

Year 11 - 12 Bridging the Gap

GCSE → A Level

A Level Media

Summer 2022



Course Breakdown

Eduqas A Level Media

[A level specification template \(eduqas.co.uk\)](https://www.eduqas.co.uk)

Year 1 – Component 1 studying the following CSPs:

Music: Beyonce’s Formation / Vance Joy’s Riptide

Advertising: Tide / Kiss of the Vampire / Super. Human

Newspapers: The Times and The Mirror ‘Partygate’

Gaming: Assassin’s Creed: Franchise

Radio: Late Night Woman’s Hour

Movie Marketing: I, Daniel Blake / Black Panther

Coursework: Cross Media production – start in summer term and complete in autumn term

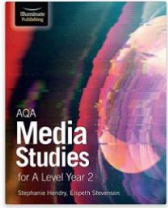
Year 2

TV drama from UK and Europe

Publishing mainstream and alternative examples

Interactive – online media and vloggers.

Recommended Reading



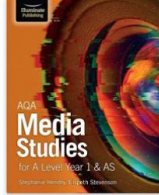
AQA Media Studies for A Level
Year 2: Student Book Paperback –
25 Jun. 2018
by Stephanie Hendry (Author), Elspeth Stevenson (Author)

★★★★☆ 16 ratings

See all formats and editions

Paperback
£24.69

8 Used from £16.95



AQA Media Studies for A Level
Year 1 & AS: Student Book
Paperback – 31 Oct. 2017

by Stephanie Hendry (Author), Elspeth Stevenson (Author)

★★★★☆ 31 ratings

See all formats and editions

Paperback
£24.69

11 Used from £8.16
16 New from £24.69

Scholarly Articles

[Welcome to Feedly](#) There is a website where you type in the areas of interest in media you have and you will be alerted to specific academics writing on those focused topic areas.

Google Scholar is also useful, but not all are available as pdfs for you to download and read. All cited books will however, have an abstract (summary of the books ideas) to help you decide if they are relevant.

Channels

Ted Talks linked to identity, audiences, global media and power, representation and topics linked to gaming and social media. So for example: [Impact of Social Media on Youth](#) [Impact of Social Media on Youth | Katanu Mbevi |](#)

[TEDxYouth@BrookhouseSchool - YouTube ...](#)

A very good site for introductions to MOST of the topics studied in Year 1 and 2 of A Level Media [Becky fisher youtube - YouTube](#)

TASK 1

GETTING TO KNOW YOU:

WHO AM I

This exercise is designed to give me an idea of the type person that you are. Please be honest in your responses, your answers will remain confidential and I will not judge you for what you say. The final questions are to find out what additional examples of media you are likely interested in to extend your understanding of the topics/examples covered in the classroom.

Name:

Describe yourself in no more than 100 words as a person:

Describe yourself in no more than 100 words as a student:

What kind of classroom activities help you to learn best:

What grade are you aiming to achieve at the end of your second year in Media:

What might you be planning to do after school i.e HE choices/employment:

Your Top 5 films with reasons:

Your Top 5 albums with reasons:

WHAT MEDIA DO YOU REGULARLY CONSUME:

ADVERTISING: BRANDS OR MEMORABLE ADVERTS...	MUSIC VIDEOS OR ARTISTS THAT HAVE SOMETHING TO SAY TO THEIR AUDIENCES...	SPEECH-BASED RADIO SHOWS OR PODCASTS...	COMPUTER GAMES...
MAGAZINES (PHYSICAL OR DIGITAL)...	MAINSTREAM OR ALTERNATIVE DRAMAS (TV OR STREAMING)...	RECENT MAINSTREAM AND ALTERNATIVE MOVIES...	SPECIFIC MEDIA WEBSITES OR SOCIAL MEDIA VLOGGERS...

TASK 2

SELECT 4 YOUTUBE VIDEOS FROM THE BECKY FISHER YOUTUBE SITE AND SUMMARISE THE 5+ KEY POINTS IN EACH VIDEO.

