



Set products: **One** historical magazine *Vogue* (1965)/ *Woman* (1964)/ *Woman's Realm* (1965); **one** mainstream online magazine (*Cosmopolitan*/*Hello*/*Men's Health*); **one** non-mainstream online magazine (*Adbusters*/*Attitude*/*Huck*/*Pride*)

Media language

- **Codes and conventions** of magazine **form**, for example:
 - print: front cover – masthead, cover lines, image(s), layout and design, language and mode of address, and so on.
 - online: interactivity – links, navigation bar, graphics, social media, multimodalit, and so on.
- **Codes and conventions** of magazine **genre**, for example 'glossy' women's magazines feature female model on cover.
- How media language influences meanings, incorporates **viewpoints and ideologies** – link to representation.
- How audiences respond to and interpret media language (see reception theory under Audiences).
- **Semiotics** (Roland Barthes) – **denotation** and **connotation**; **myth**.
- **Structuralism** (Claude Lévi-Strauss) – **ideological** nature of **binary oppositions**.

Representation

- How **gender**, **ethnicity** and **sexuality** are represented.
- How representations are **constructed** through media language.
- Misrepresentation/under-representation/**stereotyping** of certain social groups, for example people of colour, LGTBQ people.
- Representations embody values, attitudes, beliefs, **ideologies and discourses** – repetition is reinforcement.
- Effect of industry, social and cultural **contexts** on representations of social groups, events and issues.
- **How audiences respond** to and interpret representations and how this reflects social and cultural contexts.
- **Critical perspectives: Identity** (Gauntlett), **gender** (van Zoonen), gender and **ethnicity** (bell hooks).

Media industries

- **Production, distribution, circulation.**
- Significance of **economic factors** to magazine industry – funding, advertising, declining sale, and so on.
- Impact of **technology – convergence**, move to online magazines.
- How magazine industry maintains **national and global audiences**.
- **Ownership and control** – large conglomerates (mainstream)/ smaller independent companies (non-mainstream).

Audiences

- Grouping and categorisation – **demographics, psychographics**, and so on.
- Large, **mainstream** audiences and smaller, **specialist, niche** audiences.
- **Targeting audiences** – content, advertising, brand identity, online presence, and so on.
- **Interactivity** – digital versions, websites, social media, and so on.
- Audience responses and interpretations.
- **Reception theory (Stuart Hall)** – encoding/decoding; preferred, negotiated and oppositional readings.

Contexts of media

- **Effect of historical, social and cultural contexts** on:
 - representations, discourses and ideologies
 - audience responses.
- **Cultural influences** – genres, styles, subculture, and so on.