

UNIT 1 MEDIA REPRESENTATIONS

Keyword	Meaning
Diegetic	Belongs to the world of film. The characters hear
Mise-en-scene	what the audience can see
Non-Diegetic	Does not have an on-screen course. Added after filming
Sound bridge	A sound bridge is a transitional device used in film to connect one visual scene to another through sound. At its most basic, a sound bridge leads an audience in or out of a scene.

Key Theories

- Media Effect Theory

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- Propps Morphology of the Folktale (1968)
- Stuart Hall Representation (1997)
- Stuart Hall Model of Mass Communication (1973)
- Stuart Hall Reception Theory (1980)
- Dyer Stereotypes (1979)
- Lipmann Functions of Stereotypes (1979)
- Mulvey Male Gaze (1975)

Keyword	Meaning
Intertextuality	The shaping of a text's meaning by another text. It is the interconnection between similar or related media products that reflect and influence an audience's interpretation of the text
Polysemic/Polysemy	The coexistence of many possible meanings for a word, phrase or image
Semiotics	Semiotics is an investigation into how meaning is created and how meaning is communicated
Symbol	A type of sign that stands for something specific. Its meaning has to be learnt and connected to a culture
USP	is a factor that differentiates a product from its competitors, such as the lowest cost, the highest quality or the first-ever product of its kind. A USP could be thought of as 'what you have that competitors don't'.

Key Theories

- Stuart Hall Model of Mass Communication (1973)
- Stuart Hall Reception Theory (1980)
- Barthes Open and Closed Text (1964)
- Eco Open and Closed Text (1976)
- Maslow Hierarchy of Human Needs (1954)
- Lazarsfeld Uses and Gratification Model (1940)
- The Hypodermic Model (1930)
- De Saussure Semiotics Theory
- Piece Basic Semiotics Theory

Keyword	Meaning
Construction	The choices the creator of the media product has made as to what the viewer sees
Hegemonic Representation	ruling or dominant in a political or social context
Stereotypes	A preconceived, standardized and oversimplified impression of the characteristics which typify a person, society or certain social groups; an attitude based on such a preconception. Also, a person or thing appearing to conform closely to such a standardised impression.
Verisimilitude	The appearance of being true or real. 'The detail gives the film some verisimilitude.'

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Active and passive audiences: In the past, audiences were assumed to be passive, with the potential to be negatively affected by media products (e.g. if the product contained violence). More recent theories argue that individuals actively choose, engage, respond to and interact with products.

Audience response and interpretation: how audiences react to media products, e.g. they might respond in the way the producer intended (e.g. by agreeing with the viewpoints in a product), or question/ disagree with the intended meaning.

Blumler and Katz's Uses and Gratifications theory: States that audiences actively select media products to fulfil particular needs, or pleasures: Information: to find out about the world. Entertainment: pleasure of diversion/ escapism. Personal identity: they can relate to the characters/ situations/ values and beliefs in a product. Social interaction: pleasure of discussing products with others.

Codes and conventions: the elements of media language that usually occur in particular forms (e.g. magazines or adverts) or genres (e.g. sitcom). **Narrative:** how stories are structured and communicated. **Genre:** the type or category of product (e.g. crime, sitcom). **Intertextuality:** where a media product refers to another text to communicate meaning to the audience.

Visual codes: elements that relate to the look of a product, e.g. mise-en-scène, colour palette, layout and design. **Technical codes:** e.g. camera shots/ angles, editing. **Audio codes:** e.g. non-diegetic music, effects, dialogue. **Language codes:** written or spoken words.

Keyword	Meaning
Anchorage	Fixing of meaning. E.g. words that go along with images to give those pictures a certain meaning in a specific context.
Codes	rules to be followed so the audience can assign a common meaning
Connotation	The agreed meaning attached to a sign – can be emotional, cultural or symbolic
Conventions	meanings derived from codes, common to a particular genre
Denotation	The literal meaning of a sign – what do you see

