

Media Studies A Level

Examination Board : Eduqas

Minimum Course Entry Requirements

- At least level 5 in GCSE English Language
- No previous study of media at GCSE is required

This is a 2 year course with all exam components taught in Year 12 and 13, and production work completed for coursework across both years.

Examination at the end of Year 13

Media Studies is a diverse, challenging course which offers students the opportunity to develop a critical and analytical approach to the changing media environment which surrounds them. Students will explore how media texts are created and the distinctive contributions mass media makes to their understanding and enjoyment of the world in which they live. Students will also create original media texts and productions for the coursework component. Texts studied include film, documentary, magazines, newspapers, radio, the music industry and television as well as new media such as web pages.

Component 1: Media Products, Industries and Audiences

Written examination: 2 hours 15 minutes at the end of Year 13

This unit is completed in Year 12

35% of qualification

The examination assesses media language, representation, media industries, audiences and media contexts.

Students will be taught the key media theoretical frameworks for analysing media texts, and will study a range of set text products including: contemporary British newspapers coverage of the political issues, contemporary and historical adverts and charity campaigns including Tokyo Super Human and Tide, Radio programmes such as Woman's Hour, historical film posters, video games and a cross-media study of film marketing for I, Daniel Blake and Black Panther. Students will also be prepared to analyse unseen texts and make links to set texts taught throughout the module.

It consists of two sections:

Section A: Analysing Media Language and Representation

This section assesses media language and representation in relation to two of the following media forms: advertising, marketing, music video or newspapers. There are two questions in this section:

one question assessing media language in relation to an unseen audio-visual or print resource

one extended response comparison question assessing representation in one set product and an unseen audio-visual or print resource in relation to media contexts.

Section B: Understanding Media Industries and Audiences

This section assesses two of the following media forms – advertising, marketing, film, newspapers, radio, video games – and media contexts. See above.

It includes: one stepped question on media industries
 one stepped question on audiences.

Component 2: Media Forms and Products in Depth

Written examination: 2 hours 30 minutes at the end of Year 13

This unit is completed in Year 12

35% of qualification

The examination assesses media language, representation, media industries, audiences and media contexts. It consists of three sections:

Section A – Television in the Global Age

There will be one two-part question or one extended response question.

Students will be analysing the Drama/Thriller form through a detailed study of *The Returned* and *Black Mirror*. This will introduce them to the genre conventions before they go on to produce their own moving image pieces and accompanying marketing campaign for Component 3 coursework.

Section B – Magazines: Mainstream and Alternative Media

There will be one two-part question or one extended response question.

Students will be studying contemporary and historical magazines including *Vogue* and *The Big Issue*. Focus on changing gender representations and gender construction through language will also be examined. Students will use their findings to enable them to produce similar print-based texts for the Component 3 coursework.

Section C – Media in the Online Age

There will be one two-part question or one extended response question.

Students will study self-representation and the impact of digital technology on media production through a series of case studies including Zoella, *Attitude* and/or *KSI*. Students will explore how digital technology changes the way we consume media products and how specialized, niche audiences are targeted.

Component 3: Cross-Media Production Coursework

30% of qualification

Brief set Easter term in Year 12 and completed by the end of autumn term in Year 13

An individual cross-media production based on two forms in response to a choice of briefs set by WJEC. Students will be producing moving image and print based media products for their coursework component. Currently this will be the individual production of either a fiction or factual tv programme or a music video and an accompanying print-based marketing campaign in magazine form. This unit allows students to demonstrate their genre knowledge gained in Component 2 and is essential for producing a portfolio of work demonstrating practical production skills including filming, pre and post-production planning and editing. All students will be taught editing skills using industry standard software – Final Cut Pro X, Motion, Photoshop and Publisher.

Career Possibilities

Media Studies is a valuable and highly regarded qualification, leading directly to many media based careers. The moral and ethical debates students engage with and the analytical and investigative approach developed is excellent training for a wide range of careers including law, politics, journalism, social services, civil service and teaching. Any area which requires critical thinking and excellent communication skills would be well served by a Media Studies student.

Media Studies tasks and reading to complete before September

MEDIA STUDIES USEFUL WEB LINKS

Please visit the following web links to view a range of videos introducing you to basic Media theory and the key texts you will be studying in September. Mrs Fisher has superb revision videos for all the texts and theories we will be studying.

All of the set texts and their study packs are available in the Media Home Learning area of our school website – feel free to download the packs and view the media texts.

