**UNIT 4**

**MEDIA CONTENT: TYPES AND NARRATIVES**

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| --- | --- |
| **Academic skills**  **Content**  - the notion and types of media content;  - the notion and modes of narrative;  - media narrative power.  **Language**  - listening and reading comprehension skills;  - understanding main ideas;  - identifying relevant information;  - presenting facts concisely.  **Critical thinking**  - evaluating the impact of different types of media content and narratives;  - systematizing facts, analyze and interpret visuals media stories;  - reflecting. | ACADEMIC SKILLS - Di's Site |

**PART 1. ACTIVATING PRIOR KNOWLEDGE**

**Ex.1. Answer the questions:**

1. What is the media content?

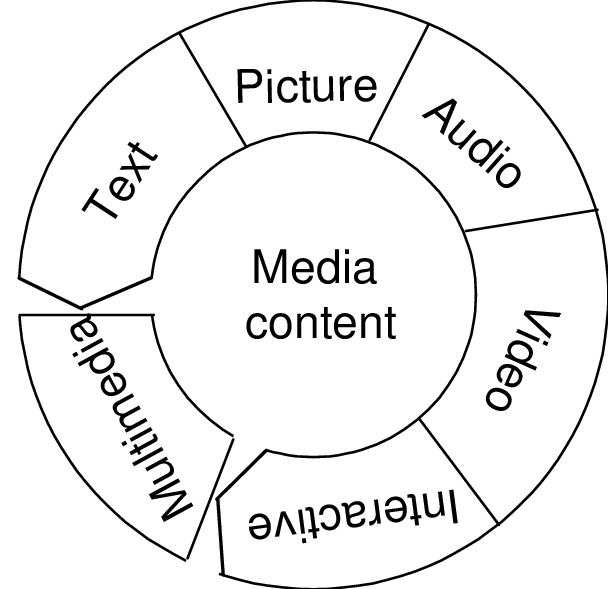
2.How do you understand “narrative media”?

3. What  forms of visual media are used to convey stories?

4. What types of media content do you consume on a regular basis?

* Social media \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Online classes \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Video / Films\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Others \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Compare your answers in the group.

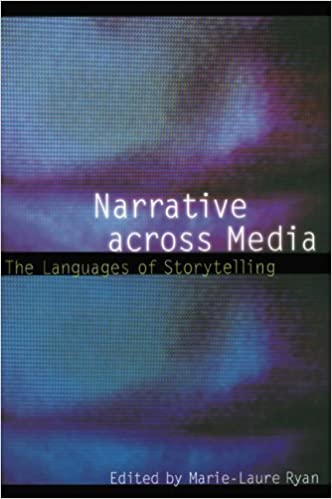
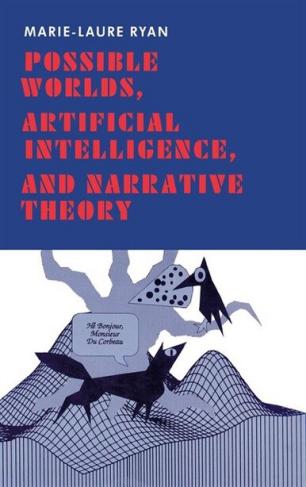
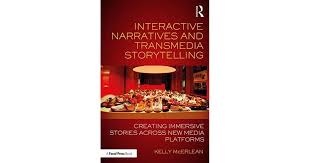
**Ex.2. Look at the diagram. Add the missing components or delete the extra ones if you disagree with the media content given. Discuss the results together.**

|  |  |
| --- | --- |
| eltávolítás önkormányzatok Eladás idea lamp - creventivestudios.com**To check your knowledge go to Oxford Dictionary of English to identify “narrative”.**  **Is there a difference between notions “narrative” and “story”? If so, what is the difference?** | IMG_256 |

**Ex.3. Read the quotations about the interactive narrative and narrative performance. Do you agree with them? Why? Why not?**

