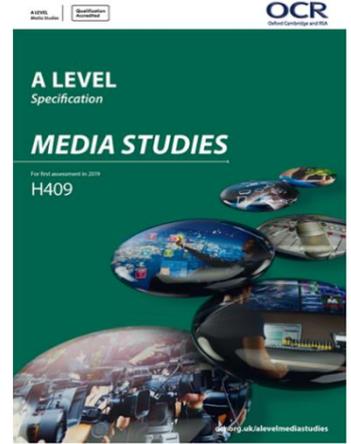
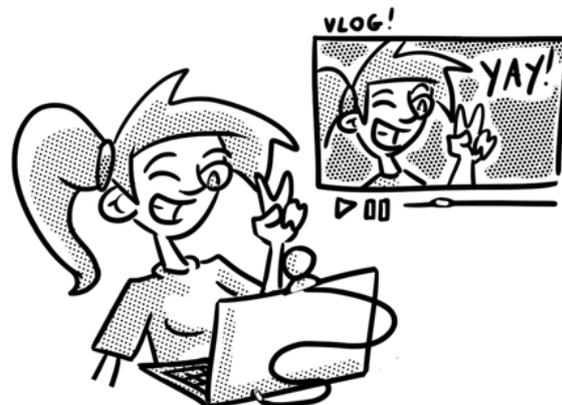
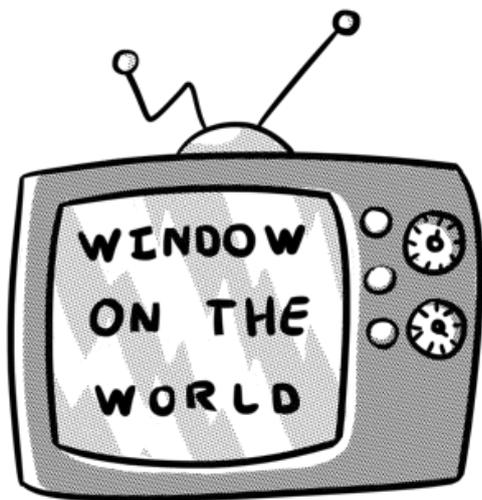




Countesthorpe Leysland
Community College



Transition pack for starting A Level Media Studies



A-Level Media Studies

Dear prospective Media students,

Welcome to A-Level Media Studies! You'll find there are plenty of areas that will be familiar to you if you studied the subject at GCSE level, however you'll also find there are lots of new ideas, concepts and texts that you will not have covered or maybe even considered. Don't be alarmed though if you've never studied Media before they'll be introduced to you and guided through the foundations on which the course is built.

KS5 Media Studies is underpinned by four KEY CONCEPTS, these are:

- **Media Language**
- **Representation**
- **Audience**
- **Media Industries**

You will be expected to read around each of the topics you study and form your own opinions and views on these. It is not enough to regurgitate what your teacher tells you in your lessons, you will need to form your own views and opinions alongside these.

What makes a successful student at A-Level?

The one thing that the majority of students who achieve highly at the end of the course have in common is that they're independent learners who enjoy consuming varied media texts and have a desire to expand their own knowledge and understanding of the topics covered in class.

Why study Media Studies?

- Comprehensive and integrated coverage of media theory and practise
- Focus on new technologies.
- Covers audiences as both producers and consumers of media texts
- Opportunities for you to investigate what interests you.
- Choice of cross-media studies.
- Emphasis on contemporary issues and debates
- Opportunities for creativity.
- You'll be working with others and independently to advance your skills in becoming a self-sufficient learner in preparation for further study at University or other career avenues.
- Develop a range of transferable skills.
- Extra-curricular opportunities to consolidate your understanding of the Media and see how it is used in practice.

Recommended reading:

- Media Theory for A Level: The Essential Revision Guide by Mark Dixon.
- OCR A Level Media Studies Student Guide 1: Media Messages by Louisa Cunningham
AND
OCR A Level Media Studies Student Guide 2: Evolving Media by Jason Mazzocchi
OR ONLY
- My Revision Notes: OCR A Level Media Studies by Michael Rogers



Specification overview

Learners take all Components 1, 2 and 3 to be awarded the OCR A Level in Media Studies.

Content Overview	Assessment Overview	
<p>Section A: News and Online Media This section consists of two linked in-depth studies that focus on contemporary news in the UK, requiring learners to explore how and why newspapers and their online counterparts are evolving as media products and the relationship between both online and offline news. Learners must select from a list set by OCR.</p> <p>Section B: Media Language and Representation Learners will explore media language and representation through media products set by OCR in the following media forms:</p> <ul style="list-style-type: none"> • magazines • advertising and marketing and • music videos 	<p>Media messages (Paper 1)</p> <p>70 marks</p> <p>2 hours</p> <p>Written paper</p>	<p>35% of total A level</p>
<p>Section A: Media Industries and Audiences</p> <p>Learners will explore media industries and audiences through media products set by OCR for:</p> <ul style="list-style-type: none"> • Radio • Video games • Film* <p>*Film to be studied in relation to media industry only</p> <p>Section B: Long Form Television Drama</p> <p>Learners will engage in one in-depth study of television as an evolving, global media form. Learners must study one complete episode of a contemporary English language long form TV drama and one complete episode of a non-English language long form TV drama to inform their study. Learners must select from lists set by OCR.</p>	<p>Evolving media (Paper 2)</p> <p>70 marks</p> <p>2 hours</p> <p>Written paper</p>	<p>35% of total A level</p>
<p>Learners will create a cross-media product in response to an OCR set brief.</p> <p>A range of briefs are set and learners can choose based on their own knowledge and interests.</p>	<p>Making media (03)</p> <p>60 marks</p> <p>NEA</p>	<p>30% of total A Level</p>

