Subject: BTEC MEDIA
Exam Board: PEARSON/EDEXCEL

Unit 1: Media Representations
Exam Length: _2 hours_ plus 15mins preparation of resources **Room:** 208 **Format of Exam:** This unit is assessed through an examination onscreen set and marked by Pearson. The examination will last two hours and will consist of short- and long-answer questions. It will be taken under supervised conditions. Learners will have access to the unseen media product(s) or extracts during the examination and will be able to engage independently with onscreen material. Learners will use an electronic template to input their written responses.

Revision Topics

1. How media products **construct representations** – the media messages conveyed and comparisons of representations across media products.
2. **Theories of media representation** –
   Re-presenting (Hall) - Stereotyping (Dyer) - Audience positioning (Mulvey)
3. **Audience decoding** - Media products are deconstructed as audiences 'read' media material and determine their associated messages. Types of reading – preferred, negotiated, oppositional, aberrant. Open and closed texts – polysemy. Intertextuality. Decoding. Passive and active viewing – 'hypodermic' and 'uses and gratifications' models.
4. **Semiotics: media language** Semiotic analysis is one approach to understanding the messages and meaning in media products: • semiotics – signs and symbols which are 'read' by the audience (Ferdinand de Saussure, C.S. Peirce) • signification – signs, their systems and their role in the construction of meaning when contextualised in a media product • denotation • connotation
5. **Expectations and subversion of genre** - The construction of media texts using established codes and conventions: • audience expectations of genre • subversion of expectation and its impact • generic codes – content, theme, setting, characterisation • subgenres, hybrids and subversions of genre
6. **Camerawork and photography** - create meaning and communicate messages through: • framing – medium shot, close-up, long shot, medium close-up, extreme close-up, medium long shot • establishing shot • overhead, point of view (POV), two-shot, over shoulder shot, associated POV • angle – high, low • height – high, low, mid • level – straight, canted • movement – static, pan, whip pan, tilt, track, dolly, crane, hand-held (Steadicam®), zoom, aerial • composition – aspect ratio, rule of thirds, depth of field (deep and shallow focus), focus pulls • colour – warm, cold, black and white, multi or monochromatic palette, exposure, filters • visual effects – green/blue screen, computer-generated imagery.
7. **Lighting** - creates meaning and communicates messages through: • classic three-point system – key, back, fill • direction and shadows – overhead, under, side • colour – warm, cold, natural • quality – hard or soft, high key, low key
8. **Editing** - Editing techniques create meaning and communicate messages through: • narrative sequencing – continuity and non-continuity editing • image editing techniques – 180 degree rule, cutaways, shot/reverse shot, eyeline match, action match, cross-cutting, flashback or forward, intercutting, parallel editing, elliptical editing, montage • image editing transitions – continuity cuts, jump cuts, fade in and fade out (to black or white) wipe, dissolve • visual effects – slow motion, fast motion, freeze frame
9. **Sound** creates meaning and communicates messages through: • diegetic and non-diegetic, ambient, synchronous/asynchronous sound • music – soundtrack, score, incidental music, theme music, sound/musical motifs • sound effects – Foley sound effects, background • dialogue – voice-over, mode of address/direct address, accent, tone, rhythm, overlapping dialogue

Useful revision resources:
https://www.youtube.com/c/TheMediaInsider https://www.youtube.com/channel/UCUKrxp4BcJrGLzmqAhCjASg