A-Level Media Studies - Black Panther Part 1 - Industries - YouTube	Media Studies - Roland Barthes' Semiotic Theory - Simple Guide for Students And Teachers - YouTube
Task: summarise key points	Task: summarise key points

[Media Studies - Todorov's Narrative Theory - Simple Guide for Students and Teachers - YouTube](#)

Task: summarise key points

[Media Studies - Postmodernism - A Simple Guide For Students & Teachers - YouTube](#)

Task: summarise key points

TASK 3

Read the theory article **Gender Performativity from the Media Magazine (MM69)**, by Claire Pollard.

■ Answer the following questions, drawing on the article for information and ideas.

1. What does 'performative' mean in the context of this article? What different aspects of your identity do you perform on a regular basis?

2. Why does theorist Judith Butler argue that we have little or no control over how we perform 'gender'?

3. How does Claire Pollard draw a link between children's clothing and the future 'performance' of gender by men and women?

4. What does 'trouble' refer to in the title of Judith Butler's book, *Gender Trouble*? How have the ideas it explores developed in the 30 years since its publication?

5. The article claims that the mainstream media still rely to a large extent on gender stereotypes? Do you agree with this? If so, what examples can you think of? What examples can you think of that challenge these stereotypes?

Performing gender – your own identity

As well as reading Claire Pollard's article, you should also read the cartoon, by Tom Zaino.

- Although the cartoon is making a humorous point, how far do you agree that girls and boys are conditioned to 'perform' gender roles from a very young age?

- Write down your ideas about your own 'performance' of gender. How do you identify (if you consciously do so at all)? How is your 'performance' similar or different to that of your friends? How do you perform gender differently in different contexts? Do you have a problem with stereotypical notions of gender?

Social media

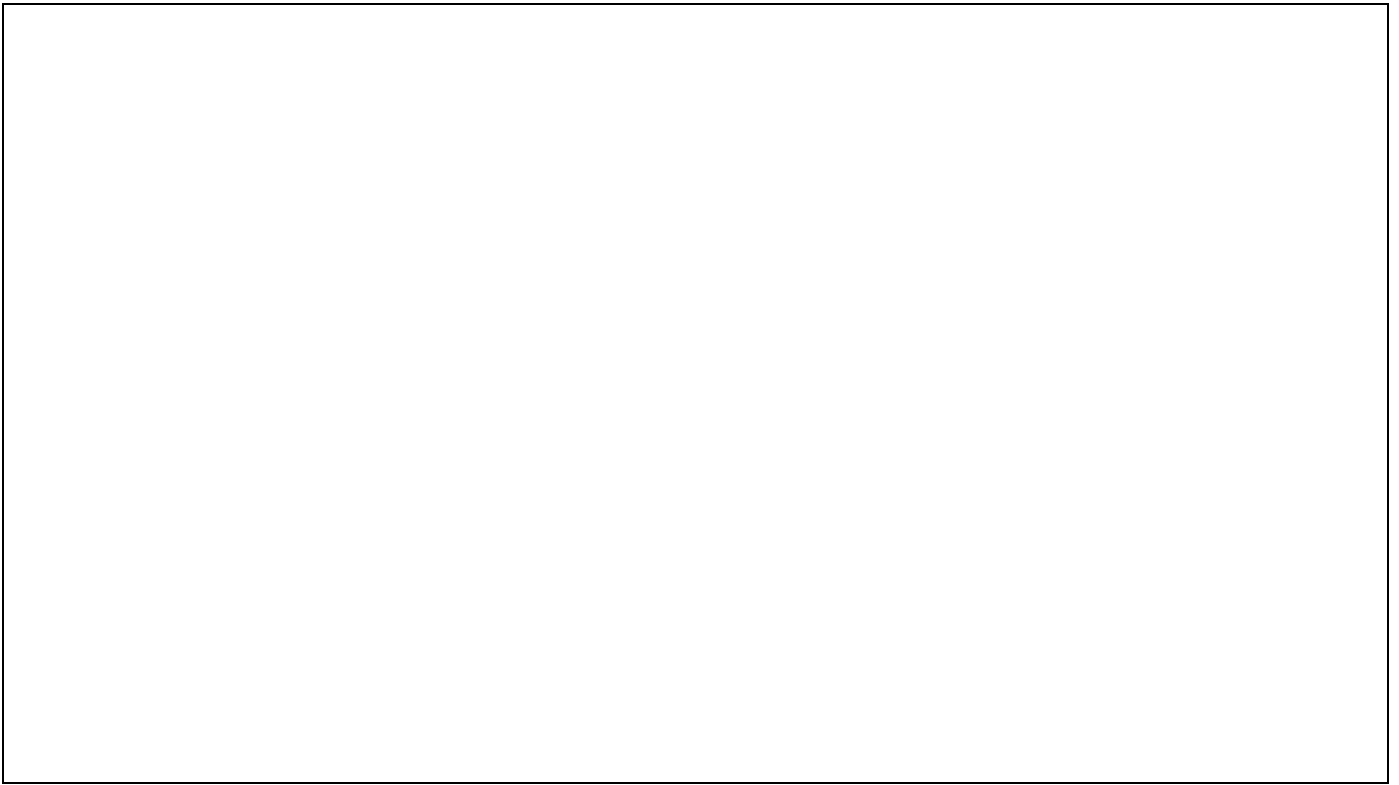
- Have a look at what people are posting on Instagram or Twitter under the hashtag #LetToysBeToys or #smashingstereotypes.
- Make a collection of images and accounts that are either documenting the ways that gender stereotyping is pervasive in our culture or examples of people pushing back against binary gender stereotypes. You might find examples like this image from a magazine that the article's writer Claire Pollard's three-year-old daughter was given.