SUPERB REVISION VIDEOS FROM MRS.FISHER

<https://www.youtube.com/channel/UCUKrxp4BcJrGLzmqAhCjASg>

EXCELLENT THEORY AND REVISION VIDEOS MEDIA INSIDER

https://www.youtube.com/channel/UCGXfqzVEZr0XaZLWG3_HniA

EDUQAS MEDIA HOMEPAGE AND SPECIFICATION

<https://www.eduqas.co.uk/ed/qualifications/media-studies-as-a-level/>

ESSENTIAL MEDIA THEORY WEBSITE WITH LOTS OF RESOURCES

<https://www.essentialmediatheory.com/>

Read a range of articles, editorials and reports from contrasting newspapers – broadsheet and tabloid.

Watch at least 3 thriller/sci-fi drama episodes from a series of your choice. Keep track of the key conventions and genre features they use.

Consider possible topics or areas of interest for your own production coursework – make and keep a list of all your ideas.

Try to watch 2 of the set texts for Component 1 – Black Panther and I, Daniel Blake.

Read and learn the key glossary terms for Media at the end of this file.

WHY CHOOSE MEDIA STUDIES AT A LEVEL?

The media is the most dynamic, innovative and influential method of mass communication of modern times. It has been reported that adults in Great Britain are consuming media for almost 8 hours a day¹. That's 8 hours a day watching films and television, reading newspapers, and sifting through online media. Within that time, we are bombarded by other people's representations of the world and how we respond to these representations can affect our perceptions of people, places and society, of politics and culture, of ourselves and of our place in the world.

Media Studies is a vital tool necessary to understanding the media's significance and its power.

"In our media-saturated age, it's vital that young people can evaluate competing sources of information, and communicate effectively within a fast-changing digital environment. This isn't just a matter of easy-to-learn skills. They need critical knowledge of media texts, audiences and digital culture, and of the complex political economy and technology which underpin them."

PROFESSOR SONIA LIVINGSTONE, OBE,
LONDON SCHOOL OF ECONOMICS
AND POLITICAL SCIENCE.



¹'Adults spend almost 8 hours each day consuming media', IPA, www.ipa.co.uk/news/adults-spend-almost-8-hours-each-day-consuming-media 8th January 2019

A LEVEL MEDIA STUDIES



What will I study?

As a GCE Media Studies student, you will analyse how media products use language and representations to create meaning. You will learn about the media industry and how the industry affects how media products are made. You will investigate media audiences, exploring who are the people who watch, read and consume the products and considering how different people might respond to products differently, and why. You will study many different media forms, such as:

- Television
- Online Media
- Advertising and Marketing
- Film Marketing
- Magazines
- Newspapers
- Social and Participatory Media
- Music Video
- Radio
- Video Games

You will explore and apply critical perspectives including those of world-renowned media and cultural theorists, and will examine how social, historical, political and economic contexts affect media production.

You will also have the opportunity to apply what you have learned through the production of your own media texts, exploring and creating media forms such as music videos, magazines, television, websites and film marketing.

How will I be assessed?

Assessment will comprise of a mixture of examined and non-examined assessment.

Component 1

AS Level: Written examination:
1 hour 45mins, 35% of qualification

A Level: Written examination:
2 hours 15 mins, 35% of qualification

Component 2

AS Level: Written examination:
2 hours, 35% of qualification

A Level: Written examination:
2 hours 30 mins, 35% of qualification

Component 3

AS Level: Non-exam assessment: Media Production, 30% of qualification

A Level: Non-exam assessment: Cross-Media Production, 30% of qualification

What skills will I develop?

Media Studies will help you to develop valuable transferable skills such as critical thinking, analysis, research, planning, skills of enquiry and evaluation, practical skills, creativity, time management, essay writing skills and more. Your studies will complement and assist your learning in other subjects such as English Language and Literature, Humanities, Sociology, Film, ICT and the Extended Project.

Where might Media Studies take me?

Over one hundred universities offer courses in Media, Communications and Cultural Studies in the UK. A GCE in Media Studies helps you to progress to these courses, as well as to those in other areas such as English, Humanities and Social Sciences.

There is a huge array of career opportunities in the media, which is an industry that is growing at an exponential rate. According to accountancy giant PwC's latest Global Entertainment & Media Outlook 2018-2022, the entertainment and media sector will be worth £76 billion by 2021² and the video games sector is currently valued at more than half the UK's whole entertainment industry³. If you are looking for a job in this area, studying Media at GCE and at degree level is a route into careers such as TV and film production, advertising, journalism, interactive media, and digital marketing. It could help to provide you with the foundation to secure roles in technical production, special effects, web design and post-production.