Current choice of set texts

Media form	Set product	Area to be studied	To be studied in										
Film	The Jungle Book (1967) AND The Jungle Book (2016)	<ul style="list-style-type: none"> Media industries Economic and historical contexts 	<i>Paper 2: Evolving Media Section A</i>										
Advertising and marketing	Poster advertisements for: <i>Old Spice</i> (male grooming product), <i>Lucozade</i> (soft drink), <i>Shelter</i> (charity).	<ul style="list-style-type: none"> Media language Media representations Social and cultural contexts 	Paper 1: Media Messages Section B										
Radio	One complete episode of <i>The BBC Radio One Breakfast Show</i>	<ul style="list-style-type: none"> Media industries Media Audiences Economic, political and cultural contexts 	Paper 2: Evolving Media Section A										
Magazines	Two front covers of <i>The Big Issue</i>	<ul style="list-style-type: none"> Media language Media representations Social, cultural and politic contexts 	Paper 1: Media Messages Section B										
Video games	<i>Minecraft</i>	<ul style="list-style-type: none"> Media industries Media audiences Economic and social contexts 	Paper 2: Evolving Media Section A										
Music video	<p>Two music videos from the following: one from List A and one from List B</p> <table border="1"> <thead> <tr> <th>List A</th> <th>List B</th> </tr> </thead> <tbody> <tr> <td>Corinne Bailey Rae – Stop Where You Are</td> <td>Fatboy Slim – Ya Mama</td> </tr> <tr> <td>Massive Attack – Unfinished Sympathy</td> <td>Radiohead – Burn the Witch</td> </tr> <tr> <td>Emeli Sandé - Heaven</td> <td>David Guetta - Titanium</td> </tr> </tbody> </table>	List A	List B	Corinne Bailey Rae – Stop Where You Are	Fatboy Slim – Ya Mama	Massive Attack – Unfinished Sympathy	Radiohead – Burn the Witch	Emeli Sandé - Heaven	David Guetta - Titanium	<ul style="list-style-type: none"> Media language Media representation Social and cultural contexts 	Paper 1: Media Messages Section B		
List A	List B												
Corinne Bailey Rae – Stop Where You Are	Fatboy Slim – Ya Mama												
Massive Attack – Unfinished Sympathy	Radiohead – Burn the Witch												
Emeli Sandé - Heaven	David Guetta - Titanium												
Television	<p>Two complete episodes from the following long form TV dramas: one from List A and one from List B.</p> <table border="1"> <thead> <tr> <th>One from List A (English Language)</th> <th>One from List B (non- English language)</th> </tr> </thead> <tbody> <tr> <td><i>Mr Robot</i></td> <td><i>The Killing</i></td> </tr> <tr> <td><i>House of Cards</i></td> <td><i>Borgen</i></td> </tr> <tr> <td><i>Homeland</i></td> <td><i>Trapped</i></td> </tr> <tr> <td><i>Stranger Things</i></td> <td><i>Deutschland 83</i></td> </tr> </tbody> </table>	One from List A (English Language)	One from List B (non- English language)	<i>Mr Robot</i>	<i>The Killing</i>	<i>House of Cards</i>	<i>Borgen</i>	<i>Homeland</i>	<i>Trapped</i>	<i>Stranger Things</i>	<i>Deutschland 83</i>	<p>All areas:</p> <ul style="list-style-type: none"> Media language Media representation Media industries Media audiences Contexts 	Paper 2: Evolving Media Section B
One from List A (English Language)	One from List B (non- English language)												
<i>Mr Robot</i>	<i>The Killing</i>												
<i>House of Cards</i>	<i>Borgen</i>												
<i>Homeland</i>	<i>Trapped</i>												
<i>Stranger Things</i>	<i>Deutschland 83</i>												
Newspapers	<p>Two front covers from the <i>Daily Mail</i> and Two front covers from <i>The Guardian</i></p> <p>AND</p> <p>One complete edition of the <i>Daily Mail</i> and One complete edition of <i>The Guardian</i>.</p>	<p>All areas:</p> <ul style="list-style-type: none"> Media language Media representation Media industries Media audiences Contexts 	Paper 1: Media messages Section A										
Online, social and participatory media	<p>The <i>Mail Online</i> and <i>The Guardian</i> websites (media industries and audiences)</p> <p>AND</p> <p>At least two articles from the <i>Mail Online</i> website and at least two articles from <i>The Guardian</i> websites (media language and representation) plus relevant Facebook, Twitter and Instagram feeds from each news organisation.</p>	<p>All areas:</p> <ul style="list-style-type: none"> Media language Media representation Media industries Media audiences# Contexts 	Paper 1: Media messages Section A										

Online training

There is wealth of online opportunities at the moment, so make the most of them where you can.

Firstly, issues which relate directly to our topics are covered in this blog which is update a few times a week. Make sure you read all the articles, and make notes of anything which seems particularly interesting to you.

<https://wealdmediateacher.blogspot.com/>

These courses from Future Learn are completely invaluable. Run by universities, they will give you insights and a genuine head start, so please sign up for the ones suggested below at the very least. There may be more which take your fancy; explore and make the most of this opportunity

<https://www.futurelearn.com/courses/film-distribution> This course is great preparation for our module on The Jungle Book. It runs for four weeks, three hours a week – sign up!

<https://www.futurelearn.com/courses/filmmaking-animation-classroom> Useful for when you start creating your own media in the Non-Exam Assessment (aka your coursework). It runs for three hours for three weeks.