Online shopping

- Go onto the website of any big clothing store or department store (e.g. John Lewis, Next). Children's' clothes are a great place to look for examples of gender conditioning so look at t-shirts or pyjamas for boys and girls and see how you feel about them. Consider how alienating this might be for children who don't 'feel' particularly like a girl or a boy. Think about how this might affect, encourage or permit certain behaviours.
- Now think about how similar patterns apply to the adult world. Visit a gift shop website like Not on the High Street or Clintons and look for 'gifts for him/dads' and 'gifts for her/mums'. It would be a good idea to write a list of predictions of what you expect to find before you go online and see how accurate you are.

- Gather images from both the activities above, and further research, that reinforce negative gender stereotypes and put them into a collage in Photoshop or PowerPoint.



Gender Performativity

She argues that gender is a social

.....

Judith Butler's Gender Trouble is a difficult read even for University students.

Here, Claire Pollard simplifies the central idea of gender performativity which, she argues, is easy for A Level media students to grasp.

All of us are 'performative' at times in our own lives. Maybe your teacher spots you talking during some group work so you 'perform' good student – you know, when you seamlessly switch to talking to the subject at hand, lean in, point at the worksheet and furrow your brow. The model learner. An Oscar-worthy performance.

and we adapt our performances for different situations. I know I perform mother, teacher, grown up and, when I'm out with my friends, revert back to being the cynical sarcastic teenager I was at school. None of these identities are the real me, but they all are.

Although we all perform our gender to a greater or lesser extent, the issue Butler identifies is that we don't have control over our gender performance.

We all do it. We perform our identities

construction: it is taught to us by external influences and it's ingrained at such a young age that we often mistake it as 'nature' rather than 'nurture'. In short, having male genitalia has no bearing on whether or not you like cars, nor does having a womb make you obsessed with unicorns and mermaids.

Gendering Children

Children are taught to perform their gender from early on so that they align themselves with certain tastes and behaviours befitting their gender category. This is never more noticeable to me than when ironing (on the rare occasions I perform 'good

Gender is a social we often mistake it as 'nature' rather than 'nurture'.