Keyword	Meaning
Archetype	A familiar type of character who has emerged from hundreds of years of fairy tales and storytelling
Cross-cultural approaches/ globalisation	The spreading or changing of a particular ideologically across different cultures (e.g. changing games and TV shows for the country they are sold to) to reflect their ideologies more closely. American/European ideology is often imposed elsewhere in the world.
Desensitisation	Being repeatedly exposed to distressing behaviour or circumstances in the media reduces the impact of such behaviour/circumstances in real life
Feminism	An approach that challenges traditional power structures between the genders. Feminists believe that, as media institutions are mostly run by white, middle class men, their ideology of this type of person maintaining power is perpetrated through the media.
Hegemony	The idea that the dominant group persuade the masses that the power structure is necessary and in their favour. This is a negotiated process of controlling ideas and culture rather than using force to keep the masses conforming.
Ideology	The influence of ideas on people's beliefs and actions, especially ideas that come from those in power. A set of ideas that gives a partial or selective view of reality. Certain beliefs become normal and generally accepted as "how the world works".

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Headline (Vogue) – tells you the brand that has made the magazine and makes it stand out.

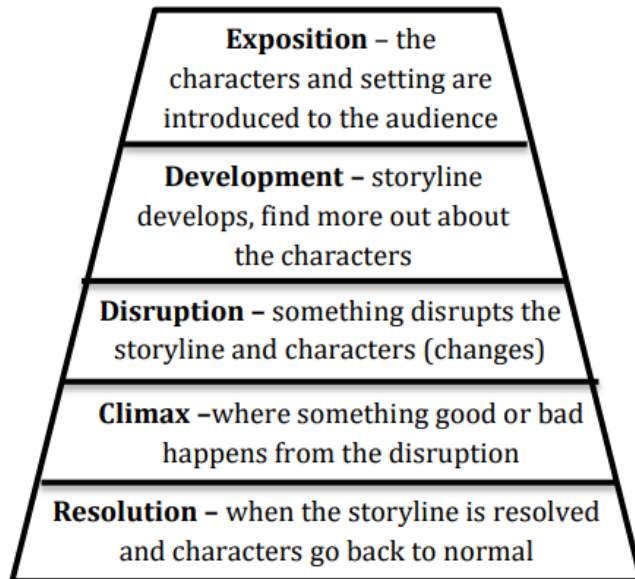
Cover Image (Victoria Beckham) – relates to what the magazine is going to be about.

Extra information – provides more information on what is covered in the magazine.

Main cover line – specifies what is covered in the magazine and more information about it.

This tells the audience what the magazine is about and shows them what is involved.

Narrative Development (Classic Narrative Structure) – A storyline that is often followed through films and television programmes.



Anchorage – Words used to attach meaning to a specific topic or thing through matching words to images.

Closure (Narrative) – when a storyline of a film or television programme comes to a satisfactory end

Enigma - enigma means mystery. A man named Barthes made a theory that there are two types of enigma codes that appear in most films:

- Action Codes - some sort of action that makes the audience believe something is going to happen in the future.
- Enigma Codes – small clues that make the audience question ‘who did

Propp Stock Characters – a theory made by a man called Propp, he believed that all characters from a story can be put into 7 types as they are all the same in each story.

- The Villain – The person who opposes or actively blocks the hero’s quest
- The Donor – The person who provides an object with magical properties
- The Helper – The one who helps / aids the hero
- The Princess and her Father – The one who acts as a reward for the hero and the object of the villain’s plan
- False hero – The person who disrupts the hero’s success by making false claims
- The Dispatcher – The one who helps send the hero on his / her quest through a message
- The Hero or Victim / Seeker Hero – The main character who seeks something

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Technical codes Shot types: CU, MS, WS, ECU, EWS, OTS, 2 shot – the types of shots used when making a film or programme

- Close Up – Frame parts of the body close up
- • Medium Shot – Framed from the chest to the top of the head
- • Wide Shot – Framed with the whole body in shot
- • Extreme Close Up – Frames part of the face extremely close up, i.e an eye
- Extreme Wide Shot – Distance shot with whole body and background in, people are smaller
- • Over the Shoulder – Framed over the shoulder from the perspective of someone else looking at an object or person
- • 2 Shot – Framed with two characters within the frame (creates relationships between the characters)

Camera Angles and Movement

- High angle – actors look small, passive and inferior
- Low angle – actors look powerful, dominant and in charge
- Tilted angle – creates a sense of confusion/ movement
- Pan – camera is stationary but moves left to right
- Tilt – camera is stationary but moves up to down
- Tracking – camera physically moves forward