<https://www.futurelearn.com/courses/critical-thinking-at-university> This will be great for your analysis in paper one, and will teach you critical thinking skills you can use across your A-levels. It runs for two weeks, for four hours.

<https://www.screenskills.com/events/> Places on these are going like hot cakes, so try to sign up for lunch with a commissioner, or anything else that fits with your media interests. Take notes, ask questions, and make the most of this unique opportunity.

Task One

See the whole history of human communication in four minutes by watching this video:

<https://www.youtube.com/watch?v=wJkfKE-sZDg>

Write down what you think are the top four biggest leaps in the evolution of the media and explain your choices. Please use the notes in the back if more space needed.

1.

2.

3.

4.

Task 2

Look at the pictures below, and try to name the films based on the picture clues. If you get stuck, try saying what you can see out loud.

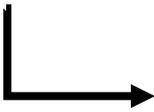
Example:

THE



= The Lion King

Simple Picture
Puzzles



.....



.....



.....



.....



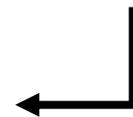
AWAY

.....



.....

Trickier Picture
Puzzles



AND



.....



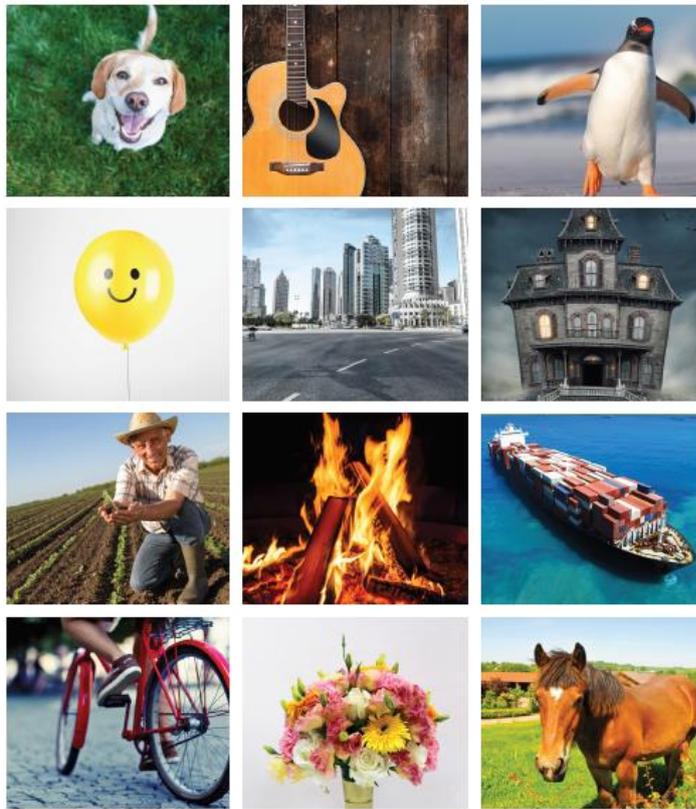
.....

Next steps:

- Now you've got the hang of these, try making your own picture puzzle like the ones above. Then you can swap with others and try to guess each other's if you wish, they could even form part of a family quiz night.
- As well as films, you could try making them for characters, actors or directors too – or better yet, think up some categories of your own!
- How many different ways can you think of to draw the same film? For example, you could draw Beauty and the beast as a beautiful lady and a monster, or you could draw a ghost, a cup of yea. The words "and the", some bumblebees and the letter T (Boot-tea and the Bees-t). Try to make you puzzles as creative as possible!

Quick-fire challenge

Looking at the images below, try to think of as many films as you can that feature that object. Can you think of any films that include more than one of these things?



A large empty rectangular box for writing answers to the challenge.

Media language

Media language refers to how media products communicate with an audience. This is mainly done through the use of visual language. You will find that media texts communicate meaning through the use of signs and symbols. Creators of media products encode messages and meanings within their products through media language, the audience then decode their messages and respond to them in different ways.

It can include:

- Camera Angles
- Editing
- Sound
- Mise-en-scene (what is in the frame)
- Intertextuality (referring to another media product within their own work)
- Genre

Task 3:

Look at this picture of Wayne Rooney from an advertisement for Nike. What meanings does this advert portray to a viewer? **Write at least 3 ways** that this advert could be interpreted (e.g. what is this advert showing?):



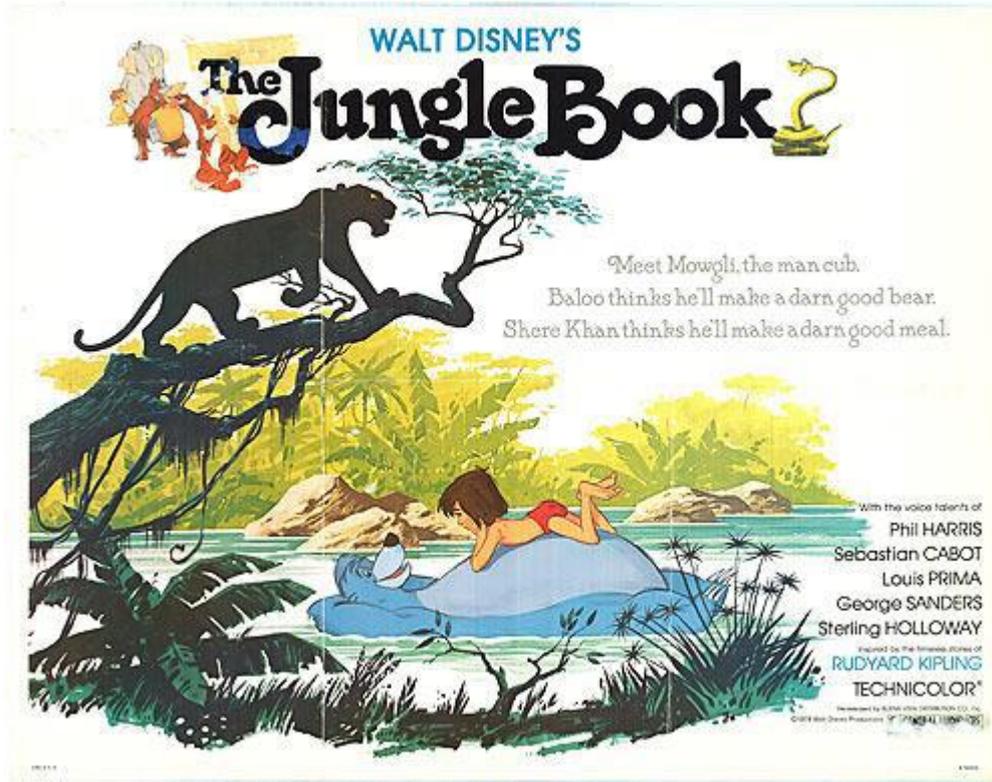
E.g: 1) He is covered in red paint and looks like he is bleeding