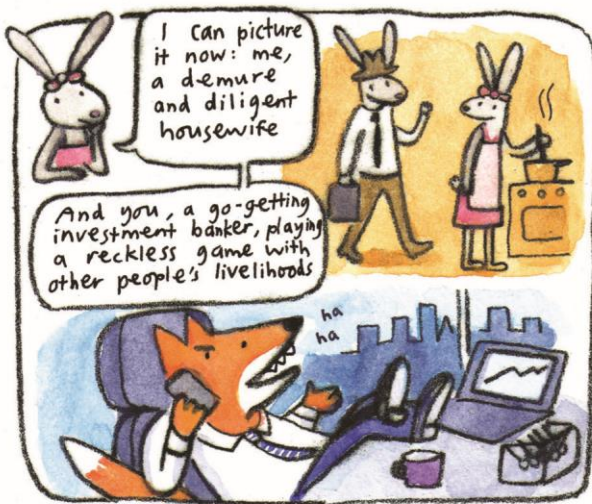
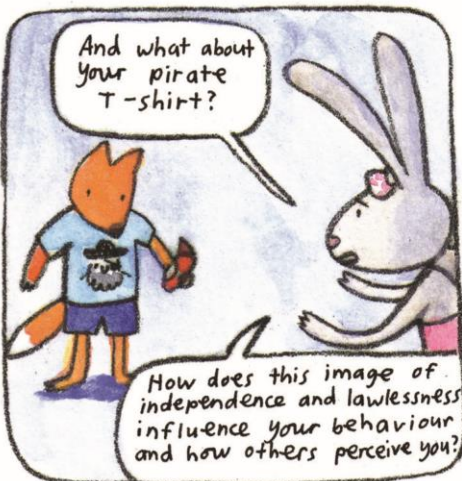
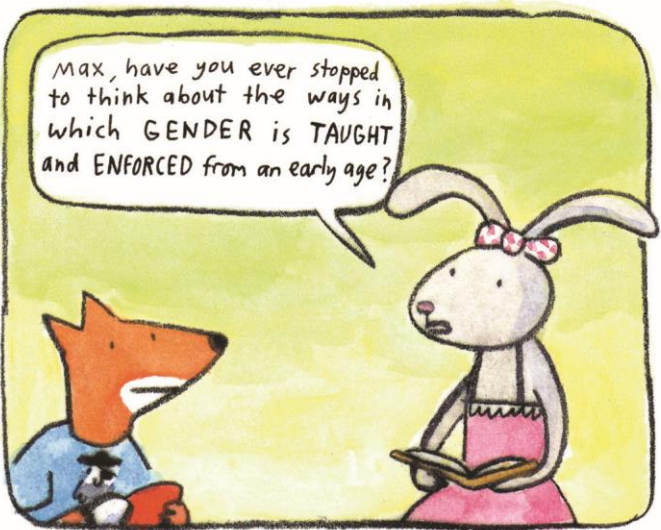
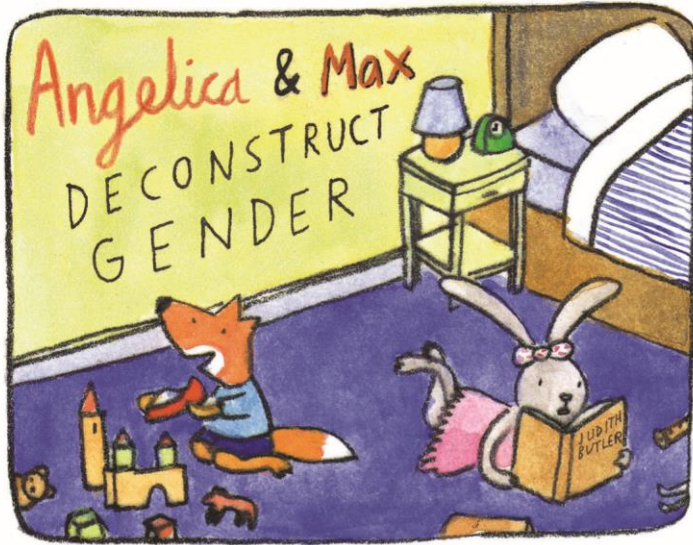
My daughter – 'Dancing with my friends makes the sun shine' – has a duty to be nothing more than agreeable, pleasant and pretty in order to make the world a better, sunnier place.

If you shopped entirely at Primark or Mothercare (the worst places for these #everydaysexism clothing slogans) you'd be teaching girls to be passive, caring, responsible for the happiness of others, and boys to do what the hell they like because it's cute, attractive and roguish. Fast forward 30 years and you can possibly trace a line between these early messages and the startling number of women who suffer abusive relationships.

Multiple Genders

Gender Trouble was written in 1990 and at the time it was a criticism of the current wave of feminism that saw 'men' as the oppressive enemy to 'women'. Butler would argue that this particular feminist perspective perpetuates the idea that masculinity and femininity

My son – 'Mummy's little monster' – has permission to be a scallywag, to be disruptive and chaotic – monstrous, even – and the main woman in his life will never disown him.



are binary states (at opposite ends of a scale) which reinforces ideas of patriarchal control. The gender 'trouble' she describes is when identities are formed that mess with the two binary states of femininity and masculinity.