There has never been a better time to become a Media Studies student. To learn more, ask your teacher about Media Studies.

² www.insider.co.uk/news/uk-entertainment-media-pwc-europe-12650656 8th January 2019

³ www.bbc.co.uk/news/technology-46746593 8th January 2019

GCE A LEVEL

WJEC Eduqas GCE A Level in MEDIA STUDIES

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GLOSSARY



Glossary

ACTION CODE	Something that happens in the narrative that tells the audience that some action will follow, for example in a scene from a soap opera, a couple are intimate in a bedroom and the camera shows the audience the husband's car pulling up at the front of the house.
ACTIVE AUDIENCE	Audiences actively engage in selecting media products to consume and interpreting their meanings.
ANCHORAGE	<p>The words that accompany an image (still or moving) contribute to the meaning associated with that image. If the caption or voice-over is changed then so may the way in which the audience interprets the image. An image with an anchor is a closed text; the audience are given a preferred reading. A text without an anchor is an open text as the audience can interpret it as they wish.</p> <p>The same image of a school in a local newspaper could include a negative or a positive headline, which may change the way in which the same image is viewed by the reader.</p>
APPEAL	The way in which products attract and interest an audience, e.g. through the use of stars, familiar genre conventions etc.
ARC OF TRANSFORMATION	The emotional changes a character goes through in the process of the narrative. The events in the story mean that they will 'transform' by the end of the story.
ASPIRATIONAL	In terms of a media text, one that encourages the audience to want more money, up-market consumer items and a higher social position.
ATTRACT	How media producers create appeal to audiences to encourage them to consume the product.
AUDIENCE CATEGORISATION	How media producers group audiences (e.g. by age, gender ethnicity) to target their products.
AUDIENCE CONSUMPTION	The way in which audiences engage with media products (e.g. viewing a TV programme, playing a video game, reading a blog or magazine). Methods of consumption have changed significantly due to the development of digital technologies.

AUDIENCE INTERPRETATION	The way in which audiences 'read' the meanings in, and make sense of, media products.
AUDIENCE POSITIONING	The way in which media products place audiences (literally or metaphorically) in relation to a particular point of view. For example, audiences may be positioned with a particular character or positioned to adopt a specific ideological perspective.
AUDIENCE RESPONSE	How audiences react to media products e.g. by accepting the intended meanings (preferred reading).
AUDIENCE SEGMENTATION	Where a target audience is divided up due to the diversity and range of programmes and channels. This makes it difficult for one programme to attract a large target audience.
AUDIO	How sound is used to communicate meaning - voice-over, dialogue, music, SFX, etc.
AVATAR	A player's representation of themselves within a game.
BACK STORY	Part of a narrative which may be the experiences of a character or the circumstances of an event that occur before the action or narrative of a media text. It is a device that gives the audience more information and makes the main story more credible.
BINARY OPPOSITES	Where texts incorporate examples of opposite values; for example, good versus evil, villain versus hero. These can be apparent in the characters, narrative or themes.
BRAND IDENTITY	The association the audience make with the brand, for example <i>Chanel</i> or <i>Nike</i> , built up over time and reinforced by the advertising campaigns and their placement.
BROADSHEET	A larger newspaper that publishes more serious news, for example <i>The Daily Telegraph</i> has maintained its broadsheet format.
CAMERA ANGLES	The angle of the camera in relation to the subject. For example, a high angle shot (shot of a character from above) may make them appear more vulnerable.
CAMERA SHOTS	The type of shot and framing in relation to the subject, for example, close-up shots are often used to express emotion.

CAPTION	Words that accompany an image that help to explain its meaning.
CHANNEL IDENTITY	That which makes the channel recognisable to audiences and different from any other channel. Presenters, stars, programme genres and specific programmes all contribute to a channel's identity.
CIRCULATION	The dissemination of media products to audiences/users - the method will depend on the media form e.g. circulation of print magazines, broadcast of television programmes etc.
CONNOTATION	The suggested meanings attached to a sign, e.g., the red car in the advert suggests speed and power.
CONVENTIONS	What the audience expects to see in a particular media text, for example the conventions of science fiction films may include: aliens, scientists, other worlds, gadgets, representations of good and evil, etc. Useful headings to discuss conventions are: characters, setting, iconography, narrative, technical codes and representation.
CONVERGENCE	The coming together of previously separate media industries and/or platforms; often the result of advances in technology whereby one device or platform contains a range of different features. The mobile phone, for example, allows the user to download and listen to music, view videos, tweet artists etc. All this can be done through one portable device.
COVER LINES	These suggest the content to the reader and often contain teasers and rhetorical questions. These relate to the genre of the magazine.
CROSS-PLATFORM MARKETING	In media terms, a text that is distributed and exhibited across a range of media formats or platforms. This may include film, television, print, radio and the Internet.
CULTURAL CAPITAL	The media tastes and preferences of an audience, traditionally linked to social class/background.
DEMOGRAPHIC CATEGORY	A group in which consumers are placed according to their age, sex, income, profession, etc. The categories range from A to E where categories A and B are the wealthiest and most influential members of society.
DENOTATION	The literal meaning of a sign, e.g. the car in the advert is red.