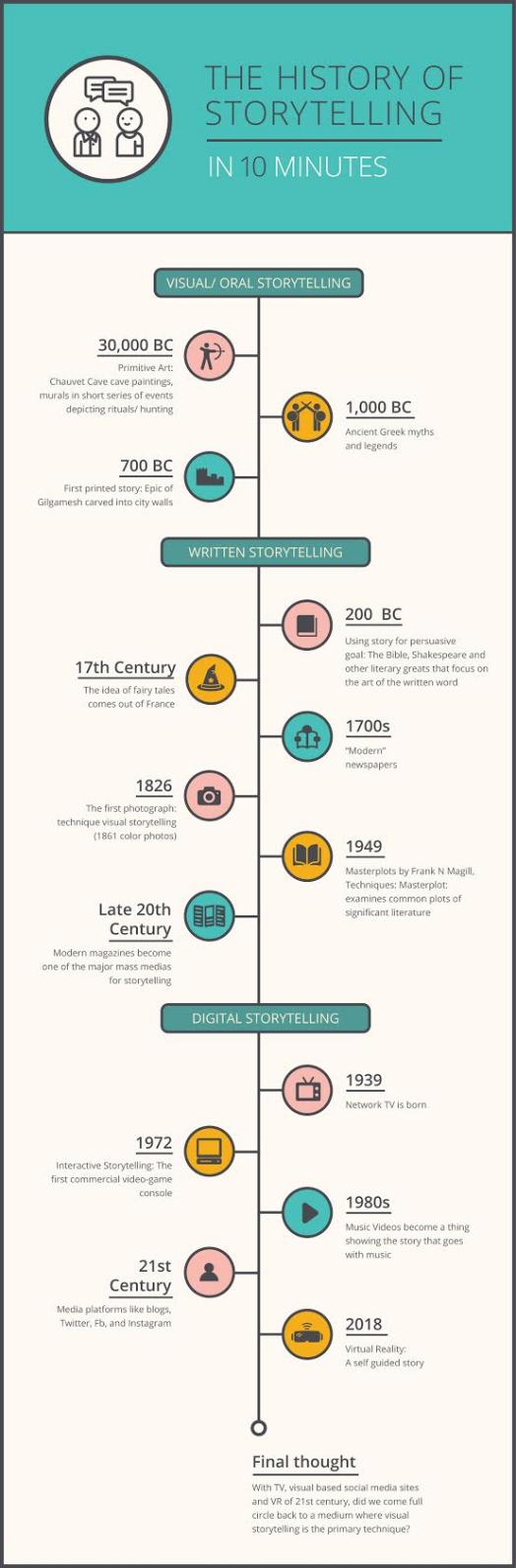
**Interactive narrative is the art of telling stories enhanced with technological, social or collaborative interactive features to offer content adapted to new behaviors in a rapidly changing cultural ecosystem (Kelly McErlean, lecturer and writer)**

“Narrative performance” - the mode of participation of human agents (authors, actors, readers) in the narrative event ( Marie-Laure Ryan, scholar).

**PART 2. PROVIDING AND ENCOURAGING OUTPUT**

**Ex. 4. Look at the timeline that describes the history of the storytelling. Answer the following questions:**



1. What are the tree periods of the storytelling? Using the picture, name every period.

1. How old is the storytelling? Is it older than you used to think?
2. Analyze the timeline. How did the storytelling develop? Give examples.
3. In which formats (oral, written, graphic) the storytelling existed before the digital storytelling?
4. What kind of storytelling do you prefer? Which one do your friends follow? Do your preferences differ or not?
5. Could there be a new kind of storytelling?

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Timeline from: https://www.meetcortex.com/blog/the-history-of-storytelling-in-10-minutes [The History of Storytelling in 10 Minutes (meetcortex.com)](https://www.meetcortex.com/blog/the-history-of-storytelling-in-10-minutes)

**PART 3. READING**

# **Ex. 5. You are going to read an article titled “**Writing about the audience in “Narrative and Ideology”**. Before reading the text, fill out first 2 columns of the chart.**

|  |  |  |
| --- | --- | --- |
| **What I know about relationship between media narrative and audiences** | **What I would like to learn about relationship between media narrative and audiences** | **What I learned about relationship between media narrative and audiences** |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

**Ex. 6. Read the article from *Media.codes* written by Robert Young in 2018 and fill out the third column of the chart above. If the text does not meet your demands from the middle column, google this information.**

# Just Read It

# WRITING ABOUT THE AUDIENCE IN “NARRATIVE AND IDEOLOGY”

Media narratives are more than just products. They are living, breathing things that have been influenced by the world and have audiences engage with them in a range of different ways.

It isn’t enough to think about how the media product was created, it’s also important to consider how different audiences engages with the product in a range of different ways. Through this the media has a relationship with the audience.