When Butler wrote *Gender Trouble* in 1990, she used transvestism as an example of an identity which upsets the status quo of manly men and ladylike women. But in the 30 years since, society has come a long way and there is significantly more 'trouble' when it comes to binary notions of gender. The phrase 'non-binary', referring to someone who doesn't define themselves as either wholly male or female, is increasingly in common usage. The younger generation are gradually becoming more comfortable using the gender neutral pronoun 'they' to refer to people who do not identify as either 'he' or 'she' and increasingly media products made for the younger generation deal more openly with LGBTQ issues with more variety in the representations of multiple genders. In 2014, Facebook ended its binary gender categorisation and offered 71 different genders for users to choose from.



Dirt might not hurt, but gender stereotypes sure have the potential to

Get Involved

The Gender Equality Collective have just launched their #SmashingStereotypes production competition. They're looking for work in all forms that challenges gender stereotypes. Find out more at www.smashingstereotypes.co.uk/16-2

Representing Gender

Hopefully it is clear to see how the media products you have been studying contribute to the social construction of gender roles because most products do conform to stereotypes. Whilst there have been more progressive representations on some platforms (online, on demand services), the mass media still has a way to go. It's worth thinking (as always) about whose interests are served by perpetuating these roles. When females (and non-white, working class, LGBTQ+, disabled etc.) are presented as inferior, males (white, wealthy, heterosexual, able-bodied etc.) come out as superior (see Theory Drop: Hegemony MM65).

Of course the mainstream media relies on gender stereotypes for other reasons, mostly as a shortcut to meaning. Narratives (in film, TV, print, online) are easier for audiences to understand if the characters, subjects and storylines conform to a set of ideas that are already fixed in

52

Audiences are more likely to be drawn to things that they recognise, that chime with their own reality, even though those



our heads from an early age. That's a whole load of telling and explaining that the magazine cover, advert, sitcom etc. doesn't have to do. And of course, audiences are more likely to be drawn to things that they recognise, that chime with their own reality, even though those 'realities' are – as Butler would argue – false, socially constructed and mediated (shaped through the media).

I still get excited when I see film that presents a range of nonstereotypical femininities (*Tuca and*

Old Spice ads as part of your course) still prevail in modern media. Have a look at the hashtag #everydaysexism on Twitter for numerous examples of how casually stereotypical messages about what it means to be male or female are spread and consider how far this influences how you perform your gender.

Claire Pollard is editor of *MediaMagazine*.

TASK 4

In A level Media, you are given the chance to be creative by responding to a brief set by the exam board. Your actual brief will be released on March 1st 2024! Over the summer we would like you to creative and put together an idea for the 2021 Film Brief. SEE BELOW FOR THE TWO TASKS TO COMPLETE...

REQUIREMENTS OF THE BRIEF – MOVIE MARKETING

You should create a cross-media production for a studio that is owned by a major film company (Warner Bros. or Sony Pictures) targeting a mainstream global audience of 16-25 year olds.

Print Length: 4 pages (the front and back cover count as one page each)

Website: Home page and 1 other working page.

You will be producing marketing materials for a **Horror/Drama/Coming-of-Age...** (select 1 option).

CURRENT EXAMPLES...

GENRE OPTION 1: HORROR (Supernatural/Psychological)





CURRENT EXAMPLES...

GENRE OPTION 2: DRAMA (youth or young adult based preferred)
If you tap into a sub-genre, this must be discussed in your Statement of Aims e.g. crime, period drama, sci-fi, action...



CURRENT EXAMPLES...

GENRE OPTION 3: COMING-OF-AGE (drama/comedy)



TASK A

Write a 150 to 250 word synopsis (outline) of your idea for a film that meets the needs of the brief. In your synopsis include details such as settings, characters, disruptions to the narrative and resolutions. Also consider how your themes, creative ideas and stylistic approach will appeal to the audience. Remember it a cross-over movie that has British themes and characters.



TASK B: Create a movie poster to sell your idea to your target audience and that visually links to the ideas expressed in your synopsis. Remember to include the title, tagline and credit block. Depending upon your access to technology, you can create your poster on a computer, a online design app such as 'canva'/ Photoworks or you can draw it. You are not required to use original images, but for your actual coursework this will be necessary!