TASK 3:

Look at the two posters below, both advertising 'The Jungle Book' film.

One is historic (from 1967) and the other from 2016.

Write at least 20 bullet points, explaining the similarities and differences between both posters for the films considering the images seen, audience they are aimed at, language used and impact they have had on you.



1967 Film



2016 Film



Task 4: Breaking the 180-degree Rule (Star Wars)

Exploring the article

- Read Star Wars and the 180-degree Rule (Media Magazine 64 by Giles Gough)
- Answer the following questions, drawing on the article for information and ideas.
 - What does the article mean by a film's grammar?
 - What is the 180-degree rule in filming and why was it necessary to implement from a practical point of view?
 - What is distinctive about the use of the 180-degree rule in Star Wars to show the relationship between Rey and Kylo Ren?
 - What other stylistic choices are consistently used in Star Wars films?
 - What impact does the writer feel that the purchase of the Star Wars franchise by Disney will have on the way the films are made?



Break the continuity rules

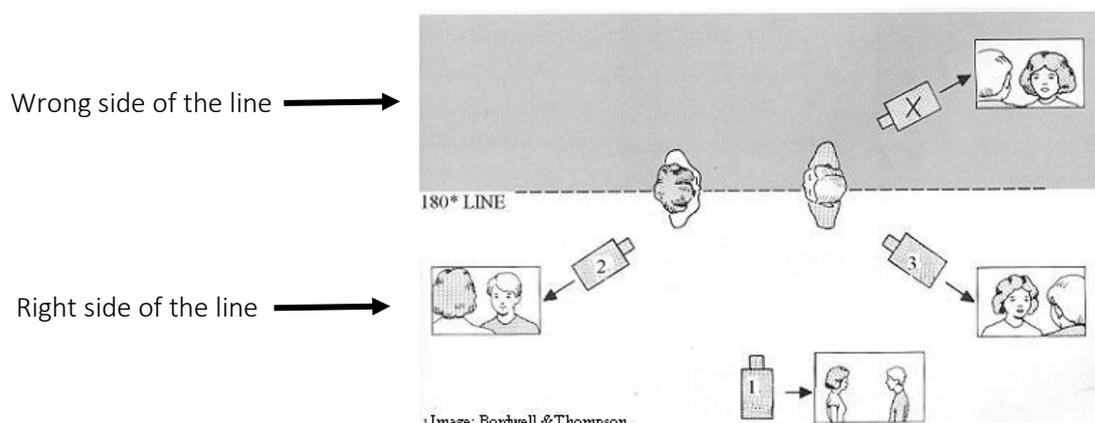
We're so used to the conventions of continuity editing that we only notice their impact when they are broken. So, see what happens when you break the rules deliberately.

Here's a familiar scenario which you can experiment with using storyboards, a stills camera or a video depending on what's available.

- > Character A opens a door, crosses a room and sits down opposite character B.
- > They have a brief exchange.
- > Character B flounces out of the room.
- In no longer than 15 minutes, create a storyboard, still or moving image sequence for this scenario which demonstrates match/ cut on action, shot-reverse-shot and sticking to the 180-degree rule. Ask your family to be characters or use toys, figurines or tin cans with faces drawn on them.
- Next, recreate your sequence, consciously disrupting the conventions by crossing the 180-degree line, framing your shots different, or changing the cameras point of view.
- Compare your two sequences. What impact is created by the rule breaking? What does it add to the meaning, genre or mood of the sequence?