DIEGETIC SOUND	Sound that comes from the fictional world, for example the sound of a gun firing, the cereal being poured into the bowl in an advert, etc.
DISCOURSE	The topics, language and meanings or values behind them within a media text. The discourse of lifestyle magazines, for example, tends to revolve around body image and narcissism.
DISTRIBUTION	The methods by which media products are delivered to audiences, including the marketing campaign. These methods will depend upon the product (for example, distribution companies in the film industry organise the release of the films, as well as their promotion).
DIVERSIFICATION	Where media organisations who have specialised in producing media products in one form move into producing content across a range of forms.
EDITING	The way in which the shots move from one to the other (transitions), e.g. fade, cut, etc. Fast cutting may increase the pace and therefore the tension of the text, for example.
ENCODING AND DECODING	Media producers encode messages and meanings in products that are decoded, or interpreted, by audiences.
ENIGMA CODE	A narrative device which increases tension and audience interest by only releasing bits of information, for example teasers in a film trailer or narrative strands that are set up at the beginning of a drama/film that make the audience ask questions; part of a restricted narrative.
EQUILIBRIUM	In relation to narrative, a state of balance or stability (in Todorov's theory the equilibrium is disrupted and ultimately restored).
ETHNOCENTRIC	A belief in the superiority of one's own ethnic group or culture. For example, a newspaper will be more concerned to cover stories that are closely related to the reader and their concerns. Tabloid and local papers only tend to cover international news stories if they can relate them specifically to their readers.
ETHOS	The beliefs, values and customs of, for example, media organisations. In television, for example, what the channel believes in and what it sees as its role. The ethos is usually set out in the channel's charter.

FAN	An enthusiast or aficionado of a particular media form or product.
FEATURE	In magazine terms, the main, or one of the main, stories in an edition. Features are generally located in the middle of the magazine, and cover more than one or two pages.
FLEXI NARRATIVE	A more complex narrative structure with layers of interweaving storylines. This challenges the audience and keeps them watching.
FOUR CS	This stands for Cross Cultural Consumer Characteristics and was a way of categorising consumers into groups through their motivational needs. The main groups were Mainstreamers, Aspirers, Explorers, Succeeders and Reformers.
FRANCHISE	An entire series of, for example, a film including the original film and all those that follow.
GATE KEEPERS	The people responsible for deciding the most appropriate stories to appear in newspapers. They may be the owner, editor or senior journalists. They will only let the stories most appropriate for the ideology of the paper 'through the gate'.
GENRE	Media texts can often be grouped into genres that all share similar conventions. Science fiction is a genre, as are teenage magazines, etc.
GLOBAL	Worldwide - e.g. a media product with global reach is a product that is distributed around the world.
HEGEMONY	This derives from the theory of cultural hegemony by Antonio Gramsci. Hegemony is the dominance of one group over another, often supported by legitimating norms and ideas. For example, the dominant social position in society is taken by men and the subordinate one by women.
HORIZONTAL INTEGRATION	Where a media conglomerate is made up of different companies that produce and sell similar products, often as a result of mergers. For example a company with interests in film, TV, magazines newspaper.
HOUSE STYLE	The aspects that make a magazine recognisable to its readers every issue. The house style is established through the choice of colour, the layout and design, the font style, the content and the general 'look' of the publication.