# Relationship between media narratives and audiences

The relationship between a media narrative and it’s audiences is complex and is highly dependant on the audience itself. A media audience can be a specific person, or a certain group or type of person — but they will all engage with, consume and read the narrative differently, which will have an effect on the relationship.

When discussing this relationship it’s important to name a specific audience.

One important audience to keep in mind is the media narrative’s ****target audience****. The ****target audience**** (or target market) is the specific group of people that the narrative was made for. These are the people that the producers had in mind when shaping the codes and conventions of the narrative so they were done in such a way that they would find it very engaging.

Some media narratives try to appeal to a ****broad audience****. Often big Hollywood Studio films need to consider how the film will be received in other country’s such as China in order to get the most box office receipts.

Other media narratives may strive for a ****niche audience**** — a more specific subset of people. Often niche audiences enjoy a certain genre. These audiences are usually very well versed in the genre conventions and have particular expectations for the products they consume.

Other target audience considerations include ****demographic****(age, gender, location) and also ****psychographic****(interests, hobbies, lifestyle).

When discussing the relationship between a media narrative and an audience, consider these questions:

1. Who are the different target audiences for the media product?
2. What expectations did these target audiences have for the film in terms of codes and conventions?
3. Did the producer conform to these expectations?

## Audience engagement with media narratives

How can you measure how engaged you were with a media narrative? It could be about understanding the different codes and conventions in the text and how strongly you reacted to them. It could be how strongly you related to a character in the narrative or that the themes of the story personally resonated with you.

There are many ways that audience engagement is measured — a very popular way is for audience members to give the film a star rating, or to say if they would recommend it to others or not. This is now done broadly over social media and can have a huge effect on how the film is viewed by others and also how well the film will do financially.

Audience engagement can be connected to the characteristics and construction of the media narrative. These are the codes and conventions that the producer has used in interesting ways. It might be such things as the use of the soundtrack, interesting characters or playing with genre conventions. Think about the last film you enjoyed — what part of it made it unique, or why did it hold your attention?

There are many theories regarding how and why an audience engages with the media. A common theory in this area is called the ****uses and gratification theory.****This theory states that audiences choose media products for a specific reason, or need. When choosing a media product to consume, it might be for one of these reasons (PIES):

1. ****Personal Identity:**** Audiences could be looking for a media product that aligns with their values or ideologies. The media product aligns with how they understand the world
2. ****Information:****Audiences could be looking for a media product to learn, find out about relevant events or they could be seeking advice.
3. ****Entertainment:****Audiences could be using a media product for a diversion — to relax or to fill time.
4. ****Social integration:****Audiences might be using a media product to help to connect with friends, family or society.

These different reasons for engagement are going to change the ways that an audience may read a media product. It will change the audience expectations of their experience and also change the way they decide if their engagement with the product is successful or not. If you take someone on a date to the cinema, and they break up with you straight after the movie — you will probably have a negative reaction to that movie.

An important aspect to uses and gratification theory is that the audience has all the power in this relationship — media producers must make a product that meets the demands of their different audiences.

## Audience consumption of media narratives

How an audience consumes a media narrative can have large effects of how they may engage with and read that media product. Consumption of media narratives include:

* The medium the narrative is in.
* The technologies used to consume the narrative.
* The environment the narrative is consumed in.

Media producers design products to be consumed in specific ways in order to get the most engagement possible. For example, film-makers usually design films to be consumed in a cinema on a large screen with surround sound, but audiences may end up consuming that film on their phone.

## Present Day Audiences

A **present day audience** is an audience that will consume the media narrative *now.*The difference between the intended audience maybe a long time (over 100 years!) or could be very short — but the context of how these products are understood can shift dramatically either way. In just a few months prior understandings, cultural contexts and personal understandings can shift dramatically.

Since the conventions of media change over time, a media product that was engaging to — and constructed by — an audience just a few years ago may not be engaging now. Acting might seem over the top, The plot could seem to drag and the genre conventions could have changed. This isn’t a surprise to a present day audience, but could be a barrier to older products. Some audiences find it difficult to watch black and white films or find older horror films not as scary as newer ones.

Present day audiences also have much broader options in terms of consumption. Although some industries may try to control the distribution of older texts, generally it will never be shown in the same way than it was to the intended audience. Present day audience prefer convenience. Some say that this convenience makes media products not as valuable, or more disposable than ever before. If you are streaming a film — you are more likely to be distracted by your phone or even turn off the film quicker if any of it becomes not as engaging as you would hope.

Present day audiences may have a variety of different readings of a film then the intended audience will. This might be because the product is in a new context. It could be nominated for awards and be seen as more prestigious or be seen as a dud film and not to be taken seriously. New information could have come out about the film, director or actors that create new readings of the text. Or the film could sit in a dramatically different ideological context which creates new readings of the film.

(source: [Writing about the audience in ‘Narrative and ideology’ | by Robert Young | media.codes](https://media.codes/writing-about-the-audience-in-narrative-and-ideology-f9fa735e0759))

**Ex. 7. Answer the questions about the text.**

1. What media audiences can be?

2. What kinds of target audience have you learnt according to the text?

3. How can you measure how engaged you were with a media narrative?

4. For what reasons do the audience read the media product?

5. What does a present day audience consume? What do people prefer?

6. What products should media producers make to hold the audience’s attention?

**PART 4. GUIDING TO MORE CALP**

**Ex. 8. Media narrative power.**

**Narratives are used to describe fictional and non-fictional media stories in all media forms. Media industries such as journalism, film-making, publishing and photojournalism are built upon the creation and distribution of stories.**

**Together with your partner fill in the table with famous series/films to find out target audiences and influence on them.**

| Name of the series / film | Genre | Time and Place | **Target audience** | Influence on an audience |
| --- | --- | --- | --- | --- |
| Friends | Sitcom |  | Young people |  |
| The Big Bang Theory |  | 2007-2019,  the USA |  |  |
| House M.D. | Medical drama |  |  | Improving the knowledge about human body & health; … |
|  |  |  |  |  |
| Ugly Betty |  |  |  |  |
|  | Thriller |  |  |  |

**Answer the questions:**

Do films/series play a significant role in the lives of people? If so, why?

Which set expectations for the audience can be here?

What kind of storytelling do films/series use?

Which facts about the media narrative power came as a surprise for you?

**PART 4. WRITING**

**Ex.9. Discuss these pictures with different structures of narratives below. What key points can be made?**

|  |  |
| --- | --- |
| **structure** | **narrative-structure** |
| **large_3-act-structure-post-773890** | |

(source: <https://blog.reedsy.com/guide/story-structure/)>

**Ex. 10. Write down the basic structure of stories (narratives).**

**PART 5. REFLECTION**

Answer the questions:

What new things have you learned?

Why do you need to know them?

**Glossary**

**Media content** means any data, text, sounds, images (graphics, music, photographs, or advertisements, including video, streaming content, webcasts, podcasts) or similar matter disseminated in any form, including but not limited to advertising and matters disseminated electronically.

(https://www.lawinsider.com/dictionary/media-content)

**Media text** - any media product such as a TV programme, film, magazine, video game, newspaper, music track or album created for an audience. (https://www.bbc.co.uk/bitesize/guides/zqdhrdm/video)

**Narrative** - a description of events (synonym - story); the part of a novel that tells the story, rather than the dialogue; a way of explaining events to illustrate a set of aims or values (https://www.oxfordlearnersdictionaries.com/definition/english/narrative\_1?q=Narrative)

****Target audience**** (or target market) - the specific group of people that the narrative was made for.

(https://media.codes/writing-about-the-audience-in-narrative-and-ideology-f9fa735e0759)

**References**

1. **Kelly McErlean (2018).** *Interactive Narratives and Transmedia Storytelling*. Published by Routledge. 210 pages.
2. Marie-Laure Ryan (2004). *Narrative across media.* Published by [University of Nebraska Press](https://www.bookdepository.com/publishers/University-of-Nebraska-Press). 422 pages.
3. [Narrative: GCSE Media Studies Revision. BBC Bitesize](https://www.bbc.co.uk/bitesize/topics/zqh3xsg)

<https://www.bbc.co.uk/bitesize/topics/zqh3xsg>

1. Narrative research and Case study (2017). <https://www.slideshare.net/vineetharadhakrishnan35/narrative-research-and-case-study>
2. Peters, M. (2018). [The History of Storytelling in 10 Minutes.](https://www.meetcortex.com/blog/the-history-of-storytelling-in-10-minutes) https://www.meetcortex.com/blog/the-history-of-storytelling-in-10-minutes

# Story Structure: 7 Narrative Structures All Writers Should Know <https://blog.reedsy.com/guide/story-structure/>

1. Young, R. (2018). *Writing about the audience in “narrative and ideology”*. <https://media.codes/writing-about-the-audience-in-narrative-and-ideology-f9fa735e0759>