180-degree rule

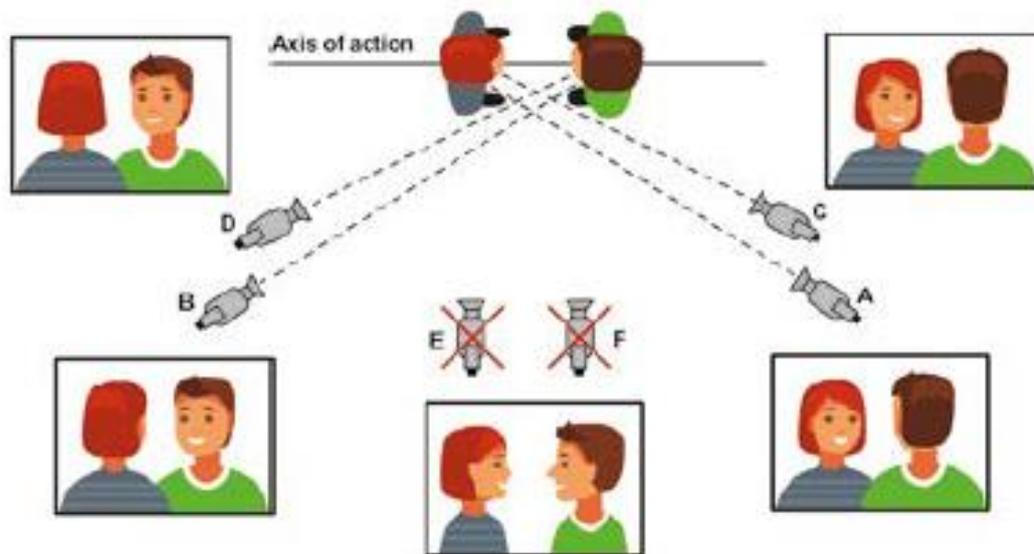
If you go to the theatre, the action takes place on a stage space surrounded by three walls. You, as a member of the audience are, in a sense, looking through an invisible fourth wall. In film, the same is true. Shots should be filmed and cut together so that you, the audience, will always be on the same side of the story's action – occupying the position of that invisible fourth wall. This creates an imaginary "180 degree axis of action" which acts as an invisible boundary for the direction of camera movements, character positions and where the camera should not go beyond.



STAR WARS

AND THE 180° RULE

.....
How does the 'grammar' of a film determine the way its story is told? Giles Gough takes the familiar convention of the 180 rule, and explains how it can be used to create new meanings.
.....



Star Wars: *The Last Jedi* has attracted no shortage of attention since its release in December 2017. Yet one area that has been largely ignored is the film's grammar; the stylistic choices that make up the look of the film. This article will examine the use of the 180° rule to change a certain narrative trope, and the implications of that change. It's important to mention that this article will contain mild spoilers. However, if you haven't seen the film by this point, you are probably not the kind of person who will be bothered by them!

Let's start with a quick introduction to the concept of the 180° rule. When films moved from being simply one continuous shot to many shots from different angles being cut and pasted together, film editing was conceived and with it, a growing number of rules. In conjunction with the cinematographer, film is constructed by shooting footage from a number of angles, which the editor then cuts together in a consistent style. As Bordwell and Thompson put it in *Film Art: An Introduction*:

'The basic purpose of the continuity system is to create a smooth flow from shot to shot.'

In simple terms, when shooting a scene, a filmmaker using the continuity editing style will make sure the colour and lighting is consistent from shot to shot, events will occur sequentially from action to reaction, and that the main action on screen will be framed within the centre of the shot. One slightly more complicated element of continuity editing is the 180° rule.

The 180° rule

The 180° rule (or as it is sometimes called, 'the axis of action' or the 'centre line') is something you will have seen all the time but are rarely conscious of. According to Bordwell and Thompson:

'The scene's action, a person walking, two people conversing, a car racing along a road is assumed to take place along a discernible, predictable line.'

The 180° rule means that the camera can only be put on one side of this line. Let's take the example of a boy and a girl talking whilst facing each other. If we draw an imaginary line between those two people, it doesn't really matter which side of that line we place camera so long as we stay on that side for the whole scene. This is so that when filming them, their positions remain consistent in relation to each other. If we imagine the girl on the left and the boy on the right, the camera angles need to reflect that, with the girl appearing on the left hand side of the screen and the boy appearing on the right. If we were to break this rule with the angle on one of them, we could end up with both of them being on the same side of the screen, which is spatially confusing for an audience. This technique has been used so many times that most viewers will not even be aware of it; and yet the 180° rule is used quite conspicuously in *The Last Jedi*.

The idea of a 'psychic rapport', that is, a telepathic connection between two individuals is a staple trope of the sci-fi and fantasy genres. It is used between Arwen and Aragorn in *Lord of The Rings*, between Jean Grey and Professor Xavier

Audience

Every media product targets a specific audience. Each media product producer has a target audience in mind when creating the product. What would be the point of any media text if there was no audience to consume it? Within Media Studies 'audience' refers to how different forms of media target, reach and address audiences. We also explore how to group people into audiences and how these groups respond differently to different media texts

Task 5

For each of the following trailers, identify the target audience and give examples of how they have appealed to this target audience.

- <https://www.youtube.com/watch?v=ccWrbGEFgI8> Gears of War
- <https://www.youtube.com/watch?v=Ob011RcCY9g> Farmville
- <https://www.youtube.com/watch?v=jSjr3dXZfcg> World of Warcraft
- <https://www.youtube.com/watch?v=MmB9b5njVbA> Minecraft
- <https://www.youtube.com/watch?v=z00mK3Pxc8w> The Sims 4

Representation

Representation (noun):

The way in which the media portrays issues, events, people and places to an audience.

Representation refers to how the media portrays events, issues, individuals and social groups. This covers which different groups, individuals and/or events are presented or shown on the product. The media re-presents the world. Many theorists such as Stuart Hall and David Gauntlett have explored the notion that the media do not actually reflect the world, but they shape it through their representations.

Task 6: Charity Advertising – a New Approach

The article for this task is taken from Media Magazine 66 'Treasure Taken for Granted.'



■ Exploring the article

Before reading the article Treasure Taken For Granted (MM66), by Jonathan Nunns, watch the two Water Aid campaign adverts it references.

- > 'No Choice' at <https://vimeo.com/225097595>
- > 'Claudia Sings' at <https://vimeo.com/2252099048>

■ Read the article

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

1. According to the article, in what ways does Water Aid's 'No Choice' campaign perpetuate the 'established stereotype of third world charity advertising'?
2. What does the article see as some of the limitations of this traditional approach?
3. What are the key differences between a traditional approach, like for the 'No Choice' campaign and the approach taken in the 'Claudia Sings' campaign?
4. What issues about representation in 'Claudia Sings' does the article identify as still being problematic? What is your opinion about whether or not charities should seek to avoid such representations altogether in campaigns to support projects in developing countries?

Devise an ad campaign

Drawing on what you have learned about advertising campaigns in the article, you are going to devise one of your own.

According to the charity Centrepoin, homelessness is on the rise. 103,000 young people presented to their local council as being homeless or at risk of homeless in 2017/8, and the figure is likely to have risen since then.

You can find out more about homelessness by watching a recent BBC documentary, presented by Stacey Dooley. This investigates the 'hidden homeless', young people of no fixed abode, who sleep rough or 'sofa surf' because they have nowhere else to go: [The Young and Homeless](#).

- Devise an ad campaign for homeless teens that carries a positive message. Come up with a narrative or idea that is going to make the audience feel good about donating rather than using emotive and upsetting images which, according to the Water Aid campaign, are no longer effective.
- As a starting point have a look at some of the content on CentrepoinUK's YouTube channel. Watch: [Young, Homeless and Desperate](#). Do you swipe right? As an interesting starting point.
- Once you've come up with a narrative or concept, analyse the way charity ads are put together. Look at the types of music used, the use of statistics, the typical camera shots and edits.
- Finally, storyboard or make your video.



TREASURE TAKEN FOR GRANTED

As audiences become desensitised to images of poverty and suffering, a new wave of positive charity adverts are emerging. Jonathan Nunns analyses this approach in the Water Aid 'Claudia Sings' campaign.

'Charity begins at home'. So goes the saying, suggesting our responsibility is to care for those directly around us. The original meaning was that a humane outlook to those nearest would develop a humane outlook to the wider world. The phrase has since been re-purposed, to morally justify prioritising ourselves and to de-prioritise and 'other' the needs of people in, to paraphrase, 'faraway countries of which we know little'. In short, a justification for never being charitable, ever.

However the UK is, on paper at least, a charitable nation. In 2016, about 0.7% of national income was spent on overseas aid, amounting to some £13 billion pounds that year. Some would see that as a wealthy country fulfilling its responsibility to share with the poor and destitute. But it could also be argued that it is in the UK's interests to promote wealth and stability in the rest of the world. A stable world means a safer environment for the UK; poverty and disease leads to violence, instability and the flight of the desperate towards places with better prospects.

Nevertheless, there remain many who argue that any aid should be spent at home on pressing needs close at hand, such as the NHS and social care. However, whilst the UK may be surrounded by sea, it is not on another planet. This is not the nineteenth century; in an

interconnected world, we are directly affected by events elsewhere and should not pretend otherwise.

Sweet Charity?

Non-Governmental Organisations (NGOs) or charities for short, receive funding from the UK government's foreign aid budget. They rely on public donations for the rest of their income. The established stereotype of third world charity advertising can be seen in the WaterAid 'No Choice' appeal (see link at the end of the article) with its direct mode of address and images of malnourished children and adults drinking stagnant water in countries afflicted by drought and disease. It invites audiences to compare their own circumstances to the agony onscreen and to feel morally compelled to act. Such images became a staple of charity advertising after the Live-Aid drought relief concert in 1985 and have continued to the present (see the still shocking video set to The Cars' track 'Drive', screened at the original concert). However, even such powerful images have their limitations. These repeated images led to victim stereotypes in which whole continents (especially Africa) came to be seen as massive poverty-stricken refugee camps (an image, rightly or wrongly entirely unseen in *Black Panther's*

In the ad, Africa remains an undifferentiated mono-cultural mass, conforming to stereotypes about poverty and lacking technological development. The ad was actually shot in Zambia but there is nothing within it to indicate this.

African setting, Wakanda). But perhaps more significantly, these repeated emotive images of suffering arguably have a desensitising effect. Western audiences unintentionally read the texts against their intent and feeling overwhelmed, do nothing, lapsing into helplessness, demoralised by the scale of the problem. Hence the arrival of the term 'compassion fatigue'.

Starting Over

It was for these reasons that WaterAid, a charity for whom the name says it all, changed course, commissioning the advertising agency Atomic in 2016 to create a campaign with a fresh perspective and approach.

Claudia Sings was shot by RSA (Ridley Scott Associates), the production company owned by the Hollywood director Ridley Scott. The premise, designed by Atomic and shot by RSA, is simple but very different to the style of charity advertising that audiences have come to expect.

'*Claudia Sings*' opens with a shallow focus mid shot. *Mise-en-scène* establishes a middle-class home. A DAB radio plays in mid shot, screen left. Screen right, a pot plant and centre, in shallow focus, a double-glazed window, beyond which we can see the greenery of a large British garden. On the soundtrack, the patter



Images courtesy of Atomic, London



650 million people still don't have access to clean drinking water

of rain and the middle class British RP accent of the weather announcer, forecasting further rain. The shot is hand held and a possible POV shot (point of view), orientating the UK middle-class demographic within relatable and familiar circumstances. A focus pull matches with the word 'showers' on the soundtrack and the shifting focus emphasises rivulets streaming down the glass.

Having established the scenario, the advert provides a visual binary via a straight cut. The desaturated green cuts to burnt orange. On the soundtrack, rain fades to the buzz of cicadas; this setting is stereotypical Africa. In a slow motion close up the camera follows the progress of two feet walking in pink flat shoes, then cuts to the a profile close up of a young black woman's face. She carries a bucket. On the diegetic soundtrack, she hums the opening of 'Sunshine on a Rainy Day', her shoes crunching on the dirt road.

