

Task 1: Colour each Key Concept: **MEDIA LANGUAGE REPRESENTATIONS INDUSTRY AUDIENCES**

Task 2: Identify Key Terms in each box.

Task 3: Add relevant theorist name to each box

Task 4: CHALLENGE- add an appropriate symbol to each box

<p>The idea that identity is performatively constructed by the very 'expressions' that are said to be its results (it is manufactured through a set of acts)</p>	<p>The idea that performativity is not a singular act, but a repetition and a ritual.</p>	<p>The idea that the internet and digital technologies have had a profound effect on the relations between media and individuals</p>	<p>The idea that representation is the production of meaning through language, with language defined in its broadest sense as a system of signs</p>	<p>The idea that stereotyping, as a form of representation, reduces people to a few simple Characteristics or traits</p>	<p>The idea that fans are active participants in the construction and circulation of textual meanings</p>
<p>The idea that civilisationism constructs racial hierarchies and sets up binary oppositions based on notions of otherness.</p>	<p>The idea that feminism is a political commitment rather than a lifestyle choice.</p>	<p>The idea that stereotyping tends to occur where there are inequalities of power, as Subordinate or excluded groups are constructed as different or 'other' (e.g. through ethnocentrism).</p>	<p>The idea that there is no gender identity behind the expressions of gender.</p>	<p>The idea that fans appropriate texts and read them in ways that are not fully authorised by the media producers ('textual poaching')</p>	<p>The idea that fans construct their social and cultural identities through borrowing and inflecting mass culture images, and are part of a participatory culture that has a vital social dimension.</p>
<p>The idea that exposure to repeated patterns of representation over long periods of time can shape and influence the way in which people perceive the world around them (i.e. cultivating particular views and opinions).</p>	<p>The idea that the conceptualisation of audience members as passive consumers of mass media content is no longer tenable in the age of the internet, as media consumers have now become producers who 'speak back to' the media in various ways, as well as creating and sharing content with one another.</p>	<p>The idea that the increasing power of global media corporations, together with the rise of convergent media technologies and transformations in the production, distribution and marketing of digital media, have placed traditional approaches to media regulation at risk.</p>	<p>The idea that there are three hypothetical positions from which messages and meanings may be decoded: O the dominant-hegemonic position: the encoder's intended meaning (the preferred reading) is fully understood and accepted O the negotiated position: the legitimacy of the encoder's message is acknowledged in General terms, although the message is adapted or negotiated to better fit the</p>	<p>The idea that whilst in the past the media tended to convey singular, straightforward messages about ideal types of male and female identities, the media today offer us a more diverse range of stars, icons and characters from whom we may pick and mix different ideas.</p>	<p>The idea that feminism is a struggle to end sexist/patriarchal oppression and the ideology of domination The idea that race and class as well as sex determine the extent to which individuals are Exploited, discriminated against or oppressed.</p>
<p>The idea that gender is constructed through discourse, and that its meaning varies according to cultural and historical context.</p>	<p>The idea that the radical potential of the internet has been contained to some extent by its partial incorporation into a large, profit-orientated set of cultural industries.</p>	<p>The idea that in mainstream culture the visual and narrative codes that are used to construct the male body as spectacle differ from those used to objectify the female body.</p>	<p>Decoder's own individual experiences or context O the oppositional position: the encoder's message is understood, but the decoder Disagrees with it, reading it in a contrary or oppositional way.</p>	<p>The idea that colonial discourses continue to inform contemporary attitudes to race and ethnicity in the postcolonial era.</p>	<p>The idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power.</p>
<p>The idea that the media can implant ideas in the mind of the audience directly.</p>	<p>The idea that communication is a process involving encoding by producers and decoding by audiences.</p>	<p>The idea that cultural industry companies try to minimise risk and maximise audiences through vertical and horizontal integration, and by formatting their cultural products (e.g. through the use of stars, genres, and serials)</p>	<p>The idea that the media provide us with 'tools' or resources that we use to construct our identities.</p>	<p>The idea that the display of women's bodies as objects to be looked at is a core element of western patriarchal culture</p>	<p>The idea that the largest companies or conglomerates now operate across a number of different cultural industries</p>
<p>The idea that cultivation reinforces mainstream values (dominant ideologies).</p>	<p>The idea that more socially diverse patterns of ownership help to create the conditions for More varied and adventurous media productions.</p>	<p>The idea that identity is performatively constructed by the very 'expressions' that are said to be its results (it is manufactured through a set of acts)</p>	<p>The idea that audiences acquire attitudes, emotional responses and new styles of Conduct through modelling.</p>	<p>The idea that media concentration generally limits or inhibits variety, creativity and quality.</p>	<p>The idea that media representations of transgressive behaviour, such as violence or Physical aggression, can lead audience members to imitate those forms of behaviour.</p>