HYBRID GENRE	Media texts that incorporate elements of more than one genre and are therefore more difficult to classify are genre hybrids. <i>Dr Who</i> , for example, is a science fiction/fantasy television drama.
HYPODERMIC NEEDLE MODEL	Generally acknowledged to be an out of date media effects theory which suggests that an audience will have a mass response to a media text. The idea is that the media product injects an idea into the mind of an audience who are assumed to be passive and as a result will all respond in the same way.
ICONOGRAPHY	The props, costumes, objects and backgrounds associated with a particular genre; for example, in a police series you would expect to see, uniforms, blue flashing lights, scene of crime tape and police radios.
IDEOLOGY	A set of messages, values and beliefs that may be encoded into media products.
INDEPENDENT FILM	A film made outside of the financial and artistic control of a large mainstream film company. A truly independent film will be privately conceived and funded. However, few films made are really 'independent'. This more commonly refers to a film that is made by a smaller film company on a low budget.
INDEPENDENT RECORD LABEL	A record label that operates without the funding of, and that is not necessarily linked to, a major record label.
INTELLECTUAL PROPERTY	A legal concept which refers to creations of the mind for which the owner's rights are recognised. These rights cover such intangible assets as music, literary and artistic works; discoveries and inventions; and words, phrases, symbols, and designs.
INTERACTIVE AUDIENCE	The ways in which audiences can become actively involved with a product, for example by posting a response to a blog or live tweeting during a television programme.
INTERTEXTUAL	Where one media text makes reference to aspects of another text within it. For example, referencing a scene from a film in a television advertisement. Audiences enjoy recognising intertextual references.
INTERTEXTUALITY	Where one media product intertextually references another.

LAYOUT AND DESIGN	The way in which a page has been designed to attract the target audience. This includes the font styles used, the positioning of text and images and the use of colour.
LINEAR NARRATIVE	Where the narrative unfolds in chronological order from beginning to end.
LUDOLOGY	The study of games and those who play them, relevant to video games.
MASCULINITY	The perceived characteristics generally considered to define what it is to be a man. These can change according to sociological and cultural variations
MASS AUDIENCE	The traditional idea of the audience as one large, homogenous group.
MEDIA CONGLOMERATE	A company that owns other companies across a range of media platforms. This increases their domination of the market and their ability to distribute and exhibit their product.
MEDIA FORMS	Types of media products, for example television, newspapers, advertising.
MEDIA LANGUAGE	The specific elements of a media product that communicate meanings to audiences, e.g. visual codes, audio codes, technical codes, language.
MEDIA PLATFORM	The range of different ways of communicating with an audience, for example newspapers, the Internet, and television.
MEDIATION	The way in which a media text is constructed in order to represent a version of reality; constructed through selection, organisation and focus.
MISE-EN-SCENE	In analysis of moving image products, how the combination of images in the frame creates meaning; how individual shots in a film or photograph have been composed.
MISREPRESENTATION	Certain social groups (usually minority groups) may be represented in a way that is inappropriate and not based on reality.
MMORPG	Massively multi-player online role-playing game.

MODE OF ADDRESS	The way in which a media text 'speaks to' its target audience. For example, teenage magazines have a chatty informal mode of address; the news has a more formal mode of address.
NARRATIVE	The 'story' that is told by the media text. All media texts, not just fictional texts, have a narrative. For example, magazines have a clear beginning, middle and end. Most narratives are linear and follow a specific structure (see Todorov).
NEWS AGENDA	The list of stories that may appear in a particular paper. The items on the news agenda will reflect the style and ethos of the paper.
NICHE AUDIENCE	A relatively small audience with specialised interests, tastes, and backgrounds.
NON-DIEGETIC SOUND	Sound that comes from outside the fictional world, for example a voiceover, romantic mood music etc.
NON-LINEAR NARRATIVE	Here the narrative manipulates time and space. It may begin in the middle and then include flashbacks and other narrative devices.
OPEN WORLD	In an open world computer game the player can move freely though the virtual world and is not restricted by levels and other barriers to free roaming.
OPINION LEADERS	People in society who may affect the way in which others interpret a particular media text. With regard to advertising, this may be a celebrity or other endorser recommending a product.
PASSIVE AUDIENCE	The idea (now widely regarded as outdated) that audiences do not actively engage with media products, but passively consume and accept the messages that producers communicate.
PATRIARCHAL CULTURE	A society or culture that is male dominated.
PICK AND MIX THEORY	Suggested by British sociologist and media theorist, David Gauntlett. He asserted the autonomy of the audience and challenged the notion that audiences are immediately affected by what they read. He maintains that audiences are more sophisticated than this and will select aspects of the media texts that best suit their needs and ignore the rest.

PLURALITY	In a media context, this refers to a range of content to suit many people.
POLITICAL BIAS	Where a newspaper may show support for a political party through its choice of stories, style of coverage, cartoons, etc. It may be subtle and implicit or explicit as in the case of the tabloid newspapers on election day.
PRIVILEGED SPECTATOR POSITION	Where the camera places the audience in a superior position within the narrative. The audience can then anticipate what will follow.
PRODUCTION	The process by which media products are constructed.
PRODUCTS	Media texts, including television programmes, magazines, video games, newspapers etc. as well as online, social and participatory platforms.
PUBLIC SERVICE BROADCASTER	A radio and television broadcaster that is financed by public money (e.g. the licence fee in the UK) and is seen to offer a public service by catering for a range of audiences and providing information, as well as entertainment.
REALISM	A style of presentation that claims to portray 'real life' accurately and authentically.
REGULATOR	A person or body that supervises a particular industry.
REPERTOIRE OF ELEMENTS	Key features that distinguish one genre from another.
REPRESENTATION	The way in which key groups or aspects of society are presented by the media, e.g. gender, race, age, the family, etc. Literally, a re-representation or constructed version of that which is shown.
SELECTION AND COMBINATION	Media producers actively choose elements of media language and place them alongside others to create specific representations or versions of reality.
SEXUAL OBJECTIFICATION	The practice of regarding a person as an object to be viewed only in terms of their sexual appeal and with no consideration of any other aspect of their character or personality.

SIGN/CODE	Something which communicates meaning, e.g., colours, sounds. The meaning of the sign changes according to the context, e.g., the colour red can mean passion, love, danger or speed depending on how and where it is used.
SIMULCAST	The streaming of live radio programmes from the website at the same time as they are broadcast on the radio.
SPECIALISED AUDIENCE	A non-mass, or niche, audience that may be defined by a particular social group (for example young, aspirational females) or by a specific interest (for example skydiving).
SPLASH	The story that is given the most prominence on the front page of a newspaper.
STEREOTYPE	An exaggerated representation of someone or something. It is also where a certain group are associated with a certain set of characteristics, for example all Scotsmen are mean, blondes are dumb, etc. Stereotypes can be quick ways of communicating information in adverts and dramas, e.g. the rebellious teenager in a soap opera, as they are easily recognisable to audiences.
STRIPPED	A technique used in radio and television whereby a certain programme is broadcast at the same time every day. In radio this attracts an audience who associate a particular programme with their daily routine, for example driving home from work.
SUB-GENRE	Where a genre is sub-divided into smaller categories each of which has their own set of conventions. For example, the television drama genre can be sub-divided into teen drama, hospital drama, costume drama, etc.
SUBJECT-SPECIFIC LEXIS	The specific language and vocabulary used to engage the audience. Subject-specific lexis used on the front cover of the magazine will make the reader feel part of the group who belong to the world of that magazine. For example, terminology used on the front covers of gaming magazines.
SYNERGY	The combination of elements to maximise profits within a media organisation or product. For example, where a film soundtrack sells the film and the film sells the soundtrack.

TABLOID	Refers to the dimensions of a newspaper; a tabloid is smaller and more compact in size. However, there are further connotations attached to the term and it also tends to refer to a newspaper whose content focuses on lighter news, for example celebrity gossip, sport and television.
TARGET AUDIENCE	The people at whom the media text is aimed.
TECHNICAL CODES	These are the way in which the text has been produced to communicate meanings and are part of media language (see Section 8).
TEXTUAL POACHING	The way in which audiences or fans may take particular texts and interpret or reinvent them in different ways e.g. by creating fan fiction.
UNDERREPRESENTATION	Certain social groups (usually minority groups) may be rarely represented or be completely absent from media products.
USES AND GRATIFICATIONS THEORY	Suggests that active audiences seek out and use different media texts in order to satisfy a need and experience different pleasures.
VERTICAL INTEGRATION	Vertically integrated companies own all or most of the chain of production and distribution for the product. For example, a film company that also owns a chain of multiplex cinemas to exhibit the film and merchandise outlets.
VIEWPOINTS	Different perspectives in relation to values, attitudes, beliefs or ideologies.
VIRAL MARKETING	Where the awareness of the product or the advertising campaign is spread through less conventional ways including social networks and the Internet. Viral marketing is so named because many of the messages use 'hosts' to spread themselves rapidly, like a biological virus.
VISUAL CODES	The visual aspects of the product that construct meaning and are part of media language, for example clothing, expression, and gesture (see Section 8).
'WINDOW ON THE WORLD'	The idea that media texts, particularly those that present aspects of reality, for example news programmes, are showing the audience the 'real' world as it happens.