Having established the protagonist, Claudia, the audience can enter her world, one very different to that of the assumed reader. The colours reflect dust not damp, sun not rain. Stereotypes of 'Britain' and 'Africa' are used to shorthand affect. Standard frame rate shots alternate with Claudia's slow motion POV of her journey, encouraging identification with her as a relatable, likable, protagonist. The water bucket is a common signifier of Africa, a sharply contrasting binary with the earlier British home where clean, safe water is literally 'on tap'.

Claudia's close-up shows light scarring on her face, an enigma code nodding towards the toughness of her life. However, her clothes are clean and her body language projects happiness and health. As she walks, a group of similar women pass by, buckets expertly balanced on their heads. In the fields, farmers are at work, tilling the soil. These are not victims, these are people confronting the challenges of their lived environment. Other POVs feature a boy running with a windmill toy and a laughing girl, playing on a swing. This is not the Africa of the earlier ads. This community is alive, it's people happy, well and purposeful. But why?

The Best Medicine

As Claudia reaches her destination the reveal is that she is just one amongst many young arrivals. At the village standpipe, beautiful clean drinking water pours, flashing and sparkling in the sun. The message is clear. The standpipe has brought health and hope to the village, empowering Claudia and others like her to take control of their lives and environment, allowing them to create a life and build for a brighter future. At the standpipe, the others join in the final hopeful chorus of Claudia's song. It is not just Claudia's life which is being transformed by clean water, it is that of the entire village and every other village to which fresh water delivers health and empowerment. The advert ends with an onscreen message, '650 million people still don't have access to clean drinking water' and details how audiences can text donate £3.00 to the cause.

The differences to the stereotypical style of charity advertising are obvious. Hope not helplessness, empowerment not despair. The advert shows how a small and affordable donation can make substantial change, giving people power over their own lives. Read as intended, it leaves the audience uplifted not depressed.

Resisting Labels

However, amongst the positivity, there remain some significant issues of representation. In the ad, Africa remains an undifferentiated mono-cultural mass, conforming to stereotypes about poverty and lacking technological development. The ad was actually shot in Zambia but there is nothing within it to indicate this.

Does Claudia actually lack agency? Is her future decided by the audience or by her?

Making Claudia a relatable female protagonist plays against traditional representations of Africa as a place of patriarchy. However, clear gender roles remain in place, the women do the laundry, the men till the fields.

At a time when NGOs have suffered negative press (Google the Oxfam sexual abuse scandal of 2018 for an

example) the ability to fundraise is fundamental to being able to continue to bring positive change. Claudia Sings is not a perfect example of this message and includes some dated tropes of ads past. However, to signal that Africa (Zambia!) is fixable and repairable through simple, deliverable means is a step forward. Instead of overwhelming audiences with images of despair, this advert may be a point of transition towards seeing foreign aid as a partnership, from which all can benefit.

Home should be a place which nurtures, allowing us to grow and develop. For the human race, that place is this planet. We are all citizens of this world, responsible to and for each other. To complete the quote, 'charity begins at home, but shouldn't end there.'

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These repeated emotive images of suffering arguably have a desensitising effect. Western audiences unintentionally read the texts against their intent and feeling overwhelmed, do nothing, lapsing into helplessness, demoralised by the scale of the problem. Hence the arrival of the term 'compassion fatigue'

Industry

Media industries refer to the business aspect of the media. As media students you will be exploring how different media industries in different countries produce, distribute and market their products. You will consider ownership, regulation and technological change on the industry. Mainstream media products are often produced by big global conglomerates that have a large amount of power within the industry.

Task 7

My TV Drama Viewing Map

How to use the TV Drama viewing map

When you watch a TV Drama made in each continent of the world, shade that area of the map. Write the name of the TV Drama in the continent and when it was made/aired.

To add more detail, add the countries where the TV Dramas are made on the following page or on a separate piece of paper. You could do some more research into each of the countries to find out about what each country is like during that era and understand how this is shown in the programme and its representations.



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TV Drama examples

Mr Robot	Orange is the new black	Band of Brothers	Sons of Anarchy
Homeland	Game of Thrones	Taboo	Call the Midwife
The Killing	Trapped	24	The Crown
Deutschland 83	Sherlock	The West Wing	Mad Men
Deutschland 86	Downton Abbey	The Good Wife	13 Reasons Why
Borgen	Vikings	Arrow	Prison Break
House of Cards	The Marvellous Mrs Maisel	Merlin	The Americans
Stranger Things			



Task 8

My TV Drama Review Writing Frame

How to complete your review:

- This writing frame will help you to draft a film review by guiding you through the process.
- This is your chance to share your own opinions on the TV Drama you watched as part of task 7.
- There are no wrong or right answers.

Title of TV Drama

Introduction: Hook the reader by making it interesting and exciting.

Paragraph 1 – Synopsis

- Write a brief and snappy description what happens in the TV Drama.
- Try not to include any spoilers that can give away the ending or best bits.

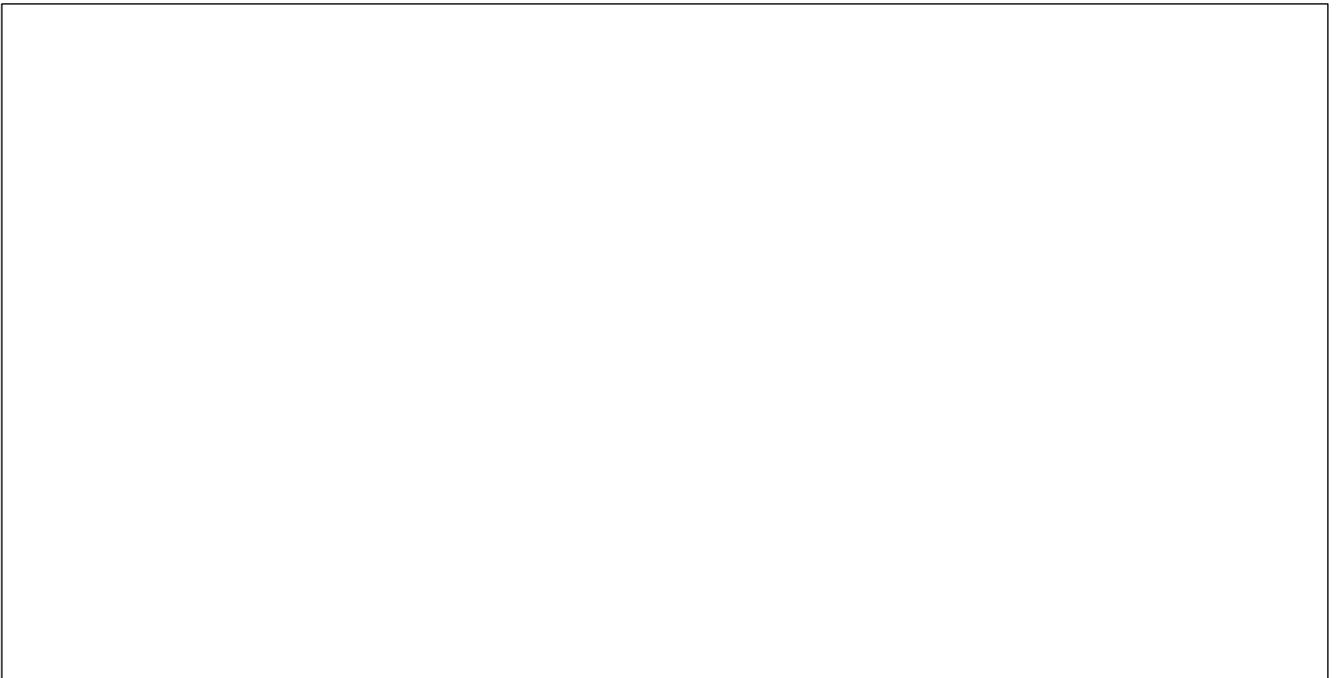
Paragraph 2 – Context

- Use your favourite creative comparisons to help explain what the TV Drama is like.
- Include useful information like the names of directors or actors and what other TV programmes or films they may have appeared on or made.



Paragraph 3 – Evaluation

- Did you like the film? Why? Why not?
- Use a range of adjectives to describe how you feel.



Task 9:

You will be studying Disney as a company...watch this documentary (I apologise about the voiceover!)

https://www.youtube.com/watch?v=r_Ora-sILKU

Make notes on this information and produce a mind-map illustrating all of the companies they own across different media forms.

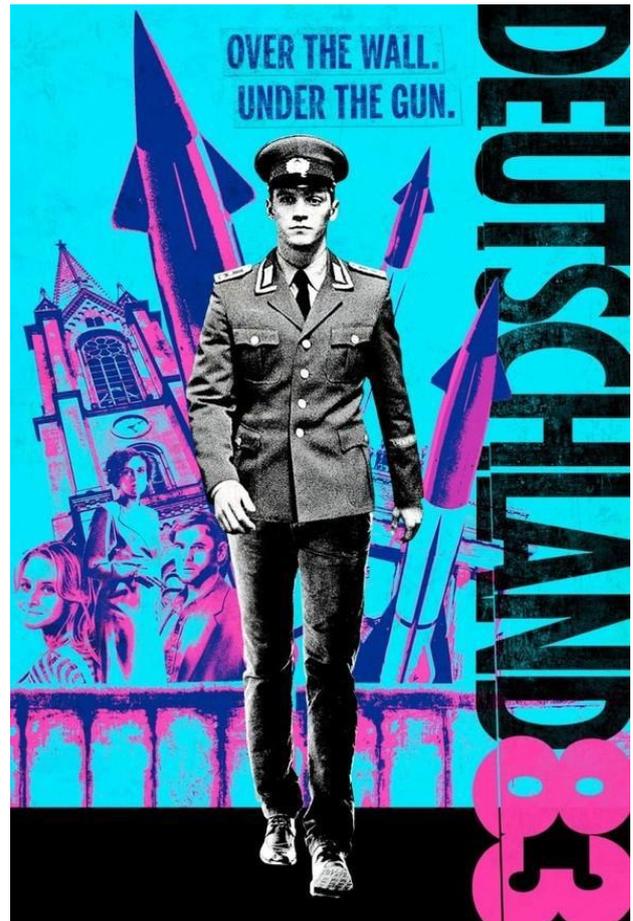
Extension work: Case Studies

In A Level Media Studies you will have a number of media products that will become your case studies. These tasks ask you to research into products which will become your case studies...

Task 10:

Complete research into the following television shows by answering the questions below

“Homeland” and “Deutschland ’83”



Answer the following on BOTH TV shows:

- What is the TV show about?
- What is the rough storyline of the first episode?
- What date was it made?
- Where can/could you watch it? Channels etc
- Who was it produced by?
- You need to find two interesting facts about each television show.

Task 11:

Research into the video game Minecraft.



- What is the game about?
- Who produced the game?
- What platforms can you play this game on?
- Find out three facts about Minecraft