Rob and Helen’s</p> <p>Information and education – Many story lines are designed to inform the public about current issues in agriculture such as intensive farming. The plots educate the audience about issues like domestic violence. Gave information out about domestic abuse - warning signs and helpline, inf about ‘Battered Women’s Syndrome’</p> <p>Personal identity – The audience relates their own lives to those of the characters, see Helen as a role model as she stood up to Rob</p> <p>Social Interaction – By using social media outlets, the audience can share their reactions to the programme with other listeners</p> <p>Escapism – Many listeners wish they lived in an ‘idyllic’ English village and use the programme to imagine that they live in Ambridge.</p>	
<p>Historical/Political Context</p> <p>Oldest ‘soap opera’ has been running for 65 years. Originally for farmers to gain information on crop developments.</p> <p>Broadly neutral politically but covers issues of political interest to rural communities</p>	<p>Representation</p> <p>The tag line of ‘An everyday story of country life’ positions the listener to believe that the characters are typical of those found in rural communities.</p> <p>A number of stereotypical representations are used. The large scale farmer, the small contractor, the village busybody. These simplify the characters for the audience</p> <p>Increasing representation of gay and minority ethnic characters used to increase audience and to reflect the diversity of British life</p> <p>Clear use of victims and villain following gender stereotypes</p>	

Exemplar Exam Questions:

- Which radio station broadcasts *The Archers*? [1]
- Identify two audiences for *The Archers*. [1]
- Explain two ways in which they are targeted. [4]
- Explain why the audiences you have identified may listen to the program. Refer to the episode of the set product and the Uses and Gratification Theory in your answer. [12]

Indicative content to help inform a response to the above 12-mark question.

- Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to audiences, Uses and Gratifications theory and the set product, for example:
 - the role of media technologies in reaching the audience, such as digital forms of exhibition, the impact of convergence and cross-platform opportunities for audiences to access the programme
 - ideas of fandom and a community of loyal fans of *The Archers* who have invested in the programme over many years
 - the role and pleasures of radio and how it can fit into audience's lives and homes in a variety of ways, including portability, ease of access and use as background sound
 - the importance of identity - audiences may listen to *The Archers* because it is connected to their identity as, for example, Radio 4 listeners or country dwellers
 - the importance of the themes and issues addressed in *The Archers*, such as domestic abuse and infidelity, to audiences
 - Uses and Gratifications theory: audiences actively choose to listen to *The Archers* to fulfil their need for information, entertainment, escapism, identification with characters and/or social interaction
- Answers in the higher bands may draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:
 - the historical context of *The Archers* and its social and cultural significance for audiences as the world's longest running radio soap opera
 - the narrative appeal of the form for audiences, including continuing narratives, enigma codes, multi-strand narratives and the conventional nature of the narrative construction
 - how generic conventions of radio soap opera engage audiences through aspects such as typicality, variation, a repertoire of elements and the dynamic nature of genres reflected in how *The Archers* has changed over time to remain contemporary through its characters and storylines
 - how the BBC uses distribution and marketing strategies to reach audiences, including new audiences, which may encourage them to listen to *The Archers*.

Homework 1:

Annotate the advert below. Consider advertising terminology as well as camera angle and mise-en-scene terms. How has it been constructed to appeal to audiences?

Date Due:



Homework 2:

Learn the following advertising terminology for a review quiz in lesson:
Hard sell, Soft sell, Synergy, Anchorage, Connotation, Denotation, Niche Market, Polysemic Image, USP, ESP.

Date Due:

Homework 3:

Annotate the advert below. Consider advertising terminology as well as camera angle and mise-en-scene terms. How has it been constructed to appeal to audiences? How are representations constructed?

Date